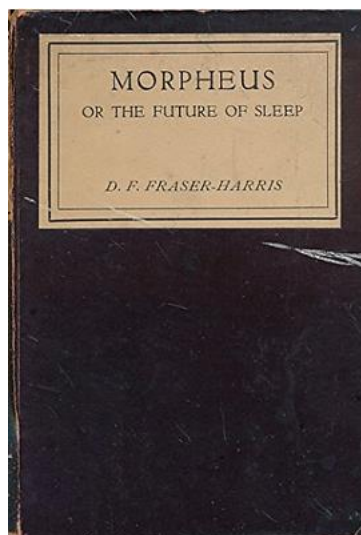


**Joyce's Somniloquence:
Fraser-Harris's *Morpheus* in *Finnegans Wake* Notebook VI.B.22**

Dirk Van Hulle

When, in 1933, Joyce asked France Raphael to copy all the undeleted notes from his old notebooks (the so-called 'B' notebooks) into new 'C' notebooks, she sometimes – understandably – mistranscribed his barely legible notes. Occasionally, Joyce later used these accidental verbal distortions in *Finnegans Wake*. In an 'Advertisement for the Restoration',¹ Jack P. Dalton refused to accept that 'Joyce delighted in accidentals', but he did admit that in some instances he took over France Raphael's transcription mistakes. He quotes the example of Raphael's mistranscription of 'Λc on vibrating bed' (VI.B.22.160) as 'Λ convibrating bed' (VI.C.13.239). Raphael seems to have misinterpreted 'Λc', referring to Book III, chapter 3, where Joyce apparently intended to use his note. Eventually, it ended up in *Finnegans Wake* as 'changing the one wet underdown convibrational bed' (*FW* 394.3-4). So far, however, we did not know where this 'vibrating bed' came from.

Until very recently. The note appears to derive from D. F. Fraser-Harris's *Morpheus, or: The Future of Sleep*.



The book was published in 1928 – the year in which, according to Danis Rose's chronology, notebook VI.B.22 was compiled (May-June 1928).² The topic of 'sleep' fits in with Joyce's 'night-piece' project. 'One great part of every human existence is passed in a state which cannot

be rendered sensible by the use of wideawake language, cutanddry grammar and goahead plot’, Joyce had written in 1926.³ He apparently read up on the subject, taking notes that clearly indicate his interest in sleep as a scientific subject rather than just in the form of particular phrasings (although once in a while he also noted down a peculiar or cliché locution, such as ‘to name no others’ or ‘every now & then we read of’.) So far, I have identified two clusters of notes in VI.B.22. The first cluster (pp. 160-162) is based on Chapter II, ‘Sleep and Sleeplessness’ (*Morpheus*, 11-41); the second cluster in VI.B.22 (pp. 172-174) derives from Chapters III: ‘The Hygiene of Sleep’ (*Morpheus*, 42-50) and IV: ‘Dreaming’ (*Morpheus*, 51-78), as the transcription shows (see below).

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While Joyce was taking notes, he apparently had Shaun in mind when he noted: ‘Λ wishes to rationalise sleep’ (VI.B.22.160), more specifically Book III, chapter 1 (VI.B.22.160: ‘Λa postillione’) and Book III, chapter 3 (VI.B.22.162: ‘Λc oversleep’). Eventually, however, most of the *Morpheus* notes ended up – via France Raphael’s transcription in notebook VI.C.13 – in Book II, chapter 4, section 2, the ‘Mamalujo’ section on the four old masters, which had been the first pre-book publication of a *Finnegans Wake* fragment (in *Transatlantic Review* 1, April 1924). More than 14 years later, in July 1938, Joyce revised and annotated a copy of the *Transatlantic Review* instalment and now did find his notes on *Morpheus* interesting enough for creative appropriation. In the summer of 1938, an entire decade after he had read *Morpheus*, he crossed out more than a dozen of the copied and morphed *Morpheus* notes in notebook VI.C.13 and added them to the second typescript of the revised ‘Mamalujo’ episode (MS British Library 47481, 76v-91r). In addition to the ‘convibrating bed’, which became ‘convibrational’, Joyce added for instance the expression ‘to name no others’ when Luke is mentioned: ‘old Luke with his kingly leer and Senchus Mor and another more ^{to name no others}’. Similarly, ‘narcolepsy’ and ‘Coma’ were combined into ‘the narcolepts on the lakes of Coma’ (*FW* 395.08). With these notes, Joyce made the whole passage (*FW* 397-98) go to sleep: ‘the dream of woman the owneirist’ (VI.B.22.173; VI.C.13.247; *JJA* 56:162-3; MS BL 47481, 89v-90r; *FW* 397.01-2); ‘how they used to be in lethargy’s love’ (VI.B.22.161; VI.C.13.240; *JJA*

