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## **The silencing of the Sphinx, vol. I: The Genesis of Samuel Beckett's Worstward Ho; vol.II: Interpreting Samuel Beckett's Worstward Ho**

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## The Silencing of the Sphinx



# The Silencing of the Sphinx

Adriaan van der Weel  
and  
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from a series of four illustrations of *Worstward Ho*

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## PREFACE

[T]hey sat on as though turned to stone. Through the single window dawn shed no light. From the street no sound of reawakening. Or was it that buried in who knows what thoughts they paid no heed? To light of day. To sound of reawakening. (*Ohio Impromptu*, pp. 287–88)

And it's the worst ....Isn't that what you said?....The whisper....The odd word....Straining to hear....Brain tired squeezing....It stops in the end....You stop it in the end.... (*Eh Joe*, p. 204)

This is a two-volume study of Samuel Beckett's late prose work *Worstward Ho*. Volume one is a work of textual scholarship, which aims to do two things. In the first place it presents the extant manuscript and typescript drafts of *Worstward Ho* and, on the basis of that documentary evidence, it discusses Beckett's compositional method and the genesis of the text. Secondly, it aims to establish a scholarly reading text of *Worstward Ho*. The second volume is a work of literary criticism, in which many of the interpretations that remain largely implicit in Volume 1 will be explained and defended in greater detail.

Though for the practical purpose of presenting this study as two doctoral dissertations we have contrived to divide the work, and the nominal authorship of the two resulting parts, in a sensible manner, it should be stressed that writing it was a joint activity from beginning to end. Its beginnings go back to our shared interest in translating Anglo-Irish literature—a pursuit we took up during our studies at Trinity College, Dublin, in 1978/79, in a naive attempt to make up for at least some of the loss of our regular allowance from the Netherlands, occasioned by a six-month postal strike. Though as an “Anglo-Irish” writer (the term is discredited now) Beckett claimed our interest, we could not decide whether to take him quite seriously, and it was not till the late 1980s that we turned to his work again. The main instigators of many of the translations that we went on to make were actor and Beckett interpreter Lou Landré and the stage directors Jan van Westerlaak and Erick Aufderheyde, who managed to give such dramatic life to our pallid versions of Beckett's dead and dying words. Our rapidly growing fascination with Beckett's texts and increasing impatience with a long tradition of humourless interpretations of Beckett's *oeuvre* convinced us that something sub-



stantial had to be undertaken in order to change the persistent views of those bent on doom and gloom. This something took the shape of the Samuel Beckett Festival and the international symposium “Beckett in the 1990s” which were held in April 1992 in The Hague, the Netherlands. It was this festival and conference, which we organised together with fellow board members of the Dutch Samuel Beckett Foundation, Marius Buning, Matthijs Engelberts and Sander Blom, and festival director Ton van de Langkruis, which inspired us to “go where never before” in our exploration of Beckett’s language. In the wake of the Festival we decided to channel our scattered activities (which had also led to some essays in Dutch and English in magazines and books, and to an anthology of Beckett’s work in Dutch translation) into a more sustained effort, within the framework of a doctoral dissertation. Instead of merely rewriting our earlier efforts, we decided to focus on a new subject, in the shape of the one book we had come to admire most of all: *Worstward Ho*—a book that we were hoping one day to attempt to translate.

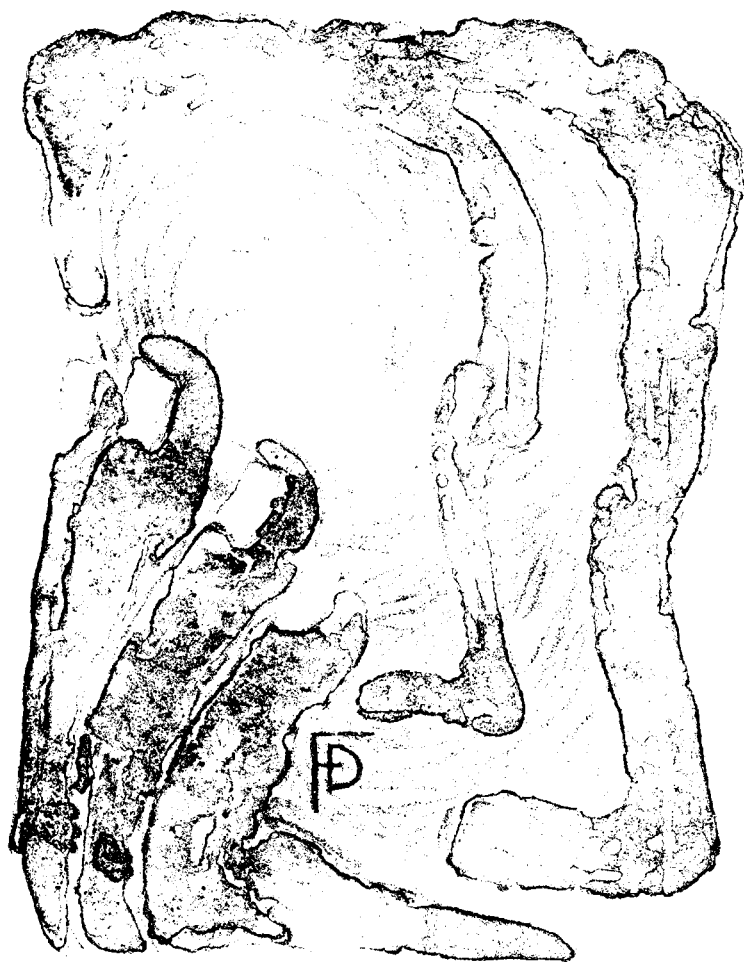
Over the five years that we worked discontinuously on this study we were able to draw on the knowledge and expertise of many people. It is a pleasure to be able to thank them here. Among the many translators and scholars who kept whetting our intellectual razors were Enoch Brater, Eric Burgers, Gerry Dukes, Stan Gontarski, Magnus Hedlund, Hans Hildebrandt, Marek Kedzierski, Shimon Levy, Antoni Libera, Breon Mitchell, Gerhard Jan Nauta, Antonia Rodríguez-Gago, Erika Tophoven, Güven Turan, Tjebbe Westendorp, many of whom also provided such stimulating company at the Beckett translation workshops in The Hague (1992), Arles (1994), Norwich (1996) and Berlin (1998), the Samuel Beckett Summer School (1992) and the international symposium “Samuel Beckett: Crossroads and Borderlines/L’oeuvre carrefour et l’oeuvre limite” (1996). On our visits to the Samuel Beckett Archives in Reading Jim Knowlson, John Pilling, Mary Bryden, Michael Bott and Julian Garforth always provided a stimulating and welcoming working environment among the piles and boxes. In Dublin Professor Brendan Kennelly (our mentor at Trinity College in 1978/79) kept our Irish connections alive and was helpful in more than academic ways. In Austin, Texas, the staff of the Harry Ransom Humanities Research Center was helpful far beyond the call of duty; Linda Ashton, Keeper of the French collection, generously gave much of her time to make her foreign visitor at home among the Center’s rich resources, and was pivotal in procuring permission to reproduce the texts of “Ceiling” and

“The Way” in full. Professor Charles Krance, series editor of the Garland bilingual variorum editions of Beckett’s works, kindly invited us to prepare an edition of *Worstward Ho* for the series. André Derval and John Calder went to great lengths to locate and make available from the uncatalogued Calder archives in the possession of IMEC in Paris many documents relevant to the publication history of *Worstward Ho*, including, most importantly, the typescript that served as publisher’s copy for the British edition, which provided the long-missing link between the printed text and the Reading typescript. Our special thanks go to Edward Beckett and John Calder, who never appeared to grow tired of answering questions. We are indebted to the Samuel Beckett Estate; Jérôme Lindon, Barney Rosset and John Calder; the Beckett International Foundation and the Harry Ransom Humanities Research Center for permission to use published and unpublished material from Beckett’s writings.

Especially we would like to thank our families for the time that we stole from them and the support that we extorted, and our parents for their blind faith.



The Silencing of the Sphinx  
Volume I  
The Genesis of Samuel Beckett's *Worstward Ho*



# The Genesis of Samuel Beckett's *Worstward Ho*

Proefschrift  
ter verkrijging van de graad van Doctor  
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op gezag van de Rector Magnificus, Dr W.A. Wagenaar,  
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He took his article from a steel file:  
 “It’s accurate. I have not changed her style.  
 There’s one misprint—not that it matters much:  
*Mountain*, not *fountain*. The majestic touch.”  
 (Vladimir Nabokov, *Pale Fire*)

## ABBREVIATIONS USED

CP	<i>Collected Poems</i> , London, Calder
CSPlays	<i>Collected Shorter Plays</i> , London, Faber
CSProse	<i>Collected Shorter Prose</i> , London, Calder, 1984
Dream	<i>Dream of Fair to Middling Women</i> , Dublin, 1992
HRHRC	Harry Ransom Humanities Research Center, University of Texas, Austin
JOBS	<i>Journal of Beckett Studies</i>
RUL	Reading University Library

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## INTRODUCTION

In the course of the history of print technology the nature of textual corruption in the transmission of the written word reflects the changing technology. The nature of the errors may have changed, but the tendency towards textual corruption is as great as it ever was. In this age of technological sophistication corruptions rarely result from the printing process itself, but the route from the author's copy to book still offers ample opportunities for textual problems to arise: in author–publisher relations, editorial procedure, and typesetting.

Beckett's work has naturally suffered its share of textual problems caused during these stages in the production process. They have been complicated further by the existence of two independent English language editions, a British and an American one. Fortunately, in Beckett's case the textual records are unusually rich. Manuscripts and typescripts of almost all of Beckett's works are known to exist, and almost all of them are available for inspection in public repositories. This rich collection of documentary sources offers abundant help to set the textual record straight, at the same time as it allows a fascinating view of Beckett's working method.

Despite the acknowledged inaccuracy of many of the existing editions of Beckett's work,<sup>1</sup> scholarly critical text editions remain rare. There are numerous editions of the most popular plays intended for educational use, but they rarely raise textual matters at all.<sup>2</sup> The textual notes in these and similar editions (for example, John Fletcher's edition of *Fin de partie* of 1970) are mostly limited to occasional references to manuscript evidence to aid interpretation or provide intertextual glosses.

Specifically useful for future stage productions, as well as being of more general scholarly interest, are the volumes in *The Theatrical Notebooks of Samuel Beckett* series, which include revised texts of the plays based on a previous printed edition, and implementing later cuts and changes made by Beckett for productions he was involved in. Some attention to textual issues, especially those resulting from variant readings in the US and UK editions, has been devoted to the shorter prose by S.E. Gontarski in his edition of *The Complete Short Prose 1929–1989*.<sup>3</sup> But other-

wise, few efforts of textual criticism have been lavished on Beckett's *oeuvre*. Surprisingly, even the ambitious series of bilingual variorum editions published under the general editorship of Charles Krance does not aim to establish a critical text.

It is certainly true that the nature of the problems and the resulting degree of textual "corruption" of Beckett's work are hardly comparable to those encountered in some of the better-known cases of twentieth-century textual instability. The most famous instance of the latter is no doubt James Joyce's *Ulysses*. Its compositional and publication history is too well known to need reiteration. But one small detail from the many complications in the transmission of Joyce's *oeuvre* is not only instructive but also apt, since Beckett himself is supposed to have been implicated in it. This is the well-known anecdote about Beckett's involvement in the composition of Joyce's *Finnegans Wake*. Beckett was taking down Joyce's dictation, when Joyce answered a knock on the door with the words "Come in", which Beckett faithfully wrote down. Joyce, hearing Beckett reading the passage back to him, expressed surprise at the phrase "Come in", but on Beckett insisting that that was what Joyce had said, he was happy to let it stand.<sup>4</sup> As James Knowlson remarks, scholars have been hard put to locate the passage in *Finnegans Wake*. Whether apocryphal or not, the point of the anecdote is that it was related to Joyce's biographer by Beckett himself, and that it expresses what Beckett regarded as typical of Joyce's method and attitude. Beckett pointed out on various occasions that where Joyce aspired to all-inclusive richness, he himself embraced exclusion and poverty. The deliberateness with which he turned his back on Joyce's attitude to writing after 1946 has been well documented.<sup>5</sup>

Such an attitude as the one just illustrated might just be conceivable on Beckett's part at the time of his composition of *Murphy*, which is Joycean in, among other aspects, its happy exploitation of the banality of everyday life. But it is unthinkable in the increasingly minimalist post-trilogy Beckett. Without minimizing in any way the extent and significance of the problems of textual transmission in *Ulysses* and *Finnegans Wake* it may be argued that the textual corruption in Beckett's case, even if incomparably more limited in extent, is, in view of Beckett's minimalist concern, at least as intrusive as in the case of a writer like James Joyce.

The textual problems in Beckett's work can be usefully placed into two main categories. The first category covers the problems attributable in one way or another to Beckett himself. The most significant contribution to this category is

made by variant readings between the UK and US texts, which are caused by the fact that the two publication processes usually occurred quite separately, often even at different times.<sup>6</sup> The second category is covered by the blanket expression of “printing errors”. These may derive from typesetting errors followed by sloppy in-house proofreading, or from ill-advised editorial correction. Beckett’s contribution to this category consists in not spotting errors originating in editorial procedures or typesetting in the course of his own proofreading.

Whatever their origin, the textual corruptions in Beckett’s work frequently lead to significant changes in meaning. The shorter and more condensed the text in which they occur, the more potentially damaging they are. Gerry Dukes has been collecting textual variants and misprints in the Beckett oeuvre for some years, and the following example comes from his collection. In the first, limited, edition of *Stirrings Still* this sentence occurs:

Of their whenceabouts that is of clock and cries the same was true that is no more to be determined now than as was only natural then. (*Stirrings Still*, London, Calder, and New York, Blue Moon Books, 1989, [unpaginated; on the third page of part 2])

In the first trade edition, printed in *As the Story Was Told*, London, Calder, 1991, the sentence appears as:

Of their *whereabouts* that is of clock and cries the same was true that is no more to be determined now than as was only natural then. (p. 122; italics added)

“Whenceabouts” is a typical Beckett coinage, but apparently the editor of the Calder edition amended it to the more usual English “whereabouts”.<sup>7</sup>

Many significant textual problems in Beckett’s texts come to light as a result of a comparison between the US and UK editions. For example, in a discussion of the drafts of *Come and Go*, Rosemary Pountney observes that insertions in one of the typescripts of the play “are not present in the Calder and Boyars [UK] text of 1967, while the Grove Press [US] version of 1968 (*Cascando and Other Short Dramatic Pieces*) incorporates only the additional dialogue at the opening of the play and not the extra words at its close”.<sup>8</sup>

But not all textual cruxes are shown up by a straightforward comparison between the UK and US printed editions. In both the US and UK editions of *Company* “philogenitiveness” (paragraph 51) should read “philoprogenitiveness”.<sup>9</sup> Beckett originally wrote “philoprogenitiveness” in the manuscript (RUL MS 1822) and first typescript (Boston College John J. Burns Library, ts I),<sup>10</sup> but according to the variants Charles Krance lists in his variorum edition of *Company* (p. 99), the later sources all have “philogenitiveness”. It would appear, in other words, that Beckett himself introduced the misreading, which was not detected during the usual editorial checking process. The example illustrates the importance of checking the wealth of documentary sources for establishing definitive readings of Beckett’s works. Whereas the present error could be recognised by the fact that “philogenitiveness” is not an English word (it may have been caused by a contamination with “phylogenesis”), other errors may be considerably harder to spot, especially if there is no apparent reason to doubt the printed reading.

The present edition of *Worstward Ho* aims to establish a definitive reading text, ironing out what errors have crept in during the ordinary course of textual transmission, both in the form of discrepancies between the UK and US editions and between Beckett’s typescript and the printed editions.

It was suggested above that in general Beckett’s minimalism in the postwar works magnifies the effects of errors. But there are reasons why *Worstward Ho*, more than most of Beckett’s books, deserves the utmost editorial care to avoid—or, in the event, to correct—misspellings, misleading typography, etc. *Worstward Ho* is an unusual literary text, even by the standards set by Beckett’s own work. It is very short, and enigmatic—inaccessible even, with its unconventional vocabulary, its dense texture of repetition, its verse-like prosody, its fragmented typographical appearance and its haunting musicality. Indeed, its musicality is the clue to what is probably one of the more accessible approaches to the text. Its rhythm and the incantatory nature of most of the text invite regarding *Worstward Ho* as a sort of “soundscape”. Yet, however much pleasure might be derived from the book regarded as a soundscape, or metaphysical poetry, such an attitude ultimately fails to satisfy the enquiring mind which, having once got a whiff of meaning, will seize upon the words “to make what sad sense of it may”.<sup>11</sup> On an intellectual level *Worstward Ho* is a difficult text; it requires a great deal of patience and perseverance. Readers who need repeated readings to even begin to make sense of the

text cannot easily correct misinformation caused by textual corruption. The vocabulary is unconventional and highly repetitive, creating a texture of internal echoes so dense as to render the text almost inscrutable. *Worstward Ho* is the most hermetic of Beckett's works, and presents the reader with many questions about the nature of the book and how it should be read. A number of readings will be suggested in Volume 2. But though its primary focus is textual, the present volume, too, has its contribution to make to a better understanding of *Worstward Ho*.

Establishing the definitive text of *Worstward Ho* is one aim of the present study; to present an evolutionary variorum edition is another. The preservation of Beckett's manuscripts and typescripts allows the compositional process of *Worstward Ho* to be reconstructed in detail, through a draft-by-draft analysis. The chief concerns of the present volume are to chart the text's evolution through all of the extant drafts. Collation of the manuscripts, typescripts and published texts furnishes some interesting insights into Beckett's compositional method, and by solving some textual cruxes it provides evidence towards a definitive edition of *Worstward Ho*'s text. But a comparison of the various drafts also throws shafts of light on some of the obscurer passages in the work, and thus contributes towards a better understanding of the published text of *Worstward Ho*. Consultation of manuscript B, to give one example, shows that "same" in "Stare away to child and worsen same" (89) does not paraphrase as "focus the stare on the child and worsen it", but as "focus the stare on the child and worsen it [the child] in the same way". In addition, the synoptic presentation of the manuscripts and typescripts in parallel transcriptions allows the reader to pursue any literary and linguistic interests of his own.

Preceding the conventional variorum text edition, a critical essay on the genesis of *Worstward Ho* will look at the development of the text through its various drafts, illustrating the sort of use that may be made of the information presented by a variorum text edition of Beckett's work. This essay is followed by an account of the publication history of *Worstward Ho*.

The variorum text edition itself is introduced by an essay outlining the edition's objectives and the methods used in presenting the textual evidence. If that discussion seems at times rather more elaborate than might be necessary, it is hoped that it will be regarded as somewhat more than an academic exercise, and that it may be regarded as an illustration of the need to apply a proper measure of com-

mon sense as well as literary criticism to textual scholarship. Textual scholarship is more than the limited view an earlier generation of bibliographers took of it: the study of black marks on paper. The frequent use of the word *text* in what follows is unavoidable, but it should not be allowed to obscure that *Worstward Ho* is a work of literature. As a work of literature, *Worstward Ho* is of an infinitely wider scope than the brevity of its text may perhaps suggest.

#### THE EVOLUTION OF THE TEXT<sup>12</sup>

Editions in English of Beckett's novellas "The Expelled" and "The End" carry the credit "Translated by Richard Seaver in collaboration with the author". Seaver has published an account of the nature of this collaboration with Beckett concerning the translation of "The End":

The opening passage ... went, in my translation:

They dressed me and gave me money. I knew what the money was to be used for, it was for my travelling expenses. When it was gone, they said, I would have to get some more, if I wanted to go on travelling.

"What do you think of the word *dothed*," Beckett said, "instead of *dressed*? '*They dothed* me and gave me money.' Do you like the ring of it better?"

Yes, clearly: *dothed* was the better word.

"In the next sentence," he said, "you're literally right. In French I spelled it out, said 'traveling expenses' all right. But maybe we can make it a bit tighter here, just say something like, 'It was to get me going' or 'It was to get me started'. Do you like either of them at all?"

On we went, phrase by phrase, Beckett praising my translation as prelude to shaping it to what he really wanted, reworking here a word, there a whole sentence, chipping away, tightening, shortening, always finding the better word if one existed, exchanging the ordinary for the poetic, until the work sang. Never, I am sure, to his satisfaction, but certainly to my ear. Under Beckett's tireless wand that opening passage soon became:

They clothed me and gave me money. I knew what the money was for, it

was to get me started. When it was gone I would have to get more, if I wanted to go on.<sup>13</sup>

Seaver's anecdotal account illustrates well to what extraordinary sharpness Beckett had honed his sensitivity to the meaning and overtones of words. By far the greater part of the revision process of *Worstward Ho* consists of the same patient chiselling of words and phrases on paper, in a text whose lineaments had already taken firm shape in Beckett's head.

Examples of the process of verbal fine-tuning abound, and may easily be found by comparing the parallel texts presented in this edition. But though fascinating in themselves, these are of course in no way typical of *Worstward Ho*. Comparison of the manuscripts and typescripts with the printed text of any of Beckett's other works will show a similar meticulous care taken with the minutest details. This discussion intends primarily to examine another aspect of the evolution of *Worstward Ho*, which is the way in which successive versions of the text increasingly move away from a representational mode. This can be observed most clearly in the removal of a number of narrative elements that may be termed, in the words of the text, "all of old", such as the presence of a listener and the description of his physical location. The chapter will then look briefly at some of the more narrowly linguistic changes observable in the text's evolution, especially where these contribute to the sense of alienation resulting from the removal of representational detail. (A more in-depth analysis of Beckett's use of language in *Worstward Ho* is given in Volume 2, Chapter 2, "Language".)

Before looking at the text itself, it is worth looking at the genesis of the title. The manuscript bears the title in capitals and underlined in Beckett's own hand. But its firmness and the central position at the top centre of the first page may be misleading. On closer inspection, the title is written in a different medium, or at least in a slightly lighter shade of ink, than the rest of the page, and it seems likely that it was added at a later date, not an unusual situation in Beckett's case. But if the title was added later, the question is when. The possible span of time is wide: from any stage during the writing of the manuscript to a date even after the book was published, for example when Beckett donated the manuscript to Reading University Library. The typescripts do not offer much help in establishing the moment: all three are untitled. But if the absence of the title from the typescripts



suggest anything, it might be that Beckett had still not decided on one when he typed them. The hypothesis that Beckett came to decide on the title at a very late date is supported by at least one piece of circumstantial evidence. When Beckett had handed the final typescript (E) to John Calder, Calder wrote back that he was “very happy about WORSTWARD HO!”. The error of the added exclamation mark might indicate that Beckett had still not written down the title when he gave Calder the text at La Palette in Paris. Certainly it was not on the typescript itself (see the description of the typescripts below).

There is one point in the genesis of the text where Beckett makes an emendation which creates a direct reference to the title. This occurs in D64.1, where Beckett changes “So leastward on” into “So leastward ho”. Though this is admittedly no less speculative than the idea that Beckett waited until after he had submitted his work to his publisher before committing the title *Worstward Ho* to paper (and the two speculations do not necessarily reinforce each other), the suggestion is strong that it was at this point that Beckett first thought of “Worstward Ho” as a possible title.

As far as the evolution of the text itself is concerned, the first evidence of substantial revision in the process of composition of *Worstward Ho* is Beckett’s abandonment of the first manuscript draft (A) after some four pages. The corresponding section of the second draft (B) shows barely any corrections, and approaches the published text much more closely than it resembles the first draft. The handwriting of the revision is much more even, showing greater confidence. The most obvious change involved in the revision, and a radical one, is the excision of the presence, so familiar in Beckett’s *œuvre*, of a listener, causing the text to veer away from the concerns of so many of Beckett’s earlier texts—most prominently *Company*, in which a listener looms especially large. Whatever Beckett’s motives for removing the listener, it amounts to the conscious elimination of a discrete element representing one of Beckett’s recurring themes. This excision forms a conscious break with “all of old”.

Both the supine listener and much of his physical environment, notably the ceiling, are in fact prominent in the short prose text “Ceiling”, written for Avigdor Arikha, and dated 10 and 26 July 1981, a mere fortnight before Beckett began his first draft of *Worstward Ho*, on 9 August.<sup>14</sup> Beside the fact that the ceiling in the first draft of *Worstward Ho* may thus well have been a legacy from the text which

Beckett completed immediately prior to *Worstward Ho* there are various other reasons for regarding “Ceiling” as closely linked to *Worstward Ho*. Thematically the texts share the concern with reduction in the development of the text: each subsequent paragraph is shorter in “Ceiling”; in *Worstward Ho* the narrator breaks down his repertoire of language and attempts to reduce the subject of his narration to nothingness. Even on the lexical and syntactical level certain similarities are obvious at a glance. “Dull white”—which was originally “dim white” in the first draft of “Ceiling”—echoes the “dim white” of *Worstward Ho* (e.g., 26.9, 53.7), “No knowledge of where gone from” echoes “Dim light source unknown” (e.g., 8.1, 47.1), and “Somewhere again. Somehow again. Someone again” echoes “Somewhere somewhere somehow still” (57.3). In both texts the verbal reduction strains the syntax to the extreme. But the most significant correspondence is of course in the way that *Worstward Ho* as it were simply continues from “Ceiling”. “Being” in both texts takes the familiar form of a place, a body and a way on. But while in “Ceiling” there is no intimation that this “Somewhere again. Somehow again. Someone again” might come to an end, *Worstward Ho* finally offers an end to the wearying “on” when it reaches the liberating “nohow on”.

Along with the listener himself all reference both to listening and to its corollary, the presence of sound, is deleted as well. And so the narrator, still “Muttering it all to himself as it comes” in manuscript A (A6, A7), also falls silent:

The supine one. Too much. Gone. No mutter. No listener. Gone. ... The whole dead still. (A21)

In manuscript A the movement from speech to silence is part of the narrative development itself, but in manuscript B the silence is simply a given fact. From manuscript B on there is no indication that the reader is invited in any way to imagine hearing the narrator speak. The effect is that the reader is unsure whether the words he reads are meant to be spoken, thought or indeed—since author and narrator are so inextricably intertwined—written. This merging of speaker and listener in *Worstward Ho* would appear to bring Beckett close to resolving the identity crisis he spoke of in a conversation with Charles Juliet dated 14 November 1975: “In the end, you don’t know who is speaking any more. The subject disappears completely. That’s the end result of the identity crisis”.<sup>15</sup>

Outside of the narrative voice, whose auditory status remains unresolved,<sup>16</sup> the only reference to sound that occurs in any of the drafts is a potential sound only, presented as the body's only alternative to standing up to relieve the pain it feels. Though mooted as an option, it is quickly dismissed:

No choice but stand. Somehow up and stand. Somehow stand. That or groan.  
The groan so long on its way. No. No groan. Simply pain. Simply up. (9.1-9)

For "groan" manuscript A has "scream"; typescript C has "shriek", and from typescript D Beckett settles on "groan"; manuscript B lacks even this one reference to sound altogether. This leaves the text entirely silent, apart from, possibly, the narrative voice.

Another element deleted from manuscript A is the explicit statement about the non-corporeal nature of the characters in the narrative. Again it is the narrator himself who provides the clue. The last words of manuscript A are:

Shadows of bodies gone. Bodies once. Bodies gone. Shadows still. (A<sub>30a</sub>)

This overt reference to the characters' non-corporeal nature does not survive the first draft. The word "body" is left ambivalent in all further drafts up to and including the final text.

In the same vein, Beckett is obviously concerned not to be too explicit about the physical circumstances of his characters. B<sub>76i</sub> has a reference to a situation "On earth at rest one sundown once alive", but as an obvious invitation to think of the narrative time and place as situated after death Beckett probably equally judged this too specific: it is deleted from subsequent drafts, leaving all interpretations open.<sup>17</sup>

After manuscript A is abandoned and the text, so to speak, finds its feet, the qualitative extent of Beckett's changes in the compositional process is limited. There is only one exception—when in manuscript B a similar situation develops to the one that resulted in the deletion of ceiling and listener from manuscript A. In manuscript B Beckett writes about the "sundown of a sunless day", when "the earth stood still". The passage runs to five paragraphs in the manuscript, which are reduced to two (75-76) in the final version. The handwriting in B<sub>75</sub> is unusually

difficult to decipher at this point; it is not inconceivable that there is a connection between the forced handwriting and Beckett's uncertainty about what he was writing at this point. These references to what sounds like a memory are composed with much revision even in manuscript B, but the revision continues in typescript C. They survive the first typewritten version, and are then rigorously deleted, with the result that in the final version of the text the passage is reduced to a fraction of its original length.

The first draft of B<sub>76</sub> (B<sub>76i</sub>) opens with the phrase "No once in pastless now", which remains the unchanging point of departure for the discussion of time in 76 throughout all drafts and in the final text. Again in all versions of the text the statement is immediately negated: "No not (quite) none." It is the explanation of the reason for this negation which radically changes from manuscript B to typescript D. Manuscript B at this point mentions both the "close of sunless day" (which first occurred in B<sub>75</sub>) and the "crippled hands" as proof of the occurrence of time. Since one refers to a memory or past event *outside* of the present narrative, while the other refers to an earlier occurrence *within* the narrative, the narrator concludes that there are two onces: "One once now one once then." To complicate matters even further, the next paragraph moots the possibility of there existing what appears to be yet a third "once":

Back better worse to say the so-said void too still as first said for short. There too to forge some once. Some new once for now. (B<sub>76a.0-0b</sub>)

This state of affairs is too confusing even for the narrator, who decides to

Resay as first best worse said. No new once there for now. Nothing there ever that was not always. (B<sub>76b.0a-0c</sub>)

Typescript C gives a slightly reworked version of essentially the same narrative development, but in typescript D the matter of time is greatly simplified when, by removing the "sundown of sunless day", Beckett removes all reference to the real world and real-world time from 75 and 76. The only kind of time remaining is now the narrative's own time: the time required for the narrative to proceed, and so "once" can only refer to an earlier stage in the narrative development.

The removal of the reference to time in the real world contributes to the conscious creation of a completely self-contained universe in *Worstward Ho*. It may be observed, though, that the idea of the earth standing still (i.e., time stopping) can also be found in *Ill Seen Ill Said* ("Throughout this confrontation the sun stands still. That is to say the earth.") and in the brief unpublished text "The Way"<sup>18</sup> ("Low in the west or east the sun standstill. As if the earth at rest."). This may suggest that, as in the case of the deletion of the listener from manuscript A, a situation developed where an "alien" element (in this case a concern from *Ill Seen Ill Said* and "The Way") intruded into the narrative. If such was indeed the case, the resulting compositional impasse was broken by the excision of the offending passages. At the same time, it may be argued that these and other phrases are part of Beckett's stock in trade, the hoard of words and ideas from which his texts must always be formed or, at least, the hoard of words and ideas current in his mind at the time of writing. It is interesting in this respect to note that "sundown of sunless day" resembles the iterative phrase "close of a long day" in *Rockaby*. Like "Ceiling" and "The Way", *Rockaby*, too, was written at the same time as *Worstward Ho*, in 1981 (and also in English), suggesting that, as in the case of the ceiling, the phrase may have originated from Beckett's thesaurus at the time.

What the removal of the listener from manuscript A and the simplification of the time issue in manuscript B have in common is that in both cases the narrative itself prefigures the authorial decision. The two deletions thus form an example of one of the most striking observations from a comparison of the drafts, i.e., the extent to which the narrative voice and authorial composition coincide. In the time example in typescript C, the narrator's speculation about the possibility of a "once" existing in the void is answered by "no". The condensed version of the passage in typescript D takes its cue, as it were, from that "no", and leaves out the speculation altogether. In this way the narrative frequently describes the compositional process itself (or, vice versa, one might say that the compositional process is frequently the subject of the composition). The narrative presents, in other words, a residuum of an earlier, more elaborate, version which author and narrator have collaboratively condensed.<sup>19</sup>

The frequent comment "too much" made in manuscript B and typescript C by the narrator about the amount of detail in his own narration is another case in point. Subsequent changes show Beckett in most cases to have acted upon his

narrator's remarks, either at once or in subsequent drafts. In other words, they frequently turn out to be performative utterances. In manuscript A, for example:

No detail above all. Fatal. Such as water-mattress. Any mattress too much. Simply supine. (A8.0-0d)

The phrase "too much", which is to be understood as elliptic for "too much detail", is the first of ten such urgings by the narrator to apply constraint in the provision of conventional narrative detail, most of them subsequently acted upon. The water-mattress, described as a "fatal" detail, is a case in point: it does not feature in manuscript B. Similarly, when in typescript C the nightlight from the abandoned manuscript A is reintroduced (C8), again accompanied by the qualification "too much", it is deleted again from typescript D. In B<sub>49</sub> the narrator mentions examples of the sort of detail he will *not* add to the cast of shades he has created. In subsequent drafts these examples are omitted. The author acting in this way on his own narrator's injunctions, is an unmistakable indication of the extent to which narrator and author coincide in *Worstward Ho* (as indeed we know they do in many of Beckett's prose texts).

In a number of cases, however, Beckett is content to retain the *saying* that something is not, drawing attention to the very process of, to use *Worstward Ho*'s own vocabulary, "worsening". In such cases the reader sees in his mind's eye precisely that which he is told explicitly is not the case.<sup>20</sup>

A phenomenon in the revision process worth noting is the deletion of the nightlight from one draft (B8) and its subsequent reappearance in the next (C8). Frequently, words and phrases are changed or deleted from one draft to the next, but reinstated in a subsequent draft. For example, "puke" in A becomes "throw up" in B and C, "puke" again in D, finally to become "throw up" again, and in 39.29 "On unseen knees" is first deleted in manuscript B, to return again in typescript D. Though in the absence of conclusive evidence this must remain conjectural, there is a strong suggestion that Beckett composed the text from words and phrases that rang in his head—"Muttering it all to himself as it comes" (A6), as the narrator himself has it—and to which time and again he returns involuntarily. This is also suggested by the evidence of the layout of the notebook in which manuscript A and the manuscript B holograph were written down. Often the

notes on the left-hand page contain the kernel of a complete paragraph, and more often than not the phrases jotted down on the left recur on the right *verbatim*. This (and the fact that in almost all cases the notes that have been used on the right are crossed out, while unused text is left undeleted) suggests that these phrases guided the compositional process. That phrases jotted down on the left-hand page can usually be found *verbatim*, not only in the main text of manuscript B but also in the final text, also suggests that it is the literal phrases rather than ideas or concepts they embody that directed the primary act of composition, that is to say, before revision. These observations recall that, with Proust, Bram van Velde, and Jung, Beckett regarded “the work of art as neither created nor chosen, but discovered, uncovered, excavated, pre-existing within the artist, a law of his nature” (*Proust*, p. 84).

The two instances of radical revision in the course of the text’s evolution discussed so far (the excision of the listener from manuscript A and of the “sundown of a sunless day” from typescript C) belong to a larger overall category of revision: the deletion of conventional narrative detail referring to a recognisable real world. Though individually often small changes, they add up to a sizeable body, with a significant effect on the nature of the text.

The removal of the listener results in uncertainty about the status of the narrative voice. Since the listener does not return at all in subsequent drafts, the narrative detail associated with him goes too. But in other places Beckett sets about consistently removing the same sort of detail, most of it representational, frequently as it were acting on decisions made by the narrator himself in the previous draft. Examples of such deliberate removal of representational detail, not explicitly announced by the narrator, are the deletion of references to the physical setting of the action, like “the mud” (reminiscent of *How It Is*), the “floor or whatever it is hard as iron”, and so on. With the deletion from subsequent drafts of “middle distance” (B<sub>25</sub>) and “foreground” (B<sub>26</sub>), any references even to a more generic three-dimensional space have also gone. This results in the reader increasingly losing his spatial bearings.

This removal of representational detail linking the text to the real world could be said to occur largely on the narrative level, affecting setting and plot. But the process has its counterpart on a more narrowly linguistic level, and it is interesting to see how the linguistic form contributes to the same effect of alienation. The

most obvious observation here is that, just as connections between the text and the real world are severed by the deletion of relevant descriptive detail, the general tendency in Beckett's linguistic usage in *Worstward Ho* is towards making syntactic and semantic relationships between words less explicit.

A comparison of half a paragraph from manuscript A with the final version in typescript E will provide ample illustration of Beckett's inclination toward making the syntax (already unconventional) more diffuse.

It stands. What? Yes. Stands. Had to get up in the end & stand. Yes. Nothing for it in the mud but get up & stand. The bones. The ground or floor whatever it is hard as iron. No mind & pain? Say yes for the bones to pain till it has to stand. But up somehow & stand. Or just enough. Say just enough mind for pain. (A6)

It stands. What? Yes. Say it stands. Had to up in the end and stand. Say bones. No bones but say bones. Say ground. No ground but say ground. So as to say pain. No mind and pain? Say yes that the bones may pain till no choice but stand. Somehow up and stand. Or better worse remains. Say remains of mind where none to permit of pain. (E6.1-15)

In this fragment the original sentence "Had to get up in the end and stands", which already omits the subject ("it"), in addition loses the verb "get" in the published version, resulting in the unusual construction "Had to up in the end and stand". Similarly "Till it has to stand" becomes "Till no choice but stand", omitting both subject and main verb. Finally, the two phrases "Or just enough. Say just enough mind for pain", though not fully formed, are straightforward enough sentences, while their later incarnation as "Or better worse remains. Say remains of mind where none to permit of pain" is almost impossible to parse. Numerous further examples of the removal of conventional syntactic and semantic structure may be readily found. "Just enough mind for pain" (A6.15) is less difficult to understand than "remains of mind ... to permit of pain" (C6.15); "Say short for be said" is turned into the more cryptic "Say for be said" in C2, etc.

The same tendency towards greater difficulty may be observed at large. Manuscript B has a series of four explanations of the narrator's narrative conventions



which all employ the same formula: “No more now x now y. From now x only” (73, 74, 79a, 88). Of the four, the former two are retained in later drafts, while the latter two are gradually deleted. While in C81 and D81 “All undimmed that words dim” is further explained as “Unwarped that words warp”, this explanation is deleted from the final version. “So far were not the one and twain” (28.6) is a puzzling phrase that was originally slightly clearer in manuscript B: “So far [sc. unchanging] but for the one and twain”.

At the same time, it is certainly not the case that Beckett’s first draft was easy to comprehend, difficulty being added by design to obfuscate. Some of the most cryptic sentences in the final text were present from the beginning: “But say by way of somehow on somehow with sight to do” has not strayed far from the MS original: “Say none the less by way of on somehow with sight to do”. (It was observed earlier that the evidence strongly suggests that Beckett to a large extent composed from such ready-formed phrases.) Rather, it appears to be a function of Beckett’s overall design to reduce the breadth of his narrator’s vocabulary. Some words and phrases simply disappear from the narrative; others are replaced by words from the “core vocabulary” employed by the final text. In other words, there is a gravitation towards key words. Examples of such key words are *dim*, which in the course of revision replaces both “faint” and “fair” as adjectives; the noun “light” (which it originally only qualified); but also the verb to veil (B79 and C79). Similarly, “glued” and “fastened” in manuscript B both become “clamped” in typescript D and in the final text the word *ooze*, used variously as a noun, adjective and verb, replaces all of the following: the verbs “drop” and “drip” (e.g., 65); the adjective “adrip” (e.g., 68); the nouns “words” (e.g., 81) and “drips” (e.g., 77), and the noun phrase “drip drip” (e.g., 77).

Reduction of the vocabulary is accompanied by increased punning, as fewer words are made to serve more purposes. “Worsen in vain” changes to “Worse for naught”, with “for naught” meaning both in vain and towards nothing. The change from “all but gone” (B86.2 and C86.2; B86.8 and C86.8) to “as good as gone” (D86) not only brings it in line with “as good as gone” in B86.14 and C86.14, but it adds a play on the fact that there is “Only one good”, which is to be “Gone” (84.4–5).

Among other changes on the lexical level the introduction into the published text of formulaic repetition, already mentioned, is worth remarking on briefly. It

has a notable incantatory effect. Against two occurrences of “say” in the section of A6 quoted above the published text has seven. Also, for example, prosodic features (and the use of that term rightly suggests that the text has many of the characteristics of poetry) such as rhyme, alliteration, assonance, but also paragraph structure and metre are much refined in the published text.

Rhyme of various kinds (including alliteration and assonance) is a significant characteristic of *Worstward Ho* from the first draft to the final text. Examples from manuscript A that do not occur in the final text include: “Till stick for good. Sick for good” (A6); and “In the light of the night-light” (A7). However, “The child’s hand raised to reach the holding hand” (A20), survives virtually unchanged through all stages of the text. An example of the search for rhyme in the revision process is when “bones” suggests “stones” (B6) as a better choice than ground, floor or earth (A6, B6) to describe the cause of the pain felt by the bones. In D and the final version, Beckett returns to ground.

A further observation from the comparison of the first and final versions of the text is that the first two paragraphs of the published text are absent from the early drafts. Close scrutiny of these first two paragraphs, which were added as late as typescript D stage, and the paragraphs immediately following shows that despite Beckett’s extensive revisions, a break in style occurs between paragraph 2 and following paragraphs. The first two paragraphs, which are among the densest in the book, are modelled on the heavily elliptic style of the middle and end of *Worstward Ho*, while paragraphs three and following (which constitute the original opening paragraphs) to an extent only appear to be elliptic, even in their final published form.

Say a body. Where none. No mind. Where none. That at least. A place. Where none. For the body. To be in. Move in. Out of. Back into. No. No out. No back. Only in. Stay in. On in. Still. (3)

The staccato of short phrases in 3, 5 and 6 sounds deceptively like the elliptic style of a paragraph such as 7:

All of old. Nothing else ever. But never so failed. Worse failed. With care never worse failed.

However, on closer inspection, the staccato effect of 3 can be seen to be as it were merely mock ellipsis: most of these brief phrases could be regarded as arbitrarily cut up and divided by full stops. There appears to be no reason, for example, not to read “A place where none for the body to be in” as one phrase rather than four, without any punctuation. These paragraphs thus betray their origins as the text’s original opening paragraphs. In contrast, the later elliptic style on the whole separates syntactic sentences (and semantically discrete units) rather than arbitrary phrases. In the genesis from A to E we find that Beckett has done much to develop the deliberately elliptic style of *Worstward Ho*, and the sentences become more autonomous.

The last paragraph was similarly added at a late stage; in fact even later than the opening: in typescript E. While it appears to add a sense of circularity to the narrative (by repeating the last sentence of the opening paragraph *verbatim*), at the same time it makes a statement of finality by drawing attention to the fact that the previous paragraph has indeed said “nohow on”, words which the opening paragraph had announced as the point where the narrator might be released of his duty to go on. The last paragraph amounts to the narrator’s own conclusion of his epic achievement.

It was suggested earlier that some of the evidence is by no means conclusive. Nevertheless, the text of *Worstward Ho* appears to be shaped from a combination of—frequently a clash between—two forces: a primary, almost subconscious, one, consisting of pre-existing phrases driving the composition, and a secondary one, shaping the text according to a conscious plan.

Study of the genesis of the text of *Worstward Ho* is most rewarding for a number of reasons. Lexically, the process of revision shows the painstaking precision of Beckett’s use of language. The alternatives Beckett ponders, and the choices he finally makes, give an insight into his appraisal of the vocabulary of the English language. The lexical variants also provide some help in examining and interpreting the elusive and hermetic final text of *Worstward Ho* itself. Syntactically, the evidence of the manuscript and typescript drafts shows the development of *Worstward Ho*’s characteristic style, thereby elucidating it to some extent. Though the first draft has many of the stylistic peculiarities of the final text, the further drafts show the deliberate manner in which Beckett, once he had found the right tone, consciously went about applying a style.

The most striking compositional developments are thematic and narrative. No doubt the most significant conclusion to emerge here is that Beckett's revisions are evidence of a conscious plan to remove clues that allow the reader to make the customary identifications between the imaginary and the real world, foiling all attempts on the reader's part to map the imaginary onto the real world. This process of stripping involves "narrative" details of setting and plot, but also the sort of linguistic information needed to experience language as a transparent communication medium. The result is that from one draft to the next *Worstward Ho*'s narrative and language have an increasingly alienating effect, showing a noticeable tendency toward greater difficulty, even obscurity. By drawing attention to its own artifice, in *Worstward Ho* language interposes itself between its referents and the reader, adding to the breakdown of the representational connection between language and the world.

The evidence from the MSS and TSS of *Worstward Ho* further points toward a teleological development in this breakdown of the representational connection between language and the world from the first abandoned manuscript to the final published text. *Worstward Ho*'s concern is with closure, in subject matter, style and method, but also in the development of the text: the stripping away of details, narrative and linguistic, which is central to the revision process from first manuscript draft to published text.<sup>21</sup>

In fact, in view of *Worstward Ho*'s position as the last major prose work in Beckett's *oeuvre*, the theme of closure might be taken one step further.<sup>22</sup> Closure is most centrally embodied in the worsening process, which reduces the book's narrator from a mind inside a head to an "ooze" inside a skull with one hole mid-forehead, and ultimately to a mere pinhole in the dim void. The image of the skull as it figures so prominently in *Worstward Ho* may serve rather aptly as a metaphor for the place of this last major text in Beckett's *oeuvre*, that is, as its *caput mortuum* or *tête morte*.

Alan Schneider's remark that every line of Beckett contains all of Beckett<sup>23</sup> may be a hyperbole, but that *Worstward Ho* contains the essence, "the residuum remaining after the distillation or sublimation of the substance" (*OED*, "caput mortuum") of Beckett's work would appear to be close to the truth. In the early 1970s Beckett commented on his *Residua* and *Fizzles* that "They are residual (1) Severally, even when that does not appear of which each is all that remains and (2)

In relation to whole body of previous work”.<sup>24</sup> *Worstward Ho* is a *caput mortuum* in both these senses: residual of itself as well as of Beckett’s oeuvre. One meaning of *caput mortuum* is that of dregs, “good for nothing but to be flung away, all virtue being extracted”, as the *OED* has it, but it is worth bearing in mind that the alchemists distilled their *caput mortuum* in their search for the elixir of life. We can choose between these two apparently conflicting meanings if we like, but perhaps we do not have to: we may accept that these meanings are not only both present in *Worstward Ho*, but that they are equally relevant.

#### PUBLICATION HISTORY

Writing never came easy to Beckett, and the writing of *Worstward Ho* was certainly no exception. Beckett complained to Alan Schneider that he was “Struggling with impossible prose. English. With loathing.”<sup>25</sup> The effort may have been large, but so were the rewards. To his friend André Bernold he said that *Worstward Ho* was “the final point”, and that he hoped *Worstward Ho* had “achieved him”.<sup>26</sup> This was not the only occasion when Beckett hinted that he expected to write no more after *Worstward Ho*. In a review of *Stirrings Still* (1988) Robert Scanlan, another friend, quoted Beckett as having said on completing *Worstward Ho* in 1983 that “The writing is over”, adding his estimation that Beckett “had simply and quite deliberately reconciled himself to not writing anything again.”<sup>27</sup> While working on *Worstward Ho* Beckett wrote to John Kobler, “Work & life continue. Last lap feeling.”<sup>28</sup> And in August of the next year, after *Worstward Ho*’s publication, “Mind blank, carcass weary, no projects beyond the morrow.”<sup>29</sup> It should be noted, though, that Beckett was in the habit of announcing the end of his writing with some regularity:

Of everything he said it was going to be the last book. *How It Is* was going to be the last book. He said he didn’t have anything else to write. He very often said: “I don’t feel I have anything to write anymore.” And then he went on to write several other things. *Stirrings Still* came about because Barney Rosset, having been booted out of Grove Press, wrote to him and said: “Can you give me something new that I could publish under my own name?”

Beckett was always very pessimistic about his life time. I mean, no other Beckett lived as long as he lived. The whole family died young. He expected to

die in that period of '47, '49, when he was writing *Godot* and the *Trilogy*, when he had cancer of the cheeks. It wasn't and they removed it. He might have lived another three or four years if he had not had emphysema. (Interview with John Calder, Paris, 15–16 July 1997)

How little Beckett's notion of having nothing left to write about had to do with age is attested by the following passage from a letter to the Irish novelist Aidan Higgins, dated 8 February 1952:

*L'Innommable*, due out probably in the spring, seems about the end of the jaunt as far as I am concerned, there being nobody left to utter and, independently perhaps, certainly superfluously, nothing left to utter about."<sup>30</sup>

But whereas *The Unnamable* ends with “on”, *Worstward Ho* ends with “nohow on”; there is a greater sense of closure in *Worstward Ho* than in any of Beckett's previous works, and Beckett may well have been aware of this himself over and beyond his usual diffidence about his writing. To Kay Boyle he wrote in December of 1983:

Seem to have succeeded at last in writing myself into the ground.<sup>31</sup>

Creatively, the 1970s—the decade preceding the composition (in 1981–1982) and publication of *Worstward Ho* (in 1983)—had been rather thin for Beckett. His output consisted of five short works for television and the theatre, *Not I*, *That Time*, *Footfalls*, *Ghost Trio* and ... *but the clouds ...*, and in prose the “fizzles” and other “residua” and some brief fragments that were to become part of the more extensive prose works of the 1980s: *Fizzles*, “The Cliff”, “As the Story Was Told”, “Heard in the Dark 1”, “Heard in the Dark 2”, “One Evening”, and “neither”.

When *Company* appeared in 1980, it heralded a period of renewed creativity not dissimilar to that of the “siege in the room” of the late 1940s and early 1950s, with the publication of *Ill Seen Ill Said* (1981) and *Worstward Ho* (1983). Besides these three major prose works, in the same period of four years Beckett wrote for performance *A Piece of Monologue*, *Rockaby*, *Ohio Impromptu*, *Quad*, *Catastrophe*, *Nacht und Träume*, and *What Where*.

The first draft of *Worstward Ho* was written over a period of some eight months, between August 1981 and March 1982, mainly in Paris rather than Ussy. In the process of revision, the text then went through two consecutive draft typescripts before Beckett presented the final typescript to his British publisher, John Calder. The publication history of *Worstward Ho* proper might be said to have commenced, somewhat inauspiciously, one night at the restaurant La Palette at the Boulevard Montparnasse in Paris in the autumn of 1982. Just before the company broke up after the meal, Calder enquired whether Beckett was working on anything.

He said, "I have this" and he opened his briefcase and took it out and handed it to me in its plastic folder and said, "If you mightn't like it, you don't have to publish it." And I carried it away like that in its plastic folder, down here to the Falstaff and there I left it behind simply. I probably put it behind the other chair or something like that propped on the table. I had to go back at four o'clock in the morning and go through all the *poubelles*, you know. Then I finally found it at the bottom under egg shells and all the tidbits of the restaurant. A great relief.<sup>32</sup>

The typescript of *Worstward Ho* submitted in this manner, Calder proceeded to read it in his Paris hotel that very night, and came to the verdict that it was a "most remarkable" book. It was duly accepted for publication:

I am very happy about WORSTWARD HO! which I think we can make a 48-page book, and we will keep it simple typographically as with COMPANY, on this occasion not working with Grove who have different design ideas. I enclose a contract and as this is an English text I presume you will want us to handle the various European rights other than French.<sup>33</sup>

The process from copy to book then followed a pattern like much of Beckett's work. Author's proofs were presumably sent out and returned corrected:<sup>34</sup>

*Van der Weel:* Do you remember whether Beckett put any last-minute changes in the proofs of *Worstward Ho*?

*Calder:* I could not swear to it. I cannot remember. We always sent him every proof. While reading the proof, he would find an improvement or a new idea.

*Van der Weel*: Rosset's publication is exactly in accordance with the final typescript, whereas in your publication there are these few minor differences.

*Calder*: In that case Beckett would have ordered them. (Interview with John Calder, Paris, 15–16 July 1997)

The book was typeset and printed in 16pt Monotype Bembo by New Western Printing Ltd, Bristol, and bound by Hunter & Foulis Ltd in Edinburgh. Though there was ample scope for co-operation between Beckett's two English language publishers, also as a result of the fact that, at Beckett's request, US editions of Beckett's works always follow UK spelling, such co-operation did not often happen, though in the case of Beckett's previous prose publication, *Ill Seen Ill Said*, it had. *Ill Seen Ill Said* was typeset in the US, and Calder printed the UK edition in offset from the US type for reasons of economy. However, *Worstward Ho* was produced entirely independently by John Calder (Publishers) and Grove Press. As he admitted in his letter to Beckett, Calder had not liked the Grove Press typography for *Ill Seen Ill Said*. Indeed, the difference in approach, not only to typography, but to book production in general, between the two publishers was (and remains) immense. Calder preferred to use traditional typeset printing for as long as it remained feasible, favouring a page and cover design which might variously be called "timeless" or "staid"; Grove Press combined offset lithography with a typography which might either be called "garish" or "contemporary". Calder's hard cover edition was made of sewn quires, Grove Press' of glued loose leaves in what the trade so fantastically terms "perfect binding".

Publicity was embarked on, John Calder (Publishers) sending out 55 review copies. These went to the national dailies (5), Sunday papers (6), provincial papers (17), radio (3), and a list of such various media as literary and opinion weeklies and monthlies (22). Bernard Levin, as critic for the *Sunday Times*, also received a review copy of his own; *Die Zeit* was the only foreign newspaper on the list. Three copies were offered for deposit to the British Library, the National Library of Wales, and the Copyright Receipt Office. The Arts Council, who subsidised the publication, received a copy, and Beckett received ten author's copies.<sup>35</sup>

The UK edition of *Worstward Ho* was officially published on Thursday 28 April 1983,<sup>36</sup> almost simultaneously with the US publication, which occurred also in April,<sup>37</sup> despite the fact that there was no co-operation between Calder and Grove



Press on this occasion. The cover price was £5.50—more than the £4.95 at which it was listed in the firm's listing of "New Books January–August 1983" in the 12 February 1983 issue of *The Bookseller*.

Though acceptance by Beckett's UK and US publishers would scarcely have been an issue even if the book had not been as remarkable as it was,<sup>38</sup> it is worth noting that a prose text of less than 4500 words coming from almost any other writer than Samuel Beckett is unlikely to have found a trade publisher prepared to issue it as a separate book. Few readers would, moreover, have been prepared to pay £5.50 or \$8.95 (in 1983) for the first hardbound edition of a book whose shortness was if anything only accentuated by the attempt at disguising it through the use of 16pt type.<sup>39</sup> But by the time Beckett produced *Worstward Ho* shortness had been a well-established feature of his writing for a considerable time. By then there was a sufficiently large and loyal following of buyers for his slim volumes that length—or rather, the lack of it—need not be a consideration for his publishers. In fact, *Worstward Ho* (1983) was the third in a sequence, following *Company* (1980) and *Ill Seen Ill Said* (1981), of prose texts which, for all their slimness, were more substantial than anything Beckett had worked on since *How It Is* (1964), the last work of conventional length Beckett wrote.

Beckett's early prose had been verbose, and, apart from the concise criticism of *Proust*, resulted in book publications of ample substance, from *Murphy*, via *Watt* to the trilogy (*Molloy*, *Malone Dies* and *The Unnamable*) and *How It Is*. But after *How It Is* Beckett's prose, along with his drama, had become shorter. From the early 1960s separate publications of both drama and prose texts began to appear of no more than a few pages, such as *Happy Days*, *Imagination Dead Imagine*, *The Lost Ones*, *Lessness*, *Not I*. Many factors may have contributed to this decrease in length, such as increasing pressure from both publishers and magazine editors for new work, and Beckett's personal involvement with the direction of productions of his plays, which allowed him little leisure to work at longer texts. Then there was Beckett's own sense of creative impasse, which no longer allowed him to write at any length. Most importantly, though, Beckett's own tendency was increasingly towards economy, distillation, and refinement.

Despite the authority of Beckett's name and the loyal following that he had acquired for his books, it took a long time before his publishers began to feel at ease with issuing such brief works. One of the first and shortest of the short texts

issued as a separate publication (it came to less than 1100 words) was *Imagination Dead Imagine* (1965). The blurb (which itself amounted to 670 words) betrays just how uncomfortable Beckett's British publishers, then Calder and Boyars, were with its length:

... [Beckett's] recent work has become increasingly economical as he pares away from it everything that detracts from the central focus, including the poetry of language, the aesthetic relief of fine prose, the sorties and asides from the main content that fill up space in other books. The present short work was conceived as a novel, started as a novel, and in spite of its brevity, remains a novel, a work of fiction from which the author has removed all but the essentials, having first imagined them and created them. It is possibly the shortest novel ever published. It may well be numbered amongst the most important. ... These few pages contain not only some of the most concentrated writing that has ever been attempted, but also a poetic quality of the highest level, so that this strange text by a great modern master, can stand beside and perhaps even above his earlier achievements.

This unease is understandable enough in view of the fact that they were selling a 14-page booklet for 7s6d. Two years later, in 1967, the same publishers published the "dramaticule" *Come and Go*—a mere ten pages at 8s6d—remarking on the cover flap:

This *dramaticule* is Samuel Beckett's most recent play and his shortest to date, written at a time when his prose is also appearing in a highly condensed form. In spite of its brevity ... (*Come and Go: Dramaticule*, Calder, 1967)

The shortness of Beckett's work continued to be a focus for publishers' blurbs almost to the end. In 1980 Beckett's US publishers wrote:

Beckett has reduced the storyline of *Company* to the sparest of prose which, in its distilled form, accentuates what Alvarado Alvarez calls "his unfailing stylistic control and economy of language, his remorseless stripping away of superfluities." (*Company*, Grove Press, 1980)<sup>40</sup>

The UK edition of *Worstward Ho* itself came with the following advertisement on its cover:

Since his 70th birthday, Samuel Beckett has written a number of extended prose works or novellas, compact and highly concentrated works of imagination that combine a narrative element with a charged emotive use of words unlike anything else written in our time. After *Company* and *Ill Seen Ill Said*, *Worstward Ho* moves even further into the world of pure imagination.

With almost unbelievable economy of words—which themselves bring the will to exist into existence—the speaker says what must be said or perhaps *missaid*, creating the body that does not want to be created, the place where it exists, the mind or lack of it, because nothing exists here of necessity or by choice. What is real is the pain, the failure and desire to “Fail again. Fail better.”

This extraordinary text is not just a presentation of the pain of the human condition clothed in a new language of audacious originality and startling beauty. It is also rich in anecdote, contains unforgettable imagery and a poetry that is as visual and musical as it is literary. As so often before, Mr Beckett has created magic, transforming the emptiest of voids and insubstantiality of material into a whole unforgettable world that will live with the reader and become part of his own world of experience. (John Calder, 1983)

It is worth noting that Calder, while emphasizing the economy of Beckett’s language, talks of *Worstward Ho* as the third of the “extended prose works or novellas”, of which *Company* and *Ill Seen Ill Said* were the first two. By 1980, Beckett had become so much the writer of minimalist prose and drama, published in minimalist publications, that *Company*, *Ill Seen Ill Said* and *Worstward Ho* appeared lengthy by contrast.

