

## READER'S KEY

1. All of Joyce's additions are in italics.
2. Joyce's additions to additions are in brackets. Thus a second-level addition will be within one set of brackets, a third-level addition within two sets of brackets, etc. In the following example we have a first-level addition from "*upjump . . . pumpim*"; a second-level addition in "*like as*"; a third-level addition from "*he cry . . . Yurep*"; and a fourth-level addition in "*Ap*":

*upjump & pumpt pumpim, [like as [he cry to the Willingdone.  
[Ap] Bakkarru Pukkarru! Pukka Yurep!]]*

3. Joyce's cancellations are crossed out. A series of words crossed out separately indicates consecutive cancellation.
4. Joyce's substitutions are in bold face.
5. Joyce's substitutions within substituted material are in pointed brackets. Thus a second-level substitution will be within one set of pointed brackets, a third-level within two sets of pointed brackets, etc. The whole of the following example is substituted for a cancellation. "**That**" is a second level substitution for "**the**"; "**of an earthenborn pan**" is replaced by "**of his flowerwhite body**," another second level substitution; "**a**" is a third level substitution for "**his**."

**But, lo, as you would quaffoff of his fraudstuff and sink teeth through the <that> pyth ~~of an earthenborn pan~~ <of his <a> flowerwhite body> behold of him nowhere more.**

6. Substitutions made within additions or additions made within substitutions are in heavy italics. (See 5 for example.)
7. Words which would ordinarily be bracketed as doubtful are marked with an asterisk.
8. Joyce's own italics are indicated by underscoring.
9. The end of each manuscript page is noted in the margin. It is marked in the text with a §. The end of each *Finnegans Wake* page is also noted in the margin. It is marked in the text with a ‡.

Though the transcriptions in this volume have been carefully checked not once but many times, it should be evident, given the nature of the manuscripts, that perfect accuracy and faultless judgement are out of the question. The reader for whom the perfect text of a particular passage is absolutely essential should check my transcriptions against either the original manuscript or a micro-film copy. I am reasonably certain that those errors which remain are neither numerous nor very serious and that most scholars will find these texts more than adequate.

It should further be noted that these first draft manuscripts are often faulty in minor ways (i.e., Joyce made unconscious errors in spelling, punctuation and even in syntax and grammar.). I have refrained in most cases from annotating these errors and from improving upon Joyce's punctuation, confining myself to noting those instances where the author's errors may lead to confusion.