56:162-3; MS BL 47481, 89v-90r; *FW* 397.08); ‘before going to dodo sleep atrance’ (VI.B.22.161; VI.C.13.240; *JJA* 56:162-3; MS BL 47481, 89v-90r; *FW* 397.28); ‘from the orther, for to regul their revees by incubation’ (VI.B.22.161; VI.C.13.240; *JJA* 56:164-5; MS BL 47481, 90v-91r; *FW* 397.34) and ‘for meter and peter to temple an eslaap’ (*FW* 398.14).

To this second typescript, Joyce added more than only notes derived from *Morpheus*. From notebook VI.B.22, France Raphael also copied a vocabulary list of Dutch words (with their French equivalent). Thus, for instance, a pillow is mentioned as ‘oreiller = oorkussen’ in notebook VI.B.22 (page 183). In Raphael’s copy, this becomes an *Ur*-pillow, ‘oerkussen’ (VI.C.13.257). And that is how Joyce adds it to the second typescript: ‘the four old oldsters, with the oerkussens under their ~~armaxters~~ armsaxters’ (MS BL 47481). Similarly, Dutch words such as ‘boterham’ (sandwich) and ‘rusten’ (to rest) are added to the same typescript, together with the *Morpheus* notes. With his typical technique of exogenetic and endogenetic recombination, Joyce obscured the origin of the original notes by first juxtaposing them and then mixing them with notes from a completely different origin. Thus, the punning half rhyme ‘Did you nod? [...] I hypnot’ (in notebook VI.B.22.160) not only ended up in *Finnegans Wake* as ‘I hypnot’ (*FW* 360.24), but the nod also recurs as ‘Nodderlands’ (MS BL 47481; *FW* 385.09), expressing the mix of *Morpheus* notes and Dutch (‘Nederlands’) vocabulary in the drowsy language of this ‘Nodderlands’ passage – a somniloquent section that illustrates the profoundly intertextual condition of *Finnegans Wake*.⁴

Reference:

D. F. Fraser-Harris, *Morpheus, or: The Future of Sleep* (London: Kegan Paul, Trench, Trubner & Co. / New York: E. P. Dutton, 1928)
(available on archive.org: <https://archive.org/details/b29813372/page/n3>)

The transcription of the *Morpheus* notes in notebook VI.B.22 is followed by a transcription of France Raphael’s copies in notebook VI.C.13, and the bibliographical address of the places where Joyce eventually used them in the ‘Mamalujo’ section.

VI.B.22.160

(a) **Did you nod?**

VI.C.13.238(j)

(b) **senmo >**

VI.C.13.238(k)

(c) **I hypnot**

Note: Unit written in pencil.

Morpheus 12: When in the course of time the curious condition of artificially induced sleep was discovered amid the chaos of the charlatanism of Mesmer, and a new name was required, James Braid,

a Scottish surgeon in India, in 1843 coined for this state of artificial sleep the word “**hypnotism**” from the ordinary Greek word for sleep, “**hupnos**”.

VI.C.13.238(l)

(d) to name no others

Note: ‘to’ written in pencil.

Morpheus 15-6: The rhythm of sleep is somehow related to the great [15] cosmic rhythm of day and night, for towards nightfall animals and birds withdraw into the dark and rest, the exceptions being, of course, those creatures of definitely nocturnal habits—lions, cats, jackals, bats and owls, **to name no others**.