The first review of *Worstward Ho* appeared in *Punch* of 27 April 1983, the day before the official date of publication. The review, by Jane McLoughlin, is a double bill with *The Philosopher’s Pupil* by Iris Murdoch, under the title “Dubliners”. John Calder sent Beckett a copy, commenting:

*Worstward Ho* is out this week and the enclosed review is in *Punch*, perceptive for them. (Letter, 26 April 1983, IMEC)

Indeed, this first review of the book demonstrates a greater than average degree of understanding and sympathy, but it does not, ultimately, take it quite seriously:

Beckett achieves an extraordinary blow by blow account of the act of creation, of putting imagination into words. ... Don't be daunted by the sparseness, the concentration, and the words imploded like a shotgun burst played backwards. Beckett is certainly aware that what he is doing—and what God did?—is essentially absurd. If you don't laugh aloud, you will be amused. (*Punch*, 27 April 1983, p. 80)

Sympathy and understanding, and a willingness to take Beckett seriously even while recognizing the absurdity, or utter impossibility, of Beckett's pursuit in *Worstward Ho* as in his earlier work, are by no means a matter of course. A study of the reception of Beckett's work by the public (as distinct from the academic) press would be most rewarding; even the cursory survey conducted towards the present discussion reveals a deep-seated uneasiness with Beckett's work lurking underneath even the most accepting and sympathetic critical stance.

In the *TLS* Valentine Cunningham opens his review of *Worstward Ho* entitled "A Master's More of Less", with the question "Who reads Beckett?", which he proceeds to answer, "One doubts if they are all that many. ... *Worstward Ho* ... is for the steady customers, whoever they are, the people waiting, one imagines not unkeenly, to pick up where the last published text of the master, *Ill Seen, Ill Said* [sic], left them."<sup>41</sup> The question, here as in so many other reviews, is obviously fed by an unspoken ambivalence about the value of Beckett's minimalist writings, and the felt need to defend the critical attention. Stephen Bann's review of *Worstward Ho* in the *London Review of Books* opens thus:

The less there is to see, the more there is to say. Such might be the motto of the Beckett enthusiast. An ingenious recent article by James Hansford devotes almost twenty pages to a story whose original manuscript consists of a bare page of type-script. But the apparent neglect of due critical economy is easily explained by the character of Beckett's corpus of writings. ... [A]s the new pieces of writing become slighter and slighter—judged by the crude criterion of length—so the challenge to the attentive reader is maximised. (16 June–6 July 1983, p. 17)

But that the challenge presented by these ever slighter pieces deserves to be taken up is not self-evident to every critic. In a 1986 essay entitled “The seriousness of Samuel Beckett”, Geoffrey Strickland asserts that “The more disturbing one finds him the more compelling the need to answer the question: should one take him seriously?”.<sup>42</sup> In various guises, this is the question that appears, if mostly implicitly, to inform most critical appraisals of *Worstward Ho*.

Very few critics commit themselves to a verdict on the question of how seriously Beckett should be taken. John Banville, reviewing *Nohow On* in 1992, asks himself, “What do they *mean*, these strange, fraught, desperate fictions? Are we to take any meaning from them?” But he does not proceed to give the reader his answers to his questions, even though they appear to be more than rhetorical ones. Reviewing *Nohow On* (as well as *The Complete Short Prose, 1929–1989*, edited by S.E. Gontarski, and *The World of Samuel Beckett, 1906–1946* by Lois Gordon) in the *New York Times Book Review* of 26 May 1996 (p. 4) David Gates asserts that Beckett has become “a problematic figure”. Gates is more outspoken than Banville about his assessment of the cause of his unease: it is his lack of regard for the ordinary reader. Beckett’s minimalist prose may be “purged of inessentials”, but

the John Gardner within us whispers that to make sense of this stuff you have to sit there mentally putting in the connective tissue yourself. Why should we have to do Beckett’s dirty work for him?

He feels that the “middle-period prose—grim as death, funny as hell—is what makes us want to give the rest of Beckett’s work the benefit of the doubt”.

But Gates’ candidness about his appraisal of the late fiction is very much an exception. The main obstacle confronting reviewers is probably the extent of Beckett’s known faithful following, which constitutes a powerful stronghold of received opinion. A book review is not usually the sort of occasion where the forces of dissent get full play. Here, as in the case of the decision to publish, which was briefly discussed earlier, Beckett’s stature and fame interfere. Naturally, this is a complication which extends to an assessment of Beckett’s wider critical standing, among academics, students, and non-professional readers; however, the present discussion will confine itself to the appraisal of just *Worstward Ho*, and touch on the wider issue only insofar as the reviews in question give occasion.

The difficulty of *Worstward Ho* is often commented on. While most critics profess to feel that the reader's effort is ultimately rewarded to a greater or lesser degree, outspoken value judgements are rare. Neil Philip, writing in the British Council's *British Book News*, is the reviewer who comes closest to a downright dismissal:

[T]he words refuse to connect with each other in sequence ... [F]or those unwilling or unable to respond to patterning rather than progression *Worstward Ho* must appear both boring and meaningless. Beckett's steady gaze with "clenched staring eyes" at the unalterable fact of death can certainly be comfortable for no one. (*British Book News*, August 1983)

The most favourable review, a positively lyrical, but also astute assessment of *Worstward Ho*, comes from Hermione Lee in *The Observer*.<sup>43</sup> Her journalistic form of reviewing does not take it for granted that the reader is *au fait* with Beckett's concerns and achievements to date, though she clearly is so herself. Professional readers may recognise the "consistent idea of existence" presented in the succession of minimalist works of which *Worstward Ho* is the latest, but what would "the occasional reader, faced with one short baffling text with a terrible pun for a title" make of it, singly? This is a legitimate question rarely enough faced by academic critics, whether or not in their guise as journalists.

Both the UK and US first (hardback) editions having appeared in April 1983, paperback editions followed in both territories in 1984. In 1989, the year of Beckett's death, *Worstward Ho* was reprinted twice: once by the Limited Editions Club in America, and once by John Calder, in both cases in one volume together with *Company* (1980) and *Ill Seen Ill Said* (1981):

Ben Schiff [*sic*] who is, with your agreement, doing a special limited edition of NOHOW ON (COMPANY, ILL SEEN ILL SAID & WORSTWARD HO) to coincide with our putting the three together (we are going to use his typography) will be in Paris the same time as myself and would like to see you for a minute, if you are well enough, to show you his typography and design, but I am not pushing him at you. I think you got on reasonably well when you met last. (Letter from Calder to Beckett, 4 March 1988, IMEC, Paris)

The Limited Editions Club edition was founded in 1929; it was purchased by Sidney Shiff in 1979, with the aim of concentrating on quality printing and top-rank modern artists and photographers. The edition of *Nohow On* was illustrated with etchings by Robert Ryman. When Beckett was first shown Ryman's etchings, of white texture on white paper, he is supposed to have exclaimed:

I can't see anything. They're perfect!<sup>44</sup>

It was printed letterpress on hand-made paper, bound in goatskin, boxed, and appeared in an edition of 550 copies, signed by Beckett and Ryman. The type for the edition was English Monotype Bodoni, with the descending characters newly cut by Daniel Carr. John Calder did indeed use the type designed for the Limited Editions Club edition to publish his own trade edition of *Nohow On* in 1989, and again in 1992. In these (offset) facsimile printings the thin descenders of the type, designed for letterpress, proved not very successful.

Unlike nearly all of his other work, Beckett never translated *Worstward Ho* into French.<sup>45</sup> On 1 August 1983 Beckett wrote to Antoni Libera that he could not translate *Worstward Ho* into French.<sup>46</sup> Apparently at one stage Beckett scholar Jean-Jacques Mayoux, Professor of English, Sorbonne, was asked by Jérôme Lindon, also on behalf of Beckett, to translate *Worstward Ho*.<sup>47</sup> In the end the task was, again at the request of Lindon, taken on by Edith Fournier, who had been working as a translator from the early 1960s. Her translation, entitled *Cap au pire*, was published by Les Éditions de Minuit in September 1991.<sup>48</sup>

In the aftermath of *Worstward Ho*'s publication, some three months later, on Thursday 4 August 1983, the BBC's Radio 3 broadcast a reading of *Worstward Ho* spoken by Norman Rodway.<sup>49</sup> In 1985 a stage dramatisation of *Worstward Ho* received its world premiere in New York, in a performance by Frederick Neumann.<sup>50</sup>

The Limited Editions Club edition was the first to publish *Worstward Ho* in one volume with *Company* and *Ill Seen Ill Said*, but Beckett's British publisher, John Calder, claims that it was in fact he who first suggested the idea of presenting the three texts as a trilogy. In a letter to the Irish novelist John Banville he wrote:

It was my idea to put the three together as a trilogy, but Sam instantly liked it, and gave it its title.<sup>51</sup>

However, the act of publishing three books in one volume does not necessarily make them a trilogy. It is true that the three novels show a certain thematic similarity: their emphasis on the act of narration itself more than on the narrative, for example, and the concurrent focus on language as an instrument to make the narrative possible. It is also true that after the brief and fragmented prose writings of the 1970s, *Company*, *Ill Seen Ill Said* and *Worstward Ho* are more substantial, and can be seen to return to a more narrative and more inclusive mode. The three texts further share the same emphatic division into isolated paragraphs: brief fragments of text of rarely more than a page or so in length. These inherent similarities, as much as the contrast with the prose of the preceding period, will have done much to foster the notion that these three brief “novels” could be regarded as a trilogy in some sense. If it is true, as Calder claims (and there is no reason to doubt it), that Beckett himself suggested the overall title for the publication of the three novels in one volume, that would appear to lend weight to the trilogy claim.<sup>52</sup>

Nevertheless, the trilogy nature of the three works is not very obvious. Other trilogies might suggest themselves, not less likely than *Nohow On*, depending on one’s particular thematic interests. After all, Beckett’s thematic concerns have never ranged very widely. The arbitrariness of the selection of the current three texts may be best illustrated by Beckett’s own attitude as implied in his remark to Calder when he was about to publish his edition of *Nohow On*:

At the last minute Beckett suddenly said “what about adding *Stirrings Still*?” I said, “it’s too late.” Beckett thought they were four late texts that maybe would go together. (Interview with John Calder, Paris, 15–16 July 1997)

John Calder is now indeed contemplating bringing out a new edition of *Nohow On* eventually, adding *Stirrings Still* as Beckett suggested.

One does not have to take a very cynical view to suspect that commercial motives may have played a prominent part in the decision to publish *Nohow On* as a trilogy. The record of published reviews shows that publishing the three texts together gave them, if nothing else, a new lease of commercial life. Critics were stimulated to review the texts from the perspective of their newly acquired status. Even periodicals which had already reviewed the original separate publications published reviews of *Nohow On*.<sup>53</sup> The spate of new reviews illustrates that there



were very good commercial reasons for publishing the three short prose texts in one volume. The attraction of *Nohow On* was not just the appearance of the three individual titles in a new guise: it was their appearance in the guise precisely of a *trilogy* as against any other form. However firmly Beckett himself had rejected the branding of the sequence of *Molloy*, *Malone Dies* and *The Unnamable* as a trilogy (“can’t bear the thought of the [word] trilogy appearing anywhere”),<sup>54</sup> to Beckett readers they have always been simply “*the trilogy*”.<sup>55</sup>

Underlying the discussion is the basic question to what extent the author’s work can and should be separated from the social and economic context in which it has its being. Samuel Beckett may be a Nobel Prize winner; brevity may be the ineluctable formal corollary of Beckett’s thematic concern with economy, distillation, and refinement; Beckett may have attracted a loyal band of specialist readers to whom the expense of slim volumes is not a consideration: but ultimately Beckett’s publishers operate in a world of economic and commercial realities to which their practices must conform. And Beckett himself was understanding enough of the pressure these realities brought to bear on his publishers to collude with them as long as his principles were not compromised. Yet, does this mean that “the dynamic social relations which always exist in literary production”<sup>56</sup> should necessarily be allowed to prevail over authorial intention?

There now exist at least three (four if the Calder reissue of 1992 is counted separately) editions of *Nohow On* in which *Company*, *Ill Seen Ill Said* and *Worstward Ho* are, to all intents and purposes, presented as a trilogy. Despite S.E. Gontarski’s words of caution in his Introduction to the Grove Press edition of *Nohow On*, the presence of that Introduction has, of course, willy-nilly elevated the book to the status of a scholarly edition, and so, paradoxically, by its very existence, the Introduction has made a major contribution to the canonisation of *Nohow On* as a trilogy. As in the case of Beckett’s first “3-in-1”, “dynamic social relations” with publishers, scholars and critics seem stacked heavily in favour of the trilogy notion.

But if Beckett himself did not appear to have had a trilogy in mind, either while writing, or even in retrospect, the issue is not whether *Worstward Ho* is part of a late trilogy or a late tetralogy. Rather, one should pause and wonder whether by acquiescing in his publisher’s proposal to bring the three titles out in one volume Beckett intended to suggest in any way that greater thematic intimacy exists between *Company*, *Ill Seen Ill Said* and *Worstward Ho* than between any of his other

works, even only the other late prose works. Surely the answer should be that he did not and that it does not.

#### OBJECTIVE AND METHOD OF THE EDITION

The present edition aims to do two things. In the first place, it provides the means for systematic study of *Worstward Ho's* textual genesis of the kind suggested in "The Evolution of the Text" above.<sup>57</sup> This purpose is best served by an evolutionary variorum edition. This edition therefore presents all primary texts as found in the relevant documentary sources, and gives an account of all secondary information, relevant to an understanding of the origin, evolution and publication history of the primary texts. Secondly it establishes a reading text which varies slightly from the current published texts, the UK and the US editions of 1983 and later, which both suffer from minor corruptions.

The edition's dual purpose requires two distinct editorial approaches. The study of *Worstward Ho's* textual genesis requires the faithful presentation of as many relevant extant documentary sources as possible, with a minimum of editorial intrusion. Constituting a reading text, on the other hand, will be an act of critical editing, and will involve the compilation of the ideal text as Beckett most likely intended it, on the basis of the available documentary evidence.

#### *Establishing a reading text*

To begin with the latter, reconstructing the author's final intentions for the text in order to arrive at an authoritative edition is not, in the case of *Worstward Ho*, very problematic, at least from a practical point of view. There is no doubt that the texts of both editions published during Beckett's lifetime, the UK and US editions of 1983, derive from the same final typescript. This typescript raises few questionable readings in the light of the textual genesis and is an obvious and undisputed candidate to serve as the copy-text on which the reading text may be based. The few discrepancies between the two printed editions can be easily resolved with reference to the final typescript and the evidence of the other documentary sources. Equally, the case of *Worstward Ho* lacks many of the complications that have vexed so much of the practice and theory of textual editing.

To begin with, all the documentary sources involved are the author's own. It is not necessary to contend with such transmissional corruption as used to be caused

by zealous scribes and is now frequently caused by conscientious desk or copy-editors. There is no doubt that Beckett's text is the work of a single individual; not the product of a collaborative effort or otherwise "shaped by social forces not amenable to the control of [a] single individual".<sup>58</sup> Only the printed text could technically be regarded as a non-authorial source. But Beckett's acknowledged authority as a master craftsman of language was such that neither of the two publishers involved would have needed—or dared—to question Beckett's copy. Any departures in the printed text from the copy as submitted by Beckett would be accidental.<sup>59</sup>

Next, *Worstward Ho* does not present the challenge of the need to interpret the product of a distant historical past. No reconstruction of a non-existing original from scanty documentary sources is called for. Instead, the evidence is plentiful and covers all stages of the text, including the fair copy submitted by Beckett to his publishers. The task at hand is merely to resolve a handful of discrepancies between the two published texts, and to check for any further corruptions.

Though the complications might be limited in extent and nature, establishing a critical text does not therefore necessarily become mechanical: "Even when manuscripts in the hand of the author and proof sheets corrected by the author survive, the reconstruction of the text of a work from the texts of such documents can never be accomplished with certainty. However much evidence survives, the production of the texts of works always involves critical judgment" (Tanselle, p. 12). After selection of the documentary source to serve as the basis for the reading text, however, one of two fundamental positions recognised by Tanselle in reconstructing the text finally intended by the author<sup>60</sup> must be selected: "making no alterations at all and making some (whether many or few) alterations" (p. 17). The choice is essentially that between considering the editing task as concerning a particular textual instance, or the more abstract *work*. The present edition opts for the latter. This approach follows the dominant approach to textual editing in the second half of the twentieth century, the eclectic copy-text school, whose "theoretical" origins can be traced to the influential essay "The Rationale of Copy-text" by the textual scholar W.W. Greg.<sup>61</sup> The importance of Greg was not just that he broke with the rigidity of the single-text approach, but that he presented a more scholarly basis for the eclectic critical editing practice. Tanselle<sup>62</sup> eloquently sums up Greg's theory of copy-text in a single sentence:

... an editor would best approximate an author's finally intended text by adopting as "copy-text" the text closest to the author's manuscript (which would be likely to preserve more of the accidentals of the manuscript than a text farther removed from it) and by emending that copy-text with any later variants (particularly substantives) judged to be authorial, as well as with the editor's own corrections. (Tanselle, p. 22)<sup>63</sup>

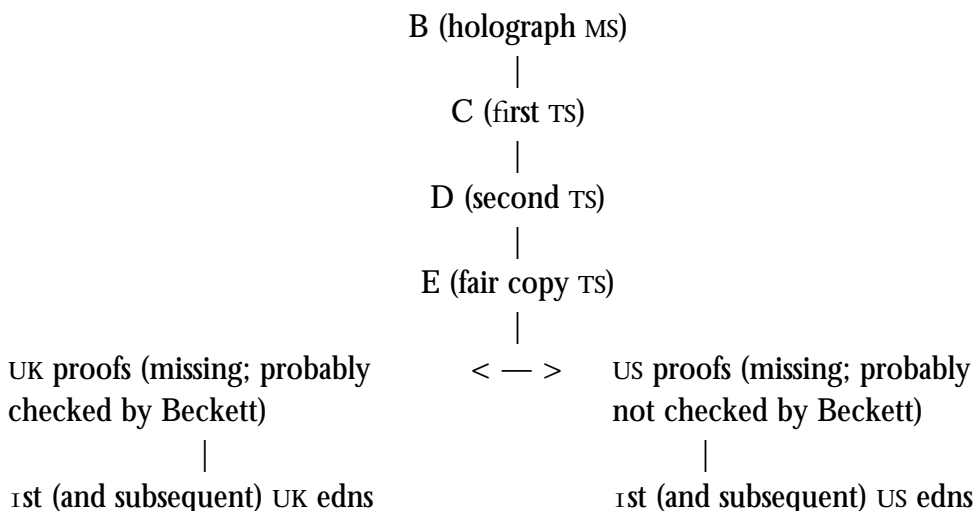
The copy-text is usually found in a single physical documentary source, but the copy-text approach is eclectic in the sense that it will adopt readings from other documentary sources whenever there are good reasons for doing so. Though in principle the adoption of a single physical documentary source to serve as the ground text is not required, there is a significant practical advantage in doing so:

Copy-text is a substratum text, conventionally document based, which serves an edited text in ways defined, or co-defined, by the axioms of theory adopted for that edited text. As a concept and term, it is therefore not absolute, but relational. Positing the edited text as an ideal, an intentional, a versional, or a social text will in each case differently determine the choice of the copy-text—but in each case also editorial procedure suggests the advantage of having a copy-text. It is a pragmatic advantage: by conventional rules of procedure, the copy-text serves as the textual reference base for the acts of editing. (Quite practically, the convention has it that the apparatus can afford to be silent where the edited text conforms to the copy-text.) ... What defines the notion of the copy-text [...] is that the copy-text is the absent text. It is the text to depart from—that is, both to take as origin, and to deviate from—in the editing process; whereas it is the edited text that, through that process, is to be constructed, established, and achieved. (Hans Walter Gabler, "On Textual Criticism and Editing: The Case of Joyce's *Ulysses*", in Greetham, pp. 204–5)

The following straightforward stemma may be constructed for *Worstward Ho* (A–E are the sigla used henceforward in this edition):

A (aborted first pages of MS)

|



The third typescript, E (the author's typescript as submitted to John Calder, his British publisher), is the last documentary source in the sequence showing incontrovertible evidence of authorial involvement. As will be shown, it is the same typescript which must have served as copy for the US edition: there is not a single discrepancy between the typescript and the US printed edition. In the absence of corrected proofs the typescript submitted by Beckett to the publisher by way of copy is, of all authorised texts, the text that comes most closely to the text as Beckett intended it, and it serves as the copy-text for the establishment of the definitive reading text. Typescript E is then emended, where necessary, on the basis of the evidence from the genetic transliterations. The discrepancies brought to light by collation of the printed editions are obvious points for editorial attention. Comparison at large between the copy-text and the published texts, and between the other documentary sources and the copy-text has failed to discover more than a single further textual problem. (All textual problems are discussed in detail below in the section "The reading text".) Decisions to emend are based on the authority of evidence obtained from an analysis of the text's genetic history, to the presentation of which we must now turn.

### *Presenting the genetic evidence*

The second aim of the edition is to provide the means for systematic study of *Worstward Ho's* textual genesis. The emphasis here will be on the textual instances

provided by the various documentary sources rather than on the work. The presentation of the genetic evidence places greater practical demands on the editors than providing the reading text, as well as bringing its own share of issues of principle and theory. The following discussion will proceed from the assumption that the student of the textual genesis of *Worstward Ho* is best served by (1) having access to relevant documentary sources which it would otherwise be impossible, complicated or time-consuming to consult, and (2) a suitable presentation of the text of these sources: one which facilitates easy comparison and readability.

The possibilities for reproduction of the documentary sources range from facsimile, via diplomatic transliteration of the surface text (the end result after taking into account all authorial substitutions, insertions and deletions) of each distinct documentary source, to a transliteration of the very last of the documentary sources accompanied by a single synoptic apparatus merging the evidence from all other documentary sources. Each option has its own advantages and drawbacks.

In the case of a facsimile edition, the reproduction would need to render the original faithfully, which is to say technically entirely transparent, though certain techniques to enhance legibility might be permissible. Facsimile reproduction clearly involves the minimum of editorial interference with the text. Secondly, it is the best (in fact the only reliable) way to convey graphic information. On the other hand, facsimile reproduction for purposes of distribution in print can rarely if ever achieve such quality that it obviates the necessity of consulting the originals altogether.<sup>64</sup> Moreover, the absence of editorial interference in facsimile reproduction constitutes at the same time a drawback. It offers no help in the interpretation of the graphic surface: Beckett's handwriting—notoriously difficult to decipher at the best of times—is left for the user to wrestle with. Consequently it also fails to facilitate easy comparison of sources. The practical use of a facsimile edition of *Worstward Ho* sources would be very limited indeed to the student of the textual genesis, and is therefore no option as the exclusive manner of presentation.

The alternative to a facsimile presentation is a transliteration of the relevant documentary sources in some form. Transliteration, in whatever form, has one major drawback: the imperfect way in which it is capable of representing graphic information such as the nature of handwriting, the placing of corrections, etc.<sup>65</sup>

A diplomatic transliteration of the various sources would present a surface reading of each, allowing changes *between* documentary sources to be examined, but not

the revisions *within* a source, which are equally part of the textual genesis. Synoptic transliteration solves that problem, but at the expense of readability. Countless systems of symbols have been devised to represent the myriad manifestations of authorial revision, but only in the case of uncomplicated manuscripts, with few or simple (single-level) revisions can they achieve a relatively intuitive intelligibility. The complexity and number of the documentary sources of *Worstward Ho* present a considerable obstacle to the efficacy of a synoptic transliteration for comparing versions of the text, certainly if the evidence found in the complete set of documentary sources were to be merged in a single synoptic apparatus.

In view of the requirement that the reproduction of *Worstward Ho*'s documentary sources should facilitate both easy comparison and readability, the transliterations should reproduce the successive variants as they occur in the successive documentary sources as transparently as possible and with an emphasis on the succession of variants rather than on the final result. (This need not conflict too sharply with the other stated aim, of establishing the final text for *Worstward Ho* according to Beckett's intentions, which requires the documentary evidence from earlier drafts to be taken into account.) The present edition proposes to combine a diplomatic transliteration of the various documentary sources with an apparatus in which the genesis of each documentary source is detailed. This approach combines a number of advantages. The clean reading text resulting from the critically edited diplomatic transliteration of each source allows each version to be read separately without the need to reconstitute it from an inaccessible synoptic apparatus; the apparatus allows the internal genesis of each source to be readily reconstructed; and the diplomatic transliterations of the various sources—presented in parallel—allow ready comparison of versions. As a result of the full surface transliterations per source, and also because it only needs to take account of a single source at the time, the system of symbols employed can afford to be less intricate, and, it is hoped, more intuitive than a full synoptic apparatus would have to be.

Apart from the many practical advantages outlined, this manner of presentation happens also to go a long way towards accommodating the increasingly popular notion among textual editors that no single version of the text of a work ought to be privileged over any other. This edition will, in fact, present fully-fledged reading texts of five versions of *Worstward Ho* (six if the do-it-yourself final reading text is included).

Such a lavish presentation of five parallel texts in full is rare for obvious reasons; the economics of publishing militate against it in the case of a longer text. Unless there are pressing reasons for doing otherwise, scholars have of necessity restricted themselves to delivering the textual variants only.<sup>66</sup> Elaborate systems of indicating implied unchanged text have been designed which, though workable, do not always favour ease of reconstruction of the various levels of correction. Their absence in the present edition has allowed the transliteration to be much less cluttered than is usual in other similar ventures.

The documentary sources to receive this treatment are an autograph manuscript (which may itself be usefully divided into an abandoned first draft, A, and a holograph text, B) and three typescripts (C, D, and E). Each of these documentary sources is regarded as a witness to a temporary condition of the text as it is being shaped by the author. Such a temporary condition will be referred to as a “version” of *Worstward Ho*. (The term will be explained more fully below.) All of the documentary sources mentioned, with the exception of A, represent a full version; A covers the first one-fifth of the text approximately, and represents a version of that one-fifth.<sup>67</sup> The corrected author’s proofs of the UK edition, if available, would also constitute a version; however, they cannot be traced. The versions represented by the published texts (both US and UK), insofar as they differ from the last typescript, cannot properly be regarded as versions shaped by the author; any variants from the proofs they contained would be transmissional rather than genetic. For the purpose of the present edition, the term “documentary source” will be taken to cover authorised materials only. However, since the variant readings they contain will also be discussed for the purpose of establishing the critical reading text, the published texts are nevertheless included in the variorum apparatus, though only in the notes to typescript E. In any case both the number and extent of the variants involved is limited.

### *Versions*

Ideally, the purpose of representing as much as possible of the authorial process requires the presentation of as many stages in the evolution of the text as may be clearly perceived and reconstructed with certainty from the evidence of the sources. Here a complication arises: what constitutes a distinct stage in a text’s evolution? This is an important question, which is not easily answered. To avoid a lengthy



theoretical discussion, only the choices made in the present edition, which do not necessarily always follow established practice, will be presented for scrutiny.

It is proposed to treat the notion of distinct stages on two levels: that of the text as a whole, and on the level of part of the text, from punctuation up to paragraphs (or even, rarely, a limited number of paragraphs together). The term *versions* is used to refer to stages of the complete text, and only when there can be no reasonable doubt about the text's integrity; that is to say, the author must have consciously left it in that complete form for a period of time. As will become clear, this means in practice that in this edition only the last, or surface, reading of any of the documentary sources A–E can be called versions.

The concept of versions is best illustrated using the example of published texts, where it could be most straightforwardly applied. The text is an immaterial entity, with any number of concrete “incarnations”, in the form of material artefacts.<sup>68</sup> If the (complete) text in any artefact differs from any other it may be called a “version” of the text. If a comparison between two published texts shows variants (or even a single variant), the two texts constitute two versions. Since variants do not occur within one edition of a published text, the version is identical with the edition.<sup>69</sup> However, the present edition does not regard the published text as representing a stage in the evolution of the text as it is being shaped by the author. In the case of documentary sources—manuscripts and typescripts, which will almost invariably show revision, resulting in variant readings—the concept is more problematic. It is not the number of changes, and thus variants, within the same documentary source that is relevant here; the real complication is that it is difficult to establish which of the variants belong together to the same stage of composition, and so may be said to form a version.

In theory, it is possible that an author writes a text out in full first (constituting a version), lets it rest, and then returns to it at a later date to revise the first version—a procedure which results in a second version. In the case of *Worstward Ho*, Beckett composed the text in several stages. This might still theoretically result in a base text which could be called a version according to the definition given above. The definition calls for a stage at which the complete text was allowed to rest for a period; not for the complete text to have been created or recreated in a single session. This situation could have occurred after Beckett had completed the last stage of composition; the resulting version would have included all run-on

(*currente calamo*) corrections as well as, presumably, a number of other revisions, made during the course of composition. For it is not at all certain—even unlikely—that all non-run-on revisions were made *after* the text was completed. While it is certainly true that a run-on correction must belong to the base level of composition, conversely the use of intralinear or marginal space in revision does not preclude the possibility of a particular revision having been made *before* the following run-on correction in the same paragraph, and thus also belonging to the base level. For reconstituting the base text as a version, dating the revisions is therefore vital. In the documentary sources of *Worstward Ho* the writing (both *ductus* and medium) shows a variety of styles not only in the base text, but also in the revisions. It is therefore not only possible but feasible that some changes were made during the writing process, whether in the same session as the text they correct or in the session following the text they revise, thus forming part of the putative “base text”, while other revisions were made after the base text was finished, forming part of a later stage of writing. (Run-on corrections—but not straight deletions—are the only kind of revision that can be dated to the writing stage with certainty.)

On the face of it, it ought to be simpler in the case of the typescripts than in the case of the manuscripts to establish what should constitute the base text. In fact, this appears not to be the case. While it is possible to isolate cases of run-on correction, which can thus be identified as belonging to the base version, conversely the fact that something is not a run-on correction does not mean that it cannot belong to the base version. Typed corrections are sometimes run on, and sometimes marginal. In most cases the typed marginal corrections appear to have been made at the time of typing, but in some cases the horizontal alignment of the corrections differs from that of the body of the text, allowing the possibility that they were added later.

For the same reason that in none of the sources a base text can be established to qualify as a version (viz. the absence of conclusive graphic evidence about the stage to which the revisions belong) the constitution of later versions of the text within the same documentary source is also impossible, with the exception of the final stage: the surface text which results from taking into account all revision. Hence the only texts of *Worstward Ho* that qualify to be called versions are the surface texts of each documentary source. (Successive variants *within* sources may

be reconstructed in many individual cases; the concept of “revision levels” involved in this will be discussed below.)

By way of an exception to the rule that a version must be of the complete text, it is proposed to recognise manuscript A, which covers approximately the first fifth of the text only, as a version of that fifth. Apart from the fact that it represents a version of what was then the full text—a status which it held for a certain period—it could also be argued that its status is different from that of a revision level in that (a) it concerns a much larger section of text than any of them, (b) it may be recognised as a coherent textual unit and (c) that it is physically separate and, through its abandonment, clearly marked as concluded if not completed.

### *Revision levels*

The construct of versions allows the development of the text of *Worstward Ho* to be followed as it is shaped from one documentary source to the next. However, versions do not deal with the structure of the text *within* each documentary source, as the edition’s stated aim would lead one to expect. The fact that no versions other than that of the surface text can be reconstructed does not mean that no distinct stages of composition can be discerned within a documentary source at all. For such stages affecting less than the full length of the text, and thus not representing a temporary condition of the text as it is being shaped by the author, a different term is proposed. In addition to versions of the text as a whole, within each version (the surface text of a documentary source) *revision levels* will be identified. With the aid of revision levels the sequence of changes that led to the surface text (the deep structure) will be reconstructed in as much detail as possible. The practicalities of distinguishing revision levels will be further dealt with below, after an examination of the physical appearance of the documentary sources.

To sum up, five *versions* will be printed in parallel, with *revision levels* within each version being accounted for separately in the apparatus as much as possible. The presentational details will be discussed later.

### *Problems of principle*

The proposed solutions to the problem of presentation of the documentary evidence is based on a number of assumptions that have so far been allowed to go unchallenged. It has, for example, been suggested that versions of the text as found

in documentary sources are characterised by their being different not only from each other, but also from an immaterial entity referred to as the work *Worstward Ho*.<sup>70</sup> Strictly speaking this construct of an immaterial “work” is not needed to establish the nature of a version. Where it does become vital is in realizing the other aim of the current edition, viz. to establish a reliable reading text. This was implied in the editorial stance indicated earlier, that this reading text is not constructed by simply selecting one existing version of the text, but by exercising critical judgment in amending one version on the basis of the evidence found in other versions. By presenting the reading text as the text most likely finally intended by the author, the editors are positing an ideal text: a text, in other words, which never existed in any of the documentary sources. (That the actual changes to be made to the copy-text in order to constitute the ideal text are minimal does not minimise the importance of openly declaring the position taken. This is the more so since editorial theorizing appears to be moving towards the notion that to strive for a definitive edition is tantamount to striving for a form of perfection which is not of this world, and therefore not to be attempted—a view which will be briefly examined further below.)

Another problem is that by allowing the surface reading of any documentary source to constitute a version it has been tacitly implied that the physical boundary of the documentary source must *ipso facto* indicate that Beckett left the text for a significant period of time at that point. However, there is no guarantee whatsoever that Beckett did, in fact, cease work on the text after completing the last revision of any of the sources. Nor, indeed is there any evidence (which is in a sense what the definition of “version” implies) that Beckett would have considered any of these stages definitive, even for a short time. Examination of the documentary evidence for *Worstward Ho* shows that the last stage represented by one source never agrees with the first stage of its sequel (insofar as this may be reconstructed at all). This would appear to indicate that the compositional process continues as it were in the interstices between the physical documents. In other words, Beckett may well have abandoned revision of the former while mentally preparing further revision to be implemented immediately in the process of re-writing or retyping. Documentary evidence showing that revision on any document has ceased does not, then, necessarily signify contentment with the version it represents, but may simply have been caused by the desire to prevent a surfeit of

corrections—already mentally prepared but yet to be executed in writing—from making the document utterly illegible.

That the boundary of the physical source should be open to questioning is of course also implied by the notion of the text of the work as an immaterial entity. Does the fluidity of the boundaries of the sources make the concept of the version untenable? From the point of view of principle, certainly. Clearly in the decisions about versions the physical documentary source has been privileged beyond what a rigorous interpretation of the evidence would allow. Equally clearly there is a practical need for structure in the presentation of the evidence. It makes both intuitive and practical sense to accept the physical boundaries of the documentary sources, even if they cannot be more than a convenient aid in a very approximate reconstruction of the compositional process.

A third problem is presented by the decision to allow manuscript A as a version of one-fifth of the text. After all, if it is permitted to speak of a version in the case of an extent of text shorter than the whole text, the number of potential versions explodes, rendering the concept useless. At the same time, it may be objected that adhering too strictly to the requirement that a version must be of the entire text would probably disqualify the majority of documentary sources, since it would be impossible to decide on what grounds a text could be called entire before it reaches the state finally intended by its author. In the case of *Worstward Ho*, the last paragraph of the printed text is not added until typescript E, so if the definition were too rigorously adhered to, none of the earlier documentary sources would be acceptable as versions.

It has to be admitted, finally, that all decisions of a methodological nature in the present work are informed at least as much by pragmatism as by principle. Versions appears to be a doubtful notion, both theoretically, and, at least in the case of *Worstward Ho*, practically: it requires the physical documentary evidence to be a great deal more forthcoming than it actually is. At the same time, the texts in their incarnations in the documentary sources are given. From a practical, if not a principled, point of view it makes sense to use them. In the same way, it makes eminent practical sense to regard the abandoned first draft of the opening of *Worstward Ho* as a version of that opening.

To posit the text of the work as an immaterial entity means also to allow the editorial emendation of versions of the work found in the sources. Though in

principle, given the choice between editorial intrusiveness and editorial reticence, the latter is greatly to be preferred where the faithful rendition of documentary sources is concerned—a reticent approach is the least likely to age, or to be controversial—the presence of the full apparatus on the facing page has made it possible to emend the reading text whenever the evidence conflicts with presumed authorial intention (authorial lapses). Whenever editorial alterations are made in the surface text of the documentary sources, these are accounted for by the notes.

In view of this continual need to balance the demands of principle and practicability, is it really possible to uphold the pretension of being able to present the text as intended by the author in any objective sense? The accusation has been made before that textual editing has too often aspired to an unjustifiable degree of scientific exactitude. Categorically, the answer must be “No”. Since the copy-text method involves the exercise of the editor’s subjective judgement in the choice between possible readings, scientific claims are out of the question. However, there would seem to be equally little justification for the reverse position, which is suspicious of all claims to objectivity. The employment of a transparent method (and resulting apparatus) that enables editorial decisions to be challenged if the occasion should arise is surely sufficient warranty against undue subjectivity. As Greg wrote in defense of his method against the prevailing practice of selecting a single source for the reading text, “it may not be too optimistic a belief that the judgement of an editor, fallible as it must necessarily be, is likely to bring us closer to what the author wrote than the enforcement of an arbitrary rule” (p. 26).

### *Comparison with objective and method of the Garland editions*

In 1993 and 1996, respectively, *Company* (first published in 1980) and *Ill Seen Ill Said* (1981) appeared as the first two volumes in a series of bilingual variorum editions of Beckett’s work instigated by Charles Krance and published in the Garland Reference Library of the Humanities (vols 1400 and 1266, respectively [*sic*]). The Preface of the former, *Samuel Beckett’s Company/Compagnie and A Piece of Monologue/Solo: A Bilingual Variorum Edition*, states that

This initial volume of a projected series of bilingual variorum editions of Samuel Beckett’s work is intended to serve several purposes. First, it provides Beckett’s reader of either his English or French texts with a complete range of

textual variants, which, with the help of the synoptical apparatus, allows the reader to reconstruct and study the text's evolution through its various drafts. Secondly, by aligning the two versions of the texts on matched, face-to-face pages, it enables the bilingual reader to read both versions "simultaneously" and comparatively. Thirdly, the fact that both versions are presented with all available variants makes it possible to pursue, in depth, comparative stylistic analyses of Beckett's bilingual *oeuvre*. (p.ix)

Since the first two works of Beckett's second so-called "three-in-one" have now appeared in this bilingual variorum series, it makes sense to compare its objectives and method with those of the present edition of the third work.<sup>71</sup> To begin with, in the case of *Worstward Ho* there is no French translation by Beckett. Knowlson quotes Beckett as saying that "I find I cannot translate *Worstward Ho*. Or with such loss that I cannot bear the thought."<sup>72</sup> The lack of an authorised French text of *Worstward Ho* precludes a bilingual edition, and thereby removes from consideration the second and third of the Garland editions' main objectives: the comparative study of the French and English texts, and the "comparative stylistic analys[is]" of Beckett's bilingual *oeuvre* (where the latter is presumably regarded as a pursuit that is more general in nature than the comparative study of the bilingual text of a single work). These two objectives are well served by the bilingual parallel text of the Garland editions, which makes a practice of signalling omissions, additions, radical reductions and radical substitutions which may be observed in the comparison.

The Garland editions' first objective, however, is also the main focus of the present edition: to allow the user to reconstruct and study the text's evolution through its various drafts. Nevertheless, the method of presentation of the variants is very different in the present edition from that in the two Garland editions. Where the Garland editions reproduce the variants from all documentary sources in a single synoptic apparatus, the text of the five documentary sources are here presented in full as versions of *Worstward Ho*. The synoptic apparatus, through its use of a wide variety of diacritical markings makes the study of the development of the text possible, but very cumbersome. The diacritical markings are complex—as is to be expected in view of the complex process of revision through numerous drafts they must render—and consequently difficult to use.

This edition's second aim, to provide a critical reading text, is not shared by the Garland series. Instead the Garland editions take an existing text (the published US version—a choice which is not defended) as their reading text, which is not emended on the basis of documentary evidence. The misspelling “philogenitiveness”, discussed in the introduction above, for example, is not corrected. Whereas in that instance a case could be made for suggesting that Beckett himself may have inadvertently changed “philoprogenitiveness” into “philogenitiveness”, the evidence for the reading of paragraph 6 of *Company* clearly points towards a conscious revision on Beckett's part. The US edition, following Beckett's typescript, has:

Yet a certain activity of mind however slight is a necessary adjunct of company.  
(p. 9)

As the Garland edition shows, all preceding drafts have “adjunct”. However, the UK edition reads:

Yet a certain activity of mind however slight is a necessary complement of company. (p. 11)

And indeed, as the Garland edition notes (p. 67), “complement” was a late change, introduced by Beckett at proof stage for the UK edition. In the absence of evidence of the US proofs in the Garland synopsis it is not possible to be entirely certain that a mistake was not made in the US edition, but the most likely scenario is that Beckett did not transfer his revision of the UK text to the US page proofs.<sup>73</sup> It is a nice illustration—and far from the only one in the publishing history of Beckett's work—of the implications of the question whether the author's copy or the author's proofs represent most closely the author's final intention. Again, unfortunately Krance does not state the principles on which he bases his choice of reading text.

The Garland bilingual variorum editions are of course very useful in many ways. Though the synoptic apparatus is difficult to use, they do present transliterations of Beckett's handwriting. Students of *Company* and *Ill Seen Ill Said* owe the editions a debt of gratitude for that labour alone. The editions have further pro-



vided a wealth of comparative detail which the editors of the present edition have been able to draw on. Krance's analysis of *Company*, for example, shows Beckett's attention to detail in the paucity of changes at the proof-reading stage; in the case of *Worstward Ho*, too, Beckett submitted virtually flawless copy.<sup>74</sup>

### *The genetic evidence*

The primary evidence for the textual genesis is in five documentary sources: the draft stages of manuscripts A and B, typescripts C and D, and the final text submitted to the publisher, typescript E. Other relevant materials are give in Appendix 1. These are "The Ceiling", a text completed at about the time when *Worstward Ho* was begun (July–September 1981), which contains thematic material that closely links it to the first manuscript draft of *Worstward Ho* (published in *Arikha*, Paris, 1985; MS and TS drafts from Harry Ransom Humanities Research Center, Austin, Texas); "The Way" (MS and TS drafts from HRHRC, Austin); and notes from one of Beckett's "sottisiers" (a small notebook kept at Reading University Library as MS 2901).

### *Location*

MS 2602 in the Beckett Archive at Reading University Library contains the manuscript drafts (here identified as manuscripts A and B) and two typescript drafts (C and D) of *Worstward Ho*. In 1971 Professor James Knowlson organised an exhibition on Beckett's life and writings in the University of Reading library. The occasion was that of Beckett having been awarded the Nobel Prize for literature, and the aim to provide "a modest tribute to a writer who is now widely admired throughout the world".<sup>75</sup> The exhibition proved the beginning of a personal friendship with Beckett, and the donation of the *Worstward Ho* manuscripts and typescripts occurred in a long series of similar gifts.

Typescript E, a photocopy of the typescript which Beckett submitted for publication to John Calder, his British publisher, is in the Fond John Calder held by the Institut Mémoires de l'Édition Contemporaine (IMEC) in Paris. It has no shelf number; as at July 1997 the archive was not yet catalogued. John Calder, who has taken up residence in France, donated most of his company's publishing archive to IMEC in the early 1990s, when a move to smaller business premises in London created problems of space.

*The manuscript*

MS 2602 consists of 21 roughly A5-sized sheets of manuscript<sup>76</sup> torn out of a spiral-bound graph-paper notebook and two sets of A4-sized typescript. The 21 sheets of manuscript (here referred to as manuscripts A and B) form a single continuous sequence of (unnumbered) leaves. The first 18 sheets measure 14.7 x 21 cm; sheets 19–21 are 17 x 21.9 cm. Sheet 18v contains unrelated notes, two brief poems<sup>77</sup> and two diagrams for *Quad*, which dates from the same time (see Appendix 3). Sheet 18 contains later versions of three paragraphs that first appear on sheet 17 (the earlier versions are not cancelled). Close inspection of sheet 17 and 18 shows some small differences in the positioning of the holes for the spiral binding and the way the corners are cut compared to the earlier pages, suggesting that they were possibly torn out of a different exercise book by the same manufacturer. Since without sheet 18 the manuscript would still contain the entire text, it is possible that sheet 18 was added at a later date. That both sheets 17 and 18 derive from different exercise books is also suggested by the fact that there are no notes on 16v relating to 17r, or on 17v relating to 18r, as well as by the fact that the notes on 18v have no connection with *Worstward Ho*.

The text of the manuscript can be clearly divided into two parts (which, incidentally, do not coincide with the physical differences between the sheets). The first is a draft of, roughly, the first one-fifth of the final text. It ends with a thick bar (varying from 2 to 3 mm) of black over red ink, drawn across the width of the page, after which the text starts afresh. This first draft, dated 9 and 12 August 1981, covers ff. 1–4 of the MS, plus the first paragraph on f. 5r. It will be referred to as manuscript A. The holograph manuscript which follows it is dated from 20 September 1981 to 17 March 1982 and covers sheets 5–21. It will be referred to as manuscript B.

The graph-paper exercise notebooks used for the composition of *Worstward Ho* are of the kind Beckett was in the habit of using for his writing. Also customary is the use to which he put the rectos and versos of the manuscript. The rectos contain the main text; the versos contain notes of ideas, actual phrases to be inserted in the main text, as well as drafts of entire paragraphs, apparently written either prior to their inclusion in the main text on the opposite recto or, occasionally as an intermediate step between an abandoned first draft and the final version on the recto.

*Graphic appearance*

The entire base text is written with black ink, presumably from a fountain pen. It comes in two intensities: a lighter and a darker black, which are distributed roughly as follows. Folios 1 to 6 (up to and including paragraph 20) use dark black; the lighter black occurs from folio 6, paragraph 22, right to the end. Within the lighter black there are stretches of darker black: from folio 13, paragraph 62i, to the middle of paragraph 67 on folio 14 (while in 66.1-3, for example, Beckett again used the lighter ink), and intermittently on folios 14<sup>r</sup>, 14<sup>v</sup>, 15, 16 and 17. The two shades of ink alternate without any apparent pattern.

Corrections are mostly made in the current shade of black fountain pen. A limited number of corrections are made in what appears to be a black felt-tipped pen. Only rarely is a separate correction layer comprising several sentences suggested by the writing utensil used: the felt-tipped pen is unambiguous throughout, but very rare; the two shades of black are mostly ambiguous.

The *ductus* changes frequently, but only rarely does it point clearly in the direction of a correction layer separate from the writing of the main text. In most cases the *ductus* is no help therefore in establishing whether the corrections in the margin were added at a later date or during the same writing session as the main text. Where it is possible to recognise a separate correction layer (for example in the case of two marginal corrections in A<sub>3</sub>), it cannot be recognised as extending beyond a single paragraph. Graphic evidence is therefore inadequate for the reconstruction of versions of the text below the surface level of the documentary source. But even the concept of the revision session is a very cumbersome, and to all practical intents and purposes unproductive, concept to use in the case of *Worstward Ho*.

In one place in manuscript A the *ductus* is especially noteworthy: A<sub>8a</sub> differs markedly from that of A<sub>1-7</sub> and A<sub>9ff</sub>. Smaller and neater, it invites speculation on the circumstances of its composition. Though it has no date of its own, it may have been written at a different time (and in different circumstances) from the surrounding text.<sup>78</sup> A comparison may be made with Beckett's handwriting in B<sub>3-20</sub>, which is remarkably even, showing few corrections. It seems safe to assume that in this case the evenness results from greater confidence, since Beckett was here not primarily composing so much as simply transcribing the text of the earlier version, already reworked at length. The same phenomenon of greater

evenness of *ductus* in the second draft may also be observed, for example, in B<sub>25</sub>ii compared to the rough draft of B<sub>25</sub>i. Perhaps in the case of A8a, too, the evenness reflects the nature of Beckett's attitude to this particular fragment of the text.

The paragraphing follows the same pattern from the very first page of the manuscript to the end: a blank line followed by an indent in the first line of the new paragraph. This is the pattern that Beckett followed from the manuscript down to the last typescript of *Worstward Ho* (and which was also imitated in the first printed editions in UK and US).

Revision appears heavy at first sight. The number of text fragments and paragraphs that are crossed out is rather deceptive, however; in fact the extent of Beckett's revisions is limited, especially in a qualitative sense, after the transition from manuscript A to manuscript B. Very occasionally (for example, in the case of B<sub>79</sub>a) a paragraph is deleted altogether. More usually, what remains essentially the same paragraph is simply revised in a process of careful crafting, whittling away at sentences, and refining of the vocabulary. Sequentially, too, the order of the first holograph remains essentially intact through later drafts, allowing the relatively straightforward parallel presentation of the subsequent drafts employed in the present edition without deviating too much from the order in the drafts. Compared to the complicated genesis of *Company* and *Ill Seen Ill Said*, the composition of *Worstward Ho* was very straightforward.

### *The typescripts*

The two sets of typescripts included in RUL MS 2602 (referred to as C and D) each contain the complete text; they are untitled and bear no date.<sup>79</sup> Typescript C comprises ten pages of A<sub>4</sub>-sized paper. The first four pages bear the watermark "EXTRA STRONG"; the remainder "Voiron [outline of shamrock] Parcheminé Guérinand". Typescript D comprises nine pages of A<sub>4</sub>-sized paper; all with the watermark "Voiron [outline of shamrock] Parcheminé Guérinand". Each set is numbered consecutively, with arabic numerals centred in the head margin. The typeface is small pica (13 characters per inch). Both sets of typescript contain typescript revisions and emendations (besides further annotations and corrections in Beckett's own hand) of a kind which proves that Beckett was himself the typist.

Typescript C has corrections made in three types of black pen: deep black fountain pen, lighter black fountain pen and, in two places, felt-tipped pen. As in

the case of the manuscripts, no pattern of overlay levels becomes evident. Manuscript revisions in deep black may be revised in deep black or lighter black; revisions in lighter black may be revised in lighter black or deep black, apparently at random.

The left-hand margins vary between 5 and 6cm, but are mostly around 5.5cm. The head margin varies between 2.2 and 3.4cm. The foot margins range between 1.7 and 7.8cm. The right-hand margin varies greatly—occasionally the typing goes all the way to the edge of the paper. Sheet 5 of typescript C has had a 5.8cm strip torn off the bottom; the bottom margin is 2.6cm.

Typescript D (nine sheets with a fold mark in the middle of the page) has corrections made in black ink, and in one or two cases in black felt-tipped pen. Once again, no pattern suggesting distinct revision levels is apparent. All left-hand margin settings are identical at about 5.6cm, with the exception of sheet 7, which is 4.6cm. The top margins vary slightly, ranging between 2 and 3cm. The bottom margins range between 1.7 and 4.5cm, with the exception of sheet 7, which has 7.5cm. That this deep bottom margin occurs in the same place where, in manuscript B and typescript C, a caesura occurs (between 80 and 81) may or may not be a coincidence. But in other ways, too, there is discontinuity at this point.

A remarkable feature of typescript D is the addition in the margin of handwritten paragraph numbers,<sup>80</sup> in black felt-tipped pen, and of abbreviated references to the major “actors” in *Worstward Ho*: “S<sub>1</sub>, S<sub>2</sub>, S<sub>3</sub>” for shades one, two and three; “D” for the dim light; “V” for the void; “W” for the words, and “B” for the blanks, by means of a red felt-tipped pen. From sheet 8 (paragraph 81) the paragraph numbering changes from black felt-tipped pen to black fountain pen and the identification, in red felt-tipped pen, of the main “characters” featuring in the paragraphs is absent here. Again, the break occurs between paragraph 80 and 81, coinciding with the caesura found in both manuscript B and typescript C. Certainly the caesura, if intended, is not marked as clearly as it is in B and C. There is no evidence, for example, that the deep bottom margin could have resulted from a retyping of a heavily revised earlier draft; it shows continuity with the preceding pages in all regards, including the amount of revision.

Typescript E is a photocopy, of A<sub>4</sub> size, made of A<sub>4</sub> originals.<sup>81</sup> It is undated, and the extent is eight pages. All paragraphs are indented three characters, identical to the indents for C and D. Margins are: left 4cm on average, except p. 3,

which is 2.7cm; head 2–3cm, except the first page, which starts at about 4.5cm; bottom 2.5–3.5cm, but the first page is 4.5 and the last 5cm. Though the loss of quality resulting from photocopying makes it hard to establish this conclusively, the typing appears to have been done on the same typewriter as typescripts C and D. The title is added in capitals at the top of the first page, by a hand other than Beckett's. The typescript itself is only very lightly revised (though the changes compared to typescript D are substantial). Apart from corrections of obvious typing errors very few substantial revisions are made, those that were made involving no more than one or two words at a time. Nearly all revision is carried out in typescript; on very few occasions they are in manuscript. There is no evidence of the caesura between paragraphs 80 and 81 noted in earlier drafts.

### *Dates and Places of Composition*

Manuscripts A and B together record seven dates of composition. It is not clear whether each date inscribed actually covers the entire section of MS up to the next recorded date. If so, the longest section written by Beckett in one session would be eight manuscript pages. While writing 4800 words in a single session is eminently feasible, Beckett's track record in this respect, and the nature of this particular text, make it unlikely. Rather, in his dating Beckett perhaps primarily meant to record a change of place (each subsequent date records a different place, with the exception of the last two dates, which give Paris like the preceding date) or a return to the manuscript after an interruption of the writing process by other activities (the interval between the last two dates is two-and-a-half months).

Beckett wrote the first four paragraphs of manuscript A in Paris on 9 August 1981, continuing three days later, on 12 August, in Ussy, where he appears to have completed the entire first, abandoned, draft. Between the time that Beckett gave up work on the first and began work on the second draft at the most eight days elapsed: manuscript B was begun in Paris on 20 September 1981. The section dated 20 September covers the same material as the abandoned manuscript A, now reduced to less than two pages, or about one-third its length in the first draft. Once the opening had reached a satisfactory form, work proceeded at longer intervals: the next date recorded in manuscript B is more than two months later, Ussy, 27 November 1981, and covers two-and-a-half pages. This is followed by Paris, 14 December 1981 (the longest section by far: some eight densely written

pages); Paris, 3 January 1982 (one-and-a-half pages), and then Paris, 17 March 1982, which covers the remaining three pages.

With three biographers stressing the importance of Ussy for Beckett's writing as a place to escape the "siege fever" of Paris,<sup>82</sup> Anthony Cronin even going so far as to assert simply that the three texts of *Nohow On* "were written, like much else of great beauty, at Ussy, his place of creativity" (p. 573), it is surprising to find that by far the greater part of the manuscript carries Paris as the place of composition. Of the *Nohow On* sequence the same goes for *Mal vu mal dit*, almost three-quarters of which was written in Paris. *Company* is a different case altogether, since half of it was composed in Tangier and Stuttgart. Of the remainder a third is marked Paris and two-thirds Ussy.<sup>83</sup>

It is possible to date typescripts C, D and E only approximately, on external evidence. The last date recorded in the manuscript is 17 March 1982, and Beckett submitted typescript E to John Calder in the Autumn of 1982. The typescripts therefore date from the period March–September 1982.

#### *The presentation of the transliterations of the documentary sources*

The text is in four main draft stages (manuscripts A and B, typescripts C and D) and the publishers' copy, typescript E. Each of these five main stages has been termed a version of the text of *Worstward Ho* (see above). They will be presented as follows. The surface texts of all five versions are established as critical reading texts; they will be printed integrally in parallel on the right-hand pages. The notes detailing the internal genesis of each version, and those accounting for any editorial changes made in establishing the reading texts, are both given on the facing left-hand pages.

Within the five main versions, the chronological order of variants has been established as far as possible, and this order has been rendered in the transliteration by printing the variants consecutively from left to right.<sup>84</sup> The textual evidence is of composition and revision, with revision in turn dividing into deletion, addition, replacement and transposition.

By convention, the transliteration of documentary sources includes not only the actual text found in the source, but also a representation of the "inscriptional features": nature of alteration (deletion, addition, substitution); graphic aspects such as changes of writing implement, position of alteration (e.g., interlinear, mar-

ginal); and manner of deletion. In the case of *Worstward Ho* the following categories of evidence are present:

A. Nature of alterations:

1. Deletion
2. Addition
3. Substitution

B. Writing materials:

1. Manuscript

i. Pen

- a. [shade a]
- b. [shade b]

ii. Felt-tipped pen

2. Typescript

i. Type

ii. Pen

- a. [shade a]
- b. [shade b]

iii. Felt-tipped pen

- a. [colour a]
- b. [colour b]

C. Position of corrections

1. Run on in line

2. Interlinear (usually supralinear)

3. Marginal

i. left margin

ii. right margin

iii. foot margin

iv. head margin

v. on opposite verso

To represent each of these would require a very complicated system of symbols. It



is worth examining therefore precisely what purposes are served by representing each in the transliteration. One purpose is purely visual: to render certain aspects of the physical appearance of the documentary source. But the primary use is, no doubt, to enable recognition of textual layers of successive changes within the versions constituted by the documentary sources.

However, as was argued above, the evidence for such layers is insufficient to establish further versions (states of the—complete—text which the author must have consciously left in that form for a period of time) within the five versions constituted by the transliterated documentary sources. With the primary rationale for the representation of the inscriptional features thus removed, it would not appear to be productive to represent all of these graphic or inscriptional features. This edition indicates all non run-on revisions (in effect only insertions and substitutions), and resolves all layered revisions. It does not distinguish between revisions involving supralinear, infralinear or marginal additions, and it does not indicate the use of various inks and writing utensils. Where non run-on substitutions may usually be related to specific deleted words or phrases, it is much harder to be certain about the nature and extent of run-on corrections. Often a word or phrase following a deleted segment of text in-line can be regarded as a replacement of the deleted text, but equally often it constitutes less a replacement of text that is in some sense equivalent than a new departure, an attempt to move forward where the abandoned phrasing had failed. Substitutions not involving non run-on insertions are therefore not specifically marked; but whenever they are encountered they can be dated with certainty to the writing stage.

As regards the object of conveying a sense of the graphic layout of the source, the advantage of achieving that in any detail is amply outweighed by the disadvantages of the resulting proliferation of cryptic diacritic symbols. The edition therefore confines itself to indicating the position of all transliterated text (including notes) on the manuscript and typescript leaves through the use of page numbers. In the case of the manuscripts folio numbers are given a recto and verso indication, since Beckett used the versos for notes and drafts; the versos of typescript leaves are always left blank.

To facilitate cross-referencing between versions, a numbering system identifying all paragraphs (and their various revision levels) and sentences has been devised. The versions are identified by their sigla, the capital letters A–E. Paragraphs

are numbered 1–96, following the published text. When the same paragraph occurs within one MS or TS at different revision levels, the consecutive levels have been distinguished by the addition of ascending lowercase roman numerals (following the version sigla and paragraph number) thus: C<sub>12i</sub>, C<sub>12ii</sub>. Sentences are again numbered in arabic numerals, with a full stop separating paragraph and sentence numbers: A<sub>4.8</sub>; C<sub>12i.1</sub>; C<sub>12ii.2</sub>, etc.

Paragraphs in the drafts that do not occur in the final text are given the same identification as the preceding paragraph, with the addition of a lowercase letter from a to d: for example, B<sub>8a</sub> follows B<sub>8</sub>, and B<sub>25a</sub> follows B<sub>25i</sub> and B<sub>25ii</sub>, which are two drafts of B<sub>25</sub>. Similarly, individual sentences in the drafts that do not occur in the final text are identified by the number of the preceding sentence that does occur in the final text, with the addition of a lowercase letter from a to z: e.g., D<sub>49.10a</sub> follows D<sub>49.10</sub>. Conversely, where sentences occur in the final version that do not occur in a draft version, the numbers are followed by “[–]” in the transliteration of the surface text of that version (but not in the earlier revision levels). When two (or more) sentences in any version are joined together in the final printed text, the draft sentences are all assigned the same sentence number. When, as happens rarely, a change in sequential ordering of paragraphs occurs, the order in which the paragraphs are given is always that of the printed text. A change of order is accounted for in an editorial note, and the paragraphs in question are printed in italics to indicate that the order in which they appear deviates from the source. Sentences within paragraphs are always left in the order in which they appear in the source, the sentence numbers identifying the sequence of the printed edition.

The numbering system enables fast navigation between versions and allows the reader to see at a glance which sentences were deleted, added or revised from draft to draft. Identification of correspondences between individual sentences across drafts was straightforward, the material resisting the systematic numbering only occasionally. An example of the sort of complications that occurred and the considerations behind the solutions chosen may be found in the treatment of the numbering of A–E<sub>8.4</sub>. The final text here reads “Too much to hope”:

Know nothing no. Too much to hope. At most mere minimum. (E<sub>8.3–5</sub>)

C and D are almost identical, reading:

Know nothing no. Not yet. At most the minimum. (C8.3–5)

Know nothing no. Not yet. At most mere minimum (D8.3–5)

B does not give the section at all, while A has:

Know nothing no not now. Not here. Not yet. The minimum. (A8.3–5)

Identification of 8.3 and 8.5 across all versions offers no difficulty. However, it might be suggested that “[not now.] Not here. Not yet” (in A) and “Not yet” (in B and C) bear little relation to “Too much to hope” in the final text. It was finally decided to identify the phrases from A and C as prefigurations of D8.4 and E8.4 for two reasons. In the first place all present the same step in the same reasoning process; their position in the narrative is the same. Secondly, on a more philosophical level, all variations concerned could be regarded as contrasting the situation in the narrative with an ideal situation which is not now, not here and not yet, and possibly too much to hope for altogether in the narrator’s sublunar conditions.

While establishing correlations between sentences was relatively straightforward, and the correspondences suggested are not, it is hoped, in themselves misleading, the numbering system should certainly not be taken as absolute; it is intended to aid navigation rather than to identify or suggest equivalence of expressions. It is hoped that the advantage of ready reference across drafts outweighs the possible disadvantage of undue teleological readings, which could impede a fully open-minded approach to the earlier drafts in their own right.<sup>85</sup> The numbering system was devised for *Worstward Ho*, but has been applied also to “Ceiling” and “The Way”. A comparison between the ease with which correspondences suggested themselves nearly always across all drafts of *Worstward Ho* with the greater difficulty encountered in the first drafts of “Ceiling” suggests the greater strain of the composition of the latter (also perhaps demonstrated by the larger number of manuscript drafts).

Beckett made use of the left-hand pages of the manuscript sheets from his exercise book mainly for notes towards the main text on the right-hand pages. Occasionally he marked text on the left-hand page for insertion into the main text. In the latter case the text has been treated no differently from text on the

right-hand page; it is coded as material to be inserted and been included in the numbering system described above. The notes, which may range from a single word to an entire paragraph or even several paragraphs, are included in the editorial headnote to the relevant paragraph on the facing page (usually the one immediately across from it on the same horizontal plane; very rarely to a thematically or verbally more relevant adjacent paragraph). No attempt has been made to include these notes in the numbering system.

### *Editorial intrusions*

Editorial emendations and doubtful readings have been indicated by the use of editorial italic square brackets. For example, in the phrase

Where no [xxxxx] [more?]. (A<sub>5.30</sub>)

the two sets of brackets represent an indecipherable word of roughly five letters (“xxxxx” enclosed in editorial italic square brackets), followed by a doubtful reading of a word which looks like “more” (“more” followed by an italic question mark, the whole enclosed in italic square brackets).

The following have been silently emended in the transliteration of the surface text of the TSS:

(1) Purely mechanical typing errors corrected by Beckett, whether during typing in-line, by marginal typing or in handwriting, have not been transliterated. For example, in the phrase “Till sick of there” (D<sub>5.15</sub>) the omission of a space after “till”, resulting in the error “Tills”, is corrected by Beckett x-ing out the s, followed by the required space and the word “still”. In “Back of black outercoat cut off midthigh” (D<sub>25.10</sub>), “off” is first spelled “offf”, which is x-ed out and replaced by the run-on correction “off”. Where Beckett typed too far into the right-hand margin he sometimes cancelled an unfinished word. In all these cases only the final correct text has been shown.

Whenever there was the slightest doubt whether a run-on correction was of a typing error or represented a change of mind, the correction is documented. In the sentence “No but to now this now that alone” (D<sub>67.2</sub>), for example, “that” is typed first with (presumably) a full stop. The run-on correction gives “that” without a full stop and followed by the word “alone”. Beckett’s run-on emendation

could either represent his correction of a typing error or an editorial revision, and so the correction has been documented. Similarly, in the sentence “No saying what it all is they somehow say” (D58.15), Beckett’s typing “it” for “is” is not regarded as a mechanical typing error, and has been documented.

(2) Where necessary, spaces have been added or deleted; for example “missay” has been changed a number of times into “worse say” by the deletion of “mis” and the supralinear addition of “worse”; here the spacing has been adjusted silently.

(3) Double full stops, caused by the supply of a fresh full stop with inserted text where the full stop belonging to the cancelled text was not deleted, have been rendered as single ones.

(4) Capitals to lowercase characters and vice versa in such cases as a change in word order resulting in the initial word of a sentence moving to a non-initial position.

(In many of the cases of editorial emendation listed the precise form of the text in the source may be reconstructed from the synoptic transliteration in the notes on the left-hand page. A full list of diacritical markings and symbols used may be found preceding the transliterations.)

*The reading text*

Typescript E, the copy of *Worstward Ho* which Beckett submitted to John Calder for the UK edition serves as the copy-text for the present reading text. It will be necessary to collate it with the two published editions of *Worstward Ho* (John Calder for the UK and Grove Press for the US; both 1983), since there are some textual differences between the UK and US published editions.<sup>86</sup> Both editions were published in the same month, April 1983. This presents the question which of these two simultaneous English-language publications is the more authoritative or reliable. The inventory in Table 1 lists all variant readings found in a close comparison between the two published texts, together with the reading in typescript E of the same sentences.

	Typescript E	UK editions	US editions
59.24	Worse in -	Worst in—	Worse in—
61.19	Say that best worse.	Say that best worst.	Say that best worse.

71.13	Unstillable vain last of longing still.	Unstillable vain least of longing still.	Unstillable vain last of longing still.
75.7	The said.	The said?	The said.
76.6	When if not once.	When if not once?	When if not once.
86.15	If then not that much more then that much less then?	If then not that much more than that much less then?	If then not that much more then that much less then?

Table 1. A comparison of the copy-text of *Worstward Ho* with the published editions.

The most obvious finding is that the Grove Press edition is identical with typescript E. A comparison between the published texts and the copy-text yields no other discrepancies. Though it has not been possible to trace the actual copy for the Grove Press edition, it is therefore safe to assume that the edition was typeset from a copy (whether photocopy or carbon copy) of typescript E. The conclusion that suggests itself most readily is that, while the Grove Press edition follows E faithfully, the Calder edition is corrupt. However, John Calder insists that any discrepancies between Beckett's copy and his edition would have resulted from corrections or revisions made by Beckett while reading the proofs,<sup>87</sup> and there are sufficient documented earlier instances of corrections made by Beckett in the proofs for British editions of his works which did not find their way into the US editions to accept the likelihood of Calder's claim.<sup>88</sup> Unfortunately, no trace has been found of the author's proofs for either edition, and Calder's claim cannot be verified from direct evidence.

The documentary sources provide some indirect evidence; however, it is not unequivocal. In half of the cases the documentary evidence appears to support the Calder readings; in the other half it appears to support Grove Press (see Table 2).

	Manuscript B	Typescript C	Typescript D
[59.23]	[Worst in need of	[Worst in need of	[Worst in need of
59.24	worsening.] Of -	worse.] Of -	worse.] Worst in—

61.19	Say that best worst.	Say that best worse.	Say that best worse.
71.13	Unstillable vain last of longing still.	Unstillable vain last of longing still.	Unstillable vain last of longing still.
75.7	The said?	The said?	The said?
76.6	Those crippled hands when if not once?	When if not once?	When if not once?
86.15	If then not that much more then that much less then?	If then not that much more then that much less then?	If then not that much more than that much less then?

Table 2. A comparison of the unpublished drafts of *Worstward Ho*.

In the case of 59.24, 75.7 and 76.6 the documentary evidence clearly supports the Calder text, and suggests that Beckett, having slipped up in typescript E, provided the corrections in proof. The reading of “Worst” in 59.24 is not only supported by typescript D, but is also implied by the text of B and C: the single word “Of” implies “Worst in need of”. The case for the question marks in 75.7 and 76.6 is obvious. If this hypothesis, of Beckett having provided corrections at the proof stage, is correct, the remaining discrepancies between the Calder edition on the one hand, and typescript E and the Grove Press edition on the other should be capable of being explained in a way that does not oppose it.

In 86.15 it is plausible in view of the history of the phrase detailed in tables 1 and 2 (with “than” making a single appearance in typescript D) that Beckett himself was confused between two possible readings of his own very elliptic sentence: placing a putative comma variously after *more* (which would result in the “then” reading) and after *that* (to give the “than” reading). It is also just conceivable that *than* in the Calder edition represents an editorial “correction”; however, in view of the nature of the text as a whole this must be rejected as unlikely. Surely if an editor had been moved to make this change, he would hardly have left unchallenged a sentence like “But but a shade so as when after nohow somehow on to dimmer still”.

In 61.19 and 71.13, however, the US readings of *worse* and *last*, respectively, would appear to be better supported by the documentary evidence. It is true that the first time Beckett wrote down 61.19 in manuscript B he did use the phrase “Say that best worst”, and it is conceivable that he went back to it when correcting the proofs. However, in the case of 71.13 the reading of the UK edition seems to be inappropriate, and an unnoticed typesetter’s error would appear to be the only explanation.

The hypothesis just examined entails that the Grove Press edition was not corrupt, in the sense that it conformed fully to Beckett’s typescript, and that the Calder edition was authorised in the sense that it contains Beckett’s own revisions in proof. The alternative hypothesis is that, while the Grove Press edition, conforming fully to the typescript, was authorised, the Calder edition either suffered at the hands of a copy-editor, resulting in deliberate, if misguided changes, or was simply corrupt, in the sense that mistakes crept in unnoticed. It has already been argued that the involvement of a copy-editor is possible, but implausible, in view not only of the nature of the changes made, which are not those a copy-editor is likely to have made, but also—and more significantly—of the changes not made. That the Calder readings resulted from simple corruption is equally implausible, in view of the sense made by the majority of the Calder readings: they could hardly have been arrived at by poor typesetting or any other scenario based on chance alone.

If the former hypothesis is accepted as the more likely scenario, also in view of the practices of the two publishers involved referred to above, and if the Calder readings for 59.24, 75.7 and 76.6 are consequently undisputed, a decision still has to be made about the remaining three: 61.19, 71.13, and 86.15. The reading “Unstillable vain last of longing still” in 71.13 has the benefit of being supported overwhelmingly by the documentary evidence, but is also clearly, in combination with the word “still”, semantically to be preferred over “least”. The editorial choice in 86.15 for “If then not that much more then that much less then?” is backed—most importantly—by the first manuscript, when Beckett actually first composed the sentence, as well as by the first typescript. It is further confirmed by a close reading of the sentence and its relation to the paragraph’s argument. The phrase “that much more” occurs as a meaningful unit three times (in sentences 5, 9 and 15). “That much less” varies it, and therefore cannot be divided; if an



imaginary comma is added to the phrase to disambiguate it, that comma must be read after “more”.

In the context of the paragraph as a whole, the reading “Say that best worse” in 6I.19 comes out as the preferred one. It is supported by the last three of the four relevant sources, but more importantly, looking at the paragraph as a whole, “best worse” is simply the sixth repetition of the same phrase; “best worst” does not occur anywhere else in the paragraph, or even in *Worstward Ho* as a whole. For the same reason, it is suggested to emend the reading *worser worst* (in typescript E and both printed editions) in 6I.21 to “worser worse”, a reading also found in the previous two sources (C and D).

## NOTES TO THE INTRODUCTION

- <sup>1</sup> In his recent “The Termination of His Solitaire: A Textual Error in *Murphy*” (*JOBS*, vol. 6, no 1 [1997], pp. 135–36) Declan Kiely merely adds one further instance to a long list of known errors.
- <sup>2</sup> Probably the earliest of the educational editions was Colin Duckworth’s edition of *En attendant Godot* (London, 1966). In 1978, for example, James Knowlson published a bilingual edition of *Happy Days / Oh les beaux jours* incorporating, “with Becketts’ permission, much new material from the author’s manuscript production notebooks and includes changes made for Beckett’s own Schiller Theater Werkstatt production and for the National Theatre in London” (cover blurb).
- <sup>3</sup> New York, 1995. Despite his obvious interest in textual matters (witness also his monograph *Beckett’s Happy Days: A Manuscript Study* of 1977 and his volume on *Endgame* in *The Theatrical Notebooks of Samuel Beckett* series (1992), as well as several articles on related subjects), Gontarski has not published a critical text edition.
- <sup>4</sup> Richard Ellmann, *James Joyce*, rev. and corr. edn, 1983, p. 649; Knowlson, *Damned to Fame*, p. 99. According to Geert Lernout, “there is absolutely no evidence whatsoever, neither in the drafts and manuscripts, nor in the notebooks, of Beckett’s handwriting. Until new evidence is produced, the story of Beckett-the-secretary is apocryphal and should be laid to rest” (“James Joyce and Fritz Mauthner and Samuel Beckett”, in *In Principle, Beckett Is Joyce*, ed. Friedhelm Rathjen, Edinburgh, 1994).
- <sup>5</sup> See, for example, Knowlson, *Damned to Fame*, p. 352. For a fuller discussion of the events that led to this turning point in Beckett’s writing career, see Vol. 2, Chapter 3, “Roots”.
- <sup>6</sup> See the account of the publication history of *Worstward Ho* below.
- <sup>7</sup> RUL MSS 2935/41 and 2935/42 show that “whenceabouts” is indeed what Beckett intended.
- <sup>8</sup> “Less Is More: Developing Ambiguity in the Drafts of *Come and Go*”, in *Make Sense Who May*, ed. Robin J. Davis and Lance St John Butler, Gerrards Cross, 1988, pp. 11–19; at p. 16.
- <sup>9</sup> In “The *Company* Beckett Keeps: The Shape of Memory and One Fablist’s Decay of Lying” Enoch Brater quotes a letter of Samuel Beckett to Martha Fehsenfeld, 18 November 1980, to that effect (in *Humanistic Perspectives*, p. 163, n. 5). It is corrected in the US, but not in the UK edition of *Nohow On*.
- <sup>10</sup> See the description of all documentary sources by Charles Krance in *Samuel Beckett’s Company/Compagnie and A Piece of Monologue/Solo: A Bilingual Variorum Edition*, New York and London, 1993, p. 122.
- <sup>11</sup> *Ill Seen Ill Said*, p. 40.
- <sup>12</sup> An earlier draft of this section was published as “Worsening in *Worstward Ho*: A Brief Look at the Genesis of the Text”, in *Samuel Beckett Today/Aujourd’hui* no 6 (1997), pp. 243–50.
- <sup>13</sup> Richard Seaver, “Beckett and *Merlin*”, in *On Beckett*, ed. S.E. Gontarski, New York, 1986, pp. 26–27.
- <sup>14</sup> Dated manuscript and undated typescript drafts of “Ceiling” (originally titled “On coming to”) in the Carlton Lake Collection, Harry Ransom Humanities Research Center (HRHRC), Austin, Texas. “Ceiling” was first published in *Arikha*, Paris, Hermann, 1985. It is missing from the *Complete Short Prose 1929–1989* (New York, 1995), edited by S.E. Gontarski.
- <sup>15</sup> Charles Juliet, *Conversations with Samuel Beckett and Bram van Velde*, ed. Adriaan van der Weel and Ruud Hisgen, Leiden, 1995, p. 157.
- <sup>16</sup> It may be observed that the whole notion that words might be being said gradually gives way in

the course of the narrative to a “soft of mind” oozing “ooze”, which is not likely to be associated with the production of much sound.

<sup>17</sup> Essentially the same phrase occurs centrally in part two (“∞”) of “The Way”, where it indicates timelessness (see Appendix 1; cf also “Throughout this confrontation the sun stands still. That is to say the earth.” in *Ill Seen Ill Said*, paragraph 43, p. 45.

<sup>18</sup> Manuscripts and typescripts in the Carlton Lake Collection, HRHRC.

<sup>19</sup> In *No Symbols Where None Intended* (Austin, Texas, 1984) Carlton Lake observes the same phenomenon in the consecutive draft versions of “Ceiling”: “Beckett experiments with the format of the piece, regrouping sentences into smaller paragraphs and periodically inserting—in accordance with his instructions to himself in the first autograph draft—the word ‘on’” (p. 170).

<sup>20</sup> This say–see nexus is discussed in Vol. 2, Chapter 1, “Argument”.

<sup>21</sup> In this respect, the MS evidence of *Worstward Ho* may be contrasted with Paul Davies’ view of the MSS of *Stirrings Still*. Davies makes the point that the printed text has an almost accidental form. (Paul Davies, “*Stirrings Still*: The Disembodiment of Western Tradition”, in *The Ideal Core of the Onion*, ed. John Pilling and Mary Bryden, Reading, 1992, pp. 136–51.) This is inconceivable in the case of *Worstward Ho*, which moves ineluctably from its opening to its conclusion.

<sup>22</sup> *Stirrings Still* was written (c. 1987), and published (1988) after *Worstward Ho*, but it is shorter, and more limited in scope.

<sup>23</sup> Quoted in Enoch Brater, *Beyond Minimalism: Beckett’s Late Style in the Theater*, OUP, 1987, p. 176.

<sup>24</sup> To Brian Finney in answer to a questionnaire; see Brian Finney, *Since How It Is: A Study of Samuel Beckett’s Later Fiction*, London, 1972, p. 10.

<sup>25</sup> From a letter to Alan Schneider, quoted by Knowlson, *Damned to Fame*, p. 677.

<sup>26</sup> André Bernold, *Amitiés de Beckett*, Paris, 1992, quoted by Anthony Cronin, *Samuel Beckett: The Last Modernist*, London, 1996, p. 572.

<sup>27</sup> *Harvard Book Review*, Winter and Spring Books 1989, nos 11 and 12, pp. 1–2; quoted by Brater in *The Drama in the Text: Beckett’s Late Fiction*, OUP, 1994, p. 145; “the writing is over” is also quoted by Brian Finney in “Still Stirring to Be Still”, *JOBS*, New Series, Vol. I, nos 1 and 2, pp. 129–35, on p. 129.

<sup>28</sup> MS letter card, 28 February 1982, in HRHRC, file no 12186.

<sup>29</sup> MS picture postcard, 9 August 1983, *ibid*.

<sup>30</sup> In HRHRC, file no 10711.

<sup>31</sup> MS picture postcard, Paris, 16.12.83, in HRHRC, file no 12100. The notion of *Worstward Ho* as a “final point” in Beckett’s *œuvre* is further discussed in Vol. 2.

<sup>32</sup> Interview with John Calder, Paris, 15–16 July 1997.

<sup>33</sup> Uncatalogued carbon copy of a letter dated 27 October 1982, Calder Papers, IMEC, Paris. Calder’s use of the exclamation mark in Beckett’s title is not surprising in view of the obvious echo of Charles Kingsley’s *Westward Ho!*. In a letter dated 30 November 1982 Calder acknowledges a request by Beckett to remove the exclamation mark (uncatalogued carbon copy, Calder Papers, IMEC, Paris).

<sup>34</sup> No proofs, corrected or otherwise, have been located.

<sup>35</sup> “Review List”, Calder Papers, IMEC, Paris.

<sup>36</sup> It was initially announced in the list of “New Books January–August 1983” in *The Bookseller* no 4025, 12 February 1983. In issue 4039 of 21 May *Worstward Ho* is listed as having appeared “4.83”. In a letter to Beckett of 26 April John Calder writes that “*Worstward Ho* is out this week” (IMEC); the actual date may be found in a note in red pen added to the Review List, kept in the Calder

Papers at IMEC.

<sup>37</sup> US publication is announced in *Publishers Weekly* 223, 5 (4 February 1983).

<sup>38</sup> No refusals are documented in Beckett's writing career after Jérôme Lindon's enthusiastic response to *Molloy* for Les Éditions de Minuit in 1950 (see Cronin's account of the publication of *Molloy* in *Samuel Beckett*, pp. 409–13).

<sup>39</sup> One reviewer (Ralph Flores, in *World Literature Today* vol. 59, no 2 [Spring 1985], pp. 273–74; on p. 273) commented that *Worstward Ho* was “short and in large print (as if the reader, by now, were growing blind and senile)”. In the *New Yorker* an anonymous reviewer singled out the “forty-one small pages of very large type” for mention in his very brief review (60, 26 March 1984, p. 133).

<sup>40</sup> The shortness of Beckett's work has been an issue to many reviewers. Alan Jenkins opened his review of *Stirrings Still* and *Nohow On* in the *TLS* of 10 March 1989 with this observation: “For years, books about Samuel Beckett have been considerably longer (as well as more plentiful) than books by him. Now even a shortish review risks looking a bit self-indulgent. *Stirrings Still* goes on stirring for just over 1500 words ...”

<sup>41</sup> *Worstward Ho* is reviewed alongside *Disjecta: Miscellaneous Writings and a Dramatic Fragment* (ed. Ruby Cohn, John Calder, 1983) and *A Samuel Beckett Reader* (ed. John Calder, Picador, 1983), *TLS*, 10 February 1984, p. 135.

<sup>42</sup> *The Cambridge Quarterly*, vol. 15, no 1 (1986), pp. 13–32, on p. 14.

<sup>43</sup> 22 May 1983, p. 30.

<sup>44</sup> Anecdote told by Gerry Dukes, Leiden, March 1995.

<sup>45</sup> There was initially some misunderstanding regarding *Worstward Ho*'s status on the part of Jérôme Lindon, who assumed it to be the English translation of an existing French text (correspondence between Jérôme Lindon and John Calder, 25 April–4 May, IMEC, Paris).

<sup>46</sup> Knowlson, *Damned to Fame*, p. 827, n.4.

<sup>47</sup> Knowlson, *Damned to Fame*, p. 827, n.4.

<sup>48</sup> The German translation, by Erika Tophoven (*Aufs Schlimste zu*, Frankfurt/Main, 1989), was also made without the benefit of Beckett's assistance, generously lent in the case of all earlier German translations made by Elmar and Erika Tophoven since 1953.

<sup>49</sup> It was reviewed by Nigel Andrew in *The Listener*, 11 August 1983, p. 26.

<sup>50</sup> In this transgression of the boundaries of genre, which Beckett in principle tended to adhere to quite strictly, Neumann apparently enjoyed a fair amount of Beckett's trust: “Neumann's bold interpretations of Beckett's prose works are bolstered by the author's approval. Beckett gave him *Mercier and Camier* in 1978, *Company* in 1980, and *Worstward Ho* in 1985” (review by Stephen Dilks, *The Beckett Circle*, vol. 18, no 2 [Fall 1996], pp. 1–2).

<sup>51</sup> John Banville, “The Last Word”, *New York Review of Books*, Vol. XXXIX, no 14 (13 August 1992), p. 20.

<sup>52</sup> Beckett supplying the title becomes especially significant in view of his refusal either to think of a title himself or to approve of titles suggested by his publishers in the case of the earlier “3-in-1” (the appellation is Beckett's own): “Not ‘Trilogy’, I beseech you, just the three titles and nothing else”, Beckett wrote to John Calder in reply to a request to be allowed to use “Trilogy” as the volume's general title. The trilogy nature of both the first and the second sequence of three Beckett novels to receive that appellation is discussed at some length by S.E. Gontarski in his Introduction to *Nohow On*, 1996, pp. vii–xiv. Gontarski also supplies the quotation from Beckett's letter.

<sup>53</sup> Notably, the *TLS* (10 February 1984, and 10 March 1989); *London Review of Books* (16 June 1983 and 9 November 1989); the *New York Times Book Review* (18 December 1983 and 26 May 1996).

<sup>54</sup> From a letter to Barney Rossett, quoted by S.E. Gontarski in his Introduction to *Nohow On*, p. xii.

<sup>55</sup> Gontarski narrates how, Beckett having narrowly succeeded in persuading his British and American publishers to publish the one-volume 1959 edition of the three novels under the title of *Three Novels* followed by the three titles, the Olympia Press edition of the same year appeared as *Molloy*, *Malone Dies*, *The Unnamable: A Trilogy*.

<sup>56</sup> Jerome J. McGann, *Critique of Modern Textual Criticism*, Chicago, 1983, p. 81.

<sup>57</sup> See the introductions to *Samuel Beckett's Company/Compagnie and A Piece of Monologue/Solo: A Bilingual Variorum Edition*, and *Samuel Beckett's Mal vu mal dit/Il/Seen Ill Said: A Bilingual, Evolutionary and Synoptic Variorum Edition*, ed. Charles Krance, New York and London, 1996, and the introduction to S.E. Gontarski's *The Intent of Undoing in Samuel Beckett's Dramatic Texts*, Bloomington (1985), for further reasons for studying the textual genesis of Beckett's work.

<sup>58</sup> A distinction made by G. Thomas Tanselle in his analysis of the current theoretical positions in textual scholarship ("The Varieties of Scholarly Editing", in *Scholarly Editing: A Guide to Research*, ed. D.C. Greetham, New York, 1995, pp. 9–31; quotation at p. 10). Tanselle's article is one of the most limpid and cogently argued current discussions of the variety of approaches available to the textual editor.

<sup>59</sup> Little has been written on Beckett's relations with his publishers; the consensus appears to be that little or no editing took place, certainly towards the end of his career. Richard Seaver later commented on his involvement with the publication of *Watt*: "As is always the case with Beckett manuscripts, *Watt* was in impeccable condition. Although we proofread it, we found virtually nothing even to query, much less change." (Richard Seaver, "Beckett and *Merlin*", in *On Beckett*, ed. S.E. Gontarski, New York, 1986, p. 24. John Fletcher comments in his Introduction to his edition of *Fin de partie* (1970) that "Beckett is a most conscientious artist, who prunes, polishes and refines each work with great care before releasing it for publication" (p. 10).

<sup>60</sup> Though the concept of authorial intention "raises difficult theoretical and practical questions and especially in recent years has provoked much debate" (William Proctor Williams and Craig S. Abbott, *An Introduction to Bibliographical and Textual Studies*, 2nd edn, New York, 1989, p. 57), the case of *Worstward Ho* is mercifully straightforward. The only possible doubt about Beckett's authorial intention—leaving aside the larger issue of *Worstward Ho*'s place in any putative trilogy—is that thrown by the existence of two marginally variant first editions in the US and UK. On the implications and potential causes see below.

<sup>61</sup> In *Studies in Bibliography*, Vol. 3 (1950–1951), pp. 19–36.

<sup>62</sup> In Greetham (ed.) *Scholarly Editing*, p. 22.

<sup>63</sup> The convenient conventional distinction between substantives (words) and accidentals (spelling, punctuation, capitalisation, and such) is not applicable in the case of Beckett, to whom "accidentals" did not exist.

<sup>64</sup> The case of electronic imaging is similar, in practice if not in theory. See Peter Robinson, *The Digitization of Primary Textual Sources*, Oxford, 1993. Robinson cites the distinction made by the Bibliothèque nationale de France between archival and transmissive quality, where archival quality is capable of replacing the original, while transmissive quality is adequate for most scholarly purposes. The criteria for archival quality tend to be too strict to be practicable in the current state of technology.

<sup>65</sup> Type facsimile is capable of solving this to some extent, but can do so well only in combination with facsimile reproduction. While very useful for representing the graphic appearance of a single source in print, type facsimile also presents an obstacle to the easy comparison between various

sources, since lines and pages would rarely run parallel.

<sup>66</sup> The purpose of showing the authenticity of the diary in the face of allegations by Nazi sympathisers motivated the editors of Anne Frank's *Diary* (Amsterdam, 1986), for example, to give the full text of draft versions.

<sup>67</sup> See below for the motivation for assigning a separate sigla to A.

<sup>68</sup> The following discussion owes much to Maritha Mathijssen, *Naar de letter: Handboek editiewetenschap* (Assen, 1995), and Tanselle, *op. cit.*

<sup>69</sup> In the hand press period correction on the press is a complicating factor. Correction on the press results in "states", i.e., parts of a print-run featuring a different reading as a result of the fact that an error was corrected only part-way through the print-run. Though theoretically still possible today in the case of letterpress printing (and the first UK edition of *Worstward Ho* was indeed printed in letterpress), it is exceptionally rare in twentieth-century letterpress printing practice, and virtually impossible in the case of offset lithography, the prevalent printing method since the 1970s.

<sup>70</sup> The distinction is an important one to Tanselle in "The Varieties of Scholarly Editing".

<sup>71</sup> A proposal put forward by the present editors for a companion volume of *Worstward Ho* was accepted by the series editor and editorial board, but the Estate of Samuel Beckett subsequently stipulated that the volume, not being of a bilingual text, should appear last in the series, which intends to include all of Beckett's bilingual works.

<sup>72</sup> Knowlson, *Damned to Fame*, pp. 684–85, note 827. Beckett found self-translating a necessary evil at the best of times. It is rumoured that at one stage Beckett did make an attempt, of less than a page in length. This page is supposed to be in the possession of Edith Fournier, who knew Beckett, and eventually translated *Worstward Ho* into French for Beckett's French publisher, Les Éditions de Minuit. Some French phrases occur at one point in the margin of the *Worstward Ho* manuscript, but apart from "[Bras?] vacants", which might conceivably translate "empty hands", they are unfortunately illegible.

<sup>73</sup> According to John Calder (interview, Paris, 15–16 July 1997), it is possible that Beckett did not always correct proofs for his US editions. There are numerous other changes made in the proofs for the UK edition.

<sup>74</sup> *Mal vu mal dit* has more revisions in proof; it might be interesting to investigate to what extent this observation extends to other works originally composed in French.

<sup>75</sup> James Knowlson, in *Samuel Beckett: An Exhibition Held at Reading University Library, May to July 1971* (London, 1971), p. 15. See also the account of the origin and development of the Beckett Archive at Reading by James Knowlson, "The Beckett Archive", in *Beckett at Eighty: A Celebration*, Reading, 1986.

<sup>76</sup> It is proposed to reserve the term *manuscript* for handwritten material to distinguish it from typewritten material. All manuscripts discussed are autographs.

<sup>77</sup> One of the poems, "ashes burning", also occurs in the "sottisier", RUL MS 2901; see Appendix 1. The catalogue *Beckett at Reading* (Reading, 1998) calls them the "Worstward Ho poems".

<sup>78</sup> See "Dates and Places of Composition" below for a further discussion of the relation between writing sessions and dating.

<sup>79</sup> As Richard L. Admussen has noted, Beckett did not usually date his typescripts (*The Samuel Beckett Manuscripts: A Study*, Boston, 1979, pp. 10–11).

<sup>80</sup> Paragraph numbering is also found in the *Mal vu mal dit* notebook (MS 2903), where it serves the purpose of allowing Beckett to refer to connections between paragraphs, etcetera. In 75.10 of typescript D Beckett uses his paragraph numbering similarly to refer to another occurrence of the

phrase “as good as”, in 86.8.

<sup>81</sup> It may well have been the originals which were put up for auction by Sotheby's in 1991. Attempts at determining the fate of the original typescript have proved unsuccessful.

<sup>82</sup> Knowlson, *Damned to Fame*, pp. 388-90 and *passim*; Beckett uses the expression in a letter to Jocelyn Herbert, 12 June 1972, quoted in Knowlson, *Damned to Fame*, p. 595.

<sup>83</sup> See Charles Krance, ed., *Company/Compagnie*, p. 121 and *Mal vu mal dit/Ill Seen Ill Said*, pp. 130-31.

<sup>84</sup> No attempt has been made to render revision levels extending over the full length of a version; as was explained above (in “The concept of versions”), the documentary evidence does not allow such revision levels to be recognised beyond the extent of at most a single paragraph.

<sup>85</sup> It may be noted again that the device of paragraph numbering was applied first by Beckett himself, in typescript D.

<sup>86</sup> The same differences are repeated exactly in the two subsequent editions of *Worstward Ho*, in the trilogy *Nohow On* (with *Company* and *Ill Seen Ill Said*) by the same publishers (John Calder, 1989 and 1992—which is identical with the Limited Editions Club edition of 1989—and Grove Press, 1996).

<sup>87</sup> Interview with John Calder, Paris, 15-16 July 1997.

<sup>88</sup> See S.E. Gontarski's “Notes on the Texts” in his edition of *The Complete Short Prose 1929-1989*, pp. 279-86.

# THE TEXT

## HEADNOTE TO THE TRANSLITERATIONS

Since the differences between typescript E and the reading text are minimal, the reading text is not separately printed; it can be simply constructed by emending the surface text of typescript E as proposed in the notes to E59.24, E61.19, E71.13, E75.7, E76.6 and E86.15.

The order in which deletions and additions of text in the notes on the left-hand pages are printed attempts to follow as much as possible the likely order in which the revisions took place. Note that the various types of brackets can be nested where applicable (see the key to the sample paragraph below).

### *Diacritical markings and symbols used*

<del>text</del>	(Overstruck text) Deletion of text.
<text>	(Text enclosed by angular brackets) Non run-on (supralinear, marginal, etc.) addition of text.
<del>text>	(Overstruck text enclosed by angular brackets) Addition of text followed by deletion of same text.
{text » text}	(Text followed by a right double guillemet followed by text, enclosed in braces) Resolution of consecutive revision levels in the preceding text, below paragraph level, in cases where the regular use of diacritical marks and symbols might remain ambiguous. (N.B.: the surface reading is not included in the resolved rendition.)
Ø	(Slashed O) Deletion in the resolved rendition of consecutive revision levels.
<b>text</b>	(Bold text) Text inadvertently left uncanceled, or open variant.
<u>text</u>	(Underlined text) Underlining of text by Beckett.
[....]	(Row of full stops enclosed by italic square brackets) Space left blank by Beckett, each full stop indicating the extent of approximately one character.
/text?/	(Roman text enclosed within italic square brackets, ending with an italic question mark) Uncertain reading.



[Xxxx]	(A sequence of x's enclosed by italic square brackets) Illegible text, the number of x's indicating the estimated extent in characters; the capital X indicates that the first illegible character is probably a capital.
f.	Folio (followed by sheet number).
&	(Ampersand) Beckett frequently employs an idiosyncratically shaped character, appearing like an x with the left-hand or top two extremities joined, which could be read as + or &, to signify the word "and"; this has been transliterated as &.
<i>text</i>	(Italic text, not enclosed in editorial square brackets) Text of paragraph presented out of sequence in the surface text (either before or after its actual position in the manuscript or typescript).
/	(Slash) Line break (in poems or other places where it may be considered relevant).
//	(Double slash) New paragraph.
[Comment]	(Italic text enclosed by italic square brackets) Editorial comment.
▷	(Triangle) The text of this paragraph is to be continued on the next page, or is continued from the previous page.

*Sample Fragment:*

5 <The <as one> plodding ~~two~~ <twain>.  
 6 As from now> Three for head ~~with eyes and hands~~. <[xxxx]/> <as said.>  
 (C<sub>36</sub>)

This can be resolved as follows. The base text has *Three for head with eyes and hands*. Text is then added in three distinct segments to the base text: (1) <*The <as one> plodding ~~two~~ <twain>*. *As from now*, (2) an illegible word of about four characters in length, which has, however, been deleted again: <[xxxx]/>; and (3) the phrase <*as said.*>. Within segment (1) a further phrase has been added: <*as one*>; while ~~*two*~~ has been replaced by <*twain*>.

# WORSTWARD HO

**A**

[Title: all capitals, centered and underlined, in the head margin. Immediately below, aligned right, also underlined, the place and date of composition are inscribed as *Paris, 9 August 1981.*]

**B**

[MS B continues on the same page where A is abandoned (f. 5<sup>r</sup>). A and B are separated by a solid bar, black over red ink, of 2.5mm thickness across the width of the page. There is no new title. Place and date of composition are given as *Paris, 20 September 1981.*]

**B1a**

- o Proem.
- oa All shadow.
- ob All.

**C**

[TS numbered "I" in top right-hand corner. No title. Editorial remark by Beckett at top right of first page: ~~To think with dregs of mind.!~~ Dregs for remains passim.]

**C1i**

[Paragraph added in handwriting to the top of the first page.]

- 1 [xxx] On.
- 2 <Say on.
- 3 Be it said on.>
- 3a Again on.
- 4 Somehow on.
- 5 Till nohow on.

**C1ii**

[Paragraph added in handwriting, between C1i and C3 (the beginning of the TS proper).]

- 3a <Yet> Again on.

**D**

[No title. TS numbered "II" in top right-hand corner.]

**D1** [In margin: 1]

- 3 Be it said on.
- 3a <Missaid on.> Yet a<A>gain on.
- 6 <Said nohow on.>

**E**

[Title: The title is added in full capitals in a hand other than Beckett's.]

**A<sub>I</sub>**

[-]

**B<sub>I</sub>**

[-]

**C<sub>I</sub>[ii]**

<sup>1</sup> On. <sup>2</sup> Say on. <sup>3</sup> Be it said on. <sup>3a</sup> Yet again on. <sup>4</sup> Somehow on. <sup>5</sup> Till nohow on. <sup>6</sup> [-]

**D<sub>I</sub>**

<sup>1</sup> On. <sup>2</sup> Say on. <sup>3</sup> Be said on. <sup>3a</sup> Again on. <sup>4</sup> Somehow on. <sup>5</sup> Till nohow on. <sup>6</sup> Said nohow on.

**E<sub>I</sub>**

<sup>1</sup> On. <sup>2</sup> Say on. <sup>3</sup> Be said on. <sup>4</sup> Somehow on. <sup>5</sup> Till nohow on. <sup>6</sup> Said nohow on.

**C2**

*[The paragraph is added in handwriting in the left margin at the level of the first line of typed text (C3), the whole encircled with an arrow pointing to the word "Paragraph" written directly above.]*

1     Say ~~short~~ for be said.

**D2**

*[In margin: 2]*

1     Say ~~a body~~. Say for be <it> said.

2     <Missaid.>

3     From now ~~on~~. <say for be  
missaid.>

**A2**

[-]

**B2**

[-]

**C2**

<sup>0</sup> Say a body. <sup>1</sup> Say for be said. <sup>2</sup> [-] <sup>3</sup> Once & for all.

**D2**

<sup>1</sup> Say for be said. <sup>2</sup> Missaid. <sup>3</sup> From now say for be missaid.

**E2**

<sup>1</sup> Say for be said. <sup>2</sup> Missaid. <sup>3</sup> From now say for be missaid.

**A3**

- 5 <That at least.>  
12b A body [~~x~~] where none.  
17a <Rot in.  
18 Rot on in.>  
19c Nothing all [~~xxx~~]

**C3**

- I <Say> <~~Be said~~> ~~A body~~. <Say a  
body>. {A body. » Say a body. » Be  
said a body. » Say a body.}  
3,4,5 [*Sentences crossed out, but with supra-  
linear comment "Stet".*]  
18a ~~Nothing more.~~  
18b ~~Sweet blest all.~~

**D3**

- [*In margin: 3*]  
19 <Still.>

### A3

<sup>1</sup> A body. <sup>2</sup> Where none. <sup>3</sup> No mind. <sup>4</sup> Where none. <sup>5</sup> That at least. <sup>6</sup> A place.  
<sup>7</sup> Where none. <sup>8</sup> For the body. <sup>9</sup> To be in. <sup>10</sup> Move in. <sup>11</sup> Out of. <sup>12</sup> Back into.  
<sup>12a</sup> Nothing more. <sup>12b</sup> A body where none. <sup>12c</sup> No mind. <sup>12d</sup> Where none. <sup>12e</sup> A place.  
<sup>12f</sup> Where none. <sup>12g</sup> For the body. <sup>12h</sup> To be in. <sup>12i</sup> Move in. <sup>12j</sup> Out of. <sup>12k</sup> Back into.  
<sup>13</sup> No. <sup>14</sup> [-] <sup>15</sup> [-] <sup>16</sup> In only. <sup>17</sup> Stay in. <sup>17a</sup> Rot in. <sup>18</sup> Rot on in. <sup>19</sup> [-] <sup>19a</sup> Nothing  
more. <sup>19b</sup> Above all. <sup>19c</sup> Nothing all. <sup>19d</sup> Sweet blest all.

### B3

<sup>1</sup> A body. <sup>2</sup> Where none. <sup>3</sup> No mind. <sup>4</sup> Where none. <sup>5</sup> That at least. <sup>6</sup> A place.  
<sup>7</sup> Where none. <sup>8</sup> For the body. <sup>9</sup> To be in. <sup>10</sup> Move in. <sup>11</sup> Out of. <sup>12</sup> Back into.  
<sup>13</sup> No. <sup>14</sup> No out. <sup>15</sup> [-] <sup>16</sup> In only. <sup>17</sup> Stay in. <sup>18</sup> On in. <sup>19</sup> [-] <sup>19a</sup> Nothing else.  
<sup>19b</sup> Nothing sweet blest all.

### C3

<sup>1</sup> Say a body. <sup>2</sup> Where none. <sup>3</sup> No mind. <sup>4</sup> Where none. <sup>5</sup> That at least. <sup>6</sup> A place.  
<sup>7</sup> Where none. <sup>8</sup> For the body. <sup>9</sup> To be in. <sup>10</sup> Move in. <sup>11</sup> Out of. <sup>12</sup> Back into. <sup>13</sup> No.  
<sup>14</sup> No out. <sup>15</sup> [-] <sup>16</sup> In only. <sup>17</sup> Stay in. <sup>18</sup> On in. <sup>19</sup> [-]

### D3

<sup>1</sup> Say a body. <sup>2</sup> Where none. <sup>3</sup> No mind. <sup>4</sup> Where none. <sup>5</sup> That at least. <sup>6</sup> A place.  
<sup>7</sup> Where none. <sup>8</sup> For the body. <sup>9</sup> To be in. <sup>10</sup> Move in. <sup>11</sup> Out of. <sup>12</sup> Back into. <sup>13</sup> No.  
<sup>14</sup> No out. <sup>15</sup> [-] <sup>16</sup> Only in. <sup>17</sup> Stay in. <sup>18</sup> On in. <sup>19</sup> Still.

### E3

<sup>1</sup> Say a body. <sup>2</sup> Where none. <sup>3</sup> No mind. <sup>4</sup> Where none. <sup>5</sup> That at least. <sup>6</sup> A place.  
<sup>7</sup> Where none. <sup>8</sup> For the body. <sup>9</sup> To be in. <sup>10</sup> Move in. <sup>11</sup> Out of. <sup>12</sup> Back into. <sup>13</sup> No.  
<sup>14</sup> No out. <sup>15</sup> No back. <sup>16</sup> Only in. <sup>17</sup> Stay in. <sup>18</sup> On in. <sup>19</sup> Still.



VOLUME I

**A4**

6 T/~~xx~~/~~ry~~> again.

**B4**

I All <del>that> before.

**C4**

I All ago. ~~Long ago~~ <of old>.

**D4**

*[In margin: 4]*

**A4**

<sup>1</sup> All before. <sup>2</sup> Nothing else ever. <sup>3</sup> Ever tried. <sup>4</sup> Ever failed. <sup>5</sup> No matter. <sup>6</sup> Try again.  
<sup>7</sup> Fail again. <sup>8</sup> Fail better.

**B4**

<sup>1</sup> All before. <sup>2</sup> Nothing else ever. <sup>3</sup> Ever tried. <sup>4</sup> Ever failed. <sup>5</sup> No matter. <sup>5a</sup> Again.  
<sup>6</sup> Try again. <sup>7</sup> Fail again. <sup>8</sup> Fail better.

**C4**

<sup>1</sup> All of old. <sup>2</sup> Nothing else ever. <sup>3</sup> Ever tried. <sup>4</sup> Ever failed. <sup>5</sup> No matter. <sup>5a</sup> Same  
again. <sup>6</sup> Try again. <sup>7</sup> Fail again. <sup>8</sup> Fail better.

**D4**

<sup>1</sup> All of old. <sup>2</sup> Nothing else ever. <sup>3</sup> Ever tried. <sup>4</sup> Ever failed. <sup>5</sup> No matter. <sup>5a</sup> Same  
again. <sup>6</sup> Try again. <sup>7</sup> Fail again. <sup>8</sup> Fail better.

**E4**

<sup>1</sup> All of old. <sup>2</sup> Nothing else ever. <sup>3</sup> Ever tried. <sup>4</sup> Ever failed. <sup>5</sup> No matter. <sup>6</sup> Try again.  
<sup>7</sup> Fail again. <sup>8</sup> Fail better.

**A5**

- 3b Where [~~xxxx~~] none. [~~Xxxxx~~ xx]  
 4 [New paragraph; place and date of  
 composition entered as Ussy, 12 August  
 1981.]  
 6 Now [~~xxx-xxx~~] <the> one.  
 8 St[u?]<i>ck with the one try the  
 other.  
 8a <Stick> with it back [~~xx~~].  
 8b [~~xxx~~] <stick with> one.  
 9 Sick with either [~~xx~~] <back> sick  
 with the other.

**B5**

[Notes on facing page (f. 4<sup>v</sup>): Whose this - ?  
 One's who - ? Whose these words?  
 One's beyond words.]

**C5**

- 6 ~~No~~ <Now> either.  
 7 Now ~~the~~ <the> other. [The scrib-  
 bled mark transcribed here and in 8 and  
 9 below as an inserted the in fact looks  
 more like "ti" or "t1". However, no  
 word other than the appears possible.]  
 8 Sick of either try ~~the~~ <the> other.  
 9 Sick of it back sick of ~~the~~ <of the>  
 either.

**D5**

[In margin: 5]

- 8 Sick of <the> either try the other.  
 13 ~~Throw up~~ <Puke> and go.  
 16 ~~Throw up~~ <Puke> and back.  
 18 <Where none.>

### A5

<sup>1</sup> First the body. <sup>2</sup> No. <sup>3</sup> The place. <sup>3a</sup> First the place. <sup>3b</sup> Where none. <sup>4</sup> No.  
<sup>5</sup> Together. <sup>6</sup> Now the one. <sup>7</sup> Now the other. <sup>8</sup> Stick with the one try the other.  
<sup>8a</sup> Stick with it back. <sup>8b</sup> Stick with one. <sup>9</sup> Sick with either back sick with the other.  
<sup>9a</sup> First stick with both. <sup>10</sup> [-] <sup>11</sup> [-] <sup>12</sup> Sick with both. <sup>13</sup> Puke & vanish. <sup>14</sup> Where no  
place. No body. <sup>15</sup> Till sick with there. <sup>16</sup> [-] <sup>17</sup> Then again. A body. <sup>18</sup> Where none.  
<sup>19</sup> A place. <sup>20</sup> Where none. <sup>21</sup> [-] <sup>22</sup> Fail again. <sup>23</sup> Fail better again. <sup>23a</sup> [Still?] better  
again. <sup>24</sup> [-] ▷

### B5

<sup>1</sup> First the body. <sup>2</sup> No. <sup>3</sup> The place. <sup>4</sup> No. <sup>5</sup> Together. <sup>6</sup> Now the one. <sup>7</sup> Now the  
other. <sup>8</sup> Sick of the one. Try the other. <sup>9</sup> Sick of it. Back sick of the one. <sup>10</sup> So on.  
<sup>11</sup> [-] <sup>11a</sup> Back & forth. <sup>12</sup> Till sick of both. <sup>13</sup> Throw up & go. <sup>14</sup> Where neither. <sup>15</sup> Till  
sick of there. <sup>16</sup> [-] <sup>16a</sup> Then again. <sup>17</sup> A body again. <sup>18</sup> Where none. <sup>19</sup> A place again.  
<sup>20</sup> Where none. <sup>21</sup> [-] <sup>22</sup> Fail again. <sup>23</sup> Better again. <sup>24</sup> [-] ▷

### C5

<sup>1</sup> First the body. <sup>2</sup> No. <sup>3</sup> The place. <sup>4</sup> No. <sup>5</sup> Together. <sup>6</sup> Now either. <sup>7</sup> Now the other.  
<sup>8</sup> Sick of either try the other. <sup>9</sup> Sick of it back sick of the either. <sup>10</sup> So on. <sup>11</sup> [-] <sup>12</sup> Till  
sick of both. <sup>13</sup> Throw up and go. <sup>14</sup> Where neither. <sup>15</sup> Till sick of there. <sup>16</sup> Throw up  
and back. <sup>17</sup> A body again. <sup>18</sup> Where none. <sup>19</sup> A place again. <sup>20</sup> Where none. <sup>21</sup> [-]  
<sup>22</sup> Fail again. <sup>23</sup> Better again. <sup>24</sup> Or better worse. ▷

### D5

<sup>1</sup> First the body. <sup>2</sup> No. <sup>3</sup> First the place. <sup>4</sup> No. <sup>5</sup> First both. <sup>6</sup> Now either. <sup>7</sup> Now the  
other. <sup>8</sup> Sick of the either try the other. <sup>9</sup> Sick of it back sick of the either. <sup>10</sup> So on.  
<sup>11</sup> Somehow on. <sup>12</sup> Till sick of both. <sup>13</sup> Puke and go. <sup>14</sup> Where neither. <sup>15</sup> Till sick of  
there. <sup>16</sup> Puke and back. <sup>17</sup> A body again. <sup>18</sup> Where none. <sup>19</sup> A place again. <sup>20</sup> Where  
none. <sup>21</sup> [-] <sup>22</sup> Fail again. <sup>23</sup> Better again. <sup>24</sup> Or better worse. ▷

### E5

<sup>1</sup> First the body. <sup>2</sup> No. <sup>3</sup> First the place. <sup>4</sup> No. <sup>5</sup> First both. <sup>6</sup> Now either. <sup>7</sup> Now the  
other. <sup>8</sup> Sick of the either try the other. <sup>9</sup> Sick of it back sick of the either. <sup>10</sup> So on.  
<sup>11</sup> Somehow on. <sup>12</sup> Till sick of both. <sup>13</sup> Throw up and go. <sup>14</sup> Where neither. <sup>15</sup> Till  
sick of there. <sup>16</sup> Throw up and back. <sup>17</sup> The body again. <sup>18</sup> Where none. <sup>19</sup> The place  
again. <sup>20</sup> Where none. <sup>21</sup> Try again. <sup>22</sup> Fail again. <sup>23</sup> Better again. <sup>24</sup> Or better worse.  
▷

VOLUME I

**A5**

30 Where no [xxxxx] : ~~None left.~~  
[more?].

**D5**

28 ~~Throw up~~ <Puke> for good.

**A5**

▷ [-] <sup>26</sup> [-] <sup>26a</sup> Till stick for good. <sup>27</sup> Sick for good. <sup>27a</sup> Fail for good. <sup>28,29</sup> Puke the last puke & vanish for good. <sup>30</sup> Where no [xxxxx] [more?]. <sup>31</sup> [-]

**B5**

▷ <sup>25</sup> Worse again. <sup>26</sup> Still worse again. <sup>27</sup> Till sick for good. <sup>28</sup> Throw up for good. <sup>29</sup> Go for good. <sup>30</sup> Where neither for good. <sup>31</sup> Good & all.

**C5**

▷ <sup>25</sup> Fail worse again. <sup>26</sup> Still worse again. <sup>27</sup> Till sick for good. <sup>28</sup> Throw up for good. <sup>29</sup> Go for good. <sup>30</sup> Where neither for good. <sup>31</sup> Good and all.

**D5**

▷ <sup>25</sup> Fail worse again.  
<sup>26</sup> Still worse again. <sup>27</sup> Till sick for good. <sup>28</sup> Puke for good. <sup>29</sup> Go for good. <sup>30</sup> Where neither for good. <sup>31</sup> Good and all.

**E5**

▷ <sup>25</sup> Fail worse again. <sup>26</sup> Still worse again. <sup>27</sup> Till sick for good. <sup>28</sup> Throw up for good. <sup>29</sup> Go for good. <sup>30</sup> Where neither for good. <sup>31</sup> Good and all.

**A6**

- 6 ~~That's it.~~ /xxxxx/ The bones.  
 8 The ground or floor /xx/ whatever  
 it is hard as iron.  
 11 ~~Pain without mind?~~ No mind &  
 pain?  
 12 ~~Answer~~ <Say> yes for the bones to  
 pain till it has to stand.  
 15 <Say> Just enough mind for pain.  
 18a /~~Either will do.?~~/ Either.  
 19 /xxx/ Provided pain.

**B6**

- 5 ~~Had to~~ <Must> up in the end &  
 stand.  
 8 ~~Earth.~~ Stones.

**C6**

- 5 ~~Must~~ <Had to> up in the end and  
 stand.  
 6 ~~Yes. No choice in the end but up~~  
~~and stand.~~ Say the bones.  
 7 <No bones but> Say ~~for example~~  
 the bones.  
 8 The ~~earth.~~ <ground.>  
 9 ~~Say for example~~ <No ground but  
 say> the ~~earth~~ <ground>.  
 12 Say yes that the bones may pain till  
 it ~~must~~ <had to> stand.  
 14 Or ~~a minimum~~ <remains>.  
 15 Say ~~a minimum~~ <remains> of  
 mind where none to permit of  
 pain.  
 16 Here of ~~the~~ bones till ~~they must~~  
 <~~had to~~> <no choice but> {they  
 must » they had to » no choice but}  
 up ~~somehow~~ and stand.  
 17 <Somehow up.>

**D6**

[In margin: 6 and S1 (for Shade 1)]

- 6 Say ~~the~~ bones.  
 7 No bones but say ~~the~~ bones.  
 8 ~~The~~ <A> ~~ground~~ <Ground> {~~The~~  
~~ground~~ » ~~A~~ ~~ground~~ » <Ground>}.  
 9 No ground but say ~~the~~ ~~groud.~~ a  
 ground.  
 14 Or <better worse> remains.  
 15 <Say> remains of mind where  
 none to permit of pain.  
 19 No mind or remains of. <Either.>  
~~Providing pain.~~ <Remains of mind  
 where none for sake of pain.>

## A6

<sup>1</sup> It stands. <sup>2</sup> What? <sup>3</sup> Yes. <sup>4</sup> Stands. <sup>5</sup> Had to get up in the end & stand. <sup>5a</sup> Yes.  
<sup>5b</sup> Nothing for it in the mud but get up & stand. <sup>6</sup> The bones. <sup>7</sup> [-] <sup>8</sup> The ground or floor whatever it is hard as iron. <sup>9</sup> [-] <sup>10</sup> [-] <sup>11</sup> No mind & pain? <sup>12</sup> Say yes for the bones to pain till it has to stand. <sup>13</sup> But up somehow & stand. <sup>14</sup> Or just enough.  
<sup>15</sup> Say just enough mind for pain. <sup>16,17,18</sup> In this case for the bones to pain all positions sitting & lying till it has to get up somehow & stand. <sup>18a</sup> Either. <sup>19</sup> Provided pain. ▷

## B6

<sup>1</sup> It stands. <sup>2</sup> What? <sup>3</sup> Yes. <sup>4</sup> [-] <sup>5</sup> Must up in the end & stand. <sup>5a</sup> Why? <sup>6</sup> Imagine bones. <sup>7</sup> [-] <sup>8</sup> Stones. <sup>9</sup> [-] <sup>10</sup> Pain. <sup>11</sup> No mind and pain? <sup>12</sup> Say yes that the bones may pain. Till it must up in the end & stand. <sup>13</sup> Up somehow & stand. <sup>14</sup> Or a minimum. <sup>15</sup> A minimum of mind where none to permit of pain. <sup>16</sup> That the bones may pain till up somehow & stand. <sup>17</sup> [-] <sup>18</sup> Somehow stand. <sup>18a</sup> Either. <sup>19</sup> Providing pain. ▷

## C6

<sup>1</sup> It stands. <sup>2</sup> What? <sup>3</sup> Yes. <sup>4</sup> [-] <sup>5</sup> Had to up in the end and stand. <sup>6</sup> Say the bones. <sup>7</sup> No bones but say the bones. <sup>8</sup> The ground. <sup>9</sup> No ground but say the ground.  
<sup>9a</sup> Ironhard. <sup>10</sup> [-] <sup>11</sup> No mind and pain? <sup>12</sup> Say yes that the bones may pain till it had to stand. <sup>13</sup> Up somehow and stand. <sup>14</sup> Or remains. <sup>15</sup> Say remains of mind where none to permit of pain. <sup>16</sup> Here of bones till no choice but up and stand. <sup>17</sup> Somehow up.  
<sup>18</sup> Somehow stand. <sup>18a</sup> Either. <sup>19</sup> Providing pain. ▷

## D6

<sup>1</sup> It stands. <sup>2</sup> What? <sup>3</sup> Yes. <sup>4</sup> [-] <sup>5</sup> Had to up in the end and stand. <sup>6</sup> Say bones. <sup>7</sup> No bones but say bones. <sup>8</sup> Ground. <sup>9</sup> No ground but say ground. <sup>10</sup> So as to say pain.  
<sup>11</sup> No mind and pain? <sup>12</sup> Say yes that the bones may pain till it has to stand. <sup>13</sup> Up somehow and stand. <sup>14</sup> Or better worse remains. <sup>15</sup> Say remains of mind where none to permit of pain. <sup>16</sup> Pain of bones till no choice but up and stand. <sup>17</sup> Somehow up.  
<sup>18</sup> Somehow stand. <sup>19</sup> Remains of mind where none for sake of pain. ▷

## E6

<sup>1</sup> It stands. <sup>2</sup> What? <sup>3</sup> Yes. <sup>4</sup> Say it stands. <sup>5</sup> Had to up in the end and stand. <sup>6</sup> Say bones. <sup>7</sup> No bones but say bones. <sup>8</sup> Say ground. <sup>9</sup> No ground but say ground. <sup>10</sup> So as to say pain. <sup>11</sup> No mind and pain? <sup>12</sup> Say yes that the bones may pain till no choice but stand. <sup>13</sup> Somehow up and stand. <sup>14</sup> Or better worse remains. <sup>15</sup> Say remains of mind where none to permit of pain. <sup>16</sup> Pain of bones till no choice but up and stand.  
<sup>17</sup> Somehow up. <sup>18</sup> Somehow stand. <sup>19</sup> Remains of mind where none for the sake of pain. ▷



**A6**

*[Between 24a and 24b: Fragment cancelled by means of diagonal lines (in addition to each line being crossed out horizontally):* ~~[xxx  
xxxx xx xx]~~ *water mattress in the light of the nightlight. Just see the ceiling. [Seeing it?] all. Seen by all. Scraps. Dim scraps here & there. [Worse?] then. [On?] the ceiling. [xxxxx] Saying it all. Muttering it all to himself as it comes. Image goes. Mutter stops. Comes again. Mutter again.]*  
 24h The scream so | [f. 2'] long on its way.  
 24i <Of pain.>  
 24m <Not now. [xxxx] yet.>

**C6**

2I Other example<s> to come.