VI.C.13.239(a)

(e) Λ goes asleep on \wedge +porcelline+ \wedge chamber

Not found in *Morpheus*, but probably suggested by the context.

VI.C.13.239(b)

(f) soldier sleeps standing >

VI.C.13.239(c)

(g) Λ a postillione

Morpheus 21-2: Sir Philip Gibbs, in his account of the retreat from Mons, thus describes this sort of thing: “Being attacked was the only thing that kept them awake. Towards the end of this fighting they had a drunken craving for sleep, and they **sleep standing**, with their heads falling over the parapet [...]” [...] Sentries thoroughly fatigued have fallen **asleep** on their feet and remained **standing**. **Postillions**, in the good old coaching days, often fell asleep on horseback and yet rode on in the saddle.

VI.C.13.239(d)

(h) Λ wishes to rationalise / sleep

Note: Between pages 22 and 26, Fraser-Harris discusses, among other things, the chemical effects of ‘fatigue-toxins’ (25) and of ‘sleep-producing fatigue substances’ (24) whose action is similar to that of vegetable alkaloidal poisons.

VI.C.13.239(e)

(i) Strumpbell’s boy

Morpheus 26-7: The onset of sleep as due to the with-[26]drawing of sensations is strikingly shown in a case known as **Strümpell’s boy**. This boy, aged sixteen, living in Leipzig, suffered from the following defects: he was insensitive to touch, he had no sense of smell or taste, he had no muscular sense, no sense of pain, and, finally, he was deaf in the right ear and blind in the left eye. When his left ear was stopped up and his right eye bandaged, he fell asleep in two or three minutes. This negative sensory factor for sleep consists virtually in *not* engaging consciousness with sensory activity.

VI.C.13.239(f)

(j) silence wakes

Morpheus 28: The change from noise to no noise is the stimulus. Hence, **a person accustomed to sleep in the din of a city, often cannot get off to sleep the first night in the country, the stillness of the country being by contrast the stimulus itself**.

VI.C.13.239(g)

(k) rocked cradle of earth

Morpheus 28: Here it is the continuousness of the vibration, the very monotony of it which, ceasing to be a stimulus, leaves the brain so tranquil that sleep supervenes. Undoubtedly this factor is operative in the steady, quiet **rocking of the cradle**.

VI.C.13.238(h)

(l) Λ c on vibrating bed

Morpheus 28: We have an example of the efficacy of monotonous sensations to produce sleep in the recent invention of a **vibrating bed**.

VI.C.13.239(i)

VI.B.22.161

(a) **nothing to hope for / sleep**

Morpheus 30-1: During the course of some researches of Professor Pavlov of Petrograd into what are called “conditioned reflexes” in dogs, a certain curious tendency for the dogs to go to sleep was observed. The experiment was somewhat as follows: dogs were shown meat, and their gastric juice flowed freely at the same time that a bell was rung. After many repetitions of showing the meat and ringing the bell, it was found that the juice would flow if only the bell was rung. Usually, of course, the dog was rewarded by being given the meat. But if after the bell was rung the dog was *not* given the meat [30] at all, not only did the juice stop flowing, but the animal went to sleep. This is taken as showing that if the supreme interest of the moment is “inhibited” and there is, as it were, for the time being **nothing to live for**, the animal will go to **sleep**. It is a case of *absence* of a stimulating mental condition.

VI.C.13.239(j)

(b) **child cries fontanelle bulges**

Morpheus 32: They have noticed that when the dog fell asleep, the surface of the brain not only became paler but receded from the glass, which previously it had pressed upon. Every mother knows that in the infant’s head there is a membranous spot (the *anterior fontanelle*) which moves up and down with the same rhythm as the child’s breathing. Obviously the more blood in the child’s brain, the more will this membrane bulge up. Now it can be seen that this membrane is depressed during sleep and raised during wakefulness. When the **child cries**, and so prevents the veins from the head emptying their blood easily into the heart, the blood so dammed back causes the **fontanelle to bulge** upwards.