**D6**

2I Other examples if need be. <s must.>

**A6**

▷ <sup>20</sup> Here of bones. <sup>21</sup> Other examples later. <sup>22</sup> Of pain. <sup>23</sup> Relief from pain. <sup>24</sup> [-]  
<sup>24a</sup> Temporary relief. <sup>24b</sup> [Here?] how no choice in the end but get up and stand. <sup>24c</sup> Get  
up somehow & somehow stand. <sup>24d</sup> No decision. <sup>24e</sup> No mind for that. <sup>24f</sup> Just no  
choice. <sup>24g</sup> That or scream. <sup>24h</sup> The scream so long on its way. <sup>24i</sup> Of pain. <sup>24j</sup> No.  
<sup>24k</sup> No or. <sup>24l</sup> No scream. <sup>24m</sup> Not now [xxxx] yet. <sup>24n</sup> No choice but up. <sup>24o</sup> Up off the  
floor or ground whatever it is hard as iron.

**B6**

▷ <sup>20</sup> Here of bones. <sup>21</sup> Other examples to come. <sup>22</sup> Of pain. <sup>23</sup> Relief from pain.  
<sup>24</sup> Change of pain.

**C6**

▷ <sup>20</sup> Here of bones. <sup>21</sup> Other examples to come. <sup>22</sup> Of pain. <sup>23</sup> Relief from. <sup>24</sup> Change  
of.

**D6**

▷ <sup>20</sup> Here of bones. <sup>21</sup> Other examples if needs must <sup>22</sup> Of pain. <sup>23</sup> Relief from. <sup>24</sup>  
Change of.

**E6**

▷ <sup>20</sup> Here of bones. <sup>21</sup> Other examples if needs must. <sup>22</sup> Of pain. <sup>23</sup> Relief from.  
<sup>24</sup> Change of.

**A7i**

[Paragraph cancelled by means of double diagonal lines.]

- oa ~~Mutter.~~
- ob ~~Scraps of Mutter.~~
- oc Another.
- od [~~xxxxx~~] that everlasting [~~xxx~~  
~~xxxxxxxxxxxxxxxxxxxxxxxxxx~~]  
<Again.>
- oe Now ~~on its back~~ <supine> on its  
<a> water-mattress in the light of  
its <a> night-light.
- of Ceiling or whatever it is just visible.
- og Seeing it all.
- oh Dimly all.
- oi Dim scraps ~~here & there~~ <on & off.>
- oj ~~Now and then.~~ <On & off.>
- ok On the ceiling [~~x~~] <or whatever.>
- ol ~~Muttering it all as it comes.~~
- om On & off the ceiling or whatever.
- on Or in the air.
- oo Better in the air.
- op No ceiling.
- oq None visible.
- or Dim scraps in the air.
- os On & off in the empty air.
- ot In the light of the night-light.
- ou Another hearing.
- ov ~~Yet~~ another other.
- ow Again.
- ox Straining to hear.
- oy Somewhere there another straining  
to hear.
- oz In the light of the night-light.
- 1 <All that before.
- 2 Nothing else ever.>
- 3 But ~~with luck~~ <given care> never  
<before> so ill.
- 3b So failed.
- 5 ~~With~~ <Given> care never <be-  
fore> so failed.

**A7ii**

- ot [~~Yet?~~] another other.
- ou [~~xx~~] Yet again.
- 3a Given care never ~~before~~ so ill.

**B7**

- 1 All that before.

**C7**

- 1 ~~Another~~ All ago <of old>. ~~Long~~  
~~ago~~ <Long ago>.

**D7**

[In margin: 7]

**A7[ii]**

<sup>o</sup> Another. <sup>oa</sup> Yet again. <sup>ob</sup> Here for the moment supine on a water-mattress in the light of a night-light. <sup>oc</sup> Ceiling or whatever just visible. <sup>od</sup> Seeing it all. <sup>oe</sup> Straining to see it all. <sup>of</sup> Dimly all. <sup>og</sup> Dim scraps. <sup>oh</sup> On the ceiling. <sup>oi</sup> Muttering it all as it comes. <sup>oj</sup> On & off the ceiling or whatever. <sup>ok</sup> Or in the air. <sup>ol</sup> Or in the air. <sup>om</sup> Try in the air. <sup>on</sup> No ceiling. <sup>oo</sup> None visible. <sup>op</sup> Dim scraps in the air. <sup>oq</sup> For the moment in the air. <sup>or</sup> On and off in the empty air. <sup>os</sup> Another hearing. <sup>ot</sup> Another other. <sup>ou</sup> Yet again. <sup>ov</sup> Straining to hear. <sup>ow</sup> Somewhere there another straining to hear. <sup>ox</sup> In the light of the night-light. <sup>1</sup> All that before. <sup>2</sup> Nothing else ever. <sup>3</sup> But never so ill. <sup>3a</sup> Given care never so ill. <sup>3b</sup> So failed. <sup>4</sup> [-] <sup>5</sup> Given care never before so failed.

**B7**

<sup>1</sup> All before. <sup>2</sup> Nothing else ever. <sup>3</sup> But never so failed. <sup>4</sup> Worse failed. <sup>5</sup> With care never worse failed.

**C7**

<sup>1</sup> All of old. <sup>2</sup> Nothing else ever. <sup>3</sup> But never so failed. <sup>4</sup> Worse failed. <sup>5</sup> With care never worse failed.

**D7**

<sup>1</sup> All of old. <sup>2</sup> Nothing else ever. <sup>3</sup> But never so failed. <sup>4</sup> Worse failed. <sup>5</sup> With care never worse failed.

**E7**

<sup>1</sup> All of old. <sup>2</sup> Nothing else ever. <sup>3</sup> But never so failed. <sup>4</sup> Worse failed. <sup>5</sup> With care never worse failed.

**A8**

- oa ~~Detail~~ f<F>atal.  
ob Such as ~~the~~ water-mattress.  
3 ~~No nothing~~ no: Know nothing no  
not now.  
6 ~~Merely~~ the <merest> minimum.

**B8**

*[The text of what in the final version is  
paragraph 8 is at B12; it is here printed out of  
sequence.]*

**C8**

- o ~~Too much. Nightlight too much.~~  
*[“?” in margin, probably referring to the  
word “nightlight”, which is under-  
lined.]*  
I ~~Faint~~ <~~Dim~~> <Faint> <Dim>  
light source unknown.

**D8**

- [In margin: 8 and D (for Dim light)]*  
5 At most ~~a~~ <mere> minimum.

**A8**

<sup>o</sup> No detail above all. <sup>oa</sup> Fatal. <sup>ob</sup> Such as water-mattress. <sup>oc</sup> Any mattress too much.  
<sup>od</sup> Simply supine. <sup>1</sup> Dim light source unknown. <sup>2</sup> Know the minimum. <sup>3</sup> Know  
 nothing no not now. <sup>4</sup> Not here. Not yet. <sup>5</sup> The minimum. <sup>6</sup> The merest minimum.

**B8**

<sup>1</sup> [-] <sup>2</sup> [-] <sup>3</sup> *No nothing no.* <sup>4</sup> *Not yet.* <sup>5</sup> *At most the minimum.* <sup>6</sup> *The meremost minimum.*

**B8a**

<sup>o</sup> All shadow.

**C8**

<sup>1</sup> Dim light source unknown. <sup>2</sup> Know the minimum. <sup>3</sup> Know nothing no. <sup>4</sup> Not yet.  
<sup>5</sup> At most the minimum. <sup>6</sup> Meremost minimum.

**D8**

<sup>1</sup> Dim light source unknown. <sup>2</sup> Know a minimum. <sup>3</sup> Know nothing no. <sup>4</sup> Not yet.  
<sup>5</sup> At most mere minimum. <sup>6</sup> Meremost minimum.

**E8**

<sup>1</sup> Dim light source unknown. <sup>2</sup> Know minimum. <sup>3</sup> Know nothing no. <sup>4</sup> Too much to  
 hope. <sup>5</sup> At most mere minimum. <sup>6</sup> Meremost minimum.

**A9**

[Note on opposite page (f. 1<sup>v</sup>): A [xxxx] for the [time?] it [xxxxx] takes. In the plural. From the upper range.]

6b <No choice.>

9a Somehow up off the the [sic] floor or ground whatever it is hard as iron.

13,14 How finally first if lying to begin [xx] it somehow sits. Somehow finally first succeeds in sitting.

17a [xxxx xxxx] or four at least

18f Till the impossible achieved. | [f. 3]

20 Fail better [xxx xx] now.

**A9a** [Cancelled by means of diagonal lines, together with A9b and A10i.]

o So <[xxx]> in the end mismuttered half heard half seen the body somehow standing.

**A9b** [New paragraph.]

o ~~A~~time <Time was> when [xxxxxxxxx] <what sight.>

oa What mind.

ob What word.

oc <No more.>

od When what [left?].

oe Of sight.

of <Of> Mind.

og <Of> Word.

oh No more.

oi When whose what left.

oj Of sight.

ok Of mind.

ol Of word.

om No more.

on Such as seen and no more.

oo [xx] To mind.

op ~~As~~ of old.

oq No more.

**B9**

10 A time when ~~attempt~~ <try> to describe.

13,14 How finally first from lying to begin it somehow [xxxx] say sits.

19 Not [x] now.

**C9**

1 ~~Long since it stood and n<N>o~~ choice but stand.

5 The ~~shrick~~ <shriek at last> so long on its way.

7a Not ~~yet~~ <now>.

9a Somehow ~~the bones off the ironhard~~: up.

13,14 ~~How finally first if lying to begin it somehow sits.~~ <How first it lies <lay>. Then somehow sits sat.>

15 ~~Stage by stage~~: <Bit by bit.>

17 ~~Stage by stage~~: <Bit by bit.>

**D9**

[In margin: 9 and S1]

### A9

<sup>1</sup> So long since it stood & no choice but to stand. <sup>2</sup> Get up somehow & stand.  
<sup>3</sup> Somehow stand. <sup>4</sup> That or scream. <sup>5</sup> The scream so long on its way. <sup>5a</sup> Of pain. <sup>6</sup> No.  
<sup>6a</sup> No or. <sup>6b</sup> No choice. <sup>7</sup> No scream. <sup>7a</sup> Not now. <sup>7b</sup> Not here. <sup>7c</sup> Not yet. <sup>8</sup> [-]  
<sup>9</sup> Simply up. <sup>9a</sup> Somehow up off the the floor or ground whatever it is hard as iron.  
<sup>10</sup> A time when the various stages. <sup>11</sup> [-] <sup>12</sup> [-] <sup>13,14</sup> How finally first if lying to begin it  
 somehow sits. Somehow finally first succeeds in sitting. <sup>14a</sup> Similarly subsequent stages.  
<sup>15</sup> [-] <sup>16</sup> [-] <sup>17</sup> [-] <sup>18</sup> Till it finally stands. <sup>18a</sup> The postures. <sup>18b</sup> The problems. <sup>18c</sup> The  
 solutions. <sup>18d</sup> The frustrations. <sup>18e</sup> The triumphs. <sup>18f</sup> Till the impossible achieved.  
<sup>18g</sup> And a term for the total time taken. <sup>18h</sup> From the upper range. <sup>18i</sup> In the plural.  
<sup>19</sup> Not now. <sup>20</sup> Fail better now.

### B9

<sup>1</sup> Long since it stood & no choice but stand. <sup>2</sup> Up somehow & stand. <sup>3</sup> Somehow  
 stand. <sup>4</sup> [-] <sup>5</sup> [-] <sup>6</sup> [-] <sup>7</sup> [-] <sup>8</sup> [-] <sup>9</sup> [-] <sup>9a</sup> Somehow the bones off the stones. <sup>10</sup> A time  
 when try to describe. <sup>11</sup> [-] <sup>12</sup> [-] <sup>12a</sup> Stage by stage. <sup>12b</sup> At length. <sup>13,14</sup> How finally  
 first from lying to begin it somehow say sits. <sup>14a</sup> Or kneels. <sup>15</sup> [-] <sup>16</sup> So on from there.  
<sup>17</sup> [-] <sup>18</sup> [-] <sup>18a</sup> Till the impossible achieved. <sup>19</sup> Not now. <sup>20</sup> Fail better worse now.

### C9

<sup>1</sup> No choice but stand. <sup>2</sup> Up somehow and stand. <sup>3</sup> Somehow stand. <sup>4</sup> That or shriek.  
<sup>5</sup> The shriek at last so long on its way. <sup>6</sup> No. <sup>7</sup> No shriek. <sup>7a</sup> Not now. <sup>8</sup> Simply pain.  
<sup>9</sup> Simply up. <sup>9a</sup> Somehow up. <sup>10</sup> A time when how. <sup>11</sup> [-] <sup>12</sup> [-] <sup>13</sup> How first it lay.  
<sup>14</sup> Then somehow sat. <sup>15</sup> Bit by bit. <sup>16</sup> Then on from there. <sup>17</sup> Bit by bit. <sup>18</sup> Till finally  
 up. <sup>19</sup> Not now. <sup>20</sup> Fail better worse now.

### D9

<sup>1</sup> No choice then but stand. <sup>2</sup> Up somehow and stand. <sup>3</sup> Somehow stand. <sup>4</sup> That or  
 groan. <sup>5</sup> The groan so long on its way. <sup>6</sup> No. <sup>7</sup> No groan. <sup>7a</sup> Not now. <sup>8</sup> Simply  
 pain. <sup>9</sup> Simply up. <sup>9a</sup> Somehow up. <sup>10</sup> A time when how. <sup>11</sup> [-] <sup>12</sup> [-] <sup>13</sup> How first it  
 lay. <sup>14</sup> Then somehow sat. <sup>15</sup> Bit by bit. <sup>16</sup> Then on from there. <sup>17</sup> Bit by bit. <sup>18</sup> Till at  
 last up. <sup>19</sup> Not now. <sup>20</sup> Fail better worse now.

### E9

<sup>1</sup> No choice but stand. <sup>2</sup> Somehow up and stand. <sup>3</sup> Somehow stand. <sup>4</sup> That or groan.  
<sup>5</sup> The groan so long on its way. <sup>6</sup> No. <sup>7</sup> No groan. <sup>8</sup> Simply pain. <sup>9</sup> Simply up. <sup>10</sup> A  
 time when try how. <sup>11</sup> Try see. <sup>12</sup> Try say. <sup>13</sup> How first it lay. <sup>14</sup> Then somehow knelt.  
<sup>15</sup> Bit by bit. <sup>16</sup> Then on from there. <sup>17</sup> Bit by bit. <sup>18</sup> Till up at last. <sup>19</sup> Not now. <sup>20</sup> Fail  
 better worse now.



**Aioi**

[Cancelled, together with A9a and A9b.]

3 Head sunk

4 Vertex vertical.

**Aioii** [Note on facing page (f. 2<sup>v</sup>): Out of reach. Out of speech.]

5 <Closed eyes.>

6 Seeing <Suffering> <Seat of> it all.

7a Dimly all: <dim all>

7c The supine ~~one~~. <other>

7d The listening ~~one~~. <other.>

7e <The bowed other.>

7g The <In> empty air. The void.

7i Suffering the mutter. What audi=  
ence of the mutter. To<In> the  
horizontal <bent> [ears?].

**Cio**

5 Eyes ~~shut~~ <clenched>.

6 Seat of it all.

**Dio**

[In margin: 10 and S3]

7 <Source <Germ> of all.>

**Aio[ii]**

<sup>1</sup> Another. <sup>2</sup> [-] <sup>2a</sup> Another other. <sup>2b</sup> /Here?/ again. <sup>3</sup> Head sunk on crippled hands.  
<sup>4</sup> Vertex vertical. <sup>5</sup> Closed eyes. <sup>6</sup> Seat of it all. <sup>7</sup> [-] <sup>7b</sup> The standing one. <sup>7c</sup> The  
supine other. <sup>7d</sup> The listening other. <sup>7e</sup> The bowed other. <sup>7f</sup> The faint light. <sup>7g</sup> The  
void. <sup>7h</sup> The mutter. <sup>7i</sup> In the bent [ears?].

**Bio**

<sup>1</sup> Another. <sup>2</sup> [-] <sup>2a</sup> Again. <sup>3</sup> Head sunk on crippled hands. <sup>4</sup> Vertex vertical. <sup>5</sup> Eyes  
closed. <sup>6</sup> Shadow theatre of it all. <sup>7</sup> [-]

**Cio**

<sup>1</sup> Another. <sup>2</sup> [-] <sup>3</sup> Head sunk on crippled hands. <sup>4</sup> Vertex vertical. <sup>5</sup> Eyes clenched.  
<sup>6</sup> Seat of all. <sup>7</sup> [-]

**Dio**

<sup>1</sup> Another. <sup>2</sup> [-] <sup>3</sup> Head sunk on crippled hands. <sup>4</sup> Vertex vertical. <sup>5</sup> Eyes clenched.  
<sup>6</sup> Seat of all. <sup>7</sup> Germ of all.

**Eio**

<sup>1</sup> Another. <sup>2</sup> Say another. <sup>3</sup> Head sunk on crippled hands. <sup>4</sup> Vertex vertical. <sup>5</sup> Eyes  
clenched. <sup>6</sup> Seat of all. <sup>7</sup> Germ of all.

VOLUME I

**AII**

- 1 <No future in this.
- 2 Alas yes.>

**BII**

- 2 Alas yes. | [*f. 6*]

**DII**

[*In margin: 11*]

**AII**

<sup>1</sup> No future in this. <sup>2</sup> Alas yes.

**BII**

<sup>1</sup> No future in this. <sup>2</sup> Alas yes.

**CII**

<sup>1</sup> No future in this. <sup>2</sup> Alas yes.

**DII**

<sup>1</sup> No future in this. <sup>2</sup> Alas yes.

**EII**

<sup>1</sup> No future in this. <sup>2</sup> Alas yes.

**A12**

- 2 See in the void how <at last> it  
stands.  
2a Dimly ~~stands~~ in the void.  
4 ~~For~~ <Before> the ~~upturned~~  
<upcast> eyes.  
4 ~~For~~ The downcast eyes.  
6 The ~~open~~ <staring> eyes.  
7 ~~The~~ <C>losed staring eyes.

**B12**

*[The paragraph following B12 in the MS is  
B8, which appears thus in a sequence different  
from that of the final text; it is printed at B8  
above.]*

**C12**

- 2 See in the dim ~~light~~ <void> how at  
last it stands.  
3 In the ~~faint~~ <dim> <faint> light  
source unknown.  
6 ~~The~~ staring eyes.  
5 ~~The~~ ~~shut~~ <clenched> eyes.  
7 ~~Shut~~ <Clenched> staring eyes.

**D12**

*[In margin: 12 and S1/3]*

**A12**

<sup>1</sup> It stands. <sup>2</sup> See in the void how at last it stands. <sup>2a</sup> Dimly in the void. <sup>3</sup> In the faint light source unknown. <sup>4</sup> Before the upcast eyes. <sup>4</sup> The downcast eyes. <sup>6</sup> The staring eyes. <sup>5</sup> The closed eyes. <sup>7</sup> Closed staring eyes.

**B12**

<sup>1</sup> It stands. <sup>2</sup> See in the dim air how at last it stands. <sup>4</sup> Before the downcast eyes. <sup>5,6,7</sup> The closed staring eyes. <sup>3</sup> In the faint light source unknown.

**C12**

<sup>1</sup> It stands. <sup>2</sup> See in the dim void how at last it stands. <sup>3</sup> In the faint light source unknown. <sup>4</sup> Before the downcast eyes. <sup>6</sup> Staring eyes. <sup>5</sup> Clenched eyes. <sup>7</sup> Clenched staring eyes.

**D12**

<sup>1</sup> It stands. <sup>2</sup> See in the dim void how at last it stands. <sup>3</sup> In the dim light source unknown. <sup>4</sup> Before the downcast eyes. <sup>6</sup> Staring eyes. <sup>5</sup> Clenched eyes. <sup>7</sup> Clenched staring eyes.

**E12**

<sup>1</sup> It stands. <sup>2</sup> See in the dim void how at last it stands. <sup>3</sup> In the dim light source unknown. <sup>4</sup> Before the downcast eyes. <sup>5</sup> Clenched eyes. <sup>6</sup> Staring eyes. <sup>7</sup> Clenched staring eyes.

**A13**

1     A <That> shadow.

**B13**

5     ~~Yes.~~

**C13**

1     That shadow~~ow~~<e>.

4     That ~~the~~ <a> body?

5a    That ~~the~~ <a> body.

6     Say that ~~the~~ <a> body.

6a    That shadow~~ow~~<e> ~~the~~ <a> body.

**D13**

*[In margin: 13 and S1]*

**E13**

8     In the dim void. | *[f. 2]*

**A13**

<sup>1</sup> That shadow. <sup>2</sup> Lately lying. <sup>2a</sup> Long lying. <sup>3</sup> Now standing. <sup>3a</sup> Somehow standing.  
<sup>3b</sup> After long. <sup>3c</sup> In the dim air. <sup>4</sup> That the body? <sup>5</sup> Yes. <sup>5a</sup> That the body. <sup>6</sup> Say that the  
body. <sup>6a</sup> That shadow the body. <sup>7</sup> Somehow standing. <sup>8</sup> In the dim air.

**B13**

<sup>1</sup> That shadow. <sup>2</sup> Lately lying. <sup>3</sup> Now standing. <sup>3a</sup> Somehow standing. <sup>3b</sup> In the dim  
air. <sup>4</sup> That the body? <sup>5</sup> [-] <sup>5a</sup> That the body. <sup>6</sup> Say that the body. <sup>6a</sup> That shadow the  
body. <sup>7</sup> Somehow standing. <sup>8</sup> In the dim air.

**C13**

<sup>1</sup> That shade. <sup>2</sup> Lately lying. <sup>2a</sup> Long lying. <sup>3</sup> Now standing. <sup>3a</sup> Somehow standing.  
<sup>3b</sup> At long last. <sup>3c</sup> In the dim void. <sup>4</sup> That a body? <sup>5</sup> Yes. <sup>5a</sup> That a body. <sup>6</sup> Say that a  
body. <sup>6a</sup> That shade a body. <sup>7</sup> Somehow standing. <sup>8</sup> In the dim void.

**D13**

<sup>1</sup> That shade. <sup>2</sup> Once lying. <sup>3</sup> Now standing <sup>3a</sup> Somehow standing. <sup>3b</sup> In the dim void.  
<sup>4</sup> That a body? <sup>5</sup> Yes. <sup>6</sup> That a body. <sup>6a</sup> That shade a body. <sup>7</sup> Somehow standing. <sup>8</sup> In  
the dim void.

**E13**

<sup>1</sup> That shade. <sup>2</sup> Once lying. <sup>3</sup> Now standing. <sup>4</sup> That a body? <sup>5</sup> Yes. <sup>6</sup> Say that a body.  
<sup>7</sup> Somehow standing. <sup>8</sup> In the dim void.



**A14**

- 7 How ~~bound if bound~~ <if not  
boundless bounded>.  
11 ~~Not~~ <Un>know better now.  
14 Way in ~~one way~~: no way out.  
15 ~~So~~ <Hence> another place.  
17 [~~Whence?~~] Whither once whence  
no return.  
18a ~~No need.~~ (c?) <Too much.>  
21 Whence once in ~~no way~~ <never>  
out.

**B14**

- 22 Once somehow it. [*sic*]

**C14**

- 3a <Try> Know.  
8 Whence the ~~faint~~ <dim> <faint>  
<dim> ~~light~~.  
15 Hence another ~~place~~.  
21 Whence once in never ~~out~~.

**D14**

[*In margin: 14 and V*]

- 4 <Try say.>  
7 Now [*sic*] if not boundless  
bounded.  
21 Whence [*once in never trs to:*]  
never once in.

**A14**

<sup>1</sup> The place. <sup>2</sup> Where none. <sup>3</sup> A time when try to see. <sup>3a</sup> To know. <sup>4</sup> [-] <sup>5</sup> How small.  
<sup>6</sup> How vast. <sup>7</sup> How if not boundless bounded. <sup>8</sup> Whence the faint light. <sup>9</sup> Not now.  
<sup>10</sup> Know better now. <sup>11</sup> Unknow better now. <sup>12</sup> Know only no way out. <sup>13</sup> [-] <sup>14</sup> Way  
in no way out. <sup>15</sup> Hence another place. <sup>16</sup> Again another place where none.  
<sup>17</sup> Whither once whence no return. <sup>18</sup> No. <sup>18a</sup> Too much. <sup>19</sup> No place but the one.  
<sup>20</sup> None but the one where none. <sup>21</sup> Whence once in never out. <sup>22</sup> Once somehow in. ▷

**B14**

<sup>1</sup> A place. <sup>2</sup> Where none. <sup>3</sup> A time where try to see. <sup>3a</sup> To know. <sup>4</sup> [-] <sup>5</sup> How small.  
<sup>6</sup> How vast. <sup>7</sup> How if not boundless bounded. <sup>8</sup> Whence the faint light. <sup>9</sup> Not now.  
<sup>10</sup> Know better now. <sup>11</sup> Unknow better now. <sup>12</sup> Know only not out of. <sup>13</sup> [-] <sup>14</sup> Into  
only. <sup>15</sup> Hence another place. <sup>15a</sup> Again. <sup>16</sup> Another place where none. <sup>17</sup> Whither  
once whence no return. <sup>18</sup> No. <sup>18a</sup> Too much. <sup>19</sup> No place but the one. <sup>20</sup> None but  
the one where none. <sup>21</sup> Whence once in never out. <sup>22</sup> Once somehow it. ▷

**C14**

<sup>1</sup> A place. <sup>2</sup> Where none. <sup>3</sup> A time when try see. <sup>3a</sup> Try know. <sup>4</sup> [-] <sup>5</sup> How small.  
<sup>6</sup> How vast. <sup>7</sup> How if not boundless bounded. <sup>8</sup> Whence the dim. <sup>9</sup> Not now.  
<sup>10</sup> Know better now. <sup>11</sup> Unknow better now. <sup>12</sup> Know only no out of. <sup>13</sup> [-] <sup>14</sup> Into  
only. <sup>15</sup> Hence another. <sup>16</sup> Another place where none. <sup>17</sup> Whither once whence no  
return. <sup>18</sup> No. <sup>18a</sup> Too much. <sup>19</sup> No place but the one. <sup>20</sup> None but the one where  
none. <sup>21</sup> Whence once in never. <sup>22</sup> Once somehow in. ▷

**D14**

<sup>1</sup> A place. <sup>2</sup> Where none. <sup>3</sup> A time when try see. <sup>3a</sup> Try know. <sup>4</sup> Try say. <sup>5</sup> How  
small. <sup>6</sup> How vast. <sup>7</sup> How if not boundless bounded. <sup>8</sup> Whence the dim. <sup>9</sup> Not now.  
<sup>10</sup> Know better now. <sup>11</sup> Unknow better now. <sup>12</sup> Know only no out of. <sup>13</sup> [-] <sup>14</sup> Into  
only. <sup>15</sup> Hence another. <sup>16</sup> Another place where none. <sup>17</sup> Whither once whence no  
return. <sup>18</sup> No. <sup>19</sup> No place but the one. <sup>20</sup> None but the one where none. <sup>21</sup> Whence  
never once in. <sup>22</sup> Once somehow in. ▷

**E14**

<sup>1</sup> A place. <sup>2</sup> Where none. <sup>3</sup> A time when try see. <sup>4</sup> Try say. <sup>5</sup> How small. <sup>6</sup> How vast.  
<sup>7</sup> How if not boundless bounded. <sup>8</sup> Whence the dim. <sup>9</sup> Not now. <sup>10</sup> Know better now.  
<sup>11</sup> Unknow better now. <sup>12</sup> Know only no out of. <sup>13</sup> No knowing how know only no  
out of. <sup>14</sup> Into only. <sup>15</sup> Hence another. <sup>16</sup> Another place where none. <sup>17</sup> Whither once  
whence no return. <sup>18</sup> No. <sup>19</sup> No place but the one. <sup>20</sup> None but the one where none.  
<sup>21</sup> Whence never once in. <sup>22</sup> Somehow in. ▷

**C14**

26 Thitherless thenceless there. | [*f. 2*]

**D14**

26 Thenceless thitherless there. | [*f. 2*]

**A14**

▷ <sup>23</sup> Beyondless. <sup>24</sup> Thereless here. <sup>25</sup> [-] <sup>26</sup> [-]

**B14**

▷ <sup>23</sup> Beyondless. <sup>24</sup> Thenceless there. <sup>25</sup> [-] <sup>26</sup> [-]

**C14**

▷ <sup>23</sup> Beyondless. <sup>24</sup> Thenceless there. <sup>25</sup> Thitherless there. <sup>26</sup> Thitherless thenceless there.

**D14**

▷ <sup>23</sup> Beyondless. <sup>24</sup> Thenceless there. <sup>25</sup> Thitherless there. <sup>26</sup> Thenceless thitherless there.

**E14**

▷ <sup>23</sup> Beyondless. <sup>24</sup> Thenceless there. <sup>25</sup> Thitherless there. <sup>26</sup> Thenceless thitherless there.

VOLUME I

**A15i**

I    ~~Where then now next in the dim~~  
     ~~air but here see =~~

**C15**

I    Where then but there see now - :

**D15**

*[In margin: 15]*

I    Where then but there see<n> now -

**A15[ii]**

<sup>1</sup> Where then but here in the dim air see now -

**B15**

<sup>1</sup> Where then but there in the dim air -

**C15**

<sup>1</sup> Where then but there see now -

**D15**

<sup>1</sup> Where then but there see -

**E15**

<sup>1</sup> Where then but there see -

**D16i**

*[Paragraph handwritten in head margin, with paragraph sign beside it and arrow pointing to insertion point to follow paragraph 15; cancelled by means of diagonal lines.]*

- 1    Seen for ~~be it seen~~.
- 2    Misseen.
- 2a   ~~[Now?]~~
- 2b   From now not now seen ~~and~~ now misseen.
- 3    From now seen alone.
- 3    Seen for misseen.
- 3    ~~For be it misseen~~. *[from this sentence to the last (3c) enclosed in square brackets; significance unclear]*
- 3a   Missaid<y> misseen.
- 3b   ~~Be it missaid misseen~~.
- 3c   Seen from now for ~~be it~~ missaid<y> misseen.

**D16ii** *[Paragraph handwritten in head margin; no insertion mark but clearly a fair copy of above.]*

**A16**

[-]

**B16**

[-]

**C16**

[-]

**D16[ii]**

<sup>1</sup> See for be seen. <sup>2</sup> Misseen. <sup>3</sup> From now see for be misseen.

**E16**

<sup>1</sup> See for be seen. <sup>2</sup> Misseen. <sup>3</sup> From now see for be misseen.





**A17**

<sup>1</sup> [-]

**B17**

<sup>1</sup> [-]

**C17**

<sup>1</sup> [-]

**D17**

<sup>1</sup> [-]

**E17**

<sup>1</sup> Where then but there see now -

**A18**

- 1 But first back turned the shadow  
body standing ~~before the staring~~  
~~eyes.~~

**C18**

- 1 But first back turned the shadow  
~~body standing~~ <e astand>.  
2 First say back turned in the dim  
void the shadow ~~body standing~~ <e  
astand>.

**D18**

[In margin: 16 and S1]

- 1 ~~But~~ first back turned the shade  
astand.  
2 /First see back turned in the dim  
void the shade astand. *trs to:* in the  
dim void First see back turned the  
shade astand.

**A18**

<sup>1</sup> But first back turned the shadow body standing. <sup>2</sup> First add back turned in the dim air the shadow body standing. <sup>3</sup> Still.

**B18**

<sup>1</sup> But first back turned the shadow standing. <sup>2</sup> First add back turned in the dim air the shadow standing. <sup>3</sup> At rest.

**C18**

<sup>1</sup> But first back turned the shade astand. <sup>2</sup> First say back turned in the dim void the shade astand. <sup>3</sup> Still.

**D18**

<sup>1</sup> First back turned the shade astand. <sup>2</sup> In the dim void first see back turned the shade astand. <sup>3</sup> Still.

**E18**

<sup>1</sup> First back turned the shade astand. <sup>2</sup> In the dim void see first back turned the shade astand. <sup>3</sup> Still.

**A19i**

*[Paragraph cancelled by means of diagonal lines.]*

- 1 Where then but ~~here elsewhereless~~  
<thereless here> [~~now?~~] in the dim  
air [~~xxx~~] <~~see~~> now [~~another?~~]  
shadow/~~xx~~].
- 2 [~~xx~~] [~~slowly?~~] ~~to the staring eyes~~  
<first> ~~a man & child.~~ | [*f. 4'*]

**A19ii**

- 2 [~~xx~~] little by little in the end a man  
& child.
- 2a An old man & ~~tiny~~ <small> child.
- 2b Still ~~the body~~ [~~standing?~~] <~~one~~>  
[~~xxxx~~] ~~the shadow body standing~~  
[~~xxx~~] still [~~now?~~]
- 2c <Gone shadow body one>
- 2d See now [~~xxxx~~] another ~~shadow~~.
- 3 [~~xx~~] Little by little in the end an old  
man & <with> ~~tiny~~ small child.

**B19**

- 1 Where then but there [~~x~~] another.

**C19**

- o <Say now another.
- oa Another shadow<e>>

**D19**

*[In margin: 17 and S2]*

- 1 Where then but there see<~~π~~> now  
another.
- 3 Bit by bit in the dim void an old  
man and child. *[Marginal Stet voids a  
transposition to in the dim void Bit  
by bit]*

**A19[ii]**

<sup>1</sup> Where then but thereless here in the dim air see now another shadow. <sup>2</sup> Little by little in the end a man & child. <sup>2a</sup> An old man & small child. <sup>2c</sup> Gone shadow body one. <sup>2d</sup> See now another. <sup>3</sup> Little by little in the end an old man with small child. <sup>4</sup> [-]

**B19**

<sup>1</sup> Where then but there another. <sup>1a</sup> Again. <sup>2</sup> Slowly an old man & child. <sup>3</sup> Slowly in the dim air an old man & child. <sup>4</sup> [-]

**C19**

<sup>o</sup> Say now another. <sup>oa</sup> Another shade <sup>1</sup> Where then but there see now another. <sup>2</sup> Little by little an old man and child. <sup>3</sup> Little by little in the dim void an old man and child. <sup>4</sup> [-]

**D19**

<sup>1</sup> Where then but there see now another. <sup>2</sup> Bit by bit an old man and child. <sup>3</sup> Bit by bit in the dim void an old man and child. <sup>4</sup> [-]

**E19**

<sup>1</sup> Where then but there see now another. <sup>2</sup> Bit by bit an old man and child. <sup>3</sup> In the dim void bit by bit an old man and child. <sup>4</sup> Any other would do as ill.

**A20**

[Notes on facing page (f. 3<sup>v</sup>), cancelled together by means of diagonal lines: Slowly with never a pause plod on & never recede. Backs turned. Both bowed. </~~all~~ ~~xxx~~/ > <Joined by held holding hands.> // All dead still]

- 1 Hand in hand with equal ~~step~~  
<plod> they go.
- 1a ~~/xxxxxx/ on.~~
- 4 Backs turned both bowed with  
slow equal ~~step~~ <plod> they go.
- 5 The child<'s> hand raised to reach  
the holding hand.
- 7 ~~Held holding hands.~~ <Be held &  
hold.>

**B20**

- 3 ~~/xxx xxxxxx xxx xx/~~ In the free  
hands nothing.
- 14 One shadow <body>.
- 15 Another shadow <body>.

**C20**

- 2 In the one free hand - ~~. No~~ <no>.
- 14 One shadow ~~body~~ <e>.
- 15 ~~One~~ <An>other shadow ~~body~~  
<e>.

**D20**

[In margin: 18 and S2]

- 2 In the ~~one~~ free hands - no.

**A20**

<sup>1</sup> Hand in hand with equal plod they go. <sup>2</sup> In the one free hand a - <sup>2</sup> No. <sup>2a</sup> Too much. <sup>3</sup> In the free hands nothing. <sup>4</sup> Backs turned both bowed with slow equal plod they go. <sup>5</sup> The child's hand raised to reach the holding hand. <sup>6</sup> To hold the holding hand. <sup>7</sup> Be held & hold. <sup>8</sup> Plod on but not recede. <sup>9</sup> Slowly with never a pause plod on & never recede. <sup>10</sup> Backs turned. <sup>11</sup> Both bowed. <sup>12</sup> Joined by held holding hands. <sup>13</sup> Plod on as one. <sup>14</sup> One shadow body. <sup>15</sup> Another shadow body.

**B20**

<sup>1</sup> Hand in hand with equal plod they go. <sup>2</sup> In the one free hand a - <sup>2</sup> No. <sup>2a</sup> Too much. <sup>3</sup> In the free hands nothing. <sup>4</sup> Backs turned both bowed with slow equal plod they go. <sup>5</sup> The child's hand raised to reach the holding hand. <sup>6</sup> To hold the holding hand. <sup>7</sup> Be held & hold. <sup>8</sup> Plod on & never recede. <sup>9</sup> Slowly with never a pause plod on and never recede. <sup>10</sup> Backs turned. <sup>11</sup> Both bowed. <sup>12</sup> Joined by held holding hands. <sup>13</sup> Plod on as one. <sup>14</sup> One shadow body. <sup>15</sup> Another shadow body.

**C20**

<sup>1</sup> Hand in hand with equal plod they go. <sup>2</sup> In the one free hand - no. <sup>2a</sup> Too much. <sup>3</sup> Free empty hands. <sup>4</sup> Backs turned both bowed with equal plod they go. <sup>5</sup> The child hand raised to reach the holding hand. <sup>6</sup> Hold the old holding hand. <sup>7</sup> Be held and hold. <sup>8</sup> Plod on and never recede. <sup>9</sup> Slowly with never a pause plod on and never recede. <sup>10</sup> Backs turned. <sup>11</sup> Both bowed. <sup>12</sup> Joined by held holding hands. <sup>13</sup> Plod on as one. <sup>14</sup> One shade. <sup>15</sup> Another shade.

**D20**

<sup>1</sup> Hand in hand with equal plod they go. <sup>2</sup> In the free hands - no. <sup>3</sup> Free empty hands. <sup>4</sup> Backs turned both bowed with equal plod they go. <sup>5</sup> The child hand raised to reach the holding hand. <sup>6</sup> Hold the old holding hand. <sup>7</sup> Hold and be held. <sup>8</sup> Plod on and never recede. <sup>9</sup> Slowly with never a pause plod on and never recede. <sup>10</sup> Backs turned. <sup>11</sup> Both bowed. <sup>12</sup> Joined by held holding hands. <sup>13</sup> Plod on as one. <sup>14</sup> One shade. <sup>15</sup> Another shade.

**E20**

<sup>1</sup> Hand in hand with equal plod they go. <sup>2</sup> In the free hands - no. <sup>3</sup> Free empty hands. <sup>4</sup> Backs turned both bowed with equal plod they go. <sup>5</sup> The child hand raised to reach the holding hand. <sup>6</sup> Hold the old holding hand. <sup>7</sup> Hold and be held. <sup>8</sup> Plod on and never recede. <sup>9</sup> Slowly with never a pause plod on and never recede. <sup>10</sup> Backs turned. <sup>11</sup> Both bowed. <sup>12</sup> Joined by held holding hands. <sup>13</sup> Plod on as one. <sup>14</sup> One shade. <sup>15</sup> Another shade.



**A2I**

5 An old man & <with> child.

6c ~~So far.~~

6d ~~The whole dead sti~~

**A2Ia** [*This and the following paragraph cancelled together by means of diagonal lines.*

*Notes on facing page (f. 3<sup>v</sup>), cancelled by means of diagonal lines:* It. They. <Bone.

Earth.> Body. Mind. Head. Hands.

Eyes. <What worse come.> ~~All~~ shadow.

<All shadow.> Never again. Never that word <again>. From [whomever

from?]. No. Never no. Now & then

still. Every now & then. To remind. All

shadow. Remind all shadow. All the

~~surplus~~ <[over?]> excess. All the

minimum.]

o ~~All four in that [xx] where no beyond.~~

**A2Ib** [*This and the previous paragraph cancelled together by means of diagonal lines.*]

o Gone shadow body one but not for good.

oa Gone to give way to two in the [xxxxxxxx xxxxxx xxx].  
beyondlessness.

ob Two soon to go.

oc But not for good.

**A2Ic** [*Notes on facing page (f. 3<sup>v</sup>):* Shadow of body gone. <Body once.> Body gone. Shadow still.]

o Gone not for good <the> shadow body one.

oe ~~Not room for two.~~ <Too many two together.

of Too much.>

oi [xxx] Closed staring eyes.

oj ~~So they come and go.~~

ok <Two> Too much for those ~~eyes~~  
two eyes.

**A2Id** [*Note on facing page (f. 3<sup>v</sup>):* Résumé

so far.]

od From whomever [xxx] <from.

oe All> from.

of All the ~~surplus~~ <excess>.

og That ghost of [xxx] ghosts.

**A2Ie** [*Paragraph cancelled.*]

o [xxxx] [meaning of bones?].

**C2I**

2 ~~Shut~~ <Clenched> staring eyes.

3 At in the dim void shadow ~~bodies~~  
<es>.

4 One ~~at a stand~~ <astand> at rest.

**D2I**

[*In margin: 19 and S1/2/3*]

**A2i**

° The supine one. °a Too much. °b Gone. °c No mutter. °d No listener. °e Gone.  
 °f None but the sunken other. ¹ Head sunk on crippled hands. ² Closed staring eyes.  
 ³ At in the dim void shadow bodies. ⁴ A standing one. ⁴a At rest. ⁵ An old man with  
 child. ⁶ At rest plodding on. ⁶a Hand in hand. ⁶b No more. ⁶c No less. ⁶f So far. ⁶g The  
 whole dead still. ⁷ [-] ⁸ [-] ⁹ [-]

**A2ic**

° Gone not for good the shadow body one. °a To make way for the other. °b In its turn  
 not for good to go. °c To make way for another. °d Or for the first again °e Too many  
 two together. °f Too much. °g In that narrow field of void. °h That of the staring eyes.  
 °i Closed staring eyes. °k Two too much for those two eyes.

**A2id**

° Body too much. °a Never again. °c Never that word again. °d From whomever from.  
 °e All from. °f All the excess. °g That ghost of ghosts. °h First & last allusion.

**B2i**

[-]

**C2i**

¹ Head sunk on crippled hands. ² Clenched staring eyes. ³ At in the dim void shades.  
 ⁴ One astand at rest. ⁵ One old man and child. ⁶ At rest plodding on. ⁷ [-] ⁸ [-] ⁹ [-]

**D2i**

¹ Head sunk on crippled hands. ² Clenched staring eyes. ³ At in the dim void shades.  
 ⁴ One astand at rest. ⁵ One old man and child. ⁶ At rest plodding on. ⁷ [-] ⁸ [-] ⁹ [-]

**E2i**

¹ Head sunk on crippled hands. ² Clenched staring eyes. ³ At in the dim void shades.  
 ⁴ One astand at rest. ⁵ One old man and child. ⁶ At rest plodding on. ⁷ Any others  
 would do as ill. ⁸ Almost any. ⁹ Almost as ill.

**B22**

*[Place and date of composition entered as  
Ussy, 27 November 1981.]*

5    ~~[xxx]~~ <~~[xxxx]~~> [appear?]. <Fade in  
again <back>.>

**C22**

3    Now the ~~two~~ <twain>.

7    Now the ~~two~~ <twain>.

10   <No.>

11   Sudden gone.

14   Now the ~~two~~ <twain>.

**D22**

*[In margin: 20 and S1/2]*

**A22**

[-]

**B22**

<sup>1</sup> They fade. <sup>2</sup> Now the one. <sup>3</sup> Now the two. <sup>4</sup> Now both. <sup>5</sup> Fade back. <sup>6</sup> Now the one. <sup>7</sup> Now the two. <sup>8</sup> Now both. <sup>9</sup> Fade? <sup>10</sup> No. <sup>10a</sup> Too much. <sup>10b</sup> Sudden.

<sup>11</sup> Sudden gone. <sup>12</sup> Sudden back. <sup>13</sup> Now the one. <sup>14</sup> Now the two. <sup>15</sup> Now both.

**C22**

<sup>1</sup> They fade. <sup>2</sup> Now the one. <sup>3</sup> Now the twain. <sup>4</sup> Now both. <sup>5</sup> Fade back. <sup>6</sup> Now the one. <sup>7</sup> Now the twain. <sup>8</sup> Now both. <sup>9</sup> Fade? <sup>10</sup> No. <sup>10a</sup> Too much. <sup>10b</sup> Sudden.

<sup>11</sup> Sudden go. <sup>12</sup> Sudden back. <sup>13</sup> Now the one. <sup>14</sup> Now the twain. <sup>15</sup> Now both.

**D22**

<sup>1</sup> They fade. <sup>2</sup> Now the one. <sup>3</sup> Now the twain. <sup>4</sup> Now both. <sup>5</sup> Fade back. <sup>6</sup> Now the one. <sup>7</sup> Now the twain. <sup>8</sup> Now both. <sup>9</sup> Fade? <sup>10</sup> No. <sup>10a</sup> Sudden. <sup>11</sup> Sudden go.

<sup>12</sup> Sudden back. <sup>13</sup> Now the one. <sup>14</sup> Now the twain. <sup>15</sup> Now both.

**E22**

<sup>1</sup> They fade. <sup>2</sup> Now the one. <sup>3</sup> Now the twain. <sup>4</sup> Now both. <sup>5</sup> Fade back. <sup>6</sup> Now the one. <sup>7</sup> Now the twain. <sup>8</sup> Now both. <sup>9</sup> Fade? <sup>10</sup> No. <sup>11</sup> Sudden go. <sup>12</sup> Sudden back.

<sup>13</sup> Now the one. <sup>14</sup> Now the twain. <sup>15</sup> Now both.

**B23**

- 3     *[New paragraph]*
- 7     Till ~~[xx]~~ no.

**C23**

- 2a    ~~Wait.~~
- 3     *[New paragraph.]*

**D23**

- [In margin: 21]*
- 1a    Back unchanged:<?>
  - 8     ~~Say~~ <Till say> no.

**A23**

[-]

**B23**

<sup>1</sup> Unchanged? <sup>1a</sup> Back unchanged? <sup>2</sup> Sudden back unchanged? <sup>2a</sup> Wait. <sup>3</sup> Yes. <sup>4</sup> Say yes. <sup>4a</sup> Unchanged. <sup>5</sup> Each time unchanged. <sup>6</sup> [-] <sup>7</sup> Till no. <sup>8</sup> Till say no. <sup>9</sup> Back changed. <sup>10</sup> Somehow changed. <sup>11</sup> Each time somehow changed.

**C23**

<sup>1</sup> Unchanged? <sup>1a</sup> Back unchanged? <sup>2</sup> Sudden back unchanged? <sup>3</sup> Yes. <sup>4</sup> Say yes. <sup>5</sup> Each time unchanged. <sup>6</sup> [-] <sup>7</sup> Till no. <sup>8</sup> Till say no. <sup>9</sup> Back changed. <sup>10</sup> Somehow changed. <sup>11</sup> Each time somehow changed.

**D23**

<sup>1</sup> Unchanged? <sup>1a</sup> Back unchanged? <sup>2</sup> Sudden back unchanged? <sup>3</sup> Yes. <sup>4</sup> Say yes. <sup>5</sup> Each time unchanged. <sup>6</sup> [-] <sup>7</sup> Till no. <sup>8</sup> Till say no. <sup>9</sup> Back changed. <sup>10</sup> Somehow changed. <sup>11</sup> Each time somehow changed.

**E23**

<sup>1</sup> Unchanged? <sup>2</sup> Sudden back unchanged? <sup>3</sup> Yes. <sup>4</sup> Say yes. <sup>5</sup> Each time unchanged. <sup>6</sup> Somehow unchanged. <sup>7</sup> Till no. <sup>8</sup> Till say no. <sup>9</sup> Sudden back changed. <sup>10</sup> Somehow changed. <sup>11</sup> Each time somehow changed.

**B24**

*[The entire paragraph is a late addition, written on f. 5<sup>v</sup>.]*

- 4a <Sudden gone.
- 4b Sudden back.> ~~Wait.~~
- 4c Now <the> one.
- 5 *[New paragraph.]*
- 14a ~~Sudden gone.~~
- 14b Sudden back.
- 14c ~~Unchanged?~~
- 17 <Now both.>
- 22 *[New paragraph.]*
- 30 [-] | *[f. 7<sup>r</sup>]*

**B24a**

- o How unchanged?
- oa ~~The standing one.~~
- ob ~~The old man & child.~~

**B24b**

- o ~~The void.~~
- oa How unchanged the void?
- ob *[xxxx]*

**C24**

- 4a ~~Now the one.~~
- 4b ~~Now the other.~~
- 4c ~~Now both.~~
- 4d ~~Wait.~~
- 5 *[New paragraph.]*
- 7a ~~The dim.~~
- 7b ~~The void.~~
- 12 <Back too.> *[Moved by means of transposition symbol from original position between 14 and 15.]*
- 21a ~~Wait.~~
- 22 *[New paragraph.]*

**D24**

*[In margin: 22 and D/V]*

**E24**

- 25 <Somehow unchanged.>

**A24**

[-]

**B24**

<sup>1</sup> The light <sup>2</sup> The void. <sup>3</sup> Gone too? <sup>4</sup> Back too? <sup>4a</sup> Sudden gone. <sup>4b</sup> Sudden back.  
<sup>4c</sup> Now the one. <sup>4d</sup> Now the other. <sup>4e</sup> Now both. <sup>4f</sup> Wait. <sup>5</sup> No. <sup>6</sup> Say no. <sup>7</sup> Never  
 gone. <sup>8</sup> [-] <sup>8a</sup> The light. <sup>8b</sup> The void. <sup>9</sup> Till yes. <sup>10</sup> Till say yes. <sup>11</sup> Gone too. <sup>12</sup> Back  
 too. <sup>13</sup> The light. <sup>14</sup> The void. <sup>15</sup> Now the one. <sup>16</sup> Now the other. <sup>17</sup> Now both.  
<sup>18</sup> Sudden gone. <sup>19</sup> Sudden back. <sup>20</sup> Unchanged? <sup>21</sup> [-] <sup>21a</sup> Wait. <sup>22</sup> Yes. <sup>23</sup> Say yes.  
<sup>24</sup> Unchanged. <sup>25</sup> [-] <sup>26</sup> Till no. <sup>27</sup> Till say no. <sup>28</sup> Back changed. <sup>29</sup> Somehow changed.  
<sup>30</sup> [-]

**C24**

<sup>1</sup> The dim. <sup>2</sup> The void. <sup>3</sup> Gone too? <sup>4</sup> Back too? <sup>5</sup> No. <sup>6</sup> Say no. <sup>7</sup> Never gone. <sup>8</sup> [-]  
<sup>9</sup> Till yes. <sup>10</sup> Till say yes. <sup>11</sup> Gone too. <sup>12</sup> Back too. <sup>13</sup> The dim. <sup>14</sup> The void. <sup>15</sup> Now  
 the one. <sup>16</sup> Now the other. <sup>17</sup> Now both. <sup>18</sup> Sudden gone. <sup>19</sup> Sudden back. <sup>20</sup>  
 Unchanged? <sup>21</sup> [-] <sup>22</sup> Yes. <sup>23</sup> Say yes. <sup>24</sup> Unchanged. <sup>25</sup> [-] <sup>26</sup> Till no. <sup>27</sup> Till say no.  
<sup>28</sup> Back changed. <sup>29</sup> Somehow changed. <sup>30</sup> Each time somehow changed.

**D24**

<sup>1</sup> The dim. <sup>2</sup> The void. <sup>3</sup> Gone too? <sup>4</sup> Back too? <sup>5</sup> No. <sup>6</sup> Say no. <sup>7</sup> Never gone. <sup>8</sup> [-]  
<sup>9</sup> Till yes. <sup>10</sup> Till say yes. <sup>11</sup> Gone too. <sup>12</sup> Back too. <sup>13</sup> The dim. <sup>14</sup> The void. <sup>15</sup> Now  
 the one. <sup>16</sup> Now the other. <sup>17</sup> Now both. <sup>18</sup> Sudden gone. <sup>19</sup> Sudden back. <sup>20</sup>  
 Unchanged? <sup>21</sup> [-] <sup>22</sup> Yes. <sup>23</sup> Say yes. <sup>24</sup> Unchanged. <sup>25</sup> [-] <sup>26</sup> Till no. <sup>27</sup> Till say no.  
<sup>28</sup> Back changed. <sup>29</sup> Somehow changed. <sup>30</sup> Each time somehow changed.

**E24**

<sup>1</sup> The dim. <sup>2</sup> The void. <sup>3</sup> Gone too? <sup>4</sup> Back too? <sup>5</sup> No. <sup>6</sup> Say no. <sup>7</sup> Never gone.  
<sup>8</sup> Never back. <sup>9</sup> Till yes. <sup>10</sup> Till say yes. <sup>11</sup> Gone too. <sup>12</sup> Back too. <sup>13</sup> The dim. <sup>14</sup> The  
 void. <sup>15</sup> Now the one. <sup>16</sup> Now the other. <sup>17</sup> Now both. <sup>18</sup> Sudden gone. <sup>19</sup> Sudden  
 back. <sup>20</sup> Unchanged? <sup>21</sup> Sudden back unchanged? <sup>22</sup> Yes. <sup>23</sup> Say yes. <sup>24</sup> Each time  
 unchanged. <sup>25</sup> Somehow unchanged. <sup>26</sup> Till no. <sup>27</sup> Till say no. <sup>28</sup> Sudden back changed.  
<sup>29</sup> Somehow changed. <sup>30</sup> Each time somehow changed.



**B25i**

[On facing page (f. 6<sup>v</sup>), cancelled by means of diagonal lines:]

- 1 First the one.
- 2 Sudden back.
- 3 Unchanged.
- 3a <Middle ~~distance~~ <ground>>
- 3b <Full length.>
- 7 Head ~~bowed~~ <sunk>.
- 8 Vertex vertical inside ~~the~~ hat.
- 9 [~~xx xxxxxx~~] ~~only~~ back of <black> brim alone.
- 10 Back of [~~long?~~] black <outer> coat cut off at mid-thigh.
- 10a Full length middle ground cut off at mid-thigh.
- 11 Kneeling?
- 14 Say now kneeling.
- 15 From now ~~on~~ kneeling.
- 16 Could get no further than to its knees.
- 17 Sudden back unchanged <m.d.f.l.> [I.e., middle distance full length.] black shade head sunk on invisible knees.
- 18 Still.

**B25ii**

- 6 <Back turned.>
- 16 Could ~~get~~ <rise> no further than to its knees.
- 17 Sudden back unchanged middle ground full length [black shade head sunk *trs to:*] head sunk black shade on ~~invisible~~ <unseen> knees.

**C25**

- 1 First ~~<gone>~~ the one </x/>. <First <sudden> gone the one.
- 1a The shade astand.>
- 2 <First s>Sudden back.
- 9 Back of ~~dim black~~ <dark <dim black>> <dim> rim <black brim> alone.
- 10 Back o/x/<f> dim black </dim?/ black> ~~dark~~ outercoat cut off midthigh. [The sequence of revisions in 9 and 10 is not clear, with several insertion points for several marginal and supralinear corrections, each revised in their turn. The first reading is Back of dim black rim alone. Back of dim black outercoat cut off midthigh.]
- 16 Could rise ~~no more than~~ <but> to its knees.

**D25**

[In margin: 23 and S1]

- 10 ~~Back of~~ Back of black outercoat cut off midthigh.
- 17 Sudden <gone sudden> back unchanged back turned head sunk dark shade on unseen knees.

## A25

[-]

## B25[ii]

<sup>1</sup> First the one. <sup>2</sup> Sudden back. <sup>3</sup> Unchanged. <sup>3a</sup> Middle ground. <sup>3b</sup> Full length. <sup>4</sup> [-]  
<sup>5</sup> [-] <sup>6</sup> Back turned. <sup>7</sup> Head sunk. <sup>8</sup> Vertex vertical inside hat. <sup>9</sup> Back of black brim  
 alone. <sup>10</sup> Back of black outercoat cut off at mid thigh. <sup>10b</sup> Full length middle ground cut  
 off at mid thigh. <sup>11</sup> Kneeling? <sup>12</sup> Better kneeling. <sup>13</sup> [-] <sup>14</sup> Say now kneeling. <sup>15</sup> From  
 now kneeling. <sup>16</sup> Could rise no further than to its knees. <sup>17</sup> Sudden back unchanged  
 middle ground full length head sunk black shade on unseen knees. <sup>18</sup> Still.

## C25

<sup>1</sup> First sudden gone the one. <sup>1a</sup> The shade astand. <sup>2</sup> First sudden back. <sup>3</sup> Unchanged.  
<sup>4</sup> [-] <sup>5</sup> [-] <sup>6</sup> Back turned. <sup>7</sup> Head sunk. <sup>8</sup> Vertex vertical in hat. <sup>9</sup> Back of dim black  
 brim alone. <sup>10</sup> Back of black outercoat cut off mid thigh. <sup>11</sup> Kneeling? <sup>12</sup> Better  
 kneeling. <sup>13</sup> Better worse kneeling. <sup>14</sup> Say now kneeling. <sup>15</sup> From now kneeling.  
<sup>16</sup> Could rise but to its knees. <sup>17</sup> Sudden back unchanged back turned head sunk dark  
 shade on unseen knees. <sup>18</sup> Still.

## D25

<sup>1</sup> First sudden gone the one. <sup>2</sup> First sudden back. <sup>3</sup> Unchanged. <sup>4</sup> [-] <sup>5</sup> [-] <sup>6</sup> Back  
 turned. <sup>7</sup> Head sunk. <sup>8</sup> Vertex vertical in hat. <sup>9</sup> Back of black brim alone. <sup>10</sup> Back of  
 black outercoat cut off mid thigh. <sup>11</sup> Kneeling? <sup>12</sup> Better kneeling. <sup>13</sup> Better worse  
 kneeling. <sup>14</sup> Say now kneeling. <sup>15</sup> From now kneeling. <sup>16</sup> Could rise but to its knees.  
<sup>17</sup> Sudden gone sudden back unchanged back turned head sunk dark shade on unseen  
 knees. <sup>18</sup> Still.

## E25

<sup>1</sup> First sudden gone the one. <sup>2</sup> First sudden back. <sup>3</sup> Unchanged. <sup>4</sup> Say now unchanged.  
<sup>5</sup> So far unchanged. <sup>6</sup> Back turned. <sup>7</sup> Head sunk. <sup>8</sup> Vertex vertical in hat. <sup>9</sup> Cocked  
 back of black brim alone. <sup>10</sup> Back of black greatcoat cut off mid thigh. <sup>11</sup> Kneeling.  
<sup>12</sup> Better kneeling. <sup>13</sup> Better worse kneeling. <sup>14</sup> Say now kneeling. <sup>15</sup> From now  
 kneeling. <sup>16</sup> Could rise but to its knees. <sup>17</sup> Sudden gone sudden back unchanged back  
 turned head sunk dark shade on unseen knees. <sup>18</sup> Still.

**B26**

- 6 <Backs turned.>  
 9 /xxxxx/ <Fair> locks.  
 15 As ~~in step they plod~~: <on> With  
 slow equal step <they> plod on.  
 20 ~~Free white hands~~: Two free. Two  
 As one joined: one: As one.  
 21 So back unchanged as first /de-  
 scried?/ plod on as one black  
 <dark> shade plod on.  
 21a ~~Plod on & never recede~~:  
 Unreceding on.

**C26**

- 1 Next <sudden gone> the ~~two~~  
 <twain>.  
 2 <Next> Sudden back<,>  
 3 on <U>nchanged.  
 9 Dim ~~white~~: white and hair so fair  
 that in that dim light white.  
 10 ~~Dark~~ <Black> outercoats to heels.  
 13 Now the one two <two left>.  
 14 Now the other <two right>.  
 15 ~~As one~~ As on with slow equal step  
 they plod.  
 17 Plod as on /xxx/ void.  
 19 <Dim white.>  
 21 So sudden back unchanged as said  
 as one dark shade plod unreceding  
 on. | [f. 3]

**D26**

[In margin: 24 and S2]

- 9 Dim white and ~~hair~~ so fair that in  
 that dim light white. Dim white.  
 11 <Dim black.>  
 21 So <sudden gone> sudden back  
 unchanged as one dark shade plod  
 unreceding on.

**E26**

- 21 So sudden gone sudden back  
 unchanged as one dark shade plod  
 unreceding on. | [f. 3]

**A26**

[-]

**B26**

<sup>1</sup> Next the two. <sup>2</sup> Sudden back. <sup>3</sup> Unchanged. <sup>4</sup> [-] <sup>5</sup> [-] <sup>5a</sup> Foreground. <sup>5b</sup> Full length. <sup>6</sup> Backs turned. <sup>7</sup> Heads sunk. <sup>7a</sup> Vertices vertical. <sup>8</sup> White locks. <sup>9</sup> Fair locks. <sup>10</sup> Black outercoats to heels. <sup>11</sup> [-] <sup>12</sup> Black boots. <sup>13</sup> Now the one two. <sup>14</sup> Now the other. <sup>15</sup> As on with slow equal step they plod. <sup>16</sup> [-] <sup>17</sup> [-] <sup>18,19</sup> White hands. <sup>20</sup> Two free. Two as one. <sup>21</sup> So back unchanged as first [descried?/] as one dark black shade plod on. <sup>21a</sup> Unreceding on.

**C26**

<sup>1</sup> Next sudden gone the twain. <sup>2</sup> Next Sudden back. <sup>3</sup> Unchanged. <sup>4</sup> [-] <sup>5</sup> [-] <sup>6</sup> Backs turned. <sup>7</sup> Bare heads sunk. <sup>8</sup> Dim hair. <sup>9</sup> Dim white and hair so fair that in that dim light white. <sup>9</sup> Dim white. <sup>10</sup> Black outercoats to heels. <sup>11</sup> [-] <sup>12</sup> Bootheels. <sup>13</sup> Now the one two <two left>. <sup>14</sup> Now the other <two right>. <sup>15</sup> As on with equal step they plod. <sup>16</sup> No ground. <sup>17</sup> Plod as on void. <sup>18</sup> Dim hands. <sup>19</sup> Dim white. <sup>20</sup> Two free and two as one. <sup>21</sup> So sudden back unchanged as said as one dark shade plod unreceding on.

**D26**

<sup>1</sup> Next sudden gone the twain. <sup>2</sup> Next sudden back. <sup>3</sup> Unchanged. <sup>4</sup> [-] <sup>5</sup> [-] <sup>6</sup> Backs turned. <sup>7</sup> Heads sunk. <sup>8</sup> Dim hair. <sup>9</sup> Dim white and so fair that in that dim light white. Dim white. <sup>10</sup> Black outercoats to heels. <sup>11</sup> Dim black. <sup>12</sup> Bootheels. <sup>13</sup> Now the two right. <sup>14</sup> Now the two left. <sup>15</sup> As on with equal step they plod. <sup>16</sup> No ground. <sup>17</sup> Plod as on void. <sup>18</sup> Dim hands. <sup>19</sup> Dim white. <sup>20</sup> Two free and two as one. <sup>21</sup> So sudden gone sudden back unchanged as one dark shade plod unreceding on.

**E26**

<sup>1</sup> Next sudden gone the twain. <sup>2</sup> Next sudden back. <sup>3</sup> Unchanged. <sup>4</sup> Say now unchanged. <sup>5</sup> So far unchanged. <sup>6</sup> Backs turned. <sup>7</sup> Heads sunk. <sup>8</sup> Dim hair. <sup>9</sup> Dim white and hair so fair that in that dim light dim white. <sup>10</sup> Black greatcoats to heels. <sup>11</sup> Dim black. <sup>12</sup> Bootheels. <sup>13</sup> Now the two right. <sup>14</sup> Now the two left. <sup>15</sup> As on with equal plod they go. <sup>16</sup> No ground. <sup>17</sup> Plod as on void. <sup>18</sup> Dim hands. <sup>19</sup> Dim white. <sup>20</sup> Two free and two as one. <sup>21</sup> So sudden gone sudden back unchanged as one dark shade plod unreceding on.

**B27i**

*[Paragraph cancelled by means of diagonal lines. Notes, on facing page (f. 6<sup>v</sup>), cancelled by means of diagonal lines: In that void. A cavern in that void. A hole. Strong faint light in that cavern. That hole. Far & wide. High & low. // No knowing. No saying. Were there a cave<rn>. A hole. Strong faint light in that cave<rn>. That hole. // Every crack & cranny. // As never was /*

- 1 The dim.  
 2,3 Far & wide ~~the same~~. <High & low> <Far & wide high & low one & the same.>  
 6 How ~~obtained~~? Unknown.  
 6a Know ~~the minimum~~.  
 6b ~~Mere~~.  
 6c Know ~~[the?]~~ min.  
 6d ~~/Unknowable?/?~~  
 6e ~~No~~.  
 6f ~~Unknown~~.  
 6g ~~[Mere?]~~.  
 6h ~~[know?]~~ min.  
 6i <Say min.>  
 7 How say? ~~No way~~.  
 8 <Say such> Strong faint light <as never was>.  
 9 Pervading all.  
 10 ~~Were there~~ <Let there be> a cavern <grot>. A hole. In that void.  
 10a A grot in that void.  
 11 A hole.  
 12 <Then> Strong faint light in that grot. That hole.  
 12a Far & wide. High & low. <Every crack & cranny>  
 13 ~~/No?/~~. No ~~kno~~ How? No knowing.  
 14 No saying.

**B27ii**

- 2 Far & wide ~~one and~~ the same.

- 2a <Unchanging.>  
 4 <Unchanging.>  
 6 How <Whence> unknown.  
 8 Say <only> such faint light as never ~~was~~ <till [now?]>.  
 9 Pervading <Said on> all.  
 10 ~~Let there be~~ <Say> a grot: in that void.  
 12 Then <there> in that grot [or?] <that> hole such faintest light as never.  
 13 How <Where>? No knowing.

**C27**

- 7 Mem<ento> know min<inum>. Say min<inum>. <No saying.>  
 9 Shed o <O>n all.  
 11 A hole <gulf>.  
 12 Then there in grot or hole <gulf> such faintest light as never.

**D27**

*[In margin: 25 and D]*

- 5 <Say now unchanging>  
 6 Whence ~~unknown~~. no knowing.  
 8 Say only such faint <dim> light as never.  
 12 Then there in grot or gulf such faintest <dim> light as never.

**A27**

[-]

**B27[ii]**

<sup>1</sup> The dim. <sup>2</sup> Far & wide the same. <sup>3</sup> High & low. <sup>4</sup> Unchanging. <sup>5</sup> [-] <sup>6</sup> Whence unknown. <sup>6a</sup> Mem. <sup>6b</sup> Know min. <sup>7</sup> Say min. <sup>8</sup> Say only such faint light as never till [now?]. <sup>9</sup> Said on all. <sup>10</sup> Say a grot in that void. <sup>11</sup> A hole. <sup>12</sup> Then there in that grot that hole such faintest light as never. <sup>9</sup> Every crack & cranny. <sup>13</sup> Where? No knowing. <sup>14</sup> No saying.

**C27**

<sup>1</sup> The dim. <sup>2</sup> Far and wide the same. <sup>3</sup> High and low. <sup>4</sup> Unchanging. <sup>5</sup> [-] <sup>6</sup> Whence no knowing. <sup>7</sup> No saying. <sup>8</sup> Say only such faint light as never. <sup>9</sup> On all. <sup>10</sup> Say a grot in that void. <sup>11</sup> A gulf. <sup>12</sup> Then there in grot or gulf such faintest light as never. <sup>12a</sup> Each crack and cranny. <sup>13</sup> Whence no knowing. <sup>14</sup> No saying.

**D27**

<sup>1</sup> The dim. <sup>2</sup> Far and wide the same. <sup>3</sup> High and low. <sup>4</sup> Unchanging. <sup>5</sup> Say now unchanging. <sup>6</sup> Whence no knowing. <sup>7</sup> No saying. <sup>8</sup> Say only such dim light as never. <sup>9</sup> On all. <sup>10</sup> Say a grot in that void. <sup>11</sup> A gulf. <sup>12</sup> Then there in grot or gulf such dimmest light as never. <sup>13</sup> Whence no knowing. <sup>14</sup> No saying.

**E27**

<sup>1</sup> The dim. <sup>2</sup> Far and wide the same. <sup>3</sup> High and low. <sup>4</sup> Unchanging. <sup>5</sup> Say now unchanging. <sup>6</sup> Whence no knowing. <sup>7</sup> No saying. <sup>8</sup> Say only such dim light as never. <sup>9</sup> On all. <sup>10</sup> Say a grot in that void. <sup>11</sup> A gulf. <sup>12</sup> Then in that grot or gulf such dimmest light as never. <sup>13</sup> Whence no knowing. <sup>14</sup> No saying.

**C28**

- 4 ~~But for~~ <Were not> the one.  
5 The ~~two~~ <twain>.  
6 So far ~~but for~~ <were not> the one  
and ~~two~~ <twain>.  
7a ~~Ah~~.

**D28**

*[In margin: 26 and V]*

- 2 <Unchanging.  
3 Say now unchanging.  
4 Void> ~~W~~<w>ere not the one.

**A28**

[-]

**B28**

<sup>1</sup> The void. <sup>2</sup> [-] <sup>3</sup> [-] <sup>4</sup> But for the one. <sup>5</sup> The two. <sup>6</sup> So far but for the one & two.  
<sup>7</sup> So far. <sup>7a</sup> Ah.

**C28**

<sup>1</sup> The void. <sup>2</sup> [-] <sup>3</sup> [-] <sup>4</sup> Were not the one. <sup>5</sup> The twain. <sup>6</sup> So far were not the one  
and twain. <sup>7</sup> So far.

**D28**

<sup>1</sup> The void. <sup>2</sup> Unchanging. <sup>3</sup> Say now unchanging. <sup>4</sup> Void were not the one. <sup>5</sup> The  
twain. <sup>6</sup> So far were not the one and twain. <sup>7</sup> So far.

**E28**

<sup>1</sup> The void. <sup>2</sup> Unchanging. <sup>3</sup> Say now unchanging. <sup>4</sup> Void were not the one. <sup>5</sup> The  
twain. <sup>6</sup> So far were not the one and twain. <sup>7</sup> So far.



**B29**

5    ~~/xxx/~~ <Say> then how-

**C29**

2    How say ~~that void:~~ <?>

5    Say only then how - :

**D29**

*[In margin: 27 and V]*

2    How say? <How try ~~to say?~~>

3    How fail ~~to say?~~

5    Say only - | *[f. 3]*

**E29**

2    How try say:<?>

3    How try fail:<?>

**A29**

[-]

**B29**

<sup>1</sup> The void. <sup>2</sup> How say that void? <sup>3</sup> [-] <sup>4</sup> No try no fail. <sup>5</sup> Say then how -

**C29**

<sup>1</sup> The void. <sup>2</sup> How say? <sup>3</sup> How fail to say? <sup>4</sup> No try no fail. <sup>5</sup> Say only then how -

**D29**

<sup>1</sup> The void. <sup>2</sup> How say? How try? <sup>3</sup> How fail? <sup>4</sup> No try no fail. <sup>5</sup> Say only -

**E29**

<sup>1</sup> The void. <sup>2</sup> How try say? <sup>3</sup> How try fail? <sup>4</sup> No try no fail. <sup>5</sup> Say only -

**A30**

[Notes on facing page (f. 3<sup>v</sup>): So so far not yet gone. Head sunk. Its eyes. As said. Seeing. First one alone. Then the twain. As ~~said~~. seen. As said. Gone only to return. Now the one. [xx] Now the other. And, separate paragraph, encircled: Shadow of dream.]

- 3 Vague [memory?] Some ~~mention~~  
<allusion to> of [sic] bones.  
4 <Earth.>  
4a ~~Hard surface~~ <ground>.  
4b [xx xxxx]  
7 ~~Hard~~ g<G>round <Earth> too  
much. Gone.  
7c [xx] Because of some kind of pain.  
7i ~~Ground!~~ Earth! | [f. 5']

**B30**

[Notes on facing page (f. 6<sup>v</sup>): Forever on its knees. So far forever on its/

- 14a [Say forever.?] ]

**C30**

- 1 But first ~~those~~ <the> bones.  
2 <On> Back to ~~those bones~~  
<them>.  
3 Preying since said on ~~what~~ <the>  
remains of mind.  
4 ~~That ironhard.~~ <The earth> <The  
ground>.  
5 ~~That~~ <The> pain.  
7 No ~~earth~~ <ground>.  
8 No pain. ~~No such<:>~~ pain.  
9 ~~Up for some other reason. Un-~~  
~~known.~~ <Why up unknown.>  
11 If ever ~~lying~~ <down>.  
12 No choice but up if ever ~~lying~~  
<down>.  
12a ~~Up for no known reason.~~  
13 Or never ~~lying~~ <down>.  
14 Forever ~~on its knees~~ <kneeling>.

**D30**

[In margin: 28 and S1]

- 1 ~~But~~ first the bones.  
3 Preying since <first> said on the  
foresaid remains.  
15 <Better forever kneeling.>

### A30

<sup>1</sup> Bones. <sup>2</sup> [-] <sup>3</sup> Vague [memory?]. Some allusion to bones. <sup>4</sup> Earth. <sup>5</sup> Pain of bones.  
<sup>5a</sup> To excuse why up. <sup>5b</sup> From lying to stand. <sup>5c</sup> Too much. <sup>6</sup> Bones too much. <sup>7</sup> Earth  
too much. Gone. <sup>7a</sup> Simply pain. <sup>7b</sup> Some kind of pain. <sup>7c</sup> Because of some kind of  
pain. <sup>7d</sup> Up for a change of pain. <sup>7e</sup> Say in the mind. <sup>7f</sup> In what of mind to permit of  
pain. <sup>7g</sup> In what of shadow mind. <sup>7h</sup> Bones! <sup>7i</sup> Earth! <sup>8</sup> [-] <sup>9</sup> [-] <sup>10</sup> [-] <sup>11</sup> [-] <sup>12</sup> [-] <sup>13</sup> [-]  
<sup>14</sup> [-] <sup>15</sup> [-] ▷

### B30

<sup>1</sup> But first those bones. <sup>2</sup> Back to those bones. <sup>3</sup> Preying since said on what remains of  
mind. <sup>4</sup> That iron hard. <sup>5</sup> That pain. <sup>5a</sup> Too much. <sup>6</sup> No bones. <sup>7</sup> No earth. <sup>8</sup> No  
pain. <sup>9</sup> Up for some other reason. Unknown. <sup>10</sup> At all costs unknown. <sup>11</sup> If ever lying.  
<sup>12</sup> No choice but up to its knees. <sup>12</sup> If ever lying. <sup>13</sup> Or never lying. <sup>13</sup> Say never lying.  
<sup>14</sup> Forever on its knees. <sup>15</sup> Better on its knees. ▷

### C30

<sup>1</sup> But first the bones. <sup>2</sup> On back to them. <sup>3</sup> Preying since said on the remains of mind.  
<sup>4</sup> The ground. <sup>5</sup> The pain. <sup>5a</sup> Too much. <sup>6</sup> [-] <sup>7</sup> No ground. <sup>8</sup> No pain. <sup>9</sup> Why up  
unknown. <sup>10</sup> At all costs unknown. <sup>11</sup> If ever down. <sup>12</sup> No choice but up if ever  
down. <sup>13</sup> Or never down. <sup>14</sup> Forever kneeling. <sup>15</sup> [-] ▷

### D30

<sup>1</sup> First the bones. <sup>2</sup> On back to them. <sup>3</sup> Preying since first said on the foresaid remains.  
<sup>4</sup> The ground. <sup>5</sup> The pain. <sup>6</sup> No bones. <sup>7</sup> No ground. <sup>8</sup> No pain. <sup>9</sup> Why up unknown.  
<sup>10</sup> At all costs unknown. <sup>11</sup> If ever down. <sup>12</sup> No choice but up if ever down. <sup>13</sup> Or  
never down. <sup>14</sup> Forever kneeling. <sup>15</sup> Better forever kneeling. ▷

### E30

<sup>1</sup> First the bones. <sup>2</sup> On back to them. <sup>3</sup> Preying since first said on foresaid remains.  
<sup>4</sup> The ground. <sup>5</sup> The pain. <sup>6</sup> No bones. <sup>7</sup> No ground. <sup>8</sup> No pain. <sup>9</sup> Why up unknown.  
<sup>10</sup> At all costs unknown. <sup>11</sup> If ever down. <sup>12</sup> No choice but up if ever down. <sup>13</sup> Or  
never down. <sup>14</sup> Forever kneeling. <sup>15</sup> Better forever kneeling. ▷

**B30**

- 17 Say from now forever on | [*f. 8'*] its  
knees.

**C30**

- 16 Better worse forever ~~on its knees~~  
<kneeling>.  
17 Say from now forever ~~on its knees~~  
<kneeling>.  
18 So far <from now> forever ~~on its~~  
~~knees~~ <kneeling>.  
19a Ah.

**A30**

▷ <sup>16</sup> [-] <sup>17</sup> [-] <sup>18</sup> [-] <sup>19</sup> [-]

**A30a**

° Shadows of bodies gone. °<sup>a</sup> Bodies once. °<sup>b</sup> Bodies gone. °<sup>c</sup> Shadows still.

**B30**

▷ <sup>16</sup> [-] <sup>17</sup> Say from now forever on its knees. <sup>18</sup> So far forever on its knees. <sup>19</sup> So far.  
<sup>19a</sup> Ah.

**C30**

▷ <sup>16</sup> Better worse forever kneeling. <sup>17</sup> Say from now forever kneeling. <sup>18</sup> So far from now forever kneeling. <sup>19</sup> So far.

**D30**

▷ <sup>16</sup> Better worse forever kneeling. <sup>17</sup> Say from now forever kneeling. <sup>18</sup> So far from now forever kneeling. <sup>19</sup> So far.

**E30**

▷ <sup>16</sup> Better worse forever kneeling. <sup>17</sup> Say from now forever kneeling. <sup>18</sup> So far from now forever kneeling. <sup>19</sup> So far.

VOLUME I

**B3I**

2 Before the ~~/xxxx/~~ staring eyes.

3a ~~That little field.~~

10 ~~That little much of void.~~ <alone.>

**C3I**

6 That ~~little~~ <narrow> field.

**D3I**

*[In margin: 29 and V]*

**B3I**

<sup>1</sup> The void. <sup>2</sup> Before the staring eyes. <sup>3</sup> Where'er they stare. <sup>4</sup> Far & wide. <sup>5</sup> High & low. <sup>6</sup> That little field. <sup>7</sup> Know no more. <sup>8</sup> [-] <sup>9</sup> Say no more. <sup>10</sup> That alone. <sup>11</sup> That little much of void alone.

**C3I**

<sup>1</sup> The void. <sup>2</sup> Before the staring eyes. <sup>3</sup> Where'er they stare. <sup>4</sup> Far and wide. <sup>5</sup> High and low. <sup>6</sup> That narrow field. <sup>7</sup> Know no more. <sup>8</sup> [-] <sup>9</sup> Say no more. <sup>10</sup> That alone. <sup>11</sup> That little much of void alone.

**D3I**

<sup>1</sup> The void. <sup>2</sup> Before the staring eyes. <sup>3</sup> Stare where they may. <sup>4</sup> Far and wide. <sup>5</sup> High and low. <sup>6</sup> That narrow field. <sup>7</sup> Know no more. <sup>8</sup> [-] <sup>9</sup> Say no more. <sup>10</sup> That alone. <sup>11</sup> That little much of void alone.

**E3I**

<sup>1</sup> The void. <sup>2</sup> Before the staring eyes. <sup>3</sup> Stare where they may. <sup>4</sup> Far and wide. <sup>5</sup> High and low. <sup>6</sup> That narrow field. <sup>7</sup> Know no more. <sup>8</sup> See no more. <sup>9</sup> Say no more. <sup>10</sup> That alone. <sup>11</sup> That little much of void alone.



**B32**

[Note on facing page (f. 7<sup>v</sup>), cancelled: Here back]

- 2 <Void cannot go.>  
3 ~~/xx/~~ Unless dim go. <~~/If ever.?~~>  
9 <The> One can go.  
10 <The> Two can go.  
13 ~~Unless dim go. Alone v.~~ Unless dim go.

**C32**

- 1 Here <on> back to unsay void can go.  
3 ~~Unless~~ <Save> dim go.  
4 Then all goes.  
10 The ~~two~~ <twain> can go.  
13 ~~Unless~~ <Save> dim go.

**D32**

[In margin: 30 and V]  
5a ~~All not yet back.~~

**B32**

<sup>1</sup> Here back to unsay void can go. <sup>2</sup> Void cannot go. <sup>3</sup> Unless dim go. <sup>4</sup> Then all goes.  
<sup>5</sup> All not already gone. <sup>5a</sup> All not yet back. <sup>6</sup> Till dim back. <sup>7</sup> Then all back. <sup>8</sup> All not  
 still gone. <sup>9</sup> The one can go. <sup>10</sup> The two can go. <sup>11</sup> Dim can go. <sup>12</sup> Alone void cannot  
 go. <sup>13</sup> Unless dim go. <sup>14</sup> [-]

**C32**

<sup>1</sup> Here on back to unsay void can go. <sup>2</sup> Void cannot go. <sup>3</sup> Save dim go. <sup>4</sup> Then all go.  
<sup>5</sup> All not already gone. <sup>5a</sup> All not yet back. <sup>6</sup> Till dim back. <sup>7</sup> Then all back. <sup>8</sup> All not  
 still gone. <sup>9</sup> The one can go. <sup>10</sup> The twain can go. <sup>11</sup> Dim can go. <sup>12</sup> Void cannot go.  
 Alone void cannot go. <sup>13</sup> Save dim go. <sup>14</sup> [-]

**D32**

<sup>1</sup> On back to unsay void can go. <sup>2</sup> Void cannot go. <sup>3</sup> Save dim go. <sup>4</sup> Then all go. <sup>5</sup> All  
 not already gone. <sup>6</sup> Till dim back. <sup>7</sup> Then all back. <sup>8</sup> All not still gone. <sup>9</sup> The one can  
 go. <sup>10</sup> The twain can go. <sup>11</sup> Dim can go. <sup>12</sup> Void cannot go. <sup>12a</sup> Alone void cannot go.  
<sup>13</sup> Save dim go. <sup>14</sup> [-]

**E32**

<sup>1</sup> On back to unsay void can go. <sup>2</sup> Void cannot go. <sup>3</sup> Save dim go. <sup>4</sup> Then all go. <sup>5</sup> All  
 not already gone. <sup>6</sup> Till dim back. <sup>7</sup> Then all back. <sup>8</sup> All not still gone. <sup>9</sup> The one can  
 go. <sup>10</sup> The twain can go. <sup>11</sup> Dim can go. <sup>12</sup> Void cannot go. <sup>13</sup> Save dim go. <sup>14</sup> Then  
 all go.

**B33**

[Notes on facing page (f. 7<sup>v</sup>), cancelled by means of diagonal lines: ~~In the same dim as the other shades. The same little [xx] shadow with the other shadows. In the same dim. The same little void. Before its shut staring eyes.~~]

- 1 Here back the better worse to fail  
that the head said seat of all.  
1a ~~/Seen sunk?/ Said sunk on crippled  
hands.~~  
3 ~~All? Of all?~~  
3a ~~Then of it too.~~  
3b ~~Nowhere but there it too /of it/  
not too.~~  
3c ~~It in it too.~~  
3d ~~Head on crippled hands.~~  
3e ~~Before the shut staring eyes.~~  
4 /Of it too if of all *trs to:*/ if of all Of  
it too.  
8 The ~~/xx/~~ shut staring eyes.  
13 Where <too> but there too?  
14 Ask ~~no more~~ <not>.  
16 <Or ask in vain.>

**C33**

- 1 Here <Next> <on> back the  
better worse to fail the head said  
seat of all.  
5 Where ~~but~~ <if not> there it too?  
6 ~~Within~~ <There in> the sunken  
head the sunken head.  
9 </xxx/> Shadow<e> with the  
others <shades>.  
11 The same little <narrow> void.  
12 Before the ~~shut~~ <clenched> staring  
eyes.  
13 Where <it> too ~~but~~ <if not> there  
too?

**D33**

[In margin: 31 and S3]

- 2 <Source <Germ> of all.>

**B33**

<sup>1</sup> Here back the better worse to fail the head said seat of all. <sup>2</sup> [-] <sup>3</sup> Of all? <sup>4</sup> If of all of it too. <sup>5</sup> Where but there it too. <sup>6</sup> Within that sunken head the sunken head. <sup>7</sup> The crippled hands. <sup>8</sup> The shut staring eyes. <sup>9</sup> Shadow with other shadows. <sup>10</sup> In the same dim. <sup>11</sup> The same little void. <sup>12</sup> Before its shut staring eyes. <sup>13</sup> Where too but there too? <sup>14</sup> Ask not. <sup>15</sup> [-] <sup>16</sup> Or ask in vain. <sup>17</sup> Better worse so.

**C33**

<sup>1</sup> Next on back the better worse to fail the head said seat of all. <sup>2</sup> [-] <sup>3</sup> All? <sup>4</sup> If of all of it too. <sup>5</sup> Where if not there it too? <sup>6</sup> There in the sunken head the sunken head. <sup>7</sup> The hands. <sup>8</sup> The eyes. <sup>9</sup> Shade with the other shades. <sup>10</sup> In the same dim. <sup>11</sup> The same narrow void. <sup>12</sup> Before the staring eyes. <sup>13</sup> Where it too if not there too? <sup>14</sup> Ask not. <sup>15</sup> No. <sup>16</sup> Ask in vain. <sup>17</sup> Better worse so.

**D33**

<sup>1</sup> On back the better worse to fail the head said seat of all. <sup>2</sup> Germ of all. <sup>3</sup> All? <sup>4</sup> If of all of it too. <sup>5</sup> Where if not there it too? <sup>6</sup> There in the sunken head the sunken head. <sup>7</sup> The hands. <sup>8</sup> The eyes. <sup>9</sup> Shade with the other shades. <sup>10</sup> In the same dim. <sup>11</sup> The same narrow void. <sup>12</sup> Before the staring eyes. <sup>13</sup> Where it too if not there too? <sup>14</sup> Ask not. <sup>15</sup> No. <sup>16</sup> Ask in vain. <sup>17</sup> Better worse so.

**E33**

<sup>1</sup> On back better worse to fail the head said seat of all. <sup>2</sup> Germ of all. <sup>3</sup> All? <sup>4</sup> If of all of it too. <sup>5</sup> Where if not there it too? <sup>6</sup> There in the sunken head the sunken head. <sup>7</sup> The hands. <sup>8</sup> The eyes. <sup>9</sup> Shade with the other shades. <sup>10</sup> In the same dim. <sup>11</sup> The same narrow void. <sup>12</sup> Before the staring eyes. <sup>13</sup> Where it too if not there too? <sup>14</sup> Ask not. <sup>15</sup> No. <sup>16</sup> Ask in vain. <sup>17</sup> Better worse so.

**B34**

- 2a If they can go.  
 2b ~~Those han~~  
 1 That head. ~~Those~~ <with> eyes:  
     ~~Those~~ <and> hands.  
 1a <~~One~~ shadow:  
 1b ~~Another~~ shadow.>  
 3 /~~æ~~/ Say no.  
 5 They <It> cannot go. <~~It~~ cannot  
     go.>  
 6 ~~Unless~~ <Till> dim go.  
 7a The kneeling one.  
 7b The old man & child.  
 7c The head.  
 7d The hands.  
 7e The eyes /they plague?/.  
 8,9 /Go dim *trs to:*/ dim Go for good.  
 10 All go for good.

**C34**

- 2a That head with eyes and hands.  
 8 Oh dim go<.>  
 9 <Go> for good.  
 10 All <go> for good.

**D34**

[In margin: 32 and D]

**B34**

<sup>2</sup> Ask not if it can go. <sup>1</sup> That head with eyes and hands. <sup>3</sup> Say no. <sup>4</sup> Unasking no. <sup>5</sup> It cannot go. <sup>6</sup> Till dim go. <sup>7</sup> Then all go. <sup>8,9</sup> Dim go for good. <sup>9a</sup> Good and all. <sup>10</sup> All for good. <sup>11</sup> Good & all.

**C34**

<sup>1</sup> [-] <sup>2</sup> Ask not if it can go. <sup>3</sup> Say no. <sup>4</sup> Unasking no. <sup>5</sup> It cannot go. <sup>6</sup> Till dim go. <sup>7</sup> Then all go. <sup>8</sup> Oh dim go. <sup>9</sup> Go for good. <sup>9a</sup> Good and all. <sup>10</sup> All go for good. <sup>11</sup> Good and all.

**D34**

<sup>1</sup> [-] <sup>2</sup> Ask not if it can go. <sup>3</sup> Say no. <sup>4</sup> Unasking no. <sup>5</sup> It cannot go. <sup>6</sup> Save dim go. <sup>7</sup> Then all go. <sup>8</sup> Oh dim go. <sup>9</sup> Go for good. <sup>9a</sup> Good and all. <sup>10</sup> All go for good. <sup>11</sup> Good and all.

**E34**

<sup>1</sup> The head. <sup>2</sup> Ask not if it can go. <sup>3</sup> Say no. <sup>4</sup> Unasking no. <sup>5</sup> It cannot go. <sup>6</sup> Save dim go. <sup>7</sup> Then all go. <sup>8</sup> Oh dim go. <sup>9</sup> Go for good. <sup>10</sup> All for good. <sup>11</sup> Good and all.

**B35**

- 2 Ask ~~not~~. ~~Or better ask & not~~ <Or  
in <In> vain> **reply**.  
3 **Or** rather ~~reply~~ <Or not in vain  
with <if> answer> no knowing.  
12 <Far far> Better worse so.

**C35**

- 1 Whose words:<?>  
3 Or not in vain ~~with answer~~ <if  
say> no knowing.  
5 No words for him whose words  
<~~soever~~>.  
6 Him:<?>  
8 No words for one whose words  
<~~soever~~>.  
9 <One?  
9a Wait.  
10 It.  
11 No words for it whose words.>

**D35**

- [In margin: 33 and W]  
12a ~~Far far better~~.

**B35**

<sup>1</sup> Whose words? <sup>2</sup> Ask in vain. <sup>3</sup> Or not in vain if answer no knowing. <sup>4</sup> No saying.  
<sup>5</sup> No words for him whose words. <sup>6</sup> Him? <sup>6a</sup> Wait. <sup>7</sup> One. <sup>8</sup> No word for one whose  
 words. <sup>9</sup> [-] <sup>10</sup> [-] <sup>11</sup> [-] <sup>12</sup> Far far better worse so.

**C35**

<sup>1</sup> Whose words? <sup>2</sup> Ask in vain. <sup>3</sup> Or not in vain if say no knowing. <sup>4</sup> No saying. <sup>5</sup> No  
 words for him whose words. <sup>6</sup> Him? <sup>6a</sup> Wait. <sup>7</sup> One. <sup>8</sup> No words for one whose  
 words. <sup>9</sup> One? <sup>9a</sup> Wait. <sup>10</sup> It. <sup>11</sup> No words for it whose words. <sup>12</sup> Better worse so.  
<sup>12a</sup> Far far better.

**D35**

<sup>1</sup> Whose words? <sup>2</sup> Ask in vain. <sup>3</sup> Or not in vain if say no knowing. <sup>4</sup> If say no saying.  
<sup>5</sup> No words for him whose words. <sup>6</sup> Him? <sup>7</sup> One. <sup>8</sup> No words for one whose words.  
<sup>9</sup> One? <sup>10</sup> It. <sup>11</sup> No words for it whose words. <sup>12</sup> Better worse so.

**E35**

<sup>1</sup> Whose words? <sup>2</sup> Ask in vain. <sup>3</sup> Or not in vain if say no knowing. <sup>4</sup> No saying. <sup>5</sup> No  
 words for him whose words. <sup>6</sup> Him? <sup>7</sup> One. <sup>8</sup> No words for one whose words.  
<sup>9</sup> One? <sup>10</sup> It. <sup>11</sup> No words for it whose words. <sup>12</sup> Better worse so.



**B36i***[Cancelled by means of diagonal lines.]*

- 1 Something not quite wrong with shadow one.
- 2 ~~Namely meaning~~ [xx] The standing one.
- 3 Short for it.
- 4 As shadow two for the two.
- 5 The two **as** <in> one.
- 6 And three for the three.
- 7 Head hands eyes.
- 7a As one.
- 8 So *[termed?]* <for short> henceforth.
- 8a Ah henceforth.

**B36ii**

- 1 <Something not quite wrong with one.
- 2 Short for the one.
- 3 [-]
- 4 As henceforth two for the two.
- 5 [-]
- 6 Three for the head with eyes & hands.
- 7 [-]
- 8 So for short henceforth.>
- 10 Time to *[xxxx]* <lose>.
- 11 Gain time to *[xxxxx]* lose.

**C36**

- 1 Something not quite wrong with one.
- 2 Short for the one. <The kneeling one.>
- 4 **As henceforth** <As from now> two for ~~the two~~ <the twain>.
- 5 <The <as one> plodding ~~two~~ <twain>.
- 6 As from now> Three for head ~~with eyes and hands.~~ <[xxxx]> <as said.>
- 8 So for short ~~henceforth~~ <as from now>.
- 13 The world long ago. | *[f. 4]*

**D36***[In margin: 34 and S1/2/3]*

- 2 <One for> ~~T~~<t>he kneeling one.
- 3 <From now one for the kneeling one.>
- 6 As from now three for <the> head<.>
- 7 <The head> as <first> said <for missaid>.

**B36[ii]**

<sup>1</sup> Something not quite wrong with one. <sup>2</sup> Short for the one. <sup>3</sup> [-] <sup>4</sup> As henceforth two for the two. <sup>5</sup> [-] <sup>6</sup> Three for the head with eyes & hands. <sup>7</sup> [-] <sup>8</sup> So for short henceforth. <sup>9</sup> For to gain time. <sup>10</sup> Time to lose. <sup>11</sup> Gain time to lose. <sup>11a</sup> To have to lose. <sup>12</sup> As the soul long ago. <sup>13</sup> The world long ago.

**C36**

<sup>1</sup> Something not wrong with one. <sup>2</sup> Short for the one. The kneeling one. <sup>3</sup> [-] <sup>4</sup> As as from now two for the twain. <sup>5</sup> The as one plodding twain. <sup>6</sup> As from now three for head as said. <sup>7</sup> [-] <sup>8</sup> So for short as from now. <sup>9</sup> For to gain time. <sup>10</sup> Time to lose. <sup>11</sup> Gain time to lose. <sup>12</sup> As the soul long ago. <sup>13</sup> The world long ago.

**D36**

<sup>1</sup> Something not wrong with one. <sup>2</sup> One for the kneeling one. <sup>3</sup> From now one for the kneeling one. <sup>4</sup> As from now two for the twain. <sup>5</sup> The as one plodding twain. <sup>6</sup> As from now three for the head. <sup>7</sup> The head as first said for missaid. <sup>8</sup> So as from now. <sup>9</sup> For to gain time. <sup>10</sup> Time to lose. <sup>11</sup> Gain time to lose. <sup>12</sup> As the soul once. <sup>13</sup> The world once.

**E36**

<sup>1</sup> Something not wrong with one. <sup>2</sup> Meaning - meaning! - meaning the kneeling one. <sup>3</sup> From now one for the kneeling one. <sup>4</sup> As from now two for the twain. <sup>5</sup> The as one plodding twain. <sup>6</sup> As from now three for the head. <sup>7</sup> The head as first said missaid. <sup>8</sup> So from now. <sup>9</sup> For to gain time. <sup>10</sup> Time to lose. <sup>11</sup> Gain time to lose. <sup>12</sup> As the soul once. <sup>13</sup> The world once.

VOLUME I

**B37**

4 <So on.>

**C37**

I Something then not ~~quite~~ wrong  
with one.

**D37**

*[In margin: 35]*

I Something ~~then~~ not wrong with  
one.

4 So <on>.

**B37**

<sup>1</sup> Something then not quite wrong with one. <sup>2</sup> Then with two. <sup>3</sup> Then with three.  
<sup>4</sup> So on. <sup>5,6</sup> Something far from wrong with all. <sup>7</sup> Far far from wrong.

**C37**

<sup>1</sup> Something then not wrong with one. <sup>2</sup> Then with two. <sup>3</sup> Then with three. <sup>4</sup> So on.  
<sup>5,6</sup> Something far from wrong with all. <sup>7</sup> Far far from wrong.

**D37**

<sup>1</sup> Something not wrong with one. <sup>2</sup> Then with two. <sup>3</sup> Then with three. <sup>4</sup> So on.  
<sup>5,6</sup> Something far from wrong with all. <sup>7</sup> Far far from wrong.

**E37**

<sup>1</sup> Something not wrong with one. <sup>2</sup> Then with two. <sup>3</sup> Then with three. <sup>4</sup> So on.  
<sup>5</sup> Something not wrong with all. <sup>6</sup> Far from wrong. <sup>7</sup> Far far from wrong.

**B38**

- 3 How <almost> true ~~too often~~ they  
<sometimes> ring!
- 4a ~~So far.~~
- 5 <So> [~~xxx.~~] Say alas the night is  
young & take heart.
- 6 Or better worse say alas ~~there is~~ still  
some night to go <come>.
- 8 And take heart. | [*f. 9'*]

**C38**

- 2 Room for ~~disimprovement~~  
<worse>.
- 6 Or better worse alas say still some  
<little> night to come.

**D38**

[*In margin: 36 and W*]

**B38**

<sup>1</sup> The words too whosoever. <sup>2</sup> Room for disimprovement. <sup>3</sup> How almost true they sometimes ring! <sup>4</sup> How wanting in inanity! <sup>5</sup> So say alas the night is young & take heart. <sup>6</sup> Or better worse alas still some night to come. <sup>7</sup> [-] <sup>8</sup> And take heart.

**C38**

<sup>1</sup> The words too whosoever. <sup>2</sup> Room for worse. <sup>3</sup> How almost true they sometimes ring! <sup>4</sup> How wanting in inanity! <sup>5</sup> So say alas the night is young and take heart. <sup>6</sup> Or better worse alas say still some little night to come. <sup>7</sup> [-] <sup>8</sup> And take heart.

**D38**

<sup>1</sup> The words too whosoever. <sup>2</sup> What room for worse! <sup>3</sup> How almost true they sometimes ring! <sup>4</sup> How wanting in inanity! <sup>5</sup> Say alas the night is young and take heart. <sup>6</sup> Or better worse alas say still a watch of night to come. <sup>7</sup> One watch. <sup>8</sup> And take heart.

**E38**

<sup>1</sup> The words too whosoever. <sup>2</sup> What room for worse! <sup>3</sup> How almost true they sometimes almost ring! <sup>4</sup> How wanting in inanity! <sup>5</sup> Say the night is young alas and take heart. <sup>6</sup> Or better worse say still a watch of night alas to come. <sup>7</sup> A rest of last watch to come. <sup>8</sup> And take heart.

### B39

- 2a No try on [*sic*] fail.
- 4a ~~Its = bad.~~
- 4b ~~Its =.~~
- 4c ~~Stop.~~
- 4d ~~Not dwell on mere bad.~~
- 12 Pending ~~worst~~ <worse still>.
- 15a <Wait.
- 16 Add a-.
- 17 [-]
- 18 No.
- 18a Too soon.
- 19 First> ~~B~~<b>ow it down.
- 24 ~~Cut off~~ <Truncate> higher.
- 27 ~~Headless legless~~ <Topless baseless>  
sunken /~~xxxxx~~/ hindtrunk.
- 30 [~~Seen?~~] In the dim void.
- 29 ~~On unseen knees.~~
- 32 Pending worse<t> still.

### D39

[In margin: 37 and S1]

- 1 First <one.
- 2 First> try fail better one.
- 2a No try not fail.
- 9 **Enough of <a pox on>** bad.
- 24 ~~Cut off higher.~~ <Cut off black coat  
arse high.>
- 29 <On unseen knees>

### C39

- 3 Something there somewhere not  
~~quite~~ wrong.
- 7 The - :
- 15 <Pending worse still>
- 17 ~~Too soon.~~ <Add?>
- 18 <Never.>
- 21 ~~Right~~ <Deep> down.
- 24 ~~Truncate sooner~~ <Cut off sooner>.  
~~Higher.~~

### E39

- 32 Pending worse still. | [*f. 4*]

### B39

<sup>1,2</sup> First then try fail better one. <sup>2a</sup> No try on fail. <sup>3</sup> Something there somewhere not quite wrong. <sup>4</sup> Not that as it is it is not bad. <sup>5</sup> Its no face bad. <sup>6</sup> Its no hands bad. <sup>7</sup> Its -. <sup>8</sup> Enough. <sup>9</sup> Enough of bad. <sup>10</sup> Mere bad. <sup>11</sup> Way for worse. <sup>12</sup> Pending worse still. <sup>13</sup> First worse. <sup>14</sup> [-] <sup>15</sup> [-] <sup>15a</sup> Wait. <sup>16</sup> Add a-. <sup>17</sup> [-] <sup>18</sup> No. <sup>18a</sup> Too soon. <sup>19</sup> First bow it down. <sup>20</sup> [-] <sup>21</sup> Right down. <sup>22</sup> Head gone. <sup>23</sup> [-] <sup>24</sup> Truncate higher. <sup>25</sup> Nothing from pelvis down. <sup>26</sup> Nothing but bowed back. <sup>27</sup> Topless baseless sunken hindtrunk. <sup>28</sup> Dim black. <sup>30</sup> In the dim void. <sup>29</sup> [-] <sup>31</sup> Better worse so. <sup>32</sup> Pending worst still.

### C39

<sup>1,2</sup> First then try fail better one. <sup>2a</sup> No try no fail. <sup>3</sup> Something there somewhere not wrong. <sup>4</sup> Not that as it is it is not bad. <sup>5</sup> The no face bad. <sup>6</sup> The no hands bad. <sup>7</sup> The - <sup>8</sup> Enough. <sup>9</sup> Enough of bad. <sup>10</sup> Mere bad. <sup>11</sup> Way for worse. <sup>12</sup> Pending worse still. <sup>13</sup> First worse. <sup>14</sup> Mere worse. <sup>15</sup> Pending worse still. <sup>15a</sup> Wait. <sup>16</sup> Add a - . <sup>16a</sup> No. <sup>17</sup> Add? <sup>18</sup> Never. <sup>19</sup> Bow it down. <sup>20</sup> [-] <sup>21</sup> Deep down. <sup>22</sup> Head gone. <sup>23</sup> [-] <sup>24</sup> Cut off sooner. <sup>25</sup> Nothing from pelvis down. <sup>26</sup> Nothing but bowed back. <sup>27</sup> Topless baseless hindtrunk. <sup>28</sup> Dim black. <sup>29</sup> [-] <sup>30</sup> In the dim void. <sup>31</sup> Better worse so. <sup>32</sup> Pending worse still.

### D39

<sup>1</sup> First one. <sup>2</sup> First try fail better one. <sup>2a</sup> No try no fail. <sup>3</sup> Something there somewhere not wrong. <sup>4</sup> Not that as it is it is not bad. <sup>5</sup> The no face bad. <sup>6</sup> The no hands bad. <sup>7,8</sup> The - enough. <sup>9</sup> Enough of <a pox on> bad. <sup>10</sup> Mere bad. <sup>11</sup> Way for worse. <sup>12</sup> Pending worse still. <sup>13</sup> First worse. <sup>14</sup> Mere worse. <sup>15</sup> Pending worse still. <sup>16</sup> Add a - no. <sup>17</sup> Add? <sup>18</sup> Never. <sup>19</sup> Bow it down. <sup>20</sup> [-] <sup>21</sup> Deep down. <sup>22</sup> Head gone. <sup>23</sup> Less back. <sup>24</sup> Cut off black coat arse high. <sup>25</sup> Nothing from pelvis down. <sup>26</sup> Nothing but bowed back. <sup>27</sup> Topless baseless hindtrunk. <sup>28</sup> Dim black. <sup>30</sup> In the dim void. <sup>29</sup> On unseen knees. <sup>31</sup> Better worse so. <sup>32</sup> Pending worse still.

### E39

<sup>1</sup> First one. <sup>2</sup> First try fail better one. <sup>3</sup> Something there badly not wrong. <sup>4</sup> Not that as it is it is not bad. <sup>5</sup> The no face bad. <sup>6</sup> The no hands bad. <sup>7</sup> The no - . <sup>8</sup> Enough. <sup>9</sup> A pox on bad. <sup>10</sup> Mere bad. <sup>11</sup> Way for worse. <sup>12</sup> Pending worse still. <sup>13</sup> First worse. <sup>14</sup> Mere worse. <sup>15</sup> Pending worse still. <sup>16</sup> Add a - . <sup>17</sup> Add? <sup>18</sup> Never. <sup>19</sup> Bow it down. <sup>20</sup> Be it bowed down. <sup>21</sup> Deep down. <sup>22</sup> Head in hat gone. <sup>23</sup> More back gone. <sup>24</sup> Greatcoat cut off higher. <sup>25</sup> Nothing from pelvis down. <sup>26</sup> Nothing but bowed back. <sup>27</sup> Topless baseless hindtrunk. <sup>28</sup> Dim black. <sup>29</sup> On unseen knees. <sup>30</sup> In the dim void. <sup>31</sup> Better worse so. <sup>32</sup> Pending worse still.



**B40**

*[Place and date of composition are entered as  
Paris, 14 December 1981.]*

3a Bad ~~the no~~ [xxxxxxx] the no  
headway.

4 Bad the - <empty hands>

**C40**

4 Bad the - :

**D40**

*[In margin: 38 and S2]*

3 Bad ~~and all~~ as they are as they are.

4 Bad the no - | [f. 4]

**B40**

<sup>1</sup> Next then try fail better two. <sup>2</sup> The twain. <sup>3</sup> Bad and all as they are as they are.  
<sup>3a</sup> Bad the no headway. <sup>4</sup> Bad the - empty hands

**C40**

<sup>1</sup> Next then try fail better two. <sup>2</sup> The twain. <sup>3</sup> Bad and all as they are as they are.  
<sup>3a</sup> Bad the no headway. <sup>4</sup> Bad the -

**D40**

<sup>1</sup> Next try fail better two. <sup>2</sup> The twain. <sup>3</sup> Bad as they are as they are. <sup>4</sup> Bad the no -

**E40**

<sup>1</sup> Next try fail better two. <sup>2</sup> The twain. <sup>3</sup> Bad as it is as it is. <sup>4</sup> Bad the no -

**B4I**

2 Not yet </it?/> in its turn <for> to worsen.

17a ~~In that shadow.~~

**C4I**

1 But first <on> back to shadow <shade> three.

2 Not yet ~~in its turn~~ for to worsen.

16 Be that shadow<e> again.

17 In that shadow<e> again.

18 With its other shadows<es>.

19 Worsening shadow<e>s.

**D4I**

*[In margin: 39 and S3]*

15 Clenched eyes ~~glued to~~ <clamped on> clenched staring eyes.

**B4I**

<sup>1</sup> But first back to shadow three. <sup>2</sup> Not yet [it?] in its turn to worsen. <sup>3</sup> Only be there again. <sup>3a</sup> Briefly again. <sup>4</sup> There in that head in that head. <sup>5</sup> Be it again. <sup>6</sup> That head in that head. <sup>7</sup> Clenched eyes glued to it alone. <sup>8</sup> [-] <sup>9</sup> [-] <sup>10</sup> [-] <sup>11</sup> [-] <sup>12</sup> To the sunk skull. <sup>13</sup> The crippled hands. <sup>14</sup> Clenched staring eyes. <sup>15</sup> Clenched eyes glued to the clenched staring eyes. <sup>16</sup> Be that shadow again. <sup>17</sup> In that shadow again. <sup>20</sup> In the dim void. <sup>18</sup> With its other shadows. <sup>19</sup> Worsening shadows.

**C4I**

<sup>1</sup> But first on back to shade three. <sup>2</sup> Not yet to worsen. <sup>3</sup> Only be there again. <sup>3a</sup> Briefly again. <sup>4</sup> There in that head in that head. <sup>5</sup> Be it again. <sup>6</sup> That head in the head. <sup>7</sup> Clenched eyes glued to it alone. <sup>8</sup> Alone? <sup>9</sup> No. <sup>10</sup> Too. <sup>11</sup> [-] <sup>12</sup> To the sunk skull. <sup>13</sup> The crippled hands. <sup>14</sup> Clenched staring eyes. <sup>15</sup> Clenched eyes glued to clenched staring eyes. <sup>16</sup> Be that shade again. <sup>17</sup> In that shade again. <sup>20</sup> In the dim void. <sup>18</sup> With its other shades. <sup>19</sup> Worsening shades.

**D4I**

<sup>1</sup> But first on back to three. <sup>2</sup> Not yet to worsen. <sup>3</sup> Simply be there again. <sup>3a</sup> Briefly again. <sup>4</sup> There in that head in that head. <sup>5</sup> Be it again. <sup>6</sup> That head in that head. <sup>7</sup> Clenched eyes glued to it alone. <sup>8</sup> Alone? <sup>9</sup> No. <sup>10</sup> [-] <sup>11</sup> To it too. <sup>12</sup> The sunken skull. <sup>13</sup> The crippled hands. <sup>14</sup> Clenched staring eyes. <sup>15</sup> Clenched eyes clamped on clenched staring eyes. <sup>16</sup> Be that shade again. <sup>17</sup> In that shade again. <sup>20</sup> In the dim void. <sup>18</sup> With the other shades. <sup>19</sup> Worsening shades.

**E4I**

<sup>1</sup> First back on to three. <sup>2</sup> Not yet to try worsen. <sup>3</sup> Simply be there again. <sup>4</sup> There in that head in that head. <sup>5</sup> Be it again. <sup>6</sup> That head in that head. <sup>7</sup> Clenched eyes clamped to it alone. <sup>8</sup> Alone? <sup>9</sup> No. <sup>10</sup> Too. <sup>11</sup> To it too. <sup>12</sup> The sunken skull. <sup>13</sup> The crippled hands. <sup>14</sup> Clenched staring eyes. <sup>15</sup> Clenched eyes clamped to clenched staring eyes. <sup>16</sup> Be that shade again. <sup>17</sup> In that shade again. <sup>18</sup> With the other shades. <sup>19</sup> Worsening shades. <sup>20</sup> In the dim void.

**C42**

I     Such as now next in its turn the - :

**D42**

*[In margin: 40]*

**B42**

<sup>1</sup> Such as now next in its turn the -

**C42**

<sup>1</sup> Such as now next -

**D42**

<sup>1</sup> Such as next -

**E42**

<sup>1</sup> Next -

**B43**

- I     <But> See first [~~how?~~] - say first  
      how all [~~xxxxx~~] at once together.  
5     And what ~~yet~~ <still> to worsen.  
5a    <To try [~~xx~~] better fail.  
5b    Fail better fail.>

**C43**

- I     But see first - say first how all at  
      once ~~together~~.  
5     And what ~~still~~ <yet> to worsen.  
10    ~~Together~~ <All at once> in that one  
      stare.

**D43**

*[In margin: S3 and 41]*

- 11    Clenched eyes ~~glued to~~ <clamped  
      on> all.

**B43**

<sup>1</sup> But see first – say first how all at once together. <sup>2</sup> In that stare. <sup>3</sup> The worsened one. <sup>4</sup> The worsening two. <sup>5</sup> And what still to worsen. <sup>5a</sup> To try better fail. <sup>5b</sup> Fail better fail. <sup>6</sup> [-] <sup>7</sup> Itself. <sup>8</sup> The dim. <sup>9</sup> The void. <sup>10</sup> Together in that open stare. <sup>11</sup> Eyes clenched glued to all.

**C43**

<sup>1</sup> But see first – say first how all at once. <sup>2</sup> In that stare. <sup>3</sup> The worsened one. <sup>4</sup> The worsening two. <sup>5</sup> And what yet to worsen. <sup>6</sup> To try worsen. <sup>7</sup> Itself. <sup>8</sup> The dim. <sup>9</sup> The void. <sup>10</sup> All at once in that one stare. <sup>11</sup> Eyes clenched glued to all.

**D43**

<sup>1</sup> But first how all at once. <sup>2</sup> In that stare. <sup>3</sup> The worsened one. <sup>4</sup> The worsening two. <sup>5</sup> And what yet to worsen. <sup>6</sup> To try worsen. <sup>7</sup> Itself. <sup>8</sup> The dim. <sup>9</sup> The void. <sup>10</sup> All at once in that stare. <sup>11</sup> Clenched eyes clamped on all.

**E43**

<sup>1</sup> First how all at once. <sup>2</sup> In that stare. <sup>3</sup> The worsened one. <sup>4</sup> The worsening two. <sup>5</sup> And what yet to worsen. <sup>6</sup> To try worsen. <sup>7</sup> Itself. <sup>8</sup> The dim. <sup>9</sup> The void. <sup>10</sup> All at once in that stare. <sup>11</sup> Clenched eyes clamped to all.



**B44**

- 4 <From bad too bad to [.....].  
4a Too merely bad.  
4b How?  
4c Wait.>  
8 The /~~boots?~~/ boots.

**C44**

- 1 ~~And so to~~ <Next then> two ~~too~~.  
2 ~~Now f~~<F>rom bad to worsen.  
6 ~~No~~. <Add?>  
11 Now the <two> right.  
12 Now the <two> left.

**D44**

*[In margin: 42 and S2]*

- 1 Next ~~then~~ two.

**B44**

<sup>1</sup> And so to two too. <sup>2</sup> Which now from bad how worsen? <sup>3</sup> Try worsen. <sup>4</sup> From bad too bad to [.....]. <sup>4a</sup> Too merely bad. <sup>4b</sup> How? <sup>4c</sup> Wait. <sup>5</sup> Add-. <sup>6</sup> [-] <sup>7</sup> No. <sup>7a</sup> Too soon. <sup>8</sup> The boots. <sup>9</sup> Better worse bootless. <sup>10</sup> Bare heels. <sup>11</sup> Now the left. <sup>12</sup> Now the right. <sup>13</sup> Left right left right on. <sup>14</sup> Barefoot unreceding on. <sup>15</sup> Better worse so. <sup>16</sup> Or little better worse than nothing so.

**C44**

<sup>1</sup> Next then two. <sup>2</sup> From bad to worsen. <sup>3</sup> Try worsen. <sup>4</sup> From merely bad. <sup>4a</sup> Wait. <sup>5</sup> Add - . <sup>6</sup> Add? <sup>7</sup> Never. <sup>8</sup> The boots. <sup>9</sup> Better worse bootless. <sup>10</sup> Bare heels. <sup>11</sup> Now the two right. <sup>12</sup> Now the two left. <sup>13</sup> Right left right left on. <sup>14</sup> Barefoot unreceding on. <sup>15</sup> Better worse so. <sup>16</sup> A little better worse than nothing so.

**D44**

<sup>1</sup> Next two. <sup>2</sup> From bad to worsen. <sup>3</sup> Try worsen. <sup>4</sup> From merely bad. <sup>5</sup> Add - no. <sup>6</sup> Add? <sup>7</sup> Never. <sup>8</sup> The boots. <sup>9</sup> Better worse bootless. <sup>10</sup> Bare heels. <sup>11</sup> Now the two right. <sup>12</sup> Now the two left. <sup>13</sup> Left right left right on. <sup>14</sup> Barefoot unreceding on. <sup>15</sup> Better worse so. <sup>16</sup> A little better worse than nothing so.

**E44**

<sup>1</sup> Next two. <sup>2</sup> From bad to worsen. <sup>3</sup> Try worsen. <sup>4</sup> From merely bad. <sup>5</sup> Add - . <sup>6</sup> Add? <sup>7</sup> Never. <sup>8</sup> The boots. <sup>9</sup> Better worse bootless. <sup>10</sup> Bare heels. <sup>11</sup> Now the two right. <sup>12</sup> Now the two left. <sup>13</sup> Left right left right on. <sup>14</sup> Barefoot unreceding on. <sup>15</sup> Better worse so. <sup>16</sup> A little better worse than nothing so.

**B45**

- 1c Clenched eyes for ~~/xxx/~~ <[use?]>  
within.  
5 ~~/xxxx/~~ <Right> it & away | [f. 10']  
with them.  
6 Turn ~~to~~ <full> face if not already  
so.  
9 Skull & ~~eyes~~ <stare> alone.  
10 In its narrow void: ~~/Xxxx/~~  
<Scene> & seer of all.

**C45**

- 1 ~~So~~ <to> <Next> the so-said seat  
of all.  
1a ~~Not much~~ <Little> not wrong  
there. The ~~s<S>kull to harbour all.~~  
~~Clenched eyes to see within. The~~  
~~skull within. The inward staring~~  
~~eyes. Li Not much~~ <Little> ~~to~~  
~~worsen there.~~  
2 ~~The~~ <Those> hands ~~perhaps~~ <!!>  
3 The <at> ~~sunkenness~~ <head!>  
4 That ~~commonplace~~ <platitude>  
</inanity?/flower!> <foul flower>  
<true ring!>!  
5 Right it and away <begone>  
<away> ~~with them.~~ <Unsay them  
~~away.>~~  
6 Turn ~~f~~ <F>ull face if not already  
so. </Raise?/ it & rid of them.>  
<Full face from no [sic].  
7 No hands. ~~No~~ fa>

**D45**

- [In margin: 43 and S3]  
1 Next the so-said seat <& source>  
of all.

**B45**

<sup>1</sup> So to the seat of all. <sup>1a</sup> Not much not wrong there. <sup>1b</sup> The skull to harbour all.  
<sup>1c</sup> Clenched eyes for within. <sup>1d</sup> The skull within. <sup>1e</sup> The inward staring eyes. <sup>1f</sup> Little to  
 worsen there. <sup>2</sup> The hands perhaps. <sup>3</sup> The sunkenness. <sup>3a</sup> There the weakness. <sup>3b</sup> Sunk  
 on crippled hands! <sup>4</sup> That commonplace! <sup>5</sup> Right it & away with them. <sup>6</sup> Turn full  
 face if not already so. <sup>7</sup> [-] <sup>8</sup> No face. <sup>9</sup> Skull & stare alone. <sup>10</sup> Scene & seer of all.

**C45**

<sup>1</sup> Next the so-said seat of all. <sup>1a</sup> Little. <sup>2</sup> Those hands! <sup>3</sup> That head! <sup>3a</sup> Sunk on crippled  
 hands! <sup>4</sup> That true ring! <sup>5</sup> [-] <sup>6</sup> Full face from no. <sup>7</sup> No hands. <sup>8</sup> No face. <sup>9</sup> Skull and  
 stare alone. <sup>10</sup> Scene and seer of all.