VI.C.13.239(k)

(c) **his skin roseose**

Morpheus 33: We all know that the **skin is flushed** in sleep, noticeably so in children and in persons with transparent skins—hence, the “sleeping beauty”; but this means that if now the skin holds more blood, the brain is holding less.

VI.C.13.240(a)

(d) **when the longest Daybr/ought/ / <ha> home sleeps /even/ly with / the /scor/test Sera of her / years**

Not found in *Morpheus*.

VI.C.13.240(b),(c)

(e) **caro s tid deep sleep**

Note: The ‘s’ following ‘caro’ is crossed out vertically.

Morpheus 36: The word **carotid** is from a Greek word “**caros**”, **deep sleep**.

VI.C.13.240(d)

(f) **[??] = alarmclock / carries on**

Morpheus 37-8: It is very well known that some people are able to wake when they wish. They assign a certain hour to wake, and at that hour they regain consciousness. This faculty of unconsciously estimating time is an extremely convenient one. [37] While no dogmatic explanation can be given, the suggestion has been made that this power is an expression of the working of the sub-conscious mind. The additional supposition has to be made that the subconscious mind can take cognizance of the lapse of time. When so little is positively known about it, we may take refuge in a simile and say that the psychic, subconscious **alarm-clock** is volitionally wound up to go off at a certain hour, and that the mechanism “**carries on**” until the alarm is duly released.

VI.C.13.240(e)

(g) **trance narcolepsy / (transitio, transivi)**

Morpheus 38: Every now and again reports are made of persons, usually young women, entering upon very prolonged periods of sleep. This condition is called **trance** or **narcolepsy**. It is allied physiologically to hibernation or the winter sleep of animals. The word “trance” is the English form of “**transitium**”, a going over, from “**transire**”, to go across, a late-Latin but quite poetical expression for dying.

VI.C.13.240(f),(g)

(h) **lake of Coma** >
VI.C.13.240(h)

(i) **lethargy** >>
VI.C.13.240(i)

VI.B.22.162

(a) **comatory** >
VI.C.13.240(j)

(b) **Young W trance**

Morpheus 38-9: “**Coma**”, a technical medical term, indicates a more intense form of **lethargy**; [38] it is derived from the Greek “koimao”, to hush or lull to sleep.

Morpheus 40: The word “**lethargy**” has an interesting derivation, for it is derived from the Greek word “Lethe”, the river of forgetfulness of the Infernal Regions. In a lethargy one lies like a log in complete oblivion of all around.

VI.C.13.241(a)

(c) **Λc / oversleep**

Morpheus 39: Some conscientious people have troubled themselves with the idea that perhaps they **sleep too much**.

VI.C.13.241(b)

(d) **[a squiggle]**
VI.C.13.241(c)

(e) **incubation** >
VI.C.13.241(d)

(f) **temple sleep** >
VI.C.13.241(e)

(g) **potion**

Morpheus 40-1: Only a passing reference is possible to the interesting subject of **Incubation** or **Temple-sleep**. This, which was practised both in ancient Greece and Italy, consisted in the patient, dressed in white, being made to go to sleep within the precincts of the sanctuary. Often a sleeping-**potion** calculated to excite dreaming was administered, and the priest would [40] interpret the dream, if any, in the morning.

VI.C.13.241(f)

(h) **X they can't / sleep worrying**

Morpheus 39: The **worries** and excitements of modern life do not tend to permit **most people to have too much sleep**.

VI.C.13.241(g)

VI.B.22.172

(d) **his chimbney-pot**

Morpheus 42-3: Doubtless in a “dead” calm, no air is moving up the chimney, but the slightest breeze will draw air out of the **chimney-pot** and so cause the air in the room to be slowly [42] changed, which is the essence of ventilation.

VI.C.13.247(c)

(e) **h/o/t**

Morpheus 46-7: Cold feet are a tantalizing source of sleeplessness. The ordinary rubber **hot** water-bottle may be used without any fear of being responsible for [46] chilblains.