**D45**

<sup>1</sup> Next the so-said seat & source of all. <sup>2</sup> Those hands! <sup>3</sup> That head! <sup>3a</sup> Sunk on  
 crippled hands! <sup>4</sup> That true ring! <sup>5</sup> [-] <sup>6</sup> Full face from now. <sup>7</sup> No hands. <sup>8</sup> No face.  
<sup>9</sup> Skull and stare alone. <sup>10</sup> Scene and seer of all.

**E45**

<sup>1</sup> Next the so-said seat and germ of all. <sup>2</sup> Those hands! <sup>3</sup> That head! <sup>4</sup> That near true  
 ring! <sup>5</sup> Away. <sup>6</sup> Full face from now. <sup>7</sup> No hands. <sup>8</sup> No face. <sup>9</sup> Skull and stare alone.  
<sup>10</sup> Scene and seer of all.

VOLUME I

**B46**

- 2    ~~See~~ <Stare> on.  
3    Say [~~gone?~~] <on>.  
4    Be [~~one?~~] <on>.  
5    <Somehow on.>

**D46**

*[In margin: 44]*

- 6    <Anyhow on.>

**B46**

<sup>1</sup> On. <sup>2</sup> Stare on. <sup>3</sup> Say on. <sup>4</sup> Be on. <sup>5</sup> Somehow on. <sup>6</sup> [-] <sup>7</sup> Till dim gone. <sup>8</sup> [-] <sup>9</sup> All gone. <sup>10</sup> For bad & all. <sup>11</sup> For better worse & all.

**C46**

<sup>1</sup> On. <sup>2</sup> Stare on. <sup>3</sup> Say on. <sup>3a</sup> Say and unsay on. <sup>4</sup> Be on. <sup>5</sup> Somehow on. <sup>6</sup> [-] <sup>7</sup> Till dim gone. <sup>8</sup> At long last gone. <sup>9</sup> All at long last gone. <sup>10</sup> For bad and all. <sup>11</sup> For better worse and all.

**D46**

<sup>1</sup> On. <sup>2</sup> Stare on. <sup>3</sup> Say on. <sup>4</sup> Be on. <sup>5</sup> Somehow on. <sup>6</sup> Anyhow on. <sup>7</sup> Till dim gone. <sup>8</sup> At long last gone. <sup>9</sup> All at long last gone. <sup>10</sup> For bad and all. <sup>11</sup> For poor best worse and all.

**E46**

<sup>1</sup> On. <sup>2</sup> Stare on. <sup>3</sup> Say on. <sup>4</sup> Be on. <sup>5</sup> Somehow on. <sup>6</sup> Anyhow on. <sup>7</sup> Till dim gone. <sup>8</sup> At long last gone. <sup>9</sup> All at long last gone. <sup>10</sup> For bad and all. <sup>11</sup> For poor best worse and all.

**B47**

[Notes on facing page (f. 9<sup>v</sup>): four paragraphs, three of which are (individually) cancelled, while the last paragraph, of a single line of text, is left uncanceled: Faint light whence unknown. High & low. Far & wide. That ~~old~~ dim? Since when what other? / / On. See on. Say on. Be on. Somehow on. Till dim gone. All gone. For bad & all. For better worse and all. // When all always faintly <to be> seen of the little to be seen. ~~Where nothing [xxxxxx] [to be ever?]~~ to be unseen. Nothing of the little to be seen ~~ever to be unseen [xx]~~ / / At itself staring in itself.]

3 <Unchanging.>

7 Suppose a <black> pipe in that void.

11 ~~That [xx]~~ old dim.

12a ~~[xxxxxx] <Where> all seen. Nothing unseen.~~

13,14 Where <with such stare> all always to be seen of the little to be seen. ~~Where nothing to be unseen.~~

**C47**

9 ~~Closed at either end.~~ <Sealed.>

10 Then in that black pipe ~~same~~ <that> faint light.

12 Since when what ~~other~~ <else>?

13 Where ~~with such stare~~ all always to be seen.

14 Of the ~~little~~ <nothing> to be seen.

16 Nothing ever ~~to be~~ <not> unseen.

17 Of the ~~little~~ <nothing> to be seen.

18 Faintly seen<.>

19 Worsen that? | [f. 5]

**D47**

[In margin: 45 and D]

1 ~~Faint~~ <Dim> ~~light~~ {Faint light » Dim light} whence unknown.

7 ~~Saw~~ Say a pipe in that void.

10 Then in that pipe or tube that <self>same ~~faint~~ <dim> ~~light~~. {faint light » dim light}

15 ~~Faintly~~ Dimly seen.

16 Nothing ever ~~not~~ unseen.

**E47**

15 Dimly see<n>.

**B47**

<sup>1</sup> Faint light whence unknown. <sup>2</sup> [-] <sup>3</sup> Unchanging. <sup>4</sup> [-] <sup>6</sup> High & low. <sup>5</sup> Far & wide.  
<sup>7</sup> Suppose a black pipe in that void. <sup>8</sup> [-] <sup>9</sup> Closed at either end. <sup>10</sup> Then in that black  
 pipe same faint light. <sup>11</sup> Old dim. <sup>12</sup> Since when what other? <sup>13,14</sup> Where with such  
 stare all always to be seen of the little to be seen. <sup>15</sup> Faintly to be seen. <sup>16</sup> Nothing to be  
 unseen. <sup>17,18</sup> Nothing of the little faintly to be seen ever to be unseen. <sup>19</sup> Worsen that?

**C47**

<sup>1</sup> Faint light whence unknown. <sup>2</sup> At all costs unknown. <sup>3</sup> Unchanging. <sup>4</sup> [-] <sup>6</sup> High  
 and low. <sup>5</sup> Far and wide. <sup>7</sup> Say a black pipe in that void. <sup>8</sup> [-] <sup>9</sup> Sealed. <sup>10</sup> Then in  
 that black pipe that faint light. <sup>11</sup> Old dim. <sup>12</sup> Since when what else? <sup>13</sup> Where all  
 always to be seen. <sup>14</sup> Of the nothing to be seen. <sup>15</sup> Faintly seen. <sup>16</sup> Nothing ever not  
 unseen. <sup>17</sup> Of the nothing to be seen. <sup>18</sup> Faintly seen. <sup>19</sup> Worsen that?

**D47**

<sup>1</sup> Dim whence unknown. <sup>2</sup> At all costs unknown. <sup>3</sup> Unchanging. <sup>4</sup> [-] <sup>5</sup> Far and wide.  
<sup>6</sup> High and low. <sup>7</sup> Say a pipe in that void. <sup>8</sup> A tube. <sup>9</sup> Sealed. <sup>10</sup> Then in that pipe or  
 tube that selfsame dim. <sup>11</sup> Old dim. <sup>12</sup> Since when what else? <sup>13</sup> Where all always to be  
 seen. <sup>14</sup> Of the nothing to be seen. <sup>15</sup> Dimly seen. <sup>16</sup> Nothing ever unseen. <sup>17</sup> Of the  
 nothing to be seen. <sup>18</sup> Dimly seen. <sup>19</sup> Worsen that?

**E47**

<sup>1</sup> Dim whence unknown. <sup>2</sup> At all costs unknown. <sup>3</sup> Unchanging. <sup>4</sup> Say now  
 unchanging. <sup>5</sup> Far and wide. <sup>6</sup> High and low. <sup>7</sup> Say a pipe in that void. <sup>8</sup> A tube.  
<sup>9</sup> Sealed. <sup>10</sup> Then in that pipe or tube that selfsame dim. <sup>11</sup> Old dim. <sup>12</sup> When ever  
 what else? <sup>13</sup> Where all always to be seen. <sup>14</sup> Of the nothing to be seen. <sup>15</sup> Dimly seen.  
<sup>16</sup> Nothing ever unseen. <sup>17</sup> Of the nothing to be seen. <sup>18</sup> Dimly seen. <sup>19</sup> Worsen that?



**B48**

- 1     <So to> The so-said void.  
4a    Shades in ~~their own right~~ <uncast>  
      in that shadeless ~~lack of light~~  
      <dim>.  
4b    ~~And yet void:~~  
5     Well missaid <void>.  
6     Shade-~~[cluttered?]~~ <haunted>  
      <haunted> void.

**C48**

- 1     ~~So to~~ <Next> the so-said void.  
4     ~~Cluttered~~ <Rife> with shades.  
6     Shade-~~encumbered~~ <ridden> void.

**D48**

*[In margin: 46 and V]*

- 7     How better ~~worse missay?~~ worse  
      so-missay?

**B48**

<sup>1</sup> So to the so-said void. <sup>2</sup> Missaid. <sup>3</sup> That narrow field. <sup>4</sup> Cluttered with shades.  
<sup>4a</sup> Shades in uncast in that shadeless dim. <sup>5</sup> Well missaid void. <sup>6</sup> Shade-haunted void.  
<sup>7</sup> How better worse missay?

**C48**

<sup>1</sup> Next the so-said void. <sup>2</sup> Missaid. <sup>3</sup> That narrow field. <sup>4</sup> Rife with shades. <sup>4a</sup> Uncast  
in shadeless dim. <sup>5</sup> Well missaid void. <sup>6</sup> Shade-ridden void. <sup>7</sup> How better worse  
missay?

**D48**

<sup>1</sup> Next the so-said void. <sup>2</sup> The so-missaid. <sup>3</sup> That narrow field. <sup>4</sup> Rife with shades.  
<sup>5</sup> Well so-missaid. <sup>6</sup> Shade-ridden void. <sup>7</sup> How better worse so-missay?

**E48**

<sup>1</sup> Next the so-said void. <sup>2</sup> The so-missaid. <sup>3</sup> That narrow field. <sup>4</sup> Rife with shades.  
<sup>5</sup> Well so-missaid. <sup>6</sup> Shade-ridden void. <sup>7</sup> How better worse so-missay?

**B49**

- 5 ~~Not to~~ Nothing to those so far  
seen.  
9a /xxxxx/ With the blind stare see  
with them others.  
10 Say if need /xxx/ be with them  
others.  
14 <At long last go.>

**C49**

- 2 ~~Wait.~~ Add if need be </of?/>  
others. <Add?  
3 Never.  
4 Till if ~~needed~~. <need be.>>.  
6 Faintly so far. Such as say a hump  
to one. A **limp** <**third**> to two. A  
mouth to three. No. Never.  
7 Them only lessen. If anything  
lessen. Better worse <than noth=  
ing> so.  
8 But to them as they lessen others.  
9 As they worsen. With the blind  
stare say with them others.  
10 Say if need be with them <If  
needed> <Need of> others.  
12a If need be <needed> <need be>.  
Only if need be <needed>.

**D49**

- [In margin: 47]  
4 Till if ~~need be~~ <needs must>.  
10 If need be <s must>.

**B49**

<sup>1</sup> Add others. <sup>2</sup> [-] <sup>4</sup> Add if need be others. <sup>5</sup> Nothing to those so far seen. <sup>6</sup> Faintly seen. <sup>6a</sup> Such as say a hump to one. <sup>6b</sup> A limp to two. <sup>6c</sup> A mouth to three. <sup>6d</sup> No. <sup>3</sup> Never. <sup>7</sup> Them only lessen. <sup>7a</sup> If anything lessen. <sup>7b</sup> Better worse so. <sup>8</sup> But to them as they lessen others. <sup>9</sup> As they worsen. <sup>9a</sup> With the blind stare see with them others. <sup>10</sup> Say if need be with them others. <sup>10a</sup> In the dim void. <sup>11</sup> Others to lessen. <sup>12</sup> To worsen. <sup>12a</sup> If need be. <sup>12b</sup> Only if need be. <sup>13</sup> Till dim go. <sup>14</sup> At long last go. <sup>15</sup> For worst & all.

**C49**

<sup>1</sup> Add others. <sup>2</sup> Add? <sup>3</sup> Never. <sup>4</sup> Till if need be. <sup>5</sup> Nothing to those so far. <sup>6</sup> Faintly so far. <sup>7</sup> Them only lessen. <sup>8</sup> But as they lessen others. <sup>9</sup> As they worsen. <sup>10</sup> [-] <sup>10a</sup> In the dim void. <sup>11</sup> Others to lessen. <sup>12</sup> To worsen. <sup>12a</sup> If need be. <sup>13</sup> Till dim go. <sup>14</sup> At long last go. <sup>15</sup> For worst and all.

**D49**

<sup>1</sup> Add others. <sup>2</sup> Add? <sup>3</sup> Never. <sup>4</sup> Till if needs must. <sup>5</sup> Nothing to those so far. <sup>6</sup> Dimly so far. <sup>7</sup> Them only lessen. <sup>8</sup> But with them as they lessen others. <sup>9</sup> As they worsen. <sup>10</sup> If needs must. <sup>10a</sup> In the dim void. <sup>11</sup> Others to lessen. <sup>12</sup> To worsen. <sup>13</sup> Till dim go. <sup>14</sup> At long last go. <sup>15</sup> For worst and all.

**E49**

<sup>1</sup> Add others. <sup>2</sup> Add? <sup>3</sup> Never. <sup>4</sup> Till if needs must. <sup>5</sup> Nothing to those so far. <sup>6</sup> Dimly so far. <sup>7</sup> Them only lessen. <sup>8</sup> But with them as they lessen others. <sup>9</sup> As they worsen. <sup>10</sup> If needs must. <sup>11</sup> Others to lessen. <sup>12</sup> To worsen. <sup>13</sup> Till dim go. <sup>14</sup> At long last go. <sup>15</sup> For worst and all.

**B50**

- 5     <So on.>  
13    <From the void.>  
15    In the skull all ~~but~~?/ <save> the  
      skull gone.  
27    <Unchanged.>  
29    ~~xxx~~/ First one.

**C50**

- 19    ~~Faintly~~ <Dimly> seen.  
22    ~~Faintly~~ <Dimly> seen.  
27    <Unchanged.>

**D50**

- [In margin: 48]*  
22    Dimly ~~seen?~~ seen.

**E50**

- 15    In the skull all ~~but~~/~~x~~/ <save> the  
      skull gone.

**B50**

<sup>1</sup> On. <sup>2</sup> Somehow on. <sup>3</sup> Anyhow on. <sup>4</sup> Say not gone. <sup>5</sup> So on. <sup>6</sup> In the skull all gone.  
<sup>7</sup> All? <sup>8</sup> No. <sup>9</sup> All cannot go. <sup>10</sup> Till dim go. <sup>11</sup> Say then but the two gone. <sup>12</sup> In the  
skull one and two gone. <sup>13</sup> From the void. <sup>14</sup> From the stare. <sup>15</sup> In the skull all save the  
skull gone. <sup>16</sup> The stare. <sup>17</sup> Alone in the dim void. <sup>18</sup> Alone to be seen. <sup>19</sup> Faintly seen.  
<sup>20</sup> In the skull the skull alone to be seen. <sup>21</sup> The staring eyes. <sup>22</sup> [-] <sup>23</sup> By the staring  
eyes. <sup>23a</sup> In the dim void. <sup>24</sup> The others gone. <sup>25</sup> Long gone. <sup>26</sup> Then back.  
<sup>27</sup> Unchanged. <sup>28</sup> [-] <sup>29</sup> First one. <sup>30</sup> Then two. <sup>31</sup> Or first two. <sup>32</sup> Then one. <sup>33</sup> [-] ▷

**C50**

<sup>1</sup> On. <sup>2</sup> Somehow on. <sup>3</sup> Anyhow on. <sup>4</sup> Say all gone. <sup>5</sup> So on. <sup>6</sup> In the skull all gone.  
<sup>7</sup> All? <sup>8</sup> No. <sup>9</sup> All cannot go. <sup>10</sup> Till dim go. <sup>11</sup> Say then but the two gone. <sup>12</sup> In the  
skull one and two gone. <sup>13</sup> From the void. <sup>14</sup> From the stare. <sup>15</sup> In the skull all save the  
skull gone. <sup>16</sup> The stare. <sup>17</sup> Alone in the dim void. <sup>18</sup> Alone to be seen. <sup>19</sup> Dimly seen.  
<sup>20</sup> In the skull the skull alone to be seen. <sup>21</sup> The staring eyes. <sup>22</sup> Dimly seen. <sup>23</sup> By the  
staring eyes. <sup>23a</sup> In the dim void. <sup>24</sup> The others gone. <sup>25</sup> Long gone. <sup>26</sup> Then back.  
<sup>27</sup> Unchanged. <sup>28</sup> [-] <sup>29</sup> First one. <sup>30</sup> Then two. <sup>31</sup> Or first two. <sup>32</sup> Then one. <sup>33</sup> [-] ▷

**D50**

<sup>1</sup> On. <sup>2</sup> Somehow on. <sup>3</sup> Anyhow on. <sup>4</sup> Say all gone. <sup>5</sup> So on. <sup>6</sup> In the skull all gone.  
<sup>7</sup> All? <sup>8</sup> No. <sup>9</sup> All cannot go. <sup>10</sup> Till dim go. <sup>11</sup> Say then but the two gone. <sup>12</sup> In the  
skull one and two gone. <sup>13</sup> From the void. <sup>14</sup> From the stare. <sup>15</sup> In the skull all save the  
skull gone. <sup>16</sup> The stare. <sup>17</sup> Alone in the dim void. <sup>18</sup> Alone to be seen. <sup>19</sup> Dimly seen.  
<sup>20</sup> In the skull the skull alone to be seen. <sup>21</sup> The staring eyes. <sup>22</sup> Dimly seen. <sup>23</sup> By the  
staring eyes. <sup>24</sup> The others gone. <sup>25</sup> Long gone. <sup>26</sup> Then back. <sup>27</sup> Unchanged. <sup>28</sup> [-]  
<sup>29</sup> First one. <sup>30</sup> Then two. <sup>31</sup> Or first two. <sup>32</sup> Then one. <sup>33</sup> Or both together. ▷

**E50**

<sup>1</sup> On. <sup>2</sup> Somehow on. <sup>3</sup> Anyhow on. <sup>4</sup> Say all gone. <sup>5</sup> So on. <sup>6</sup> In the skull all gone.  
<sup>7</sup> All? <sup>8</sup> No. <sup>9</sup> All cannot go. <sup>10</sup> Till dim go. <sup>11</sup> Say then but the two gone. <sup>12</sup> In the  
skull one and two gone. <sup>13</sup> From the void. <sup>14</sup> From the stare. <sup>15</sup> In the skull all save the  
skull gone. <sup>16</sup> The stare. <sup>17</sup> Alone in the dim void. <sup>18</sup> Alone to be seen. <sup>19</sup> Dimly seen.  
<sup>20</sup> In the skull the skull alone to be seen. <sup>21</sup> The staring eyes. <sup>22</sup> Dimly seen. <sup>23</sup> By the  
staring eyes. <sup>24</sup> The others gone. <sup>25</sup> Long sudden gone. <sup>26</sup> Then sudden back. <sup>27</sup>  
Unchanged. <sup>28</sup> Say now unchanged. <sup>29</sup> First one. <sup>30</sup> Then two. <sup>31</sup> Or first two. <sup>32</sup> Then  
one. <sup>33</sup> Or together. ▷

**B50**

39 Back [~~xx~~] together in the skull.

40 <Unchanged.>

42 In the dim void. | [*f. 11'*]

**D50**

*[In margin: 48]*

22 Dimly ~~seen?~~ seen.

41 Stare ~~glued to~~ <clamped on> all.

**B50**

▷ <sup>34</sup> Then all again together. <sup>35</sup> The bowed back. <sup>36</sup> The plodding twain. <sup>37</sup> The skull.  
<sup>38</sup> The stare. <sup>39</sup> Back together in the skull. <sup>40</sup> Unchanged. <sup>41</sup> Stare glued to all. <sup>42</sup> In the  
dim void.

**C50**

▷ <sup>34</sup> Then all again together. <sup>35</sup> The bowed back. <sup>36</sup> The plodding twain. <sup>37</sup> The skull.  
<sup>38</sup> The stare. <sup>9</sup> Back in the skull together. <sup>40</sup> Unchanged. <sup>41</sup> Stare glued to all. <sup>42</sup> In the  
dim void.

**D50**

▷ <sup>34</sup> Then all again together. <sup>35</sup> The bowed back. <sup>36</sup> The plodding twain. <sup>37</sup> The skull.  
<sup>38</sup> The stare. <sup>39</sup> All back in the skull together. <sup>40</sup> Unchanged. <sup>41</sup> Stare clamped on all.  
<sup>42</sup> In the dim void.

**E50**

▷ <sup>34</sup> Then all again together. <sup>35</sup> The bowed back. <sup>36</sup> The plodding twain. <sup>37</sup> The skull.  
<sup>38</sup> The stare. <sup>39</sup> All back in the skull together. <sup>40</sup> Unchanged. <sup>41</sup> Stare clamped to all.  
<sup>42</sup> In the dim void.



**B5I**

2     ~~/xxxxxx/~~ Time -

**D5I**

*[In margin: 49]*

**B51**

<sup>1</sup> The eyes. <sup>2</sup> Time -

**C51**

<sup>1</sup> The eyes. <sup>2</sup> Time -

**D51**

<sup>1</sup> The eyes. <sup>2</sup> Time to -

**E51**

<sup>1</sup> The eyes. <sup>2</sup> Time to -

### B52

- 4 Dim to go must go for [xxxxxx.]  
ever.
- 8 Two <too> [xxxxx] [not?] <can>  
<can go not> for ever. [Order of  
changes unclear. First reading was Two  
[xxxxx] [not?] for ever.]
- 9 Three cannot go <no> if not for  
ever.
- 11 Void cannot go <no> if not for  
ever.
- 12 With all gone for ever.

### C52

- 1 But first [back <on> trs to:] <on>  
back to unsay dim can go.
- 3 <Dim cannot go.>
- 4 Dim to go must go forever <for  
good>. [In margin: and all, encircled,  
with a question mark beside it, the  
whole cancelled.]
- 6 If only <but> for ever <good>.
- 7 One can go not for ever <forever>  
<for good>.
- 8 Two too not for ever <forever>.  
{Two too not for ever. » Two too  
not forever. » Two too.}
- 9 Three no if not forever <for  
good>.
- 10 With dim gone forever <for  
good>.
- 11 Void no if not forever <for good>.
- 12 With all gone forever <for good>.
- 16 If not forever <for good>.

### D52

- [In margin: 50 and D]
- 1 But first <on> back to unsay dim  
can go.
- 16 If not for good. | [f. 5]

### E52

- 15 Go [on?] <no>.
- 16 If not for good. | [f.5]

**B52**

<sup>1</sup> But first back to unsay dim can go. <sup>2</sup> [-] <sup>3</sup> [-] <sup>4</sup> Dim to go must go for ever. <sup>5</sup> True then dim can go. <sup>6</sup> If but for ever. <sup>7</sup> One can go not for ever. <sup>8</sup> Two too can not for ever. <sup>9</sup> Three no if not for ever. <sup>10</sup> With dim gone for ever. <sup>11</sup> Void no if not for ever. <sup>12</sup> With all for ever. <sup>13</sup> Dim can worsen. <sup>14</sup> [-] <sup>15</sup> Go no. <sup>16</sup> If not for ever.

**C52**

<sup>1</sup> But first on back to unsay dim can go. <sup>2</sup> [-] <sup>3</sup> Dim cannot go. <sup>4</sup> Dim to go must go for good. <sup>5</sup> True then dim can go. <sup>6</sup> If but for good. <sup>7</sup> One can go not for good. <sup>8</sup> Two too. <sup>9</sup> Three no if not for good. <sup>10</sup> With dim gone for good. <sup>11</sup> Void no if not for good. <sup>12</sup> With all gone for good. <sup>13</sup> Dim can worsen. <sup>14</sup> [-] <sup>15</sup> Go no. <sup>16</sup> If not for good.

**D52**

<sup>1</sup> But first on back to unsay dim can go. <sup>2</sup> Somehow on back. <sup>3</sup> Dim cannot go. <sup>4</sup> Dim to go must go for good. <sup>5</sup> True then dim can go. <sup>6</sup> If but for good. <sup>7</sup> One can go not for good. <sup>8</sup> Two too. <sup>9</sup> Three no if not for good. <sup>10</sup> With dim gone for good. <sup>11</sup> Void no if not for good. <sup>12</sup> With all gone for good. <sup>13</sup> Dim can worsen. <sup>14</sup> Somehow worsen. <sup>15</sup> Go no. <sup>16</sup> If not for good.

**E52**

<sup>1</sup> First on back to unsay dim can go. <sup>2</sup> Somehow on back. <sup>3</sup> Dim cannot go. <sup>4</sup> Dim to go must go for good. <sup>5</sup> True then dim can go. <sup>6</sup> If but for good. <sup>7</sup> One can go not for good. <sup>8</sup> Two too. <sup>9</sup> Three no if not for good. <sup>10</sup> With dim gone for good. <sup>11</sup> Void no if not for good. <sup>12</sup> With all gone for good. <sup>13</sup> Dim can worsen. <sup>14</sup> Somehow worsen. <sup>15</sup> Go no. <sup>16</sup> If not for good.

**B53**

[Notes on facing page (f. 10<sup>v</sup>): two paragraphs, individually cancelled:  
Worsening words / All pupil & white. /  
/ Dim black holes.]

- 2    ~~/xxxxxxx/~~ Time to worsen.
- 3    <How?>
- 3a   <Wait.>
- 4    ~~To~~ open.
- 5a   ~~Inward open.~~
- 5b   Time to [see?] staring open.
- 10b ~~So bettered for the worse.~~ [Box  
drawn around sentence.]
- 11   <Dim black holes.>
- 12   Unwavering ~~inward~~ gaping.
- 12a ~~So better than nothing bettered for  
the worse.~~
- 13   ~~xxxxx~~ Say them from now for ever  
so.
- 16   ~~So~~ b<B>etter than nothing <so>  
bettered for the worse.

**C53**

[A short wavering horizontal line divides this  
from the previous paragraph; significance  
unclear.]

- 3a   ~~Wait.~~
- 4    ~~Open. Rid of lids.~~ <Unlid.>
- 8    <White?
- 9    No.
- 9a   No white.
- 10   All pupil.>
- 10b ~~Faintly~~ <Dimly> so.
- 13   From now ~~forever~~ say them so.
- 16   ~~So~~ b<B>etter than nothing <so>  
bettered for the worse.

**D53**

[In margin: 51]

- 2    Time to <try> worsen.
- 3    <Somehow worsen.>
- 13   ~~From now~~ s<S>ay them so.
- 15   <From now so.>

### B53

<sup>1</sup> The eyes. <sup>2</sup> Time to worsen. <sup>3</sup> How? <sup>3a</sup> Wait. <sup>4</sup> Open. <sup>4a</sup> Rid of lids. <sup>5</sup> Say staring open. <sup>5b</sup> Time to [see?/] staring open. <sup>6</sup> All white & pupil. <sup>7</sup> [-] <sup>8</sup> [-] <sup>9</sup> [-] <sup>10</sup> [-]  
<sup>10a</sup> With them so worsened see them so. <sup>10c</sup> Faintly so. <sup>11</sup> Dim black holes  
<sup>12</sup> Unwavering gaping. <sup>13</sup> Say them from now for ever so. <sup>14</sup> With worsening words.  
<sup>15</sup> [-] <sup>16</sup> Better than nothing so bettered for the worse.

### C53

<sup>1</sup> The eyes. <sup>2</sup> Time to worsen. <sup>3</sup> [-] <sup>4</sup> Unlid. <sup>5</sup> Say staring open. <sup>5a</sup> Time to see staring open. <sup>6</sup> All white and pupil. <sup>7</sup> [-] <sup>8</sup> White? <sup>9</sup> No. <sup>9a</sup> No white. <sup>10</sup> All pupil. <sup>10a</sup> With them so worsened see them so. <sup>10b</sup> Dimly so. <sup>11</sup> Dim black holes. <sup>12</sup> Unwavering gaping. <sup>13</sup> From now say them so. <sup>14</sup> With worsening words. <sup>15</sup> [-] <sup>16</sup> Better than nothing so bettered for the worse.

### D53

<sup>1</sup> The eyes. <sup>2</sup> Time to try worsen. <sup>3</sup> Somehow worsen. <sup>4</sup> Unlid. <sup>5</sup> Say staring open.  
<sup>6</sup> All white and pupil. <sup>7</sup> [-] <sup>8</sup> White? <sup>9</sup> No. <sup>10</sup> All pupil. <sup>11</sup> Dim black holes.  
<sup>12</sup> Unwavering gaping. <sup>13</sup> Say them so. <sup>14</sup> With worsening words. <sup>15</sup> From now so.  
<sup>16</sup> Better than nothing so bettered for the worse.

### E53

<sup>1</sup> The eyes. <sup>2</sup> Time to try worsen. <sup>3</sup> Somehow try worsen. <sup>4</sup> Unclench. <sup>5</sup> Say staring open. <sup>6</sup> All white and pupil. <sup>7</sup> Dim white. <sup>8</sup> White? <sup>9</sup> No. <sup>10</sup> All pupil. <sup>11</sup> Dim black holes. <sup>12</sup> Unwavering gaping. <sup>13</sup> Be they so said. <sup>14</sup> With worsening words. <sup>15</sup> From now so. <sup>16</sup> Better than nothing so bettered for the worse.

**B54**

[Note on facing page (f. 10<sup>v</sup>), cancelled by means of a diagonal line: Say from now as seen by way of on]

- 1 ~~White~~ Still dim ~~needs must~~ <still> on.  
 5 Worsened<ing> [stare?]  
 6 ~~To say~~ <For> the nothing to be said. See the nothing to be s<S>een.  
 8 Faintly <seen> [~~xxxx x xxxx~~  
~~xxxxxxxxxxxx~~] <[~~xxxxxxxx~~]/>  
 <[~~xxxxxxxxxxxx~~]/> shades.  
 9 As now by way of on where in the [~~xxxx~~] nowhere all when so now together.  
 13 [~~xxx~~] The barefoot plodding twain.  
 16a <So faintly> Say from now <faintly> so seen by way of on.

**C54**

- 3 <Anyhow on.>  
 6 <For the nothing to be said.>  
 7 ~~For~~ <At> the nothing to be said. S<s>een.  
 8 ~~Faintly~~ Dimly seen.  
 9 As now by way of on where in the nowhere all as ~~now~~ together.  
 10a <Say &> See ~~and say~~ somehow where ~~there~~ by way of on.  
 11 <Where there.> All three as last said seen.  
 16a Faintly say from now so faintly <dimly> seen<.>  
 16b b<B>y way of on.  
 17 In that narrow void vasts of void apart.  
 18 Worsen better later. | [f. 6]

**D54**

[In margin: 52 and S1/2/3]

- 3 ~~Anyhow.~~ Anyhow on.  
 11 Where there all three as last said <worse> seen.

**E54**

- 9 As now by way of somehow on where in the nowhere all together.<?>  
 11 Where there all three as last worse seen:<?>

**B54**

<sup>1</sup> Still dim still on. <sup>2</sup> So long as still dim somehow still on. <sup>3</sup> [-] <sup>4</sup> With worsening words. <sup>5</sup> Worsening [stare?]. <sup>6</sup> For the nothing to be said. Seen. <sup>7</sup> [-] <sup>8</sup> Faintly seen. <sup>9</sup> As now by way of on where in the nowhere all when so now together. <sup>10</sup> All three together. <sup>10a</sup> See and say somehow [where?] by way of on. <sup>11</sup> All three as last said seen. <sup>12</sup> The bowed back alone. <sup>13</sup> The barefoot plodding twain. <sup>14</sup> The skull & lidless stare. <sup>15</sup> Where in that narrow vast. <sup>16</sup> Say only vasts apart. <sup>16a</sup> So faintly say from now faintly so seen by way of on. <sup>17</sup> In that narrow void vasts of void apart. <sup>18</sup> Worsen better later.

**C54**

<sup>1</sup> Still dim still on. <sup>2</sup> So long as still dim somehow still on. <sup>3</sup> Anyhow on. <sup>4</sup> With worsening words. <sup>5</sup> Worsening stare. <sup>6</sup> For the nothing to be said. <sup>7</sup> At the nothing to be seen. <sup>8</sup> Dimly seen. <sup>9</sup> As now by way of on where in the nowhere all together. <sup>10</sup> All three together. <sup>10a</sup> Say & see somehow where by way of on. <sup>11</sup> Where there. All three as last said seen. <sup>12</sup> Bowed back alone. <sup>13</sup> Barefoot plodding twain. <sup>14</sup> Skull and lidless stare. <sup>15</sup> Where in the narrow vast. <sup>16</sup> Say only vasts apart. <sup>16a</sup> Faintly say from now so dimly seen. <sup>16b</sup> By way of on. <sup>17</sup> In that narrow void vasts of void apart. <sup>18</sup> Worse better later.

**D54**

<sup>1</sup> Still dim still on. <sup>2</sup> So long as still dim somehow still on. <sup>3</sup> Anyhow on. <sup>4</sup> With worsening words. <sup>5</sup> Worsening stare. <sup>6</sup> For the nothing to be seen. <sup>7</sup> At the nothing to be seen. <sup>8</sup> Dimly seen. <sup>9</sup> As now by way of on where in the nowhere all together. <sup>10</sup> All three together. <sup>11</sup> Where there all three as last worse seen. <sup>12</sup> Bowed back alone. <sup>13</sup> Barefoot plodding twain. <sup>14</sup> Skull and lidless stare. <sup>15</sup> Where in the narrow vast. <sup>16</sup> Say only vasts apart. <sup>17</sup> In that narrow void vasts of void apart. <sup>18</sup> Worse better later.

**E54**

<sup>1</sup> Still dim still on. <sup>2</sup> So long as still dim still somehow on. <sup>3</sup> Anyhow on. <sup>4</sup> With worsening words. <sup>5</sup> Worsening stare. <sup>6</sup> For the nothing to be seen. <sup>7</sup> At the nothing to be seen. <sup>8</sup> Dimly seen. <sup>9</sup> As now by way of somehow on where in the nowhere all together? <sup>10</sup> All three together. <sup>11</sup> Where there all three as last worse seen? <sup>12</sup> Bowed back alone. <sup>13</sup> Barefoot plodding twain. <sup>14</sup> Skull and lidless stare. <sup>15</sup> Where in the narrow vast? <sup>16</sup> Say only vasts apart. <sup>17</sup> In that narrow void vasts of void apart. <sup>18</sup> Worse better later.



**B55**

- 1 What when words [~~xxxx~~]  
<[~~xxxx~~]/> <go?> <What then?>
- 2 No words for what ~~when words~~  
~~stop~~ <then>.
- 3 Say [~~xx~~] <none the less> by way of  
on <somehow> with sight to do.
- 3a ~~Sudden no more seen all for that~~  
~~stare to see.~~
- 3b ~~Nothing gone.~~
- 3c ~~Sudden nothing seen.~~
- 5 [~~xx~~] Still dim & yet [~~xxxxxxxx~~]  
[...].
- 11 What then? What words for  
<what> then?
- 12 No words for <what> then.
- 13 No words for what ~~when~~ when ~~no~~  
words: <go>
- 14 <For what> When nohow on.

**C55**

- 1 What when words ~~go~~ <~~gone~~>  
<gone>?
- 2 ~~No words~~ <None> for what then.
- 5 Still dim and yet - :

**D55**

*[In margin: 53 and W]*

- 4 With lo<e>ss of sight.

**B55**

<sup>1</sup> What when words go? What then? <sup>2</sup> No words for what then. <sup>3</sup> Say none the less by way of on somehow with sight to do. <sup>4</sup> Somehow with loss of sight. <sup>5</sup> Still dim & yet [...]. <sup>6</sup> No. <sup>7</sup> Nohow on so. <sup>8</sup> Say better worse words go when nohow on. <sup>9</sup> Dim still & nohow on. <sup>10</sup> All seen & nohow on. <sup>11</sup> What then? What words for what then? <sup>12</sup> No words for what then. <sup>13</sup> No words for what when words go. <sup>14</sup> For what when nohow on. <sup>15</sup> [-]

**C55**

<sup>1</sup> What when words gone? <sup>2</sup> None for what then. <sup>3</sup> But say by way of somehow on somehow with sight to do. <sup>4</sup> With loss of sight. <sup>5</sup> Still dim and yet - <sup>6</sup> No. <sup>7</sup> Nohow on so. <sup>8</sup> Say better worse words gone when nohow on. <sup>9</sup> Dim still and nohow on. <sup>10</sup> All seen and nohow on. <sup>11</sup> What words for what then? <sup>12</sup> None for what then. <sup>13</sup> No words for what when words gone. <sup>14</sup> For what when nohow on. <sup>15</sup> [-]

**D55**

<sup>1</sup> What when words gone? <sup>2</sup> None for what then. <sup>3</sup> But say by way of somehow on somehow with sight to do. <sup>4</sup> With less of sight. <sup>5,6</sup> Still dim and yet - no. <sup>7</sup> Nohow on so. <sup>8</sup> Say better worse words gone when nohow on. <sup>9</sup> Still dim and nohow on. <sup>10</sup> All seen and nohow on. <sup>11</sup> What words for what then? <sup>12</sup> None for what then. <sup>13</sup> No words for what when words gone. <sup>14</sup> For what when nohow on. <sup>15</sup> [-]

**E55**

<sup>1</sup> What when words gone? <sup>2</sup> None for what then. <sup>3</sup> But say by way of somehow on somehow with sight to do. <sup>4</sup> With less of sight. <sup>5</sup> Still dim and yet - . <sup>6</sup> No. <sup>7</sup> Nohow so on. <sup>8</sup> Say better worse words gone when nohow on. <sup>9</sup> Still dim and nohow on. <sup>10</sup> All seen and nohow on. <sup>11</sup> What words for what then? <sup>12</sup> None for what then. <sup>13</sup> No words for what when words gone. <sup>14</sup> For what when nohow on. <sup>15</sup> Somehow nohow on.

**B56**

[Note on facing page (f. 10<sup>v</sup>): [As worse they may said to say *trs to:*] said to say As worse they may]

- 1    Worsening words ~~whose~~  
      <~~whence~~> <whose> unknown.
- 2    <Whence unknown>.
- 4    [Here?/] <unknown> to say as  
      worst they may only they only  
      they.
- 6    Nothing save | [f. 12<sup>r</sup>] what they  
      say.
- 7a   ~~Worse & worse for no known~~  
      reason say.
- 10a   ~~Ever worse for no known reason.~~
- 10b   ~~Some<how> fail to say.~~

**C56**

- 11    As worst they may fail ~~worse~~ ever  
      worse to say.

**D56**

[In margin: 54]

- 9    What they <say>.

**B56**

<sup>1</sup> Worsening words whose unknown. <sup>2</sup> Whence unknown. <sup>3</sup> At all costs unknown.  
<sup>4</sup> [Here?] unknown to say as worst they may only they only they. <sup>5</sup> Dim void shades all they.  
<sup>6</sup> Nothing save what they say. <sup>7</sup> Somehow say. <sup>8</sup> Nothing but they. <sup>9</sup> What they say.  
<sup>10</sup> Whosoever whencesoever say. <sup>11</sup> As worst they may fail ever worse to say.

**C56**

<sup>1</sup> Worsening words whose unknown. <sup>2</sup> Whence unknown. <sup>3</sup> At all costs unknown.  
<sup>4</sup> Here to say as worst they may only they only they. <sup>5</sup> Dim void shades all they.  
<sup>6</sup> Nothing but what they say. <sup>7</sup> Somehow say. <sup>8</sup> Nothing but they. <sup>9</sup> What they say.  
<sup>10</sup> Whosoever whencesoever say. <sup>11</sup> As worst they may fail ever worse to say.

**D56**

<sup>1</sup> Worsening words whose unknown. <sup>2</sup> Whence unknown. <sup>3</sup> At all costs unknown.  
<sup>4</sup> Here to say as worst they may only they only they. <sup>5</sup> Dim void shades all they.  
<sup>6</sup> Nothing save what they say. <sup>7</sup> Somehow say. <sup>8</sup> Nothing save they. <sup>9</sup> What they say.  
<sup>10</sup> Whosoever whencesoever say. <sup>11</sup> As worst they may fail ever worse to say.

**E56**

<sup>1</sup> Worsening words whose unknown. <sup>2</sup> Whence unknown. <sup>3</sup> At all costs unknown.  
<sup>4</sup> Now for to say as worst they may only they only they. <sup>5</sup> Dim void shades all they.  
<sup>6</sup> Nothing save what they say. <sup>7</sup> Somehow say. <sup>8</sup> Nothing save they. <sup>9</sup> What they say.  
<sup>10</sup> Whosoever whencesoever say. <sup>11</sup> As worst they may fail ever worse to say.

**B57**

[Notes on facing page (f. 11<sup>v</sup>), cancelled by means of a single diagonal line: ~~Something~~  
 <Such left> of mind then somehow  
 somewhere still. If not how words? Even  
 such words. Such left to joy-. Joy.]  
 3 Somewhose somewhere <some-  
 how> still.  
 4 ~~/If somehow?/~~ <No mind &>  
 words?  
 6 <So so much still.>

**C57**

1 So ~~much then~~ <remains> of mind  
 still.  
 2 <Enough>  
 3 Somewhose somewhere somehow  
 <enough> still<!>  
 6 So ~~so much~~ <remains> <enough>  
 still.  
 6a Say ~~so much still~~ <remains>  
 <enough> <just enough>.  
 7 Enough still to joy - :  
 9 <just> Enough still to - : <Just>  
 Enough still to joy that only they.

**D57**

[In margin: 55 and W]  
 7 Enough still to joy<.>  
 8 j<J>oy!  
 8a ~~Enough still to =~~  
 9 j<J>ust enough still to joy that only  
 they.  
 10a ~~joy!~~

**B57**

<sup>1</sup> So much then of mind still. <sup>2</sup> [-] <sup>3</sup> Somewhose somewhere somehow still. <sup>4</sup> No mind & words? <sup>5</sup> Even such words. <sup>6</sup> So so much still. <sup>7</sup> Enough still to joy -. <sup>8</sup> Joy! <sup>9</sup> Enough still to -. Enough still to joy that only they. <sup>9a</sup> All only they. <sup>8</sup> Joy! <sup>10</sup> [-]

**C57**

<sup>1</sup> So remains of mind still. <sup>2</sup> Enough. <sup>3</sup> Somewhose somewhere somehow enough still! <sup>4</sup> No mind and words? <sup>5</sup> Even such words. <sup>6</sup> So enough still. <sup>6a</sup> Say enough. <sup>7</sup> Enough still to joy - <sup>8</sup> Joy! <sup>9</sup> Just enough still to - Just enough still to joy that only they. <sup>9a</sup> All only they. <sup>10</sup> [-] <sup>10a</sup> Joy!

**D57**

<sup>1</sup> Remains of mind then still. <sup>2</sup> Enough still. <sup>3</sup> Somewhose somewhere somehow enough still. <sup>4</sup> No mind and words? <sup>5</sup> Even such words. <sup>6</sup> So enough still. <sup>7</sup> Enough still to joy. <sup>8</sup> Joy! <sup>9</sup> Just enough still to joy that only they. <sup>9a</sup> All only they. <sup>10</sup> Only!

**E57**

<sup>1</sup> Remains of mind then still. <sup>2</sup> Enough still. <sup>3</sup> Somewhose somewhere somehow enough still. <sup>4</sup> No mind and words? <sup>5</sup> Even such words. <sup>6</sup> So enough still. <sup>7</sup> Just enough still to joy. <sup>8</sup> Joy! <sup>9</sup> Just enough still to joy that only they. <sup>10</sup> Only!

**B58**

2 Not to know what they ~~said~~ say.

7 What it is they words it secretes  
say.

13 ~~No saying~~. No knowing what it is  
the words it secretes say.

15 No saying what it <all> is they  
say.

**D58**

*[In margin: 56 and W]*

11 The so-said seat <& source> of all.

15 No saying what it all it<s> they  
somehow say.

**B58**

<sup>1</sup> Enough still not to know. <sup>2</sup> Not to know what they say. <sup>3</sup> What it is the words it says say. <sup>4</sup> Says? <sup>5</sup> Secretes. <sup>6</sup> Say better worse secretes. <sup>7</sup> What it is the words it secretes say. <sup>7a</sup> Somehow secretes still. <sup>8</sup> What the so-said void. <sup>9</sup> The so-said dim. <sup>10</sup> The so-said shades. <sup>11</sup> The so-said seat of all. <sup>12</sup> Enough to know no knowing. <sup>13</sup> No knowing what it is the words it secretes say. <sup>14</sup> No saying. <sup>15</sup> No saying what it all is they say.

**C58**

<sup>1</sup> Enough still not to know. Not to know what they say. <sup>3</sup> Not to know what it is the words it says say. <sup>4</sup> Says? <sup>5</sup> Secretes. <sup>6</sup> Say better worse secretes. <sup>7</sup> What it is the words it secretes say. <sup>7a</sup> Somehow secretes still. <sup>8</sup> What the so-said void. <sup>9</sup> The so-said dim. <sup>10</sup> The so-said shades. <sup>11</sup> The so-said seat of all. <sup>12</sup> Enough to know no knowing. <sup>13</sup> No knowing what it is the words it secretes say. <sup>14</sup> No saying. <sup>15</sup> No saying what it all is they somehow say.

**D58**

<sup>1</sup> Enough still not to know. <sup>2</sup> Not to know what they say. <sup>3</sup> Not to know what it is the words it says say. <sup>4</sup> Says? <sup>5</sup> Secretes. <sup>6</sup> Say better worse secretes. <sup>7</sup> What it is the words it secretes say. <sup>8</sup> What the so-said void. <sup>9</sup> The so-said dim. <sup>10</sup> The so-said shades. <sup>11</sup> The so-said seat & source of all. <sup>12</sup> Enough to know no knowing. <sup>13</sup> No knowing what it is the words it secretes say. <sup>14</sup> No saying. <sup>15</sup> No saying what it all is they somehow say.

**E58**

<sup>1</sup> Enough still not to know. <sup>2</sup> Not to know what they say. <sup>3</sup> Not to know what it is the words it says say. <sup>4</sup> Says? <sup>5</sup> Secretes. <sup>6</sup> Say better worse secretes. <sup>7</sup> What it is the words it secretes say. <sup>8</sup> What the so-said void. <sup>9</sup> The so-said dim. <sup>10</sup> The so-said shades. <sup>11</sup> The so-said seat and germ of all. <sup>12</sup> Enough to know no knowing. <sup>13</sup> No knowing what it is the words it secretes say. <sup>14</sup> No saying. <sup>15</sup> No saying what it all is they somehow say.



**B59**

[Notes on facing page (f. 11<sup>v</sup>): four paragraphs, individually cancelled: Preying since last said on the ~~/xxx/~~ above-said mind. On that faint mind faintly preying. // What ~~/xxx/~~ of all said seen & said not on it faintly preying? // But most of all say perhaps a little most of all the old man & child- That since ~~/xxx-xx/~~ last said seen. // True ~~but~~ <and yet say> first the ~~worst in need. the perhaps /xx/~~ worst of all say perhaps a little worst of all the old man & child. True & yet say first the worst the perhaps a little worst of all the old man & child. The worst in need of worsening/

- 1 <That said> Back now by way of  
on to say the plodding twain.  
6a /On?/ it on itself preying.  
7,8,9 <Say> True & yet say most of all  
say perhaps a little most of all the  
old man & child.  
11 ~~Plodding~~ <Right left right left>  
barefoot unreceding on.  
12 ~~In the dim void: /xxxxx/~~ Those  
were then the words.

**C59**

- 1 That said <on> back ~~now by way~~  
~~of on~~ to say the plodding twain.  
2 Shade preying since last  
<re><worse > said on the  
~~abovesaid~~ <aforesaid> mind.  
2a On ~~that~~ faint mind faintly preying.  
7,8,9 Say t<T>rue <~~true!~~ True> <-  
true! -> {Say true » /True - true!  
True?/ » True - true! - } and yet  
say most of all say perhaps a little  
<shade> most of all the old man  
and child.  
10 That shade as last ~~/seen?/~~ <worse  
~~/re?/~~>said seen.  
12 Those ~~were~~ then the words.  
15 ~~Of all the~~ <Least> worse <of all  
the worse> failed shades.

**D59**

[In margin: 57 and S2]

- 2 Shade preying since last worse said  
on the <what> remains ~~of mind~~.  
3 But what not on it <them> <it>  
preying?  
7,8,9 True - true! - and yet say ~~most of~~  
~~all say~~ <worst> perhaps ~~most~~  
<worst> of all the old man and  
child.

**B59**

<sup>1</sup> That said back now by way of on to say the plodding twain. <sup>2</sup> Shade preying since last said on the abovesaid mind. <sup>2a</sup> On that faint mind faintly preying. <sup>3</sup> But what not on it preying? <sup>4</sup> What seen? <sup>5</sup> What said? <sup>6</sup> What of all said seen & said not on it faintly preying? <sup>6a</sup> /On?/ it on itself preying. <sup>7,8,9</sup> Say true & yet say most of all say perhaps a little most of all the old man & child. <sup>10</sup> That shade as last said seen. <sup>11</sup> Right left right left barefoot unreceding on. <sup>12</sup> Those were then the words. <sup>13</sup> Back to them now for want of better on and better fail. <sup>14</sup> Worser fail that perhaps of all the least. <sup>15</sup> Of all the worse failed shades. <sup>16</sup> Less worse than the bowed back alone. ▷

**C59**

<sup>1</sup> That said on back to say the plodding twain. <sup>2</sup> Shade preying since worse said on aforesaid mind. <sup>2a</sup> On faint mind faintly preying. <sup>3</sup> But what not on it preying? <sup>4</sup> What seen? <sup>5</sup> What said? <sup>6</sup> What of all said seen and said not on it faintly preying? <sup>6a</sup> On it on itself preying. <sup>7,8,9</sup> True - true! - and yet say most of all say perhaps most of all the old man and child. <sup>10</sup> That shade as worse said seen. <sup>11</sup> Right left right left barefoot unreceding on. <sup>12</sup> Those then the words. <sup>13</sup> Back to them now for want of better on and better fail. <sup>14</sup> Worser fail that perhaps of all the least. <sup>15</sup> Least worse of all the worse failed shade. <sup>16</sup> Less worse than the bowed back alone. ▷

**D59**

<sup>1</sup> That said on back to try worse say the plodding twain. <sup>2</sup> Shade preying since last worse said on what remains. <sup>3</sup> But what not on it preying? <sup>4</sup> What seen? <sup>5</sup> What said? <sup>6</sup> What of all said and seen not on it preying? <sup>6a</sup> On it on itself preying. <sup>7,8,9</sup> True - true! - and yet say worst perhaps worst of all the old man and child. <sup>10</sup> That shade as last worse said seen. <sup>11</sup> Left right left right barefoot unreceding on. <sup>12</sup> They then the words. <sup>13</sup> Back to them now for want of better on and better fail. <sup>14</sup> Worser fail that perhaps of all the least. <sup>15</sup> Least worse of all the worse failed shades. <sup>16</sup> Less worse than the bowed back alone. ▷

**E59**

<sup>1</sup> That said on back to try worse say the plodding twain. <sup>2</sup> Preying since last worse said on foresaid remains. <sup>3</sup> But what not on them preying? <sup>4</sup> What seen? <sup>5</sup> What said? <sup>6</sup> What of all seen and said not on them preying? <sup>7</sup> True. <sup>8</sup> True! <sup>9</sup> And yet say worst perhaps worst of all the old man and child. <sup>10</sup> That shade as last worse seen. <sup>11</sup> Left right left right barefoot unreceding on. <sup>12</sup> They then the words. <sup>13</sup> Back to them now for want of better on and better fail. <sup>14</sup> Worser fail that perhaps of all the least. <sup>15</sup> Least worse failed of all the worse failed shades. <sup>16</sup> Less worse than the bowed back alone. ▷

**B59**

24 /xxxx xxxxxx xxx xxxxxx xx./ Of -

**C59**

- 18 <What> ~~T~~<t>hough they too for  
worsening.
- 19 But what not for worsening?
- 20,21,22 Say t<T>rue <true! True>  
<- true! -> {Say true » /True -  
true! True?/ » True - true! - } and  
yet say first the worst ~~the~~ perhaps a  
little <shade> {a little » a shade »  
Ø} worst of all ~~the~~ <the> old man  
and child.
- 23 Worst in need of worsening.

**D59**

- 18 Though they too ~~due~~ for worse.
- 19 But what not ~~due~~ for worse:<?>

**E59**

- 24 Worse in- [*John Calder prints Worst  
in—; Grove Press prints worse in—;  
the editorial choice is Worst in—.*]

**B59**

▷ <sup>17</sup> The skull & lidless stare. <sup>18</sup> Though they too for worsening. <sup>19</sup> But what not for worsening? <sup>20,21,22</sup> Say true & yet say first the worst the perhaps a little worst of all the old man & child. <sup>23</sup> Worst in need of worsening. <sup>24</sup> Of -

**C59**

▷ <sup>17</sup> The skull and lidless stare. <sup>18</sup> What though they too for worse. <sup>19</sup> But what not for worse? <sup>20,21,22</sup> True - true! - and yet say first the worst perhaps worst of all the old man and child. <sup>23</sup> Worst in need of worse. <sup>24</sup> Of -

**D59**

▷ <sup>17</sup> The skull and lidless stare. <sup>18</sup> Though they too for worse. <sup>19</sup> But what not for worse? <sup>20,21,22</sup> True - true! - and yet say first the worst perhaps worst of all the old man and child. <sup>23</sup> Worst in need of worse. <sup>24</sup> Worst in -

**E59**

▷ <sup>17</sup> The skull and lidless stare. <sup>18</sup> Though they too for worse. <sup>19</sup> But what not for worse. <sup>20</sup> True. <sup>21</sup> True! <sup>22</sup> And yet say first the worst perhaps worst of all the old man and child. <sup>23</sup> Worst in need of worse. <sup>24</sup> Worse in -

**B60**

- o Say blank ~~as~~ <when> somehow on  
say blank /xxxxx/ for nohow on.
- 3 Blanks how long till somehow  
~~again~~ on?
- 4 <Again on.>
- 6 ~~No t~~<T>ime <gone> when  
nohow on.

**C60**

- o Say blank ~~when~~ <no sooner>  
somehow on say blank ~~when~~ <for>  
nohow on.

**D60**

*[In margin: 58, B and a cross, x, across the  
height of the lower two of three lines of  
typescript (covering sentences 2-6).]*

- 6 Time gone when nohow on. | [f. 6]

**B60**

<sup>0</sup> Say blank when somehow on say blank for nohow on. <sup>1</sup> All blanks for nohow on.  
<sup>2</sup> How long? <sup>3</sup> Blanks how long till somehow on? <sup>4</sup> Again on. <sup>5</sup> All gone when  
nohow on. <sup>6</sup> Time gone when nohow on.

**C60**

<sup>0</sup> Say blank no sooner somehow on say blank for nohow on. <sup>1</sup> All blanks for nohow  
on. How long? <sup>3</sup> Blanks how long till somehow on. <sup>4</sup> Again on. <sup>5</sup> All gone when  
nohow on. <sup>6</sup> Time gone when nohow on.

**D60**

<sup>0</sup> But first say blank no sooner nohow on. <sup>1</sup> All blanks for nohow on. <sup>2</sup> How long?  
<sup>3</sup> Blanks how long till somehow on? <sup>4</sup> Again somehow on. <sup>5</sup> All gone when nohow  
on. <sup>6</sup> Time gone when nohow on.

**E60**

<sup>1</sup> Blanks for nohow on. <sup>2</sup> How long? <sup>3</sup> Blanks how long till somehow on? <sup>4</sup> Again  
somehow on. <sup>5</sup> All gone when nohow on. <sup>6</sup> Time gone when nohow on.

**B61**

[Notes on facing page (f. 11<sup>v</sup>), deleted by a diagonal line: ~~f[More?]~~ Worse is ~~is~~ less. <For want of better less.> ~~And~~ yet less is best. ~~No~~. Best? No. ~~[x]~~ Naught is best.

Best worse? Best worse. Less best worse.

Say ~~less best worse~~. <Less? No. Least.

Say least best worse. Say least best worse.> Le<a>st never to be naught.

Never to ~~xxxx~~ <bring to> naught be brought. Never by naught be ~~stilled~~ <nulled>. ~~Unstillable~~ <>nullable> least.

Say that best ~~least~~. worst. With leastbound words say least best worst.

<For want of better worst.> ~~[xxx]~~

~~unstillable~~ unnullable least./

2 ~~Never~~ <By no stretch> more.

6 Naught ~~is~~ best.

13 Least. | [f. 13]

14 Least ~~[x]~~ best worse. [On facing page (f. 12<sup>v</sup>), without insertion mark: leastmost]

16 Never to ~~[x]~~ naught be brought.

17 Never by ~~[xx]~~ naught nulled.

21 For want of ~~better~~ <worse> worst.

22 ~~Unnullable~~ <Unlessenable> least best worse.

**C61**

7 Best worse?<.>

22 ~~Unnullable~~ <Unlessenable> least best worse. | [f. 7]

**D61**

[In margin: 59]

4a ~~Best?~~

11a ~~Less?~~

17 Never by naught <be> nulled.

**E61**

19 Say that best worse. [John Calder prints Say that best worst.; Grove Press prints Say that best worse.; the editorial choice is Say that best worse.]

21 For want of worse worst. [Both John Calder and Grove Press print For want of worse worst.; the editorial choice is For want of worse worse.]

22 Unlessenable least best worse. | [f. 6]

**B6i**

<sup>1</sup> Worse less. <sup>2</sup> By no stretch more. <sup>3</sup> Worse for want of better less. <sup>4</sup> Yet less best.  
<sup>4a</sup> Best? <sup>5</sup> No. <sup>6</sup> Naught best. <sup>7</sup> Best worse? <sup>8</sup> No. <sup>9</sup> Not best worse. <sup>10</sup> Naught not  
 best worse. <sup>11</sup> Less best worse. <sup>11a</sup> Less? <sup>12</sup> No. <sup>13</sup> Least. <sup>14</sup> Least best worse. <sup>14a</sup> Say  
 least best worse. <sup>15</sup> Least never to be naught. <sup>16</sup> Never to naught be brought. <sup>17</sup> Never  
 by naught nulled. <sup>18</sup> Unnullable least. <sup>19</sup> Say that best worst. <sup>20</sup> With leastening words  
 say least best worse <sup>21</sup> For want of worser worst. <sup>22</sup> Unlessenable least best worse.

**C6i**

<sup>1</sup> Worse less. <sup>2</sup> By no stretch more. <sup>3</sup> Worse for want of better less. <sup>4</sup> Yet less best.  
<sup>4a</sup> Best? <sup>5</sup> No. <sup>6</sup> Naught best. <sup>7</sup> Best worse. <sup>8</sup> No. <sup>9</sup> Not best worse. <sup>10</sup> Naught not  
 best worse. <sup>11</sup> Less best worse. <sup>11a</sup> Less? <sup>12</sup> No. <sup>13</sup> Least. <sup>14</sup> Least best worse. <sup>15</sup> Least  
 never to be naught. <sup>16</sup> Never to naught be brought. <sup>17</sup> Never by naught nulled.  
<sup>18</sup> Unnullable least. <sup>19</sup> Say that best worse. <sup>20</sup> With leastening words say least best  
 worse. <sup>21</sup> For want of worser worse. <sup>22</sup> Unlessenable least best worse.

**D6i**

<sup>1</sup> Worse less. <sup>2</sup> By no stretch more. <sup>3</sup> Worse for want of better less. <sup>4</sup> Less best. <sup>5</sup> No.  
<sup>6</sup> Naught best. <sup>7</sup> Best worse. <sup>8</sup> No. <sup>9</sup> Not best worse. <sup>10</sup> Naught not best worse. <sup>11</sup> Less  
 best worse. <sup>12</sup> No. <sup>13</sup> Least. <sup>14</sup> Least best worse. <sup>15</sup> Least never to be naught. <sup>16</sup> Never  
 to naught be brought. <sup>17</sup> Never by naught be nulled. <sup>18</sup> Unnullable least. <sup>19</sup> Say that  
 best worse. <sup>20</sup> With leastening words say least best worse. <sup>21</sup> For want of worser worse.  
<sup>22</sup> Unlessenable least best worse.

**E6i**

<sup>1</sup> Worse less. <sup>2</sup> By no stretch more. <sup>3</sup> Worse for want of better less. <sup>4</sup> Less best. <sup>5</sup> No.  
<sup>6</sup> Naught best. <sup>7</sup> Best worse. <sup>8</sup> No. <sup>9</sup> Not best worse. <sup>10</sup> Naught not best worse. <sup>11</sup> Less  
 best worse. <sup>12</sup> No. <sup>13</sup> Least. <sup>14</sup> Least best worse. <sup>15</sup> Least never to be naught. <sup>16</sup> Never  
 to naught be brought. <sup>17</sup> Never by naught be nulled. <sup>18</sup> Unnullable least. <sup>19</sup> Say that  
 best worse. <sup>20</sup> With leastening words say least best worse. <sup>21</sup> For want of worser worst.  
<sup>22</sup> Unlessenable least best worse.



**B62** [*Notes on facing page (f. 12<sup>v</sup>), cancelled by means of diagonal lines:* There the [.....] as when first said the head. <Sunk> On crippled hands! That platitude.]

**B62i** [*Cancelled by means of diagonal lines, together with the two following paragraphs (B63i and B63ia).]*

- 1 [-]
- 2 [~~XXXX XXXXX~~] The hands.
- 3 [-]
- 4 There the flower. Say there the [.....] <foul flower>.
- 5 As when first said the head.
- 6 Sunk on crippled hands!
- 7 Those ~~were~~ then the words.
- 8 ~~That flower. For For That~~ [~~xxxx xxxx~~] and here held holding hands!
- 9 ~~These~~ Those the words when two first said. Shade two first said.
- 10 Ununsaid when ~~next said~~ resaid.
- 11 Away with them.
- 11a Unsay & away.
- 12 Held holding hands!

**B62ii** [*In the MS this paragraph appears following B63ia.*]

- 4 There ~~the ring~~ <that almost <trace of true> ring>. ~~Say there the true ring.~~
- 6 Sunk on crippled hands!<.>
- 8 ~~True ringing words.~~ And here held holding hands!
- 11 ~~Away. Unsay them away.~~  
<Begone.>

## C62

- 1 <The twain>
- 3 <Held holding /handings?/>
- 4 ~~There t~~<T>hat almost ring.
- 7 ~~Those~~ <They> there then the words.
- 8 Here ~~now~~ <now> held holding.
- 9 Shade two first said ~~seen~~.
- 10 Ununsaid when ~~re~~<worse >said.

## D62

[*In margin: 60 and S2*]

- 4 That almost ring-<!>
- 9 As when ~~shade two~~ first said.

**B62[ii]**

<sup>1</sup> [-] <sup>2</sup> The hands. <sup>3</sup> [-] <sup>4</sup> There that trace of true ring. <sup>5</sup> As when first said the head.  
<sup>6</sup> Sunk on crippled hands. <sup>7</sup> Those then the words. <sup>8</sup> And here held holding hands!  
<sup>9</sup> The words when two first said. Shade two first said. <sup>10</sup> Ununsaid when resaid.  
<sup>11</sup> Begone. <sup>12</sup> Held holding hands!

**C62**

<sup>1</sup> The twain. <sup>2</sup> The hands. <sup>3</sup> Held holding /handings?/. <sup>4</sup> That almost ring. <sup>5</sup> As when the head first said. <sup>5</sup> Sunk on crippled hands. <sup>6</sup> Crippled hands! <sup>7</sup> They there then the words. <sup>8</sup> Here now held holding. <sup>9</sup> The words when two first said. <sup>9</sup> Shade two first said. <sup>10</sup> Ununsaid when worse said. <sup>11</sup> Away. <sup>12</sup> Held holding hands!

**D62**

<sup>1</sup> The twain. <sup>2</sup> The hands. <sup>3</sup> Held holding hands. <sup>4</sup> That almost ring! <sup>5</sup> As when first said on crippled hands the head. <sup>6</sup> Crippled hands! <sup>7</sup> They there then the words.  
<sup>8</sup> Here now held holding. <sup>9</sup> As when first said. <sup>10</sup> Ununsaid when worse said. <sup>11</sup> Away.  
<sup>12</sup> Held holding hands!

**E62**

<sup>1</sup> The twain. <sup>2</sup> The hands. <sup>3</sup> Held holding hands. <sup>4</sup> That almost ring! <sup>5</sup> As when first said on crippled hands the head. <sup>6</sup> Crippled hands! <sup>7</sup> They there then the words.  
<sup>8</sup> Here now held holding. <sup>9</sup> As when first said. <sup>10</sup> Ununsaid when worse said. <sup>11</sup> Away.  
<sup>12</sup> Held holding hands!

**B63**

[Notes on facing page (f. 12<sup>v</sup>), cancelled by means of diagonal lines: The empty too. Gone too. ~~No. Unsay~~ [xx] No hands in that dim. No. Leave for later. Unsay later. When again somehow on. Say for now still seen. Faintly seen. Dim white ~~in the dim void~~. Two empty hands. Dim white in the dim void.]

**B63i** [Cancelled by means of diagonal lines, together with previous (B62i) and following (B63ia) paragraphs.]

- 1 The empty too.
- 2 [~~X~~] Gone too.
- 3 No hands in the dim. void. Helping or otherwise.

**B63ia** [Cancelled by means of diagonal lines together with previous two paragraphs (B62i and B63i).]

- 0 [Xxxxx] better worse so.

**B63ii**

- 2 ~~Gone~~ <Gone> too.
- 3 No hands in ~~that~~ <the> dim.
- 5 ~~Leave~~ <Save> for worse to come.
- 6 ~~When again~~ <Somehow worse xxx> somehow on. <Worse to come>

**C63**

- 6 Worse somehow ~~on~~ to come.
- 8 Faintly <Dimly> seen.>

**D63**

[In margin: 61 and S2]

- 3,4 No hands in the - n<N>o.
- 6 <Somehow> ~~W~~<w>orse somehow ~~to~~ say.
- 8 Dimly see. [sic]

**E63**

- 8 [~~xxxxxx~~] Dimly seen.

**B63[ii]**

<sup>1</sup> The empty too. <sup>2</sup> Gone too. <sup>3</sup> No hands in the dim. <sup>4</sup> No. <sup>5</sup> Save for worse to come. <sup>6</sup> Somehow on. Worse to come. <sup>7</sup> Say for now still seen. <sup>8</sup> Faintly seen. <sup>9</sup> Dim white. <sup>10</sup> Two empty hands. <sup>11</sup> Dim white in the dim void.

**C63**

<sup>1</sup> The empty two. <sup>2</sup> Away. <sup>3</sup> No hands in the - . <sup>4</sup> No. <sup>5</sup> Save for worse to come. <sup>6</sup> Worse somehow to come. <sup>7</sup> Say for now still seen. <sup>8</sup> Dimly seen. <sup>9</sup> Dim white. <sup>10</sup> Two empty hands. <sup>11</sup> Dim white in the dim void.

**D63**

<sup>1</sup> The empty too. <sup>2</sup> Away. <sup>3</sup> No hands in the - . <sup>4</sup> No. <sup>5</sup> Save for worse to say. <sup>6</sup> Somehow worse somehow say. <sup>7</sup> Say for now still seen. <sup>8</sup> Dimly see. <sup>9</sup> Dim white. <sup>10</sup> Two dim white empty hands. <sup>11</sup> In the dim void.

**E63**

<sup>1</sup> The empty too. <sup>2</sup> Away. <sup>3</sup> No hands in the - . <sup>4</sup> No. <sup>5</sup> Save for worse to say. <sup>6</sup> Somehow worse somehow to say. <sup>7</sup> Say for now still seen. <sup>8</sup> Dimly seen. <sup>9</sup> Dim white. <sup>10</sup> Two dim white empty hands. <sup>11</sup> In the dim void.

**B64**

*[Notes on facing page (f. 12<sup>v</sup>), cancelled by means of diagonal lines: Leastward on. So long as dim <still>. Dim undimmed. Or dimmed to dimmer ~~dim~~ <still>. To dim~~most~~<most> dim. Leastmost in dim~~most~~<most> dim. Utmost dim. Leastmost in utmost dim. Ideal worst.]*  
 8a ~~Ideal worst.~~ <Best worse of all.>

**C64**

2 ~~So long as <While>~~ dim still.  
 7 ~~Utmost dim.~~ Uttermost dim.  
 8 Leastmost in uttermost dim.  
 9 ~~/Unworsenable worst. ?/~~  
 Unworsenable worst.

**D64** *[In margin: 62 and D]*

I So leastward ~~on~~ <ho>.

**B64**

<sup>1</sup> Leastward on. <sup>2</sup> So long as dim still. <sup>3</sup> Dim undimmed. <sup>4</sup> Or dimmed to dimmer still. <sup>5</sup> To dimmest dim. <sup>6</sup> Leastmost in dimmest dim. <sup>7</sup> Utmost dim. <sup>8</sup> Leastmost in utmost dim. <sup>8a</sup> Best worse of all. <sup>9</sup> Unworsenable worst.

**C64**

<sup>1</sup> So leastward on. <sup>2</sup> Dim still. <sup>3</sup> Dim undimmed. <sup>4</sup> Or dimmed to dimmer still. <sup>5</sup> To dimmest dim. <sup>6</sup> Leastmost in dimmest dim. <sup>7</sup> Utmost dim. <sup>8</sup> Leastmost in utmost dim. <sup>9</sup> Unworsenable worst.

**D64**

<sup>1</sup> So leastward ho. <sup>2</sup> So long as dim still. <sup>3</sup> Dim undimmed. <sup>4</sup> Or dimmed to dimmer still. <sup>5</sup> To dimmest dim. <sup>6</sup> Leastmost in dimmest dim. <sup>7</sup> Utmost dim. <sup>8</sup> Leastmost in utmost dim. <sup>9</sup> Unworsenable worst.

**E64**

<sup>1</sup> So leastward on. <sup>2</sup> So long as dim still. <sup>3</sup> Dim undimmed. <sup>4</sup> Or dimmed to dimmer still. <sup>5</sup> To dimmest dim. <sup>6</sup> Leastmost in dimmest dim. <sup>7</sup> Utmost dim. <sup>8</sup> Leastmost in utmost dim. <sup>9</sup> Unworsenable worst.

**B65**

- 7 In utmost dim to ~~utter~~ <unutter>  
leastmost all.

**C65**

- 1 What words for <what> then?  
5 How ~~almost~~ <all but unineane.

**D65**

*[In margin: 63 and W]*

- 3 As somehow from some soft of  
mind they ~~drip~~ <ooze>.  
4 From it in it ~~drip~~ <ooze>.

**B65**

<sup>1</sup> The words for then. <sup>2</sup> How they still ring. How true still ring. <sup>3</sup> As somehow from the mind they drop. Drip. <sup>4</sup> From it in it drip. <sup>5</sup> How uninane. <sup>6</sup> How slow to leasten. <sup>6a</sup> To their unlessenable least. <sup>6b</sup> Unworsenable worst. <sup>7</sup> In utmost dim to unutter leastmost all.

**C65**

<sup>1</sup> What words for what then? <sup>2</sup> How almost they ring. <sup>2</sup> Still ring. <sup>3</sup> As somehow from some soft of mind they drip. <sup>4</sup> From it in it drip. <sup>5</sup> How all but uninane. <sup>6</sup> To last unlessenable least how loath to leasten. <sup>7</sup> For then in uttermost dim to unutter leastmost all.

**D65**

<sup>1</sup> What words for what then? <sup>2</sup> How almost they still ring! <sup>3</sup> As somehow from some soft of mind they ooze. <sup>4</sup> From it in it ooze. <sup>5</sup> How all but uninane. <sup>6</sup> To last unlessenable least how loath to leasten. <sup>7</sup> For then in utmost dim to unutter leastmost all.

**E65**

<sup>1</sup> What words for what then? <sup>2</sup> How almost they still ring. <sup>3</sup> As somehow from some soft of mind they ooze. <sup>4</sup> From it in it ooze. <sup>5</sup> How all but uninane. <sup>6</sup> To last unlessenable least how loath to leasten. <sup>7</sup> For then in utmost dim to unutter leastmost all.



**B66**

[*Note on facing page (f.12<sup>v</sup>): they plod apart/*

- 1 So <~~/xxxx/~~ but> little for the worse ~~with hands away~~ <the> the [*sic*] old man & child.
- 2 Hands ~~away between them now~~ gone they plod apart.
- 4 Not widen yet the ~~narrow room~~ <rift>.
- 5 Save for <when> after nohow somehow worser on.

**C66**

- 2 <Held> ~~Hands~~ gone <the held holding hands> they plod apart.
- 3 [*Right left trs to:*] left Right bare-foot unreceding on.
- 5 Save ~~from~~ for some after nohow somehow worser on.

**D66**

[*In margin: 64 and S2/*

- 1 So little ~~the~~ worse the old man and child.
- 2a ~~Not widen yet the rift.~~
- 4 Not ~~widen~~ <worsen> yet the rift.

**B66**

<sup>1</sup> So but little for the worse the old man & child. <sup>2</sup> Hands gone they plod apart.  
<sup>3</sup> Right left right left unreceding on. <sup>4</sup> Not widen yet the rift. <sup>5</sup> Save for when after  
nohow somehow worsen on.

**C66**

<sup>1</sup> So but little the worse the old man and child. <sup>2</sup> Gone the held holding hands they  
plod apart. <sup>3</sup> Left right barefoot unreceding on. <sup>4</sup> Not widen yet the rift. <sup>5</sup> Save for  
some after nohow somehow worsen on.

**D66**

<sup>1</sup> So little worse the old man and child. <sup>2</sup> Gone held holding hands they plod apart.  
<sup>3</sup> Left right barefoot unreceding on. <sup>4</sup> Not worsen yet the rift. <sup>5</sup> Save for some after  
nohow somehow worsen on.

**E66**

<sup>1</sup> So little worse the old man and child. <sup>2</sup> Gone held holding hands they plod apart.  
<sup>3</sup> Left right barefoot unreceding on. <sup>4</sup> Not worsen yet the rift. <sup>5</sup> Save for some after  
nohow somehow worsen on.

**B67**

- 3 As <just> now to shade two.  
 3 <Just> worsened as above.  
 4 And now say next | [f. 14'] for  
 worse the stare & skull aliter shade  
 three.  
 5 [Worse?] wanting [xxxx] <worse>  
 the skull <preying on foresaid mind  
 since first said seen.>  
 9 [xxxx] <Fastened to> it alone &  
 staring eyes <stare> the stare.  
 10 Blurs in its [xxxx] field ~~shades one &~~  
 bowed back & twain.

**C67**

- 1 <On> Back ~~now for want of better~~  
~~on~~ to unsay glued to all the stare.  
 2 No but to now this now that  
 <alone>.  
 3,4 As just now <last> to shade two as  
 just now <last> worsened. Just  
 now! Now without more say next  
 for worse shade three or skull and  
 stare. Here more in want of worse  
 the skull preying on foresaid mind  
 soft since first said seen. <Last said  
 worse seen. [xxxx] said worse seen.>  
 <Now dart from worsened twain to  
 next in want of worst or skull &  
 stare alone.>  
 5 <Of the 2 worse in want the skull  
 preying on soft since vertex flat.>  
 10 Bowed back alone and twain blurs  
 in the ~~field~~ <void>.

*[At this point the typescript continues with paragraphs C70i, C71i and C72i, which are cancelled together by means of diagonal lines. They are reproduced (in genetic rather than typed sequence) below as first drafts of C70, C71 and C72 below.]*

**D67**

*[In margin: 65 and S3]*

- 1 On back to unsay ~~glued to~~  
 <clamped on> all the stare.  
 2 No but to now this now ~~that~~: that  
 alone.  
 3 Now dart from worsened twain to  
 next for worse<.>  
 4 or <To> skull and stare alone.  
 5 Of the two worse in want the skull  
 preying on soft since ~~vertex flat~~  
 <unbowed> <unsunk<bowed>>.  
 9 ~~Glued to it~~ <Clamped thereon>  
 and stare alone the stare.  
 10 Bowed back ~~alone~~ <alone> and  
 twain blurs in the void.

**B67**

<sup>1</sup> Back now for want of better on to unsay glued to all the stare. <sup>2</sup> No but now to this now to that. <sup>3</sup> As just now to shade two. <sup>3</sup> Just worsened as above. <sup>4</sup> And now say next for worse the stare & skull aliter shade three. <sup>5</sup> [Worse?] wanting worse the skull preying on foresaid mind since first said seen. <sup>6</sup> So say the fore alone. <sup>7</sup> No dome. <sup>8</sup> Temple to temple alone. <sup>9</sup> Fastened to it alone & stare the stare. <sup>10</sup> Blurs in its field bowed back & twain. <sup>11</sup> So better than nothing worse shade three from now.

**C67**

<sup>1</sup> On back to unsay glued to all the stare. <sup>2</sup> No but to now this now that alone. <sup>3,4</sup> Now dart from worsened twain to next in want of worst or skull & stare alone. <sup>5</sup> Of the 2 worse in want the skull preying on soft since vertex flat. <sup>6</sup> So say the fore alone. <sup>7</sup> No dome. <sup>8</sup> Temple to temple alone. <sup>9</sup> Glued to it alone and stare the stare. <sup>10</sup> Bowed back alone and twain blurs in the void. <sup>11</sup> So better than nothing worse shade three from now.

**D67**

<sup>1</sup> On back to unsay clamped on all the stare. <sup>2</sup> No but to now this now that alone. <sup>3</sup> Now dart from worsened twain to next for worse. <sup>4</sup> To skull and stare alone. <sup>5</sup> Of the two worse in want the skull preying on soft since unbowed. <sup>6</sup> So say the fore alone. <sup>7</sup> No dome. <sup>8</sup> Temple to temple alone. <sup>9</sup> Clamped thereon and stare alone the stare. <sup>10</sup> Bowed back alone and twain blurs in the void. <sup>11</sup> So better than nothing worse shade three from now.

**E67**

<sup>1</sup> On back to unsay clamped to all the stare. <sup>2</sup> No but from now to now this and now that. <sup>3</sup> As now from worsened twain to next for worse alone. <sup>4</sup> To skull and stare alone. <sup>5</sup> Of the two worse in want the skull preying since unsunk. <sup>6</sup> Now say the fore alone. <sup>7</sup> No dome. <sup>8</sup> Temple to temple alone. <sup>9</sup> Clamped to it and stare alone the stare. <sup>10</sup> Bowed back alone and twain blurs in the void. <sup>11</sup> So better than nothing worse shade three from now.

**B68**

*[Notes on facing page (f. 13<sup>v</sup>): three paragraphs, the first cancelled by means of one diagonal line, and the third by two diagonal lines: No next for worse // In as // So poor best a shade the worse from now that /bowed?] shade a woman's. An old woman's.]*

- 2 Nothing to show a woman's ~~but~~  
<and yet> a woman's.
- 3 Ð<Ad>rip from softening soft of  
mind the word woman's.
- 5 The words nothing to show that  
bowed back <alone> a woman's  
and yet a woman's.
- 6 So /for?] best a shade the worse  
from now that ~~shade~~ <back>  
<shade> a woman's.

**C68**

- 1 ~~After no how again~~ somehow again  
/back on trs to:/ on back to the  
bowed back alone.
- 5 The words nothing to show ~~that~~  
bowed back alone a woman's and  
yet a woman's.
- 6 So a shade the worse from now that  
shade a woman's.
- 7 An old woman's.

**D68**

*[In margin: 66 and S1]*

- 3 ~~Adrip~~ <Oozed> from softening soft  
the word woman's.
- 5 <The words> ~~N~~<n>othing to  
show bowed back a woman's and  
yet a woman's.

**E68**

- 5 The words nothing to show bowed  
back <alone> a woman's and yet a  
woman's.

**B68**

<sup>1</sup> After nohow again somehow again back on to the bowed back alone. <sup>2</sup> Nothing to show a woman's yet a woman's. <sup>3</sup> Adrip from softening soft of mind the word woman's. <sup>4</sup> The words old woman's. <sup>5</sup> The words nothing to show that bowed back alone a woman's and yet a woman's. <sup>5a</sup> An old woman's. <sup>6</sup> So [for?] best a shade the worse from now that shade a woman's. <sup>7</sup> An old woman's.

**C68**

<sup>1</sup> Somehow again on back to the bowed back alone. <sup>2</sup> Nothing to show a woman's and yet a woman's. <sup>3</sup> Adrip from softening soft of mind the word woman's. <sup>4</sup> The words old woman's. <sup>5</sup> The words nothing to show bowed back alone a woman's and yet a woman's. <sup>6</sup> So a shade the worse from now that shade a woman. <sup>7</sup> An old woman.

**D68**

<sup>1</sup> Somehow again on back to the bowed back. <sup>2</sup> Nothing to show a woman's and yet a woman's. <sup>3</sup> Oozed from softening soft the word woman's. <sup>4</sup> The words old woman's. <sup>5</sup> The words nothing to show bowed back a woman's and yet a woman's. <sup>6</sup> So worse from now that shade a woman. <sup>7</sup> An old woman.

**E68**

<sup>1</sup> Somehow again on back to the bowed back alone. <sup>2</sup> Nothing to show a woman's and yet a woman's. <sup>3</sup> Oozed from softening soft the word woman's. <sup>4</sup> The words old woman's. <sup>5</sup> The words nothing to show bowed back alone a woman's and yet a woman's. <sup>6</sup> So better worse from now that shade a woman's. <sup>7</sup> An old woman's.

**B69**

[Notes on facing page (f. 13<sup>v</sup>): a paragraph cancelled by means of diagonal lines: Say ~~see~~ ~~now~~ <[try say now trs to:] now try say and see> how dim undimmed ~~may~~ <to> worsen. Dim whence unknown. And say see <for now> how nohow dim save dimmer still to worsen. So first say see how better worsen for now say <see> only dimmer still. But <but> a shade. So as when somehow on for better worse to dimmer still. Till utmost dim. Undimmable whence unknown dim. Best worse of all. Save somehow undimmed better worse.]

- 2    [~~And say?~~] <Say add> nohow for now save dimmer still.
- 3    But but a shade. So as when somehow on <again> for better <worse again> to dimmer still.

**C69**

- 1    Say ~~now~~ try <Next fail> say and see how dim undimmed to worsen.
- 1a   ~~Dim whence unknown.~~
- 2    Say ~~add~~ <How> n<N>ohow for ~~now~~ save dimmer still.
- 3    But but a shade. So as when somehow on again ~~for better worse~~ <again> to dimmer still.
- 4    Till ~~utmost~~ uttermost dim.
- 4a   ~~Undimmable whence unknown dim.~~
- 6    Save somehow undimmed worser still. | [f. 8]

**D69**

[In margin: 67 and D]

- 5    Best ~~wor~~ bad worst of all.

**B69**

<sup>1</sup> Say now try say & see how dim undimmed to worsen. <sup>1a</sup> Dim whence unknown.  
<sup>2</sup> Say add nohow for now save dimmer still. <sup>3</sup> But but a shade. So as when somehow  
 on again for better worse again to dimmer still. <sup>4</sup> Till utmost dim. <sup>4a</sup> Undimmable  
 whence unknown dim. <sup>5</sup> Best worse of all. <sup>6</sup> Save somehow undimmed worser still.

**C69**

<sup>1</sup> Next fail say and see how dim undimmed to worsen. <sup>2</sup> How nohow save dimmer  
 still. <sup>3</sup> But but a shade. So as when somehow on again again to dimmer still. <sup>4</sup> Till  
 utmost dim. <sup>5</sup> Best worst of all. <sup>6</sup> Save somehow undimmed worser still.

**D69**

<sup>1</sup> Next fail say and see how dim undimmed to worsen. <sup>2</sup> How nohow save dimmer  
 still. <sup>3</sup> But but a shade so as when somehow on again to dimmer still. <sup>4</sup> Till utmost  
 dim. <sup>5</sup> Best bad worst of all. <sup>6</sup> Save somehow undimmed worser still.

**E69**

<sup>1</sup> Next fail see say how dim undimmed to worsen. <sup>2</sup> How nohow save to dimmer still.  
<sup>3</sup> But but a shade so as when after nohow somehow on to dimmer still. <sup>4</sup> Till dimmest  
 dim. <sup>5</sup> Best bad worse of all. <sup>6</sup> Save somehow undimmed worser still.



**B7o**

[Notes on facing page (f. 13<sup>v</sup>): two paragraphs, cancelled by means of diagonal lines: Words again to say again the vasts apart. In such narrow void such vasts of void apart. // Back now again & words again not to unsay but say again the vasts apart.]

**B7oi**

- o ~~/XXXXX/ in such narrow void such vast of void apart.~~

**B7oii**

- 1 Back now again & <with> words again not to unsay but say again the vasts apart.  
 2 <Say seen again.>  
 5 Of all so far ~~/um?/~~<mis>said the best missaid ~~ill said~~ and least <of all> to worsen.  
 5a ~~Words again for /xx/ </xxx/ <so>> forgotten words.~~  
 5b To which ~~/xxx/~~ further  
 [Remainder of 5b and following five sentences cancelled by means of diagonal lines (presumably intended to include the beginning of 5b); they are replaced by 6–8 as in surface text.]  
 5b add /xx xxx/.  
 5c Best missaid so far and no further farther.  
 7 Only when nohow more so missay may best missaid be said.  
 7b ~~So~~ So unsaying missay still.  
 8 Then only when no further best ~~/xxx/~~ missaid. Poor best missaid somehow missaid.

**C7oi**

[This paragraph occurs following C67 in the TS; it is cancelled, by means of diagonal lines, together with C71i and C72i, which follow it; see note at C67.]

- 1 <On> Back ~~now~~ again with drips again not to unsay but say again the vasts apart.  
 2 Say seen again as first said seen.  
 3a Such narrow void.  
 4 Such vasts of void apart.  
 5 Of all so far ~~mis~~<worse>said the best ~~mis~~<worse>said and least of all to ~~worsen~~ unsay <worsen>.  
 6 So far ~~and no farther~~.  
 7 Only when nohow more ~~mis~~<worse> say may best ~~mis~~<worse>said be said.  
 7a Nohow better ~~mis~~<worse> say.  
 8 Only ~~then~~ when nohow ~~farther~~ <on> <on then> best ~~mis~~<worse>said.  
 8 Somehow at last unbetterably best ~~mis~~<worse>said.

**C7oii**

- 1 ~~Back words again~~ <Drip on> back ~~now~~ again not to unsay but say again the vasts apart.  
 5 Of all so far missaid the worse<t> missaid ~~and least of all to worsen~~.  
 6 So far ~~and no farther~~.  
 7 Not till nohow ~~more~~ <worse> missay ~~may~~ <say> worse<t> missaid ~~be said~~.  
 7a <Fill> ~~Nohow~~ worse missay.  
 8 Not till ~~/now?~~ nohow farther ~~worst missaid~~. <on.>} Poor worst missaid.

**D7o**

[In margin: 68]

- 1 ~~Drip on~~ <Ooze> back again not to unsay but say again the vasts apart.  
 7 Not till nowhow ~~[sic]~~ worse missay say worse missaid.  
 8 Not till nohow on: P<p>oor worst missaid.

**B70**

<sup>1</sup> Back now again with words again not to unsay but say again the vasts apart. <sup>2</sup> Say seen again. <sup>3</sup> [-] <sup>3a</sup> Such narrow void. <sup>4</sup> Such vasts of void apart. <sup>5</sup> Of all so far missaid the best missaid and least of all to worsen. <sup>6</sup> So far and no farther. <sup>7</sup> Only when nohow more missay may best missaid be said. <sup>7a</sup> Nohow better missay. <sup>8</sup> Then only when nohow further best missaid. Poor best somehow missaid.

**C70[ii]**

<sup>1</sup> Drip on back again not to unsay but say again the vasts apart. <sup>2</sup> Say seen again. <sup>3</sup> [-] <sup>3a</sup> Such narrow void. <sup>4</sup> Such vasts of void apart. <sup>5</sup> Of all so far missaid the worst missaid. <sup>6</sup> So far. <sup>7</sup> Not till nohow worse missay say worst missaid. <sup>8</sup> Not till nohow on. Poor worst missaid.

**D70**

<sup>1</sup> Ooze back again not to unsay but say again the vasts apart. <sup>2</sup> Say seen again. <sup>3</sup> [-] <sup>3a</sup> The narrow void <sup>4</sup> The vasts of void apart. <sup>5</sup> Of all so far missaid the worst missaid. <sup>6</sup> So far. <sup>7</sup> Not till nohow worse missay say worse missaid. <sup>8</sup> Not till nohow on poor worst missaid.

**E70**

<sup>1</sup> Ooze on back not to unsay but say again the vasts apart. <sup>2</sup> Say seen again. <sup>3</sup> No worse again. <sup>4</sup> The vasts of void apart. <sup>5</sup> Of all so far missaid the worse missaid. <sup>6</sup> So far. <sup>7</sup> Not till nohow worse missay say worse missaid. <sup>8</sup> Not till for good nohow on poor worst missaid.

**B71a**

0 <Long> ~~Lost the so-said mind to~~  
longing

**B71**

1 Longing the ~~so-said so-missaid~~ <so-  
said> mind long lost to longing.  
10 For faintiest. [sic]  
13 Unstillable vain <last of> longing  
still.

**C71i**

*[Paragraph cancelled, by means of diagonal  
lines, together with C70i and C72i; see note  
at C70i.]*

1 Longing the so-said mind long lost  
to longing.  
2 The so-missaid.  
3 So far missaid.  
4 Dint of long longing lost to long-  
ing.  
5 Long vain longing.  
6 And longing still.  
7 Faintly longing still.  
8 Faintly vainly longing still.  
9 For fainter still.  
10 For faintest.  
11 Faintly vainly longing for the least  
of longing.  
12 Unlessenable least of longing.  
13 Unstillable vain last of longing still.

**C71ii**

12 ~~The worst~~ <Unlessenable least>  
of longing.

**D71**

*[In margin: 69]*

1 Longing the so-said mind <soft>  
long lost to longing.  
3 So far <so->missaid.  
13 Unstillable vain last of longing still.  
| [f. 7]

**E71**

13 Unstillable vain last of longing still.  
*[John Calder prints Unstillable vain least of  
longing still.; Grove Press prints  
Unstillable vain last of longing still.; the  
editorial choice is Unstillable vain last of  
longing still.]*

**B7I**

- <sup>1</sup> Longing the so-said mind long lost to longing. <sup>2</sup> The so missaid. <sup>3</sup> So far missaid.  
<sup>4</sup> Dint of long longing lost to longing. <sup>5</sup> Long vain longing. <sup>6</sup> Yet longing still.  
<sup>7</sup> Faintly longing still. <sup>8</sup> Faintly vainly longing still. <sup>9</sup> For fainter still. <sup>10</sup> For faintest.  
<sup>11</sup> Faintly vainly longing for the least of longing. <sup>12</sup> Unlessenable least of vain longing.  
<sup>13</sup> Unstillable vain last of longing still.

**C7I[ii]**

- <sup>1</sup> Longing the so-said mind long lost to longing. <sup>2</sup> The so-missaid. <sup>3</sup> So far missaid.  
<sup>4</sup> Dint of long longing lost to longing. <sup>5</sup> Long vain longing. <sup>6</sup> And longing still.  
<sup>7</sup> Faintly longing still. <sup>8</sup> Faintly vainly longing still. <sup>9</sup> For fainter still. <sup>10</sup> For faintest.  
<sup>11</sup> Faintly vainly longing for the least of longing. <sup>12</sup> Unlessenable least of longing.  
<sup>13</sup> Unstillable vain last of longing still.

**D7I**

- <sup>1</sup> Longing the so-said mind long lost to longing. <sup>2</sup> The so-missaid. <sup>3</sup> So far so-missaid.  
<sup>4</sup> Dint of long longing lost to longing. <sup>5</sup> Long vain longing. <sup>6</sup> And longing still.  
<sup>7</sup> Faintly longing still. <sup>8</sup> Faintly vainly longing still. <sup>9</sup> For fainter still. <sup>10</sup> For faintest.  
<sup>11</sup> Faintly vainly longing for the least of longing. <sup>12</sup> Unlessenable least of longing.  
<sup>13</sup> Unstillable vain last of longing still.

**E7I**

- <sup>1</sup> Longing the so-said mind long lost to longing. <sup>2</sup> The so-missaid. <sup>3</sup> So far so-missaid.  
<sup>4</sup> Dint of long longing lost to longing. <sup>5</sup> Long vain longing. <sup>6</sup> And longing still.  
<sup>7</sup> Faintly longing still. <sup>8</sup> Faintly vainly longing still. <sup>9</sup> For fainter still. <sup>10</sup> For faintest.  
<sup>11</sup> Faintly vainly longing for the least of longing. <sup>12</sup> Unlessenable least of longing.  
<sup>13</sup> Unstillable vain last of longing still.

**B72**

- 4a ~~Unstillable vain longing~~ Vain  
longing go.  
5 Vain longing that vain longing go.  
| [f. 15']

**B72a** [Paragraph cancelled by means of diagonal lines. Notes on facing page (f. 14<sup>v</sup>): three paragraphs cancelled, the first two together, and the third separately: On back to ~~missay~~ [~~xx~~]/~~say~~ resay stare & void. // Time worse to missay stare & void too [~~xxx~~] <[~~xx~~]> still as first [mis?]/said. // No. Those drips already.]

- o ~~Time~~ <[~~Xxxx~~]> worse to missay  
[~~stare?~~] [~~x-xxx~~] void too still as first  
missaid.  
oa So back to unsay dim can go.  
ob Dim to go must -.  
oc No.  
od Those drips already.  
oe That try for worse already.

**C72i**

[Paragraph cancelled, together with C70i and C71i; see note at C70i.]

- 1 Longing that all go.  
1a Shades go.  
2 Dim go.  
3 Void go.  
4 Vain longing go.  
5 Vain longing that vain longing go.

**C72ii**

- 3a <Shades go.> [Moved by means of transposition symbol from original position between 1 and 2.]

**D72**

[In margin: 70 and a cross (x) across the height of the paragraph's two lines.]

**B72**

<sup>1</sup> Longing that all go. <sup>1a</sup> Shades go. <sup>2</sup> Dim go. <sup>3</sup> Void go. <sup>4</sup> Longing go. <sup>4a</sup> Vain longing go. <sup>5</sup> Vain longing that vain longing go.

**C72[ii]**

<sup>1</sup> Longing that all go. <sup>2</sup> Dim go. <sup>3</sup> Void go. <sup>3a</sup> Shades go. <sup>4</sup> Longing go. <sup>4a</sup> Vain longing go. <sup>5</sup> Vain longing that vain longing go.

**D72**

<sup>1</sup> Longing that all go. <sup>2</sup> Dim go. <sup>3</sup> Void go. <sup>3a</sup> Shades go. <sup>4</sup> Longing go. <sup>4a</sup> Vain longing go. <sup>5</sup> Vain longing that vain longing go.

**E72**

<sup>1</sup> Longing that all go. <sup>2</sup> Dim go. <sup>3</sup> Void go. <sup>4</sup> Longing go. <sup>5</sup> Vain longing that vain longing go.

**B73**

*[Notes on facing page (f. 14<sup>v</sup>), cancelled by means of a diagonal line: Said is missaid.*

Wherever said said missaid meant. So ~~for~~ ~~now~~ from now said alone. ~~Not~~ ~~n~~ No more now ~~missaid~~ said now missaid. From now the short said alone. Short for missaid.]

2     Wherever said said <said> missaid ~~meant~~.

4     No more now said <[and?]> now missaid.

5     From <now> [~~xxx~~] short said alone.

**C73**

4     No more <from now> now said <and> now missaid.

5     From now ~~short~~ said alone.

6     ~~Short~~ <Said> f<F>or missaid.

**D73**

*[In margin: 71]*

7     <<For> Be it missaid.>

**E73**

7     For be missaid. | [f. 7]

**B73**

<sup>1</sup> Said is missaid. <sup>2</sup> Wherever said said said missaid. <sup>3</sup> So from now said alone. <sup>4</sup> No more now said [and?] now missaid. <sup>5</sup> From now short said alone. <sup>6</sup> Short for missaid.  
<sup>7</sup> [-]

**C73**

<sup>1</sup> Said is missaid. <sup>2</sup> Wherever said said said missaid. <sup>3</sup> So from now said alone. <sup>4</sup> No more from now now said and now missaid. <sup>5</sup> From now said alone. <sup>6</sup> Said for missaid.  
<sup>7</sup> [-]

**D73**

<sup>1</sup> Said is missaid. <sup>2</sup> Whenever said said said missaid. <sup>3</sup> So from now said alone. <sup>4</sup> No more from now now said and now missaid. <sup>5</sup> From now said alone. <sup>6</sup> Said for missaid.  
<sup>7</sup> For be missaid.

**E73**

<sup>1</sup> Said is missaid. <sup>2</sup> Whenever said said said missaid. <sup>3</sup> From now said alone. <sup>4</sup> No more from now now said and now missaid. <sup>5</sup> From now said alone. <sup>6</sup> Said for missaid. <sup>7</sup> For be missaid.



**B74**

[Notes on facing page (f. 14<sup>v</sup>), cancelled by means of a diagonal line: Back is on. On is on and back too is on. Somehow on. So from <now> back alone. No more now back now back on. From now the short back alone. Short for back on.]

- 1a On is [~~xxx~~] <on> & back is on.
- 4 No more now back [~~x~~] now back on.
- 5 From now [~~xxx~~] short back alone.

**C74**

- 1a ~~On is on and back too is on.~~
- 4 No more from now now back and now [back on *trs to:*] on back.
- 6 Short for [back on *trs to:*] on back.

**D74**

[In margin: 72]

- 3a <~~Or on alone.~~>
- 4 No more from now now back and now [on back *trs to:*] back on.
- 6 Back for [on back *trs to:*] back on.

**B74**

<sup>1</sup> Back is on. <sup>1a</sup> On is on & back is on. <sup>2</sup> Somehow on. <sup>3</sup> So from now back alone. <sup>4</sup> No more now back now back on. <sup>5</sup> From now short back alone. <sup>6</sup> Short for back on. <sup>7</sup> [-]

**C74**

<sup>1</sup> Back is on. <sup>2</sup> Somehow on. <sup>3</sup> So from now back alone. <sup>4</sup> No more from now now back and now on back. <sup>5</sup> From now short back alone. <sup>6</sup> Short for on back. <sup>7</sup> [-]

**D74**

<sup>1</sup> Back is on. <sup>2</sup> Somehow on. <sup>3</sup> So from now back alone. <sup>4</sup> No more from now now back and now back on. <sup>5</sup> From now back alone. <sup>6</sup> Back for back on. <sup>7</sup> [-]

**E74**

<sup>1</sup> Back is on. <sup>2</sup> Somehow on. <sup>3</sup> From now back alone. <sup>4</sup> No more from now now back and now back on. <sup>5</sup> From now back alone. <sup>6</sup> Back for back on. <sup>7</sup> Back for somehow on.

**B75**

*[The handwriting in this section is unusually difficult to decipher. Beckett may have forgotten to delete B75.1-1c. Notes on facing page (f. 14<sup>v</sup>): (1) a paragraph which follows the notes presented at B72a, not cancelled:*

Back to unsay worse by no stretch more.

Unsay for ~~[xxxx]~~ worse ~~[xxxx]~~

</xxxxx/> to less for want of better. (2)

four paragraphs, each except the last cancelled  
by means of a single diagonal line: **Could**

<might> not whatever be better

worsened said. ~~/xxxxxx/~~ // As when an

evening &lt;after sundown&gt; /xxx xx

stood still. Evening of Sundown of

sunless day. // Worse be. // [Some?]

then in timeless now as when that

timeless day the sun stood still. To ?

worsening now.]

[B75i]

I ~~Redrip~~ b<B>ack to unsay <bet-  
ter> worse by no stretch more.

1a Unsay <better> worse [~~xxxx xxx~~  
xx <perforce>] less for want of  
better.

Ib ~~Were ought to be said~~ were it not  
better <for missaid> worse said?

IC <Worse> Said as [xxxxxxxxxxxxxxxx  
xxxxxxxxxxxxxxxx xxxxx]  
aforesaid for short.

[Following section cancelled by means of diagonal lines.]

Id ~~More~~ more said the more the  
better worse.

if [Illegible half line deleted.]

Take  $\dim.$

[B75ii]

o Might not ~~[xxxxxxxxxxxx]~~ the [...] ?  
[.....] said be better worse more  
said?

**C75i**

[Cancelled by means of diagonal lines.

Question mark in margin, with a bar along the length of the paragraph to apply it to the entire paragraph.]

I Back [to?] unsay better worse by no stretch more.

1a ~~Unsay~~ b<B>etter worse </xxx>  
ever less for want of <**worse**>  
**better**.

ib Why ~~whatever~~ said not better  
worse more said?

1c More and more said the more the  
better worse.

Id ~~Said for short as aforesaid.~~

ie Take dim.

**B75[i+ii]**

<sup>1</sup> Back to unsay better worse by no stretch more. <sup>1a</sup> Unsay better worse less for want of better. <sup>1b</sup> not better for missaid worse said? <sup>1c</sup> Worse said as **[B75ii]** <sup>o</sup> Might not the [...] ? [.....] said be better worse more said? <sup>oa</sup> Said for short as aforesaid. <sup>ob</sup> More & more said the more the better worse. <sup>oc</sup> Take dim. ▷

**C75[ii]**

<sup>1</sup> Back unsay better worse by no stretch more. <sup>1b</sup> Take dim. ▷

**D75**

<sup>1</sup> Back unsay better worse by no stretch more. ▷

**E75**

<sup>1</sup> Back unsay better worse by no stretch more. ▷

**B75**

- 2 ~~Were~~ not more dim less light?  
~~/XXXXX/~~ Less dim more? If so then  
of the two more better worse.
- 2a Uttermost dim the goal. *[Goal is  
encircled.]*
- 2b If dim <dim> light then ~~more~~. If less.
- 2c <Less light.>
- 2d If ~~/XXXXX/~~ <lack> of light then more.
- 2e More lack.
- 2f Thus on and no *[sic]* through less and  
less or more & more to uttermost.
- 2g Not utter.
- 2h Uttermost.
- 2i As when after sundown <the>  
earth stood still.
- 2j Sundown of sunless day.
- 3 Unsaid then better worse by no  
stretch more.
- 4 Better worse may be more. As  
much as less.
- 4a More or less better worse.
- 5 Worse what? Better worse what?
- 6 The saying?
- 7 The said?
- 8 Same thing.
- 9 Same nothing. *[End of cancelled section.]*

**[B75ii]**

- 2 ~~/More?/~~ <If> dim less light & less  
dim more then of the two more  
better worse.
- 3a <More or less>
- 5 ~~More or less better worse~~ Worse  
what? Better worse what.

**B75a**

- o If only ~~/XXXXXXXX/~~ in the skull <ghost  
of then> how far then ~~/better?/~~ on.
- oa Behind the all-present stare. | *[f. 16<sup>r</sup>]*

**C75i**

- 2 If <more> dim less light and less  
dim more then of the two more

better worse.

- 2a ~~If dim dim light~~ Uttermost dim the  
aim.
- 2b If dim dim light then less.
- 2c Less light.
- 2d If lack of light then more.
- 2e More lack.
- 2f So on and on through less and less ~~or~~  
<and> more and more to uttermost.
- 2g Not utter.
- 2h Uttermost.
- 2i As after sundown when the earth  
stood still.
- 2j Sundown of sunless day.
- 3 Unsaid then better worse by no  
stretch more.
- 4 Better worse may no less than less  
be more.
- 4,5 More or less better worse.
- 5 Worse what?
- 6 The saying?
- 7 The said:<?>
- 8 Same thing.
- 9 Same nothing.

**C75ii** *[In margin.]*

- 2 If more less light ~~/xxxx/~~ less more  
~~then of the two~~ more better worse.
- 2a ~~Ever = ever!~~ = ~~/xxxx/~~ ever more  
~~/dim?/~~ more & more {ever more  
~~/dim?/~~ » more & more} ~~/xx/~~ till  
utmost dim <most.> {utmost dim »  
most} ~~by dint of more and more.~~

**D75**

*[In margin: 73]*

- 10 <Same ~~next to~~ <all but> nothing.>  
*[All but encircled, a line pointing to marginal  
comment: as good as? (Cf 8.86)]*

**E75**

- 7 The said. *[John Calder prints The  
said?; Grove Press prints The said.;  
the editorial choice is The said? ]*

**B75[ii]**

▷ <sup>2</sup> If dim less light & less dim more then of the two more better worse. <sup>2a</sup> Uttermost dim the aim. <sup>2b</sup> If dim dim light then less. <sup>2c</sup> If lack of light then more. <sup>2d</sup> Thus on and on through less & less or more & more to uttermost. <sup>2e</sup> Not utter. <sup>2f</sup> Uttermost. <sup>2g</sup> As after sundown when the earth stood still. <sup>2h</sup> Sundown of sunless day. <sup>3</sup> Unsaid then better worse by no stretch more. <sup>3a</sup> More or less. <sup>4</sup> Better worse may as much as less be more. <sup>5</sup> Worse what? <sup>5a</sup> Better worse what. <sup>6</sup> The saying? <sup>7</sup> The said? <sup>8</sup> Same thing. <sup>9</sup> Same nothing. <sup>10</sup> [-]

**B75a**

◦ If only ghost of then how far then /better?/ on. <sup>0a</sup> Behind the all-present stare.

**C75[ii]**

▷ <sup>2</sup> If more less light more better worse. <sup>3</sup> Unsaid then better worse by no stretch more. <sup>4</sup> Better worse may no less than less be more. <sup>5</sup> Better worse what? <sup>7</sup> The said? <sup>6</sup> The say? <sup>8</sup> Same thing. <sup>9</sup> Same nothing. <sup>10</sup> [-]

**D75**

▷ <sup>2</sup> If more dim less light then more dim better worse. <sup>3</sup> Unsaid then better worse by no stretch more. <sup>4</sup> Better worse may no less than less be more. <sup>5</sup> Better worse what? <sup>7</sup> The said? <sup>6</sup> The say? <sup>8</sup> Same thing. <sup>9</sup> Same nothing. <sup>10</sup> Same all but nothing.

**E75**

▷ <sup>2</sup> If more dim less light then better worse more dim. <sup>3</sup> Unsaid then better worse by no stretch more. <sup>4</sup> Better worse may no less than less be more. <sup>5</sup> Better worse what? <sup>6</sup> The say? <sup>7</sup> The said. <sup>8</sup> Same thing. <sup>9</sup> Same nothing. <sup>10</sup> Same all but nothing.

**B76i**

[Cancelled by diagonal lines.]

- 2 No once in pastless now.  
 3 No not <quite> none. ~~Not~~ quite  
 <~~none~~>  
 3a Nor <not quite> none in present  
 pastlessness.  
 4 When if not once that close of  
 sunless day?  
 5,6 Those crippled hands when if not  
 once?  
 6a ~~Two onces here~~ <Once one [~~&~~  
~~two~~].> <once two>> [Wavy under-  
 line under Two onces here.]  
 6b One now one then.  
 6c One once now one once then.  
 6d One so now as [~~xxx~~] ~~near as~~  
~~nothing~~ now still.  
 6e One so then as if ~~one~~ once ~~alive~~.  
 <life>  
 6f On earth at rest one sundown once  
 alive.  
 6g At close of sunless day.

**B76ii**

- 3a No[~~x~~] not quite none in present  
 pastlessness.  
 6b Once so now as if [~~xxx~~] <now>  
 still.  
 6c ~~Still now~~. Once so then as if ~~once~~  
~~alive~~. <never.  
 6d Never once alive.>  
 6e <Never> On earth at rest one  
 sundown once alive.

**C76**

[The surface text is C76iii, but includes 1–2a  
 from C76ii, which Beckett left uncanceled,  
 only revising the cancelled remainder (3–10) as  
 C76iii.]

**C76i** [Cancelled by means of diagonal lines.]

- 2 No once in pastless now.

- 2a No then.  
 3 No not quite none.  
 3a Nor not quite none in present  
 pastlessness.  
 4 When if not once the sunless day?  
 5,6 The crippled hands when if not  
 once?  
 6a One once then one once now.  
 6b One so now as if still.  
 6c Still now.  
 6d One so then as if never.  
 6e Never on earth at rest at close of  
 sunless day.

**C76ii** [In margin.]

- 2 No once in ~~timeless~~ <pastless>  
 now.  
 3 [In margin; new paragraph; from here to  
 C76iii cancelled by means of diagonal  
 lines.] No not none.  
 4 When if not once ~~before worse~~  
 [~~xxxxx xxx xxxxxxx~~] ~~the~~ <[xxx]  
 worsened> shades?  
 5 ~~Onceless alone the~~ [v?] The dim  
 [~~xxx xxxxx~~]

**D76**

[In margin: 74]

- 3 [New paragraph; in margin: 75]

**E76**

- 6 When if not once. [John Calder  
 prints When if not once?; Grove  
 Press prints When if not once.; the  
 editorial choice is When if not once?]

**B76[ii]**

<sup>1</sup> [-] <sup>2</sup> No once in pastless now. <sup>2a</sup> No then. <sup>3</sup> No not quite none. <sup>3a</sup> No not quite none in present pastlessness. <sup>4</sup> When if not once that sunless day? <sup>5,6</sup> Those crippled hands when if not once? <sup>6a</sup> One once then one once now. <sup>6b</sup> Once so now as if now still. <sup>6c</sup> Once so then as if never. <sup>6d</sup> Never once alive. <sup>6e</sup> Never on earth at rest one sundown once alive. <sup>6f</sup> At close of sunless day. ▷

**C76[ii]**

<sup>1</sup> No once. <sup>2</sup> No once in pastless now. <sup>2a</sup> No -

**C76[iii]**

<sup>3</sup> No not none. <sup>4</sup> When before less the shades? <sup>5</sup> The dim before more? <sup>6</sup> When if not once? ▷

**D76**

<sup>1</sup> No once. <sup>2</sup> No once in pastless now. <sup>2a</sup> No - <sup>3</sup> No not none. <sup>4</sup> When before worse the shades? <sup>5</sup> The dim before more? <sup>6</sup> When if not once? ▷

**E76**

<sup>1</sup> No once. <sup>2</sup> No once in pastless now. <sup>3</sup> No not none. <sup>4</sup> When before worse the shades? <sup>5</sup> The dim before more? <sup>6</sup> When if not once. ▷



**B76a**

*[Notes on facing page (f. 15<sup>v</sup>), cancelled by means of a diagonal line: [No?]. No new once there. Nothing there that was not always. Shall not be always. [Xxx] <Until> it go. <As first best worse said.> [Insertion point unclear.] Nothing of [xxx] once in void until it go.]*

- o Back better worse to say the so-said ~~void~~: void too still as first said for short.
- oh ~~For want of~~ <Pending> <some-how> better worstward on.

**B76b**

*[Notes on facing page (f. 15<sup>v</sup>), cancelled: Nothing to more. Nothing to lessen. Nothing to worsen.]*

- o [Xxx] <No>
- oa <Resay as first best worse said.>

**C76ii** *[In margin, cancelled by means of diagonal lines.]*

- 7 Onceless alone the void.
- 8,9 By no stretch ~~less~~. ~~Nor more~~: <more or less.>
- 9a ~~Nor worse~~: <By none worse.>
- 10 Onceless till no more.

**C76iii** *[In margin; new paragraph.]*

- 9 <N>Or less.
- 9a <N>Or worse.

**C76a** *[This paragraph and C76b cancelled together by means of diagonal lines.]*

- 1 Back better worse to say the so-said void too still as ~~first~~ <first>} <so->said ~~for short~~.
- 2 There ~~too to~~ forge some once.
- 3 Some ~~new~~ once for now.
- 4 Some trace of once as once as once the crippled hands.
- 5 The lidded stare.

- 6 The held holding hands.
- 7 Some new almost once.
- 8 Almost no longer now.
- 9 Pending better worstward on.

**C76b** *[New paragraph.]*

- 1 No.
- 2 Resay as first best worse said.
- 3 No new once there for now.
- 4 Nothing there ever that was not ~~always~~ <ever>.
- 5 Shall not be ~~always~~ <ever>.
- 6 Until it go.
- 7 Nothing to more.
- 8 Nothing to lessen.
- 9 Nothing to worsen.
- 10 Nothing of once in ~~vain~~ <void> until it go. | [f. 9]

**D76**

- 9 ~~Nor~~ <By none> less.
- 9a ~~Nor~~ <By none> worse.

**B76[ii]**

▷ <sup>7</sup> [-] <sup>8</sup> [-] <sup>9</sup> [-] <sup>10</sup> [-]

**B76a**

<sup>o</sup> Back better worse to say the so-said void too still as first said for short. <sup>oa</sup> There too to forge some once. <sup>ob</sup> Some new once for now. <sup>oc</sup> Some sort of once as once as once the crippled hands. <sup>od</sup> The lidded stare. <sup>oe</sup> The held holding hands. <sup>of</sup> Some new almost once. <sup>og</sup> Almost no longer now. <sup>oh</sup> Pending somehow better worstward on.

**B76b**

<sup>o</sup> No. <sup>oa</sup> Resay as first best worse said. <sup>ob</sup> No new once there for now. <sup>oc</sup> Nothing there ever that was not always. <sup>od</sup> Shall not be always. <sup>oe</sup> Until it go. <sup>of</sup> Nothing to more. <sup>og</sup> Nothing to lessen. <sup>oh</sup> Nothing to worsen. <sup>oi</sup> Nothing of once in void until it go.

**C76[iii]**

▷ <sup>7</sup> Onceless alone the void. <sup>8</sup> By no stretch more. <sup>9</sup> Nor less. <sup>9a</sup> Nor worse.  
<sup>10</sup> Onceless till no more.

**D76**

▷ <sup>7</sup> Onceless alone the void. <sup>8</sup> By no stretch more. <sup>9</sup> By none less. <sup>9a</sup> By none worse.  
<sup>10</sup> Onceless till no more.

**E76**

▷ <sup>7</sup> Onceless alone the void. <sup>8</sup> By no stretch more. <sup>9</sup> By none less. <sup>10</sup> Onceless till no more.

**B77**

- 3 /S?/<T>o unsay then all gone.  
 8 The dim /x/.  
 9a <All there as now:>  
 9b Simply nohow on.  
 11a /Xxx/ <Only> words gone. <Sim=  
 ply words gone:>  
 11b /xxx xx xxx/ <such time as> drip  
 drip again on /xxxxxx xx xxx./  
 11c Somehow drip on.  
 11d /Xxxx x xxxxx./  
 11e The dim.  
 11f The void.  
 11g Simply say nohow on  
 11h All there as /xxxx/ now.  
 11 Simply words Drip drip again gone.

**C77**

- 1 Drip drip again to worsen blanks.  
 6 All there <Nothing gone> and  
 nohow on.  
 9a All there as now.

**D77**

[In margin: 76]

- 1 Drip again <Ooze back> to worsen  
 blanks.  
 4 Nothing <All not> gone.  
 6 Nothing <All not> gone and  
 nohow on.  
 10 The shades: <not gone.>  
 12 Drip <Ooze> gone.  
 13 Till drip <ooze> again and on.  
 14 Somehow drip <ooze> on.

**B77**

<sup>1</sup> Drip drip again to worsen blanks. <sup>2</sup> Blanks when nohow on. <sup>3</sup> To unsay then all gone.  
<sup>3a</sup> Time gone. <sup>3b</sup> No. <sup>4</sup> Nothing gone. <sup>5</sup> Simply nohow on. <sup>6</sup> All there & nohow on.  
<sup>7</sup> All there the same as now when somehow on. <sup>10</sup> The shades. <sup>8</sup> The dim. <sup>9</sup> The  
void. <sup>11h</sup> All there as now. <sup>11</sup> Simply words gone. <sup>12</sup> Drips gone. <sup>13</sup> Till drip drip again  
on. <sup>13a</sup> Somehow on. <sup>14</sup> Somehow drip [on?].

**C77**

<sup>1</sup> Drip again to worsen blanks. <sup>2</sup> Then when nohow on. <sup>3</sup> To unsay then all gone.  
<sup>4</sup> Nothing gone. <sup>5</sup> Only nohow on. <sup>6</sup> Nothing gone and nohow on. <sup>7</sup> All there the  
same as now when somehow on. <sup>10</sup> The shades. <sup>8</sup> The dim. <sup>9</sup> The void. <sup>11</sup> Only words  
gone. <sup>12</sup> Drip gone. <sup>13</sup> Till drip again and on. <sup>13a</sup> Again on. <sup>13b</sup> Somehow on.  
<sup>14</sup> Somehow drip on.

**D77**

<sup>1</sup> Ooze back to worsen blanks. <sup>2</sup> Those then when nohow on. <sup>3</sup> To unsay then all gone.  
<sup>4</sup> All not gone. <sup>5</sup> Only nohow on. <sup>6</sup> All not gone and nohow on. <sup>7</sup> All there as now  
when somehow on. <sup>8</sup> The dim. <sup>9</sup> The void. <sup>10</sup> The shades not gone. <sup>11</sup> Only words  
gone. <sup>12</sup> Ooze gone. <sup>13</sup> Till ooze again and on. <sup>13a</sup> Somehow on. <sup>14</sup> Somehow ooze on.

**E77**

<sup>1</sup> Ooze back try worsen blanks. <sup>2</sup> Those then when nohow on. <sup>3</sup> Unsay then all gone.  
<sup>4</sup> All not gone. <sup>5</sup> Only nohow on. <sup>6</sup> All not gone and nohow on. <sup>7</sup> All there as now  
when somehow on. <sup>8</sup> The dim. <sup>9</sup> The void. <sup>10</sup> The shades. <sup>11</sup> Only words gone.  
<sup>12</sup> Ooze gone. <sup>13</sup> Till ooze again and on. <sup>14</sup> Somehow ooze on.

**B78i**

[Cancelled by means of diagonal lines.]

- 1 Stare preying still since last worse said on soft of mind.
- 2,3 [-]
- 4 Say better worse not the same when [no?] words as when none.
- 5 When nohow as when somehow.
- 5a Say [but?] [seen not trs to:] not seen the same.
- 6 Seen the same.
- 6a No.
- 7 Not <seen> the same.
- 7a ~~Seen~~ Neither the same nor seen the same.
- 7b Seen - | [f. 17]

**B78ii** [Place and date of composition entered as Paris, 3 January 1982.]

- 1 Preying still on [xxxxx] mind since last worse said the stare.
- 2 Something still not wrong there.