VI.C.13.247(d)

(f) drawn blood

Morpheus 47: The principle underlying the treatment [of] all these cases [of sleeplessness] is the same, namely, to **induce some blood to leave the brain** by causing a determination of it to another part of the body.

VI.C.13.247(e)

(g) sitting room / lying room / st/anding/ room / kneeling room / <lealing> lolling room

Morpheus 48-9: When a person is sleepless from trying to go to sleep in a stuffy **room** in which perhaps he has been working all day (a **bed-sitting room; studio-bedroom**; bed in the study), then a brisk walk in [48] the open air is often found all that is necessary.

VI.C.13.247(f)

VI.B.22.173

(a) let not the sun / go down upon / yr Ire

Morpheus 49: As to removing the causes of emotional insomnia, one cannot do better than quote the ancient exhortation—“**Let not the sun go down upon your wrath**”.

VI.C.13.247(g)

(b) oneirism

Morpheus 55: Currents or impulses which thus give rise to dreams may for convenience be called **oneirogenetic** (from the Greek *oneiros*, a dream, and *genao*, I produce).

VI.C.13.247(h)

(c) (in)appropriate

Morpheus 56: When the stimulation of a centre by its own sense-organ produces the normal effect of activity of that centre, we call the dream an “**appropriate**” one ; but when the centre is actuated by impulses which have not arisen in the related sense- organ, we call the dream “**inappropriate**”. The vast majority of dreams of the visual centre are, in the nature of things, **inappropriate**, for from the closed eyes in the dark no normal stimulation of the visual centre can occur.

VI.C.13.248(a)

(d) aberrant

Morpheus 54: Nerve-impulses which arise in the skin should, of course, proceed to the centre for registering cutaneous sensations, but that centre is asleep, and the impulses failing to enter it are shunted into the visual centre where they become the physical basis of a dream. Such impulses we call “**aberrant**”, because they have wandered away from their own proper centre and reached the visual.

VI.C.13.248(b)

(e) dream of his / snores

Morpheus 57: There is no doubt that a person’s own **snooring** can be the source of his **dreams**.

VI.C.13.248(c)

(f) spasms of David

Morpheus 62: A full bladder particularly in children is almost certainly the source of dreams. The lungs, too, are sometimes oneirogenetic, especially when their bronchial muscle goes into the state of **spasm** (asthma).

VI.C.13.248(d)

(g) pavor nocturnus

Morpheus 63: Allied to nightmare are the night-terrors of children. **Pavor nocturnus**, as it is called in medicine, is a vivid and highly disagreeable dream produced usually by some abnormal state of an internal organ, often colic.

VI.C.13.248(e)

(h) Labart/u/

Morpheus 62: In Babylonian mythology, **Labartu** a horrible monster caused nightmare and certain ills peculiar to women.

VI.C.13.248(f)

(i) **growing pains**

Morpheus 63: What used to be called “**growing pains**” in children are certainly responsible for some of their nightmares.
VI.C.13.248(g)

VI.B.22.174

(a) **dreams of blind**

Morpheus 63-4: We have seen that the visual centre is the one which most frequently dreams because of the greater degree of canalization of it than is found in any other centre. [63] But in the case of the congenitally blind, there can be no functionally educated visual centre, so that those persons must dream in terms of sensations other than visual. One blind boy dreamed of Alexander the Great by hearing guns bring, that is, he had a purely auditory dream. (The anachronism of guns in the time of Alexander must be pardoned.) A blind man dreamed that a relative was dead by his being conscious of touching a cold corpse. Another dreamed of the “Day of Judgment” by being pulled up to Heaven by a rope and hearing trumpets sounding.
VI.C.13.248(h)

(b) **dream overflow**

Morpheus 64: Most dreams fade away with the rapidity with which they were born. Now and again, however, the dream-images are of such a character that emotions or ideas are aroused which in their turn are expressed through the appropriate physiological mechanisms. This sort of thing we refer to as the **dream overflow**. When the dream has become invested with strong emotional colouring, the dreamer may be awakened with all the symptoms of emotional disturbance
VI.C.13.248(i)

(c) **into heart fright >**

Note: A line links (c) to (b) above.
VI.C.13.248(j)

(d) **skin = sweat >**

VI.C.13.248(k)

(e) **eyes = tears >**

VI.C.13.248(l)

(f) **front = ideas / [tongue] >**

Morpheus 65-6: The overflow of the nerve-energy may be **into the heart**, accelerating it, into the **sweat** glands and the **tear** glands, making them active, and into the body muscles, throwing them into a greater or less degree of tremor. This is the physiology of “to dream of the devil and wake in a **fright**” (*Ingoldsby Legends*) [...] A sensitive child may wake up screaming, with muscles all trembling and **skin** bathed in **perspiration**. The oneirogenetic impulses in the **visual** centre have overflowed into such cerebral regions as are the physical bases of emotion and of “meaning” [...]

When the overflow from the dreaming centres is into the **frontal** regions, the [65] basis of the intellectual operations, then more or less definite **ideas** arise in the dream-consciousness.
VI.C.13.248(m)

(g) **somniloquence**

Morpheus 66: Lastly, the dream overflow may be into the speech centres in the frontal lobes. The content of the dream may be such that it tends to induce words to be spoken, so that the cerebral speech centres are energized. The term **somniloquence** is sometimes used for talking in sleep.
VI.C.13.249(a)

(h) **every now & / then we read of**

Morpheus 68: This walking in sleep may, of course, lead the dreamer into some dangerous places, so that **every now and again we read of** persons falling downstairs or out of the window and so meeting their death.
VI.C.13.249(b)

VI.C.13.238

(j) **^sDid you nod?**

MS 47481-77v and MS 47481-78, ScrTsLPA and TsMT: on the nod, [^]+neer the Nodderlands Nurskery,⁺ whiteboys and oakboys | *JJA* 56:136 and 137 | Aug 1938 | II.4§2.7/3.9 | *FW* 385.09

(l) **^sI hypnot**

MS 47480-198v, ScrTsLPA: [^]+I will shally. Thou shalt willy. You wouldnt should as youd remesmer. I hypnot.⁺ | *JJA* 55:344 | 1938 | II.3§6.4 | *FW* 360.24

VI.C.13.239

(a) **^sto name no others**

MS 47481-90v, ScrTsLPA: [^]+to name no others⁺ | *JJA* 56:164 | Aug 1938 | II.4§2.7/3.9 | *FW* 398.25

(b) **^sΛ goes asleep on chamber**

?MS 47481-89v, ScrTsLPS: ~~asleep~~ [^]+ovasleep⁺ | *JJA* 56:162 | Aug 1938 | II.4§2.7/3.9 | *FW* 397.16

(c) **^ssoldier sleeps standing**

MS 47481-87v, ScrTsLPA: [^]+when they were in dreams of yore, standing behind the door or leaning out of the chair, or kneeling ~~on~~ [^]+under⁺ the sofacover and setting on the souptureen⁺ | *JJA* 56:158 | Aug 1938 | II.4§2.7/3.9 | *FW* 393.36

(e) **^sΛ wishes to rationalise / sleep**

Not located in MS/*FW*.

(g) **^sSilence wakes**

MS 47481-87v, ScrTsLPA: [^]+crossing their sleep by the shocking silence [^]+2⁺ and then⁺ | *JJA* 56:158 | Aug 1938 | II.4§2.7/3.9 | *FW* 393.35

(i) **^sΛ convibrating bed**

MS 47481-87v and MS 47481-88, ScrTsLPA and TsMT: [^]+convibrational⁺ bed | *JJA* 56:158 and 159 | Aug 1938 | II.4§2.7/3.9 | *FW* 394.03-4

(j) **^snothing to hope for / sleep**

MS 47481-87v, ScrTsLPA: [^]+when hope was there no more⁺ | *JJA* 56:158 | Aug 1938 | II.4§2.7/3.9 | *FW* 394.04-5

VI.C.13.240

(f) **^strance narcolepsy**

MS 47481-89v, ScrTsLPS: ~~sleep~~ [^]+dodo sleep atrance⁺ | *JJA JJA* 56:162 | Aug 1938 | II.4§2.7/3.9 | *FW* 397.28

MS 47481-87v, ScrTsLPA: [^]+the narcolepts on the lakes of Coma⁺ | *JJA* 56:158 | Aug 1938 | II.4§2.7/3.9 | *FW* 395.08

(h) **^slake of Coma**

MS 47481-87v, ScrTsLPA: [^]+the narcolepts on the lakes of Coma⁺ | *JJA* 56:158 | Aug 1938 | II.4§2.7/3.9 | *FW* 395.08

(i) **^slethargy**

MS 47481-89v, ScrTsLPA: [^]+in lethargy's love⁺ | *JJA* 56:162 | Aug 1938 | II.4§2.7/3.9 | *FW* 397.08

VI.B.13.241

(b) **^soversleep**

MS 47481-89v, ScrTsLPS: ~~asleep~~ [^]+ovasleep⁺ | *JJA* 56:162 | Aug 1938 | II.4§2.7/3.9 | *FW* 397.16

(d) **^sincubation'**

MS 47481-90v, ScrTsLPA: ^+for to regel their reves by incubation+^ | *JJA* 56:164 | Aug 1938 | II.4§2.7/3.9 | *FW* 397.34

(e) **^gtemple sleep**

MS 47481-90v, ScrTsLPA: ^^+for meter and peter+^ to temple asleep ^+aslaap ^+eslaap+^^+^ | *JJA* 56:164 | Aug 1938 | II.4§2.7/3.9 | *FW* 398.14

(f) **^gpotion**

MS 47481-89v, ScrTsLPA: ^+a potion apeace ^+a-peace ^+apeace+^^+, a piece aportion +^ | *JJA* 56:162 | Aug 1938 | II.4§2.7/3.9 | *FW* 397.18

(g) **^gX they can't / sleep worrying**

Not located in MS/*FW*.

VI.B.13.247

(c) **^bhis chimbing-pot**

MS 47480-284v, ScrTsLPA: ^+ with the radio beacon ^+beamer+^ tower and its hangars, chimbnies and equilines,+^ | *JJA* 55:482 | 1938 | II.3§7.4 | *FW* *FW* 380.17

(g) **^glet not the sun / go down upon / yr Ire.**

MS 47481-85v, ScrTsLPA: ^+, let not the song go dong upon your Ire, and as we say in the spasms of Davies and+^ | *JJA* 56:152 | Aug 1938 | II.4§2.7/3.9 | *FW* 391.27-8

(h) **^goneirism**

MS 47481-88v, ScrTsLPA: ^+of woman the Owneirist in forty lands.+^ | *JJA* 56:160 | Aug 1938 | II.4§2.7/3.9 | *FW* 397.02

VI.C.13.248

(d) **^gspasms of David**

MS 47481-85v, ScrTsLPA: ^+, let not the song go dong upon your Ire, and as we say in the spasms of Davies and+^ | *JJA* 56:152 | Aug 1938 | II.4§2.7/3.9 | *FW* 391.28

(i) **^gdream overflow**

MS 47481-88v and MS 47481-89, ScrTsLPA and TsMT: ^+for overflowing ^+overflauwing+^^+ by the dream | *JJA* 56:160 and 161 | Aug 1938 | II.4§2.7/3.9 | *FW* 397.01

¹ Jack P. Dalton, "Advertisement for the Restoration," in: *Twelve and a Tilly: Essays on the Occasion of the 25th Anniversary of Finnegans Wake*, edited by Jack P. Dalton and Clive Hart (London: Faber and Faber, 1965), 119-137, at 132.

² Danis Rose, *The Textual Diaries of James Joyce* (Dublin: The Lilliput Press, 1995).

³ 24 November 1926, *Letters III*, 146.

⁴ For a more detailed discussion, see Dirk Van Hulle, 'The Intertextual Condition', in *The New Joyce Studies*, ed. Catherine Flynn (Cambridge: Cambridge University Press, forthcoming).