**B78iii**

- 1 Preying still on mind <as said> since last worst [sic] said the stare. <On mind [xxxxxxxxx].>
- 2 [x] Something still not wrong there.
- 4 Say better worse another <stare> when with words than when not.
- 5 When somehow than <when> nohow.
- 8,9 ~~Neither same~~ By the same other stare seen other.
- 10 When with words [then?] than when not.

**C78**

- 1 Preying still on mind ~~as said~~ since last worse said the stare.
- 2 Something <still> not quite wrong there.
- 4 ~~Say then~~ <Try then> better worse another stare when with words than when not.

**D78**

[In margin: 77 and S3]

- 3 <Far far from quite.>
- 12a ~~How~~

**E78**

- 1 Preying since last worse the ~~shades~~ stare.

**B78[iii]**

<sup>1</sup> Preying still on mind as said since last worst said the stare. <sup>2</sup> Something still not wrong there. <sup>3</sup> [-] <sup>4</sup> Say better worse another stare when with words than when not. <sup>5</sup> When somehow than when nohow. <sup>6</sup> While seen the same. <sup>6a</sup> By the same stare. <sup>6b</sup> No. <sup>7</sup> Not seen the same. <sup>8</sup> [-] <sup>9</sup> By the same other stare seen other. <sup>10</sup> When with words than when not. <sup>11</sup> When as now somehow than when nohow. <sup>12</sup> How say how other seen?  
<sup>12a</sup> How -.

**C78**

<sup>1</sup> Preying still on mind since last worse said the stare. <sup>2</sup> Something still not wrong there. <sup>3</sup> [-] <sup>4</sup> Try then better worse another stare when with words than when not. <sup>5</sup> When somehow than when nohow. <sup>6</sup> While seen the same. <sup>6a</sup> By the same stare seen the same. <sup>7</sup> No. Not seen the same. <sup>8</sup> Seen other. <sup>9</sup> By the same other stare seen other. <sup>10</sup> When with words than when not. <sup>11</sup> When somehow than when nohow. <sup>12</sup> How say how other seen? <sup>12a</sup> How -

**D78**

<sup>1</sup> Preying still since last worse said the stare. <sup>2</sup> Something still not quite wrong there. <sup>3</sup> Far far from quite. <sup>4</sup> Better worse another stare when with words than when not. <sup>5</sup> When somehow than when nohow. <sup>6</sup> While all seen the same. <sup>7</sup> No. Not all seen the same. <sup>8</sup> Seen other. <sup>9</sup> By the same other stare seen other. <sup>10</sup> When with words than when not. <sup>11</sup> When somehow than when nohow. <sup>12</sup> How say how other seen?

**E78**

<sup>1</sup> Preying since last worse the stare. <sup>2</sup> Something there still far so far from wrong. <sup>3</sup> So far far far from wrong. <sup>4</sup> Try better worse another stare when with words than when not. <sup>5</sup> When somehow than when nohow. <sup>6</sup> While all seen the same. <sup>7</sup> No not all seen the same. <sup>8</sup> Seen other. <sup>9</sup> By the same other stare seen other. <sup>10</sup> When with words than when not. <sup>11</sup> When somehow than when nohow. <sup>12</sup> How fail say how other seen?

**B79**

*[The sequence B79–B79a–B80 occurs twice in the MS, both times in the same order, without the first occurrence being cancelled.*

*The second occurrence occupies about two-fifths of a separate sheet, which has notes and diagrams unconnected with Worstward Ho on the verso (they are reproduced in Appendix 3). Only the text of the second sequence is printed in the surface text. It is presented out of sequence, to allow the final text to stand beside the first draft of each paragraph.]*

**B79i**

- 1 How ~~/xxxxxxxx~~ <but> less?
- 2 Less seen.
- 3 Less seeing.
- 4 Less seen and seeing <when> with words than when not.
- 5 [-]
- 6 Stare by words veiled.
- 7 ~~/XXXXX~~ Shades veiled.
- 7a All three shades veiled.
- 8 [-]
- 9 [-]
- 10 All there as when no words.
- 11 As when nohow.
- 11a Bowed back alone.
- 11b Old man & child.
- 11c Unwavering unhidden *[sic]* stare.
- 12 All veiled.
- 12a ~~Till drip drip words again.~~
- 12b ~~Somehow again.~~
- 12c ~~Till no words.~~
- 13 Till blank.
- 14 No words again.
- 15 Nohow again.
- 16 Then shades unveiled.
- 17 Stare unveiled.
- 18 That words had veiled.

**B79[ii]**

<sup>1</sup> *Less.* <sup>2</sup> *Less seen.* <sup>3</sup> *Less seeing.* <sup>4</sup> *Less seen & seeing when with words than when not.* ▷

**C79**

<sup>1</sup> *Less.* <sup>2</sup> *Less seen.* <sup>3</sup> *Less seeing.* <sup>4</sup> *Less seen and seeing when with words than when not.* ▷

**D79**

<sup>1</sup> *Less.* <sup>2</sup> *Less seen.* <sup>3</sup> *Less seeing.* <sup>4</sup> *Less seen and seeing when with words than when not.* ▷

**E79**

<sup>1</sup> *Less.* <sup>2</sup> *Less seen.* <sup>3</sup> *Less seeing.* <sup>4</sup> *Less seen and seeing when with words than when not.* ▷



**B79**

**B79ii** [*On f. 18<sup>r</sup>.*]

11b Old m. & c. [*I.e., man and child.*]

**B79a**

[*See note to B79 above.*]

**B79ai** [*Paragraph cancelled by means of diagonal lines.*]

- o Mind is remains.
- oa Remains of mind.
- ob Wherever mind <said> said remains<.>
- oc ~~σ<O>f~~ mind.
- od From now <then> mind alone.
- oe No more now mind now remains.  
[~~Of?~~] ~~mind~~.
- of From now short mind alone.
- og Short for remains.
- oh Remains of mind.

**B79aii**

- o Mind is remains of mind.
- oa Wherever mind said said remains of mind.
- ob From now then mind alone.
- oc No more now mind and now remains of mind.
- od From now short mind alone.
- oe Short for remains of mind.

**B79aiii** [*On f. 18<sup>r</sup>.*]

**C79a**

- 2 ~~Wherever~~ mind said said remains of mind.
- 5 From now ~~short~~ mind alone.
- 6 ~~Short~~ for remains of mind.

**D79**

[*In margin: 78 and S3*]

- 6 Stare by words ~~veiled~~ <dimmed>.
- 7 Shades ~~veiled~~ <dimmed>.
- 8 <Void dimmed.
- 9 Dim dimmed.>
- 11a ~~Bowed woman's back.~~
- 11b ~~Old man and child.~~
- 11c ~~Foreskull and unlidded stare.~~  
{unlidded stare » stare}
- 12 Only all ~~veiled~~ <dimmed>.
- 16 Then all ~~unveiled~~ <dimmed>.
- 17 Stare ~~unveiled~~ <dimmed>.
- 18 That words had ~~veiled~~ <dimmed>.

**D79a**

[*In margin: 79; paragraph cancelled by means of diagonal lines.*]

- a Mind is remains of mind.
- b Whenever mind said said remains of mind.
- c So from now mind alone.
- d No more now mind and now remains of mind.
- e From now mind alone.
- f Mind for remains of mind.

**B79[ii]**

▷ <sup>5</sup> [-] <sup>6</sup> Stare by words veiled. <sup>7</sup> Shades veiled. <sup>8</sup> [-] <sup>9</sup> [-] <sup>10</sup> All there as [when?] no words.  
<sup>11</sup> As when nohow. <sup>11a</sup> Bowed back alone. <sup>11b</sup> Old m. & c. <sup>11c</sup> Unlidded stare. <sup>12</sup> Only all veiled.  
<sup>13</sup> Till blank again. <sup>14</sup> No words again. <sup>15</sup> Nohow again. <sup>16</sup> Then all unveiled. <sup>17</sup> Stare unveiled.  
<sup>18</sup> That words had veiled.

**B79a[iii]**

<sup>o</sup> Mind remains of. <sup>oa</sup> Mind said said remains. <sup>ob</sup> From now mind alone. <sup>oc</sup> No more now mind  
& now remains. <sup>od</sup> From now mind alone. <sup>oe</sup> For remains.

**C79**

▷ [-] <sup>6</sup> Stare by words veiled. <sup>7</sup> Shades veiled. <sup>8</sup> [-] <sup>9</sup> [-] <sup>10</sup> All there as when no  
words. <sup>11</sup> As when nohow. <sup>11a</sup> Bowed woman's back alone. <sup>11b</sup> Old man and child.  
<sup>11c</sup> Unlidded stare. <sup>12</sup> Only all veiled. <sup>13</sup> Till blank again. <sup>14</sup> No words again. <sup>15</sup> Nohow  
again. <sup>16</sup> Then all unveiled. <sup>17</sup> Stare unveiled. <sup>18</sup> That words had veiled.

**C79a**

<sup>1</sup> Mind is remains of mind. <sup>2</sup> Mind said said remains of mind. <sup>3</sup> From now then mind  
alone. <sup>4</sup> No more now mind and now remains of mind. <sup>5</sup> From now mind alone.  
<sup>6</sup> For remains of mind.

**D79**

▷ <sup>5</sup> When somehow than when nohow. <sup>6</sup> Stare by words dimmed. <sup>7</sup> Shades dimmed.  
<sup>8</sup> Void dimmed. <sup>9</sup> Dim dimmed. <sup>10</sup> All there as when no words. <sup>11</sup> As when nohow.  
<sup>12</sup> Only all dimmed. <sup>13</sup> Till blank again. <sup>14</sup> No words again. <sup>15</sup> Nohow again. <sup>16</sup> Then  
all undimmed. <sup>17</sup> Stare undimmed. <sup>18</sup> That words had dimmed.

**E79**

▷ <sup>5</sup> When somehow than when nohow. <sup>6</sup> Stare by words dimmed. <sup>7</sup> Shades dimmed.  
<sup>8</sup> Void dimmed. <sup>9</sup> Dim dimmed. <sup>10</sup> All there as when no words. <sup>11</sup> As when nohow.  
<sup>12</sup> Only all dimmed. <sup>13</sup> Till blank again. <sup>14</sup> No words again. <sup>15</sup> Nohow again. <sup>16</sup> Then  
all undimmed. <sup>17</sup> Stare undimmed. <sup>18</sup> That words had dimmed.

**B8oi**

- 1 Back for want of worse to unsay  
shades can go.  
2 Go & come again.  
3 No.  
4 Shades cannot go.  
5 Much less come again.  
6 Nor bowed woman's back alone.  
7 Nor old man & child.  
8 Nor stare least of all.  
9 Blur yes.  
10 Shades as last worse said can blur.  
11 When stare most glued to one.  
12 Or somehow words again.  
13 Go no.  
13 Much less come again.  
13 Go no.  
14 Till dim go.  
14 If dim ever go.  
15 Never to come again. | [f. 18]

**B8oii** [*The paragraph (the last on the page, ending at about two-fifths down the page) concludes with a dash, centred underneath the text.*]

- 1 Back to unsay shades [~~can go?~~] can  
go.  
1a ~~Shades cannot go~~ <No.>  
10 Shades [~~xxxx~~] can blur.  
11 When stare ~~most~~ glued to one  
alone.  
14 Till dim go. If ~~dim~~ ever go.  
15 Never to come again. | [f. 19]

**C8o**

[*The paragraph is separated from the next by a row of dashes.*]

- 14 Till dim go. If ~~dim~~ ever go.  
15 Never to come again.

**D8o**

[*In margin: 8o and S1/2/3*]

- 11 When stare ~~glued to~~ <on> one  
<alone>.  
14 Till dim ~~go.~~ I<i>f ever go.  
15a <If ever never.> | [f. 8; last 7.5cm of  
sheet left blank.]

**B8o[ii]**

<sup>1</sup> *Back to unsay shades can go.* <sup>2</sup> *Go & come again.* <sup>3</sup> *No.* <sup>4</sup> *Shades cannot go.* <sup>5</sup> *Much less come again.* <sup>6</sup> *Nor bowed w's back alone.* <sup>7</sup> *Nor o. m. & ch.* <sup>8</sup> *Nor stare least of all.* <sup>9</sup> *Blur yes.* <sup>10</sup> *Shades can blur.* <sup>11</sup> *When stare glued to one alone.* <sup>12</sup> *Or somehow words again.* <sup>13</sup> *Go no nor come again.* <sup>14</sup> *Till dim go. If ever go.* <sup>15</sup> *Never to come again.*

**C8o**

<sup>1</sup> *Back for want of worse to unsay shades can go.* <sup>2</sup> *Go and come again.* <sup>3</sup> *No.* <sup>4</sup> *Shades cannot go.* <sup>5</sup> *Much less come again.* <sup>6</sup> *Nor bowed woman's back alone.* <sup>7</sup> *Nor old man and child.* <sup>8</sup> *Nor stare least of all.* <sup>9</sup> *Blur yes.* <sup>10</sup> *Shades as last worse seen can blur.* <sup>11</sup> *When stare most glued to one.* <sup>12</sup> *Or somehow words again.* <sup>13</sup> *Go no nor come again.* <sup>14</sup> *Till dim go. If ever.* <sup>15</sup> *Never to come again.*

**D8o**

<sup>1</sup> *Back to unsay shades can go.* <sup>2</sup> *Go and come again.* <sup>3</sup> *No.* <sup>4</sup> *Shades cannot go.* <sup>5</sup> *Much less come again.* <sup>6</sup> *Nor bowed woman's back.* <sup>7</sup> *Nor old man and child.* <sup>8</sup> *Nor foreskull and stare.* <sup>9</sup> *Blur yes.* <sup>10</sup> *Shades can blur.* <sup>11</sup> *When stare on one alone.* <sup>12</sup> *Or somehow words again.* <sup>13</sup> *Go no nor come again.* <sup>14</sup> *Till dim if ever go.* <sup>15</sup> *Never to come again.* <sup>15a</sup> *If ever never.*

**E8o**

<sup>1</sup> *Back unsay shades can go.* <sup>2</sup> *Go and come again.* <sup>3</sup> *No.* <sup>4</sup> *Shades cannot go.* <sup>5</sup> *Much less come again.* <sup>6</sup> *Nor bowed old woman's back.* <sup>7</sup> *Nor old man and child.* <sup>8</sup> *Nor foreskull and stare.* <sup>9</sup> *Blur yes.* <sup>10</sup> *Shades can blur.* <sup>11</sup> *When stare clamped to one alone.* <sup>12</sup> *Or somehow words again.* <sup>13</sup> *Go no nor come again.* <sup>14</sup> *Till dim if ever go.* <sup>15</sup> *Never to come again.*

**B8I**

[At the left-hand top of the page are three short lines of notes, the first two in French; the language of the third cannot be ascertained: ~~[XXXXXXXXXX XX XXXXXX]~~ / ~~Bras vacants: / [Xxx "xx xxxxxxxx"]~~ They are followed by the inscription of the place and date of composition, aligned right, are entered as Paris, 17 March 1982 (corrected from 15 March).]

- 1 Blanks <for> when ~~drip~~ [drips?] <words gone>.
- 3 [~~Nohow back?~~] Then sight alone all <only> seen as only then.
- 5 All undimmed that [~~drip~~ ~~drips?~~] words dim.
- 8 No trace on soft ~~of mind~~ when [~~drip again?~~] from it drip again.
- 10 Words for seen alone [xxxx] as seen with words.
- 14 When [xxx] words gone.

**C8I**

- 5a Unwarped that words warp.
- 8 No trace on soft when from it ~~drip~~ <ooze> again.
- 11 As dimmed ~~by words~~. <As warped.>
- 12,13 No words for seen undimmed<.> <Unwarped. For then> ~~w~~<W>hen {undimmed when » undimmed. When » undimmed. Unwarped. For then when} nohow on.

**D8I**

[In margin: 81]

- 5a ~~Unwarped that words warp.~~
- 10 Words [for seen alone *trs to:*] alone for seen as seen with words.
- 11 ~~As dimmed:~~ Dimmed.
- 11a ~~Warped:~~
- 12a ~~Unwarped:~~
- 14 <No words> When words gone.

**B8i**

<sup>1</sup> Blanks for when words gone. <sup>2</sup> When nohow on. <sup>3</sup> Then all only seen as only then.  
<sup>4</sup> Undimmed. <sup>5</sup> All undimmed that words dim. <sup>6</sup> So seen unsaid. <sup>7</sup> No saying. No  
 words then. <sup>8</sup> No trace on soft when from it drip again. <sup>9</sup> [-] <sup>10</sup> Words for seen alone  
 as seen with words. <sup>11</sup> As dimmed by words. <sup>12,13</sup> No words for seen undimmed when  
 nohow on. <sup>14</sup> When words gone.

**C8i**

<sup>1</sup> Blanks for when words gone. <sup>2</sup> When nohow on. <sup>3</sup> Then all only seen as only then.  
<sup>4</sup> Undimmed. <sup>5</sup> All undimmed that words dim. <sup>5a</sup> Unwarped that words warp. <sup>6</sup> All so  
 seen unsaid. <sup>7</sup> No words then. <sup>8</sup> No trace on soft when from it ooze again. <sup>9</sup> [-]  
<sup>10</sup> Words for seen alone as seen with words. <sup>11</sup> As dimmed. As warped. <sup>12</sup> No words  
 for seen undimmed. Unwarped. <sup>13</sup> For then when nohow on. <sup>14</sup> When words gone.

**D8i**

<sup>1</sup> Blanks for when words gone. <sup>2</sup> When nohow on. <sup>3</sup> Then all only seen as only then.  
<sup>4</sup> Undimmed. <sup>5</sup> All undimmed that words dim. <sup>6</sup> All so seen unsaid. <sup>7</sup> No words then.  
<sup>8</sup> No trace on soft when from it ooze again. <sup>9</sup> [-] <sup>10</sup> Words alone for seen as seen with  
 words. <sup>11</sup> Dimmed. <sup>12</sup> No words for seen undimmed. <sup>13</sup> For then when nohow on.  
<sup>14</sup> No words when words gone.

**E8i**

<sup>1</sup> Blanks for when words gone. <sup>2</sup> When nohow on. <sup>3</sup> Then all seen as only then.  
<sup>4</sup> Undimmed. <sup>5</sup> All undimmed that words dim. <sup>6</sup> All so seen unsaid. <sup>7</sup> No ooze then.  
<sup>8</sup> No trace on soft when from it ooze again. <sup>9</sup> In it ooze again. <sup>10</sup> Ooze alone for seen  
 as seen with ooze. <sup>11</sup> Dimmed. <sup>12</sup> No ooze for seen undimmed. <sup>13</sup> For when nohow  
 on. <sup>14</sup> No ooze for when ooze gone.

**B82**

- 1 Back worsen twain preying <ever>  
since last worse ~~said~~.
- 1a ~~Since sundered~~ <said> asunder.  
{/Since sundered. » Since said  
asunder.?/}
- 1b ~~/xx xxxxx/~~ think?
- 2 Since said ~~apart~~ <atwain>.
- 3 For want of worse ~~/xxxx/~~ they  
once so cleaved then cloven.
- 5a ~~That little gain in worse.~~
- 5b Pending worse still.

**C82**

- 3 Two once so ~~cleaved then cloven~~  
<one>.
- 4 ~~Wider and wider now~~ **the** r<R>ift  
~~till~~ <from now> a ~~vast. A vast of~~  
~~void between~~ vast ~~between.~~ [the  
inadvertently left uncanceled.]

**D82**

[In margin: 82]

**B82**

<sup>1</sup> Back worsen twain preying ever since last worse. <sup>2</sup> Since said atwain. <sup>3</sup> For want of worse they once so cleaved then cloven. <sup>4</sup> Wider & wider now the rift till a vast between. <sup>5</sup> A vast of void between. <sup>6</sup> With equal plod a vast of void apart still unreceding on. <sup>7</sup> That little gain in worse. <sup>8</sup> Till words for worser still. <sup>9</sup> Worse words for worser still.

**C82**

<sup>1</sup> Back worsen twain preying ever since last worse. <sup>2</sup> Since said atwain. <sup>3</sup> Two once so one. <sup>4</sup> Rift from now a vast. <sup>5</sup> A vast of void between. <sup>6</sup> With equal plod still unreceding on. <sup>7</sup> That little better worse. <sup>8</sup> Till words for worser still. <sup>9</sup> Worse words for worser still.

**D82**

<sup>1</sup> Back worsen twain preying ever since last worse. <sup>2</sup> Since atwain. <sup>3</sup> Two once so as one. <sup>4</sup> Rift from now a vast. <sup>5</sup> Vast of void between. <sup>6</sup> With equal plod still unreceding on. <sup>7</sup> That little better worse. <sup>8</sup> Till words for worser still. <sup>9</sup> Worse words for worser still.

**E82**

<sup>1</sup> Back try worsen twain preying since last worse. <sup>2</sup> Since atwain. <sup>3</sup> Two once so one. <sup>4</sup> From now rift a vast. <sup>5</sup> Vast of void atween. <sup>6</sup> With equal plod still unreceding on. <sup>7</sup> That little better worse. <sup>8</sup> Till words for worser still. <sup>9</sup> Worse words for worser still.



**B83**

- 3 Every <Each> somehow after  
</away?/> nohow words again  
what when not preying?  
4 Each </xxx/> better worse in vain.  
8 The void.  
9 All [xxxx] always faintly preying.  
12 [Worse?/] <No [worse?]/> less than  
when but bad all [xxxxx xxxxxx]  
<still> preying.

**B83a** [*Paragraph cancelled by means of  
diagonal lines.*]

- o All but void.  
oa No.  
ob Void too.  
oc Unworsenable void.  
od Preying too.  
oe Preying praying.  
of On mind.  
og Short for remains of.  
oh ~~Lessening~~ [x] Worsening remains  
of.  
oi To mind.  
oj Not [xxxx] for worse.  
ok Much less for worst.

**C83**

- 3 When nohow over words again  
what then ~~and~~ when not preying?  
10,11 <Worse for naught. Worser for  
naught. <Worse for naught. Worser  
for naught.>>

**D83**

- [*In margin: 83*]  
8 <The void.>

**B83**

<sup>1</sup> But what not preying? <sup>2</sup> When not preying? <sup>3</sup> Each somehow after nohow words again what when not preying? <sup>4</sup> [xxx] better worse in vain. <sup>5</sup> No stilling preying. <sup>6</sup> The shades. <sup>7</sup> The dim. <sup>9</sup> All always faintly preying. <sup>10</sup> Worsen in vain. <sup>10a</sup> Again in vain. <sup>11</sup> [-] <sup>12</sup> No less than when but bad all still preying. <sup>13</sup> Nagging.

**C83**

<sup>1</sup> But what not preying? <sup>2</sup> When not preying? <sup>3</sup> When nohow over words again what then when not preying? <sup>4</sup> Each better worse for naught. <sup>5</sup> No stilling preying. <sup>6</sup> The shades. <sup>7</sup> The dim. <sup>8</sup> [-] <sup>9</sup> All always faintly preying. <sup>10</sup> Worse for naught. <sup>11</sup> Worsen for naught. <sup>12</sup> No less than when but bad all always preying. <sup>13</sup> Nagging.

**D83**

<sup>1</sup> But what not preying? <sup>2</sup> When not preying? <sup>3</sup> When nohow over words again what then when not preying? <sup>4</sup> Each better worse for naught. <sup>5</sup> No stilling preying. <sup>6</sup> The shades. <sup>7</sup> The dim. <sup>8</sup> The void. <sup>9</sup> All always faintly preying. <sup>10</sup> Worse for naught. <sup>11</sup> Worsen for naught. <sup>12</sup> No less than when but bad all always faintly preying. <sup>13</sup> Nagging.

**E83**

<sup>1</sup> Preying but what not preying? <sup>2</sup> When not preying? <sup>3</sup> Nohow over words again say what then when not preying. <sup>4</sup> Each better worse for naught. <sup>5</sup> No stilling preying. <sup>6</sup> The shades. <sup>7</sup> The dim. <sup>8</sup> The void. <sup>9</sup> All always faintly preying. <sup>10</sup> Worse for naught. <sup>11</sup> Worsen for naught. <sup>12</sup> No less than when but bad all always faintly preying. <sup>13</sup> Gnawing.

**C84**

- 2    Less ~~for naught~~ <no good>.
- 3    Worse ~~for naught~~ <no good>.
- 4    Only one ~~not for naught~~ <good>.
- 6    <Gone for good.>

**D84**

*[In margin: 84]*

**B84**

<sup>1</sup> Nagging to be gone. <sup>2</sup> Less no good. <sup>3</sup> Worse no good. <sup>4</sup> Only one good. <sup>5</sup> Gone.  
<sup>6</sup> [-] <sup>7</sup> Till then nag on. <sup>8</sup> All nag on. <sup>9</sup> To be gone.

**C84**

<sup>1</sup> Nagging to be gone. <sup>2</sup> Less no good. <sup>3</sup> Worse no good. <sup>4</sup> Only one good. <sup>5</sup> Gone.  
<sup>6</sup> Gone for good. <sup>7</sup> Till then nag on. <sup>8</sup> All nag on. <sup>9</sup> To be gone.

**D84**

<sup>1</sup> Nagging to be gone. <sup>2</sup> Less no good. <sup>3</sup> Worse no good. <sup>4</sup> Only one good. <sup>5</sup> Gone.  
<sup>6</sup> Gone for good. <sup>7</sup> Till then nag on. <sup>8</sup> All nag on. <sup>9</sup> To be gone.

**E84**

<sup>1</sup> Gnawing to be gone. <sup>2</sup> Less no good. <sup>3</sup> Worse no good. <sup>4</sup> Only one good. <sup>5</sup> Gone.  
<sup>6</sup> Gone for good. <sup>7</sup> Till then gnaw on. <sup>8</sup> All gnaw on. <sup>9</sup> To be gone.

**B85**

7    ~~Never worse. Ever since first said~~  
     ~~never unsaid nagging to be gone.~~  
     Never since first said never unsaid  
     never not nagging to be gone.

**D85**

*[In margin: 85]*

**E85**

7    Never since first said never unsaid  
     never worse said never not gnaw-  
     ing to be ~~/xxxxxx/~~ gone. | *[f. 8]*

**B85**

<sup>1</sup> All but void. <sup>4</sup> Unworsenable void. <sup>2</sup> No. <sup>3</sup> Void too. <sup>5</sup> Never less. <sup>6</sup> Never more.  
<sup>7</sup> Never worse. Never since first said never unsaid never not nagging to be gone.

**C85**

<sup>1</sup> All but void. <sup>4</sup> Unworsenable void. <sup>2</sup> No. <sup>3</sup> Void too. <sup>5</sup> Never less. <sup>6</sup> Never more.  
<sup>7</sup> Never worse. Never since first said never unsaid never not nagging to be gone.

**D85**

<sup>1</sup> All but void. <sup>4</sup> Unworsenable void. <sup>2</sup> No. <sup>3</sup> Void too. <sup>5</sup> Never less. <sup>6</sup> Never more.  
<sup>7</sup> Never worse. Never since first said never unsaid never not nagging to be gone.

**E85**

<sup>1</sup> All save void. <sup>2</sup> No. <sup>3</sup> Void too. <sup>4</sup> Unworsenable void. <sup>5</sup> Never less. <sup>6</sup> Never more.  
<sup>7</sup> Never since first said never unsaid never worse said never not gnawing to be gone.

**B86**

- 2 ~~Almost gone~~ All but gone.  
 2a ~~Less~~ Less & less till all but gone.  
 7a ~~Nothing left in void but [xxxx]~~  
~~skull and stare.~~  
 7b ~~Void then not that much~~  
 15 If then not that much | [f. 20] more  
 then that much less [~~that?~~] <then>?  
 18 ~~Enough of~~ <A pox on> void.

**C86**

- 9 Void then not that much more  
 again:<?>  
 9a ~~That much worse?~~ <Worse again?>  
 14 All shades <gone.> a<A>s good as  
 gone.  
 18 ~~Enough of~~ <A pox on> void.  
 19 Evermost void. | [f. 10]

**D86**

[In margin: 86]

- 2 ~~All but~~ <As good as> gone.  
 5a <Not> That much worse?  
 8 <~~All but~~ <As good as> gone>  
 13 ~~Less the~~<n>? Less then?  
 19 Evermost <almost> void.

**E86**

- 15 If then not that much more then  
 that much less then? [*John Calder*  
*prints* If then not that much more  
 than that much less then? ; *Grove*  
*Press prints* If then not that much  
 more then that much less then? ;  
*the editorial choice is* If then not that  
 much more then that much less  
 then?]

**B86**

<sup>1</sup> Say child gone. <sup>2</sup> All but gone. <sup>2a</sup> Less & less till all but gone. <sup>3</sup> [-] <sup>4</sup> From the stare. <sup>5</sup> Void then not that much more? <sup>5a</sup> That much worse? <sup>6</sup> Say old man gone. <sup>7</sup> Old woman gone. <sup>8</sup> All but gone. <sup>8b</sup> Less & less till as good as gone. <sup>9</sup> Void then not that much more again? <sup>10</sup> No. <sup>11</sup> Void most when almost void. <sup>12</sup> [-] <sup>13</sup> Less then? <sup>14</sup> Shades as good as gone. <sup>15</sup> If then not that much more then that much less then? <sup>16</sup> [-] <sup>17</sup> Enough. <sup>18</sup> A pox on void. <sup>19</sup> Evermost void.

**C86**

<sup>1</sup> Say child gone. <sup>2</sup> All but gone. <sup>3</sup> [-] <sup>4</sup> From the stare. <sup>5</sup> Void then not that much more? <sup>5a</sup> That much worse? <sup>6</sup> Say old man gone. <sup>7</sup> Old woman gone. <sup>8</sup> All but gone. <sup>8a</sup> Less and less till as good as gone. <sup>9</sup> Void then not that much more again? <sup>9a</sup> Worse again? <sup>10</sup> No. <sup>11</sup> Void most when almost. <sup>12</sup> [-] <sup>13</sup> Less then? <sup>14</sup> All shades gone. As good as gone. <sup>15</sup> If then not that much more then that much less then? <sup>16</sup> [-] <sup>17</sup> Enough. <sup>18</sup> A pox on void. <sup>19</sup> Evermost void.

**D86**

<sup>1</sup> Say child gone. <sup>2</sup> As good as gone. <sup>3</sup> [-] <sup>4</sup> From the stare. <sup>5</sup> Void then not that much more? <sup>5a</sup> Not that much worse? <sup>6</sup> Say old man gone. <sup>7</sup> Old woman gone. <sup>8</sup> As good as gone. <sup>9</sup> Void then not that much more again? <sup>9a</sup> Worse again? <sup>10</sup> No. <sup>11</sup> Void most when almost. <sup>12</sup> [-] <sup>13</sup> Less then? <sup>14</sup> All shades as good as gone. <sup>15</sup> If then not that much more than that much less then? <sup>16</sup> [-] <sup>17</sup> Enough. <sup>18</sup> A pox on void. <sup>19</sup> Evermost almost void.

**E86**

<sup>1</sup> Say child gone. <sup>2</sup> As good as gone. <sup>3</sup> From the void. <sup>4</sup> From the stare. <sup>5</sup> Void then not that much more? <sup>6</sup> Say old man gone. <sup>7</sup> Old woman gone. <sup>8</sup> As good as gone. <sup>9</sup> Void then not that much more again? <sup>10</sup> No. <sup>11</sup> Void most when almost. <sup>12</sup> Worst when almost. <sup>13</sup> Less then? <sup>14</sup> All shades as good as gone. <sup>15</sup> If then not that much more then that much less then? <sup>16</sup> Less worse then? <sup>17</sup> Enough. <sup>18</sup> A pox on void. <sup>19</sup> Unmoreable unlesable unworseable evermost almost void.



**B87**

[Notes on facing page (f. 19<sup>v</sup>), three lines  
(apparently unrelated to Worstward Ho):  
[Décrocher, accrocher?]. / noter, inscrire  
/ A écrit inscrit]

**B87i** [Cancelled by means of diagonal lines.]

- 1 Old man & child.
- 2 ~~Nagging~~ <Preying> <ever> since  
<not <so> long since> [xxxxx]  
<last> worse ~~said~~ <ned>.
- 3 Since a vast space between. Vast  
void between.

**B87ii**

- 2 Preying ever since not long since  
[~~said~~?] last failed worse.

**C87**

- 1 Back to once ~~so=said~~ twain or two  
as one.
- 4 All gone but trunks from ~~now~~  
<then>.
- 6 From ~~necks~~ <napes> up.

**D87**

[In margin: 87]

- 3 Ever since ~~vast~~ <vast> void be-  
tween.

**B87[ii]**

<sup>1</sup> Back to once so-said twain or two as one. <sup>2</sup> Preying ever since not long since last failed worse. <sup>3</sup> Ever since vast void between. <sup>4</sup> All gone but trunks from now. <sup>5</sup> Nothing from pelves down. <sup>6</sup> Nothing from necks up. <sup>7</sup> Topless baseless hindtrunks. <sup>8</sup> Legless plodding on. <sup>9</sup> Left right unreceding on.

**C87**

<sup>1</sup> Back to once two as one. <sup>2</sup> Preying ever since not long since last failed worse. <sup>3</sup> Ever since vast void between. <sup>4</sup> All gone but trunks from. <sup>5</sup> Nothing from pelves down. <sup>6</sup> From napes up. <sup>7</sup> Topless baseless hindtrunks. <sup>8</sup> Legless plodding on. <sup>9</sup> Left right unreceding on.

**D87**

<sup>1</sup> Back to once so-said two as one. <sup>2</sup> Preying ever since not long since last failed worse. <sup>3</sup> Ever since vast void between. <sup>4</sup> All gone but trunks from now. <sup>5</sup> Nothing from pelves down. <sup>6</sup> From napes up. <sup>7</sup> Topless baseless hindtrunks. <sup>8</sup> Legless plodding on. <sup>9</sup> Left right unreceding on.

**E87**

<sup>1</sup> Back to once so-said two as one. <sup>2</sup> Preying ever since not long since last failed worse. <sup>3</sup> Ever since vast atween. <sup>4</sup> Say better worse now all gone save trunks from now. <sup>5</sup> Nothing from pelves down. <sup>6</sup> From napes up. <sup>7</sup> Topless baseless hindtrunks. <sup>8</sup> Legless plodding on. <sup>9</sup> Left right unreceding on.

**B88**

[Notes on facing page (f. 19<sup>v</sup>), two paragraphs cancelled by means of diagonal lines: They then the words. Only they. // All only they. That ? of - That ? of joy ]

**B88i** [Paragraph cancelled by means of diagonal lines.]

- 1 Somehow again stare glued to stare.
- 2 Bowed backs but blurs.
- 2a All pupil.
- 3,4 ~~/xx/~~ Dim black holes.
- 4a They only they then the words.

**B88ii**

- 1 ~~XXXXXX XXXXX~~ </Be stare?/ <s<S>tare ~~/xxxx/~~ worse said> glued> to stare.
- 2 ~~Away from b~~<B>owed backs <xxx> but blurs & <in stare> glue<d> to stare.

**B88iia** [Notes on facing page (f. 19<sup>v</sup>), two paragraphs, cancelled: Seen for <be it seen> misseen. No more from now now seen and now misseen. From now seen alone. Seen for misseen. For be it misseen. Missaid misseen. Be it missaid be it misseen. // That then still not wrong?]

**B88iiai** [Cancelled by means of diagonal lines.]

- o As ~~said~~ <say> for be ~~mis~~ <it> said so see for be it seen.
- oa ~~/xxx/~~ Be it missaid.
- ob Misseen.
- oc ~~From now not now one one~~
- od No [more?]
- oe None now now one & now the other.
- of From now the one alone.
- og For the other. ~~/xxx/~~

**B88iiaii** [Cancelled by means of diagonal lines in addition to line-by-line deletion.]

- o ~~/Say again/~~
- oa ~~Again [say?] as said for missaid seen so for misseen.~~

ob ~~Seen for misseen.~~

oc ~~Not now [one?]/the one now the other.~~

od ~~The one alone.~~

oe ~~For the other.~~

of ~~Short for the other.~~

**B88iii**

- 7 At their place in ~~/the?/~~ face. No face. At their place in unseen face.
- 8 That the ~~/xxx/~~ flaw?
- 10 Try better worse in ~~/the?/~~ skull.
- 11 Two black holes in ~~/the?/~~ foreskull.
- 17 So better worse ~~/x/~~ stare from now.

**C88i**

- 2 Bowed backs ~~but~~ blurs in stare ~~glued to~~ <at> stare.
- 3 ~~Dim b~~<B>lack holes.
- 4 <Dim black.>
- 5 ~~Holes i~~<I>nto skull.
- 6f That mite of - mite of - joy. [The word joy is encircled.]

**C88ii** [New paragraph.]

- 4 <Dim black.>
- 5 In through skull <un>to soft.
- 7 ~~At At their place in face. No face.~~ At their place in unseen face.
- 14 One black hole ~~at~~ mid of foreskull.
- 17 So better worse ~~the~~ stare from now.

**D88**

[In margin: 88]

- 1 Stare ~~glued to~~ <clamped on> stare.
- 2 Bowed backs blurs in stare ~~at~~ <on> stare.
- 5 In through <fore> skull to soft.
- 14 One black hole mid ~~of~~ foreskull.
- 16 Our [sic] from the hell of all.

**E88**

- 17 So better than nothing worse say ~~skull~~ <stare> from now.

### B88[ii]

<sup>1</sup> Stare glued to stare. <sup>2</sup> Bowed backs but blurs in stare glued to stare. <sup>2a</sup> All pupil.  
<sup>3,4</sup> Dim black holes. <sup>4a</sup> They only they then the words. <sup>5</sup> Holes into skull. <sup>6</sup> Out of skull.  
<sup>6a</sup> The fore alone. <sup>6b</sup> No dome. <sup>6c</sup> Temple to temple alone. <sup>6d</sup> They then the words.  
<sup>6e</sup> They only they. <sup>6f</sup> All only they. <sup>6g</sup> That smite - mite of joy.

### B88[iii]

<sup>0</sup> Stare said for worse no worse. <sup>1</sup> Staring stared at stare. <sup>2</sup> [-] <sup>3</sup> Black holes. <sup>4</sup> [-] <sup>5</sup> In through skull to soft. <sup>6</sup> Out from soft through skull. <sup>7</sup> At their place in face. <sup>7</sup> No face.  
<sup>7</sup> At their place in unseen face. <sup>8</sup> That the flaw? <sup>9</sup> The want of flaw? <sup>10</sup> Try better worse in skull.  
<sup>11</sup> Two black holes in foreskull. <sup>12</sup> Or one. <sup>13</sup> Try better worse one.  
<sup>14</sup> One black hole at centre of foreskull. <sup>15</sup> Into the hell of all. <sup>16</sup> Out from the hell of all.  
<sup>17</sup> So better worse stare from now.

### C88i

<sup>1</sup> Stare glued to stare. <sup>2</sup> Bowed backs blurs in stare at stare. <sup>2a</sup> No white. <sup>2b</sup> All pupil.  
<sup>3</sup> Black holes. <sup>4</sup> Dim black. - They only they then the words. <sup>5</sup> Into skull. <sup>6</sup> Out of skull.  
<sup>6a</sup> The fore alone. <sup>6b</sup> No dome. <sup>6c</sup> Temple to temple alone <sup>6d</sup> They only they then the words.  
<sup>6e</sup> All only they. <sup>6f</sup> That mite of - mite of - joy.

### C88ii

<sup>0</sup> Stare tried for worse no worse. <sup>0a</sup> Staring stared at stare. <sup>3</sup> Black holes. <sup>4</sup> Dim black.  
<sup>5</sup> In through skull unto soft. <sup>6</sup> Out from soft through skull. <sup>7</sup> At their place in unseen face.  
<sup>8</sup> That the flaw? <sup>9</sup> The want of flaw? <sup>10</sup> Try better worse in skull. <sup>11</sup> Two black holes in foreskull.  
<sup>12</sup> Or one. <sup>13</sup> Try better still worse one. <sup>14</sup> One black hole mid of foreskull. <sup>15</sup> Into the hell of all. <sup>16</sup> Out from the hell of all. <sup>17</sup> So better worse stare from now.

### D88

<sup>1</sup> Stare clamped on stare. <sup>2</sup> Bowed backs blurs in stare on stare. <sup>3</sup> Two black holes.  
<sup>4</sup> Dim black. <sup>5</sup> In through skull to soft. <sup>6</sup> Out from soft through skull. <sup>7</sup> At their place in unseen face.  
<sup>8</sup> That the flaw? <sup>9</sup> The want of flaw? <sup>10</sup> Try better worse in skull.  
<sup>11</sup> Two black holes in foreskull. <sup>12</sup> Or one. <sup>13</sup> Try better still worse one. <sup>14</sup> One black hole mid foreskull.  
<sup>14a</sup> Dim black. <sup>15</sup> Into the hell of all. <sup>16</sup> Our from the hell of all.  
<sup>17</sup> So better worse stare from now.

### E88

<sup>1</sup> Stare clamped to stare. <sup>2</sup> Bowed backs blurs in stare clamped to stare. <sup>3</sup> Two black holes.  
<sup>4</sup> Dim black. <sup>5</sup> In through skull to soft. <sup>6</sup> Out from soft through skull. <sup>7</sup> Agape in unseen face.  
<sup>8</sup> That the flaw? <sup>9</sup> The want of flaw? <sup>10</sup> Try better worse set in skull.  
<sup>11</sup> Two black holes in foreskull. <sup>12</sup> Or one. <sup>13</sup> Try better still worse one. <sup>14</sup> One dim black hole mid-foreskull.  
<sup>15</sup> Into the hell of all. <sup>16</sup> Out from the hell of all. <sup>17</sup> So better than nothing worse say stare from now.

**B89**

[Notes on facing page (f. 19<sup>v</sup>), three paragraphs: S. outstared to old ~~m~~ // Trunk <in step> with child trunk vasts apart unreceding on // Vast <of void> apart old man & child dim shades on unseen knees. One blurred. One clear. Dim clear.]

- 1 Stare outstared ~~back~~ <away>  
<away> to old ~~man~~. Still ~~last worse~~  
[xxxxx xx] ~~last worse said still~~  
[xxxxxx] <legless> {still [xxxxxx]} »  
legless} ~~in step with child legless~~  
~~child unreceding on~~. hindtruc<n>k  
<still> unreceding on.
- 2 ~~/Bettters?/~~ Better worse kneeling
- 3 <Once> Legs gone better worse  
kneeling.
- 7 <For>xxxever kneeling.
- 8 Legs gone from stare | [f. 21<sup>r</sup>] say  
better worse from now forever  
kneeling.
- 9 Blurs as ~~eyes~~ <stare> to child and  
~~idem~~ <same>. Worsen ~~idem~~  
<same.>

**C89**

- 1 Stare outstared away to old <man>  
hindtrunk still unreceding on.
- 9 Blur as stare away to child and  
same. <Worsen same.>

**D89**

[In margin: 89]

**B89**

<sup>1</sup> Stare outstared away to old hindtrunk still unreceding on. <sup>2</sup> Better worse kneeling. <sup>3</sup> Once legs gone better worse kneeling. <sup>4</sup> No more on if ever on. <sup>5</sup> [-] <sup>6</sup> Say never on. <sup>7</sup> Forever kneeling. <sup>8</sup> Legs gone from stare say better worse from now forever kneeling. <sup>9</sup> Blur as stare to child and same. Worsen same. <sup>10</sup> Vast void apart old man and child dim shades on unseen knees. <sup>11</sup> One blurred. <sup>12</sup> One clear. <sup>13</sup> Dim clear. <sup>14</sup> [-] <sup>15</sup> [-]

**C89**

<sup>1</sup> Stare outstared away to old man hindtrunk still unreceding on. <sup>2</sup> Better worse kneeling. <sup>3</sup> Legs gone better worse kneeling. <sup>4</sup> No more on if ever. <sup>5</sup> Say never. <sup>6</sup> [-] <sup>7</sup> Say ever kneeling. <sup>8</sup> Legs gone from stare say better worse from now ever kneeling. <sup>9</sup> Blur as stare away to child and same. Worsen same. <sup>10</sup> Vast void apart old man and child dim shades on unseen knees. <sup>11,12</sup> One blur one clear. <sup>13</sup> Dim clear. <sup>14</sup> [-] <sup>15</sup> [-]

**D89**

<sup>1</sup> Stare outstared away to old man hindtrunk. <sup>1</sup> Still unreceding on. <sup>2</sup> Better worse kneeling. <sup>3</sup> Legs gone better worse kneeling. <sup>4</sup> No more if ever on. <sup>5</sup> Say never. <sup>6</sup> [-] <sup>7</sup> Say ever kneeling. <sup>8</sup> Legs gone from stare say better worse ever kneeling. <sup>9</sup> Stare away to child and worsen same. <sup>10</sup> Vast void apart old man and child dim shades on unseen knees. <sup>11</sup> One blur. <sup>12</sup> One clear. <sup>13</sup> Dim clear. <sup>14</sup> [-] <sup>15</sup> [-]

**E89**

<sup>1</sup> Stare outstared away to old man hindtrunk unreceding on. <sup>2</sup> Try better worse kneeling. <sup>3</sup> Legs gone say better worse kneeling. <sup>4</sup> No more if ever on. <sup>5</sup> Say never. <sup>6</sup> Say never on. <sup>7</sup> Ever kneeling. <sup>8</sup> Legs gone from stare say better worse ever kneeling. <sup>9</sup> Stare away to child and worsen same. <sup>10</sup> Vast void apart old man and child dim shades on unseen knees. <sup>11</sup> One blur. <sup>12</sup> One clear. <sup>13</sup> Dim clear. <sup>14</sup> Now the one. <sup>15</sup> Now the other.

**B90**

[Notes on facing page (f. 20<sup>v</sup>), cancelled by means of diagonal lines: Nothing to show ~~an old m~~ a child <&> yet a child. An ~~old~~ man & yet a man. Nothing but the [same?/] <how> nothing. ~~The ooze &~~ yet. How & yet. The bowed backs. Yet a old man's. A small childs.]

4    Nothing but /xxxxx xxxx xxxxxx/  
      <~~worse oozing~~> ooze how nothing  
      xxxxx and yet.

7    A small <tiny> childs.

**D90**

[In margin: 90]

**B90**

<sup>1</sup> Nothing to show a child & yet a child. <sup>2</sup> A man & yet a man. <sup>3</sup> [-] <sup>4</sup> Nothing but ooze how nothing and yet. <sup>5</sup> The bowed backs yet an old man's. <sup>6</sup> [-] <sup>7</sup> A small child's.

**C90**

<sup>1</sup> Nothing to show a child and yet a child. <sup>2</sup> A man and yet a man. <sup>3</sup> Old and yet old. <sup>4</sup> Nothing but ooze how nothing and yet. <sup>5</sup> One bowed back yet an old man's. <sup>6</sup> The other yet a child's. <sup>7</sup> A small child's.

**D90**

<sup>1</sup> Nothing to show a child and yet a child. <sup>2</sup> A man and yet a man. <sup>3</sup> Old and yet old. <sup>4</sup> Nothing but ooze how nothing and yet. <sup>5</sup> One bowed back yet an old man's. <sup>6</sup> The other yet a child's. <sup>7</sup> A small child's.

**E90**

<sup>1</sup> Nothing to show a child and yet a child. <sup>2</sup> A man and yet a man. <sup>3</sup> Old and yet old. <sup>4</sup> Nothing but ooze how nothing and yet. <sup>5</sup> One bowed back yet an old man's. <sup>6</sup> The other yet a child's. <sup>7</sup> A small child's.



**B9I**

[Notes on facing page (f. 20<sup>v</sup>), cancelled: Vast narrow void // Staring eye glued to all.]

- 4 The three bowed ~~backs~~ <down>.  
10 ~~Staring eye~~ <Black hole> glued to all.  
11 ~~Intaking all. Engulfing~~ <intaking> ~~all.~~ Intaking all.

**C9I**

- 10 Black hole ~~glued~~ <clamped> to all.

**D9I**

[In margin: 9I]

- 1 Somehow again and all [again in stare *trs to:*] in stare again.  
11 ~~Intaking~~ <letting> all.  
12 <Outletting all.> | [f. 9]

**B9I**

<sup>1</sup> How all again in stare. <sup>2</sup> All at once as once. <sup>3</sup> [-] <sup>4</sup> The three bowed down. <sup>5</sup> The stare. <sup>6</sup> The vast narrow void. <sup>7</sup> No blurs. <sup>8</sup> All clear. <sup>9</sup> Dim clear. <sup>10</sup> Black hole glued to all. <sup>11</sup> Intaking all. <sup>12</sup> [-]

**C9I**

<sup>1</sup> Somehow again and all again in stare. <sup>2</sup> All as once at once. <sup>3</sup> [-] <sup>4</sup> The three bowed down. <sup>5</sup> The stare. <sup>6</sup> The vast narrow void. <sup>7</sup> No blurs. <sup>8</sup> All clear. <sup>9</sup> Dim clear. <sup>10</sup> Black hole clamped to all. <sup>11</sup> Intaking all. <sup>12</sup> [-]

**D9I**

<sup>1</sup> Somehow again and all in stare again. <sup>2</sup> All as once at once. <sup>3</sup> [-] <sup>4</sup> The three bowed down. <sup>5</sup> The stare. <sup>6</sup> The whole narrow void. <sup>7</sup> No blurs. <sup>8</sup> All clear. <sup>9</sup> Dim clear. <sup>10</sup> Black hole clamped to all. <sup>11</sup> Inletting all. <sup>12</sup> Outletting all.

**E9I**

<sup>1</sup> Somehow again and all in stare again. <sup>2</sup> All at once as once. <sup>3</sup> Better worse all. <sup>4</sup> The three bowed down. <sup>5</sup> The stare. <sup>6</sup> The whole narrow void. <sup>7</sup> No blurs. <sup>8</sup> All clear. <sup>9</sup> Dim clear. <sup>10</sup> Black hole agape on all. <sup>11</sup> Inletting all. <sup>12</sup> Outletting all.

**B92**

[Notes on facing page (f. 20<sup>v</sup>): (1) encircled and cancelled: Loving memory. (2) paragraph cancelled by means of diagonal lines: As [~~xx~~] <loving> memory some old ~~tomb~~ <grave>stones ~~f[ean?]~~ <stoop>. In that old ~~church~~ <grave>yard. Names effaced [~~from?~~] <and> when to when. ~~XXXX XXXXXX~~. <Stoop> Mute over the graves of none. (3) cancelled by means of diagonal lines: Since long since last better worse (4) uncanceled: [Plod / sod?] (5) uncanceled: Emptiness]

- o ~~Woman~~ Long since woman long since last ~~better~~ worse.
- 3a [~~xx~~] /Hindtrunk alone stooped *trs* to:] stooped hindtrunk alone.
- 5a ~~Stoop mute over the graves of~~
- 6 Names gone and when ~~to~~ <till> when.

**C92**

2a Stooped ~~hindtrunk~~ <back> alone.

**D92**

[In margin: 92]

**B92**

° Long since woman long since last worse. <sup>1</sup> Nothing and yet a woman. <sup>2</sup> Old & yet old. <sup>2a</sup> Stooped hindtrunk alone. <sup>3</sup> [-] <sup>4</sup> Stooped as loving memory some old [gravestones?/] stoop. <sup>5</sup> In that old graveyard. <sup>6</sup> Names gone and when till when. <sup>7</sup> Stoop mute over the graves of none.

**C92**

° Long since old woman long since last worse. <sup>1</sup> Nothing and yet a woman. <sup>2</sup> Old and yet old. <sup>2a</sup> Stooped back alone. <sup>3</sup> On unseen knees. <sup>4</sup> Stooped as loving memory some old gravestones stoop. <sup>5</sup> In that old graveyard. <sup>6</sup> Names gone and when till when. <sup>7</sup> Stoop mute over the graves of none.

**D92**

° Long since old woman long since last worse. <sup>1</sup> Nothing and yet a woman. <sup>2</sup> Old and yet old. <sup>2a</sup> Stooped back alone. <sup>3</sup> On unseen knees. <sup>4</sup> Stooped as loving memory some old gravestones stoop. <sup>5</sup> In that old graveyard. <sup>6</sup> Names gone and when till when. <sup>7</sup> Stoop mute over the graves of none.

**E92**

<sup>1</sup> Nothing and yet a woman. <sup>2</sup> Old and yet old. <sup>3</sup> On unseen knees. <sup>4</sup> Stooped as loving memory some old gravestones stoop. <sup>5</sup> In that old graveyard. <sup>6</sup> Names gone and when to when. <sup>7</sup> Stoop mute over the graves of none.

**B93**

- 4c **Before** <**Ere**> too late ~~to see. To~~  
~~say.~~ for stare to see.
- 4d For <?> ooze to say. [*A caret beside  
the question mark to indicate insertion  
contemplated.*]

**C93i**

[*Cancelled by means of diagonal lines.*]

- 1 All three same degree. Of stoop.
- 1a Same highth [*sic*] of the eternal  
ways.
- 1b Same breadth.
- 1c Same black.
- 1d Dim black.
- 2 Same vasts of void apart.
- 3 Thus last **degree** <**state**>.
- 4 Latest **degree** <**state**>.
- 4a Of worse.
- 4b Of better worse.
- 4c Before too late for stare to see.
- 4d For ooze to say.

**C93ii** [*In margin.*]

**D93**

[*In margin: 93*]

**B93**

<sup>1</sup> All three same degree. Of stoop. <sup>1a</sup> Same [highth of?] the eternal ways. <sup>1b</sup> Same breadth. <sup>1c</sup> Same black. <sup>1d</sup> Dim black. <sup>2</sup> Same vasts of void apart. <sup>3</sup> Thus last degree. <sup>4</sup> Latest degree. <sup>4a</sup> Of worse. <sup>4b</sup> Of better worse. <sup>4c</sup> Before <Ere> too late for stare to see. <sup>4d</sup> For ? ooze to say. <sup>5</sup> [-] <sup>6</sup> [-] <sup>7</sup> [-] <sup>8</sup> [-]

**C93[ii]**

<sup>1</sup> Same stoop for all. <sup>2</sup> Same vasts apart. <sup>3</sup> Such last state. <sup>4</sup> Latest state. <sup>5</sup> Till less in vain. <sup>6</sup> Worse in vain. <sup>7</sup> Nagging to be naught. <sup>8</sup> Never to be naught.

**D93**

<sup>1</sup> Same stoop for all. <sup>2</sup> Same vasts apart. <sup>3</sup> Such last state. <sup>4</sup> Latest state. <sup>5</sup> Till less in vain. <sup>6</sup> Worse in vain. <sup>7</sup> Nagging to be naught. <sup>8</sup> Never to be naught.

**E93**

<sup>1</sup> Same stoop for all. <sup>2</sup> Same vasts apart. <sup>3</sup> Such last state. <sup>4</sup> Latest state. <sup>5</sup> Till somehow less in vain. <sup>6</sup> Worse in vain. <sup>7</sup> All gnawing to be naught. <sup>8</sup> Never to be naught.

**B94**

8 Skull <best> worse.

**C94**

5 What viewless source <seat> of  
all? <Source of all.>

9 What <little> left of skull.

14 ~~Ofs~~ Into it still the black hole.

16 From out what <little> left.

**D94**

[In margin: 94]

1 What ~~left of~~ <were> skull ~~were it~~  
{left of skull were it » were skull}  
to go?

3 Into what then black hole ~~alone~~?

5 <What why ~~& where~~ of all?>

9 What ~~little~~ [supralinear stet] left of  
skull.

**B94**

<sup>1</sup> What left of skull were it to go? <sup>2</sup> [-] <sup>3</sup> Into what then black hole alone? <sup>4</sup> From out what then? <sup>5</sup> What viewless source of all? <sup>6</sup> Better worse so? <sup>7</sup> No. <sup>8</sup> Skull best worse. <sup>9</sup> What left of skull. <sup>10</sup> What left of soft. <sup>11</sup> Worst source of all of all. <sup>12</sup> So skull not go. <sup>13</sup> What left of skull not go. <sup>14</sup> Into it the black hole. <sup>14a</sup> Dim black. <sup>15</sup> Into what left of soft. <sup>16</sup> From out what left.

**C94**

<sup>1</sup> What left of skull were it to go? <sup>2</sup> [-] <sup>3</sup> Into what then black hole alone? <sup>4</sup> From out what then? <sup>5</sup> What viewless seat of all? Source of all. <sup>6</sup> Better worse so? <sup>7</sup> No. <sup>8</sup> Skull better worse. <sup>9</sup> What little left of skull. <sup>10</sup> Of soft. <sup>11</sup> Worst source of all of all. <sup>12</sup> So skull not go. <sup>13</sup> What left of skull not go. <sup>14</sup> Into it still the black hole. <sup>14a</sup> Dim black. <sup>15</sup> Unto what left of soft. <sup>16</sup> From out what little left.

**D94**

<sup>1</sup> What were skull to go? <sup>2</sup> [-] <sup>3</sup> Into what then black hole? <sup>4</sup> From out what then? <sup>5</sup> What why of all? <sup>6</sup> Better worse so? <sup>7</sup> No. <sup>8</sup> Skull better worse. <sup>9</sup> What little left of skull. <sup>10</sup> Of soft. <sup>11</sup> Worst why of all of all. <sup>12</sup> So skull not go. <sup>13</sup> What left of skull not go. <sup>14</sup> Into it still the hole. <sup>15</sup> Into what left of soft. <sup>16</sup> From out what little left.

**E94**

<sup>1</sup> What were skull to go? <sup>2</sup> As good as go. <sup>3</sup> Into what then black hole? <sup>4</sup> From out what then? <sup>5</sup> What why of all? <sup>6</sup> Better worse so? <sup>7</sup> No. <sup>8</sup> Skull better worse. <sup>9</sup> What left of skull. <sup>10</sup> Of soft. <sup>11</sup> Worst why of all of all. <sup>12</sup> So skull not go. <sup>13</sup> What left of skull not go. <sup>14</sup> Into it still the hole. <sup>15</sup> Into what left of soft. <sup>16</sup> From out what little left.



**B95**

- 7 One ~~tiny~~ dot.  
 9 <All vasts of void apart.>  
 10 At ~~/bounds?/~~ bounds of boundless  
 void.  
 11 Whence no afarther.  
 12 Best worse no afarther.  
 13 Nohow ~~lessenable~~ less.  
 15 Nohow ~~xxxx~~ <end.>  
 16a ~~Or said stare afar.~~  
 16b ~~From afar.~~  
 16c ~~Whence no farther.~~  
 16d ~~Nohow farther.~~

**C95**

- 3 Sudden all <shades> afar.  
 3a ~~All shades.~~  
 4a ~~All four.~~  
 6 Three ~~tiny threads.~~ <needles.>  
 7 ~~One tiny dot~~ <One pinhead>.  
 8a ~~Dim black against dim white.~~  
 9 ~~All~~ ∇<V>asts apart.  
 12 Best worse ~~no farther~~ no farther.  
 15 Nohow ~~end~~ <naught>.

**D95**

- [In margin: 95]*  
 1 <Enough.>  
 6 Three needles <threads>.  
 7 One pinhead <eyelet>.  
 8 <In dimmest dim.>

**B95**

<sup>1</sup> [-] <sup>2</sup> [-] <sup>3</sup> Sudden all afar. <sup>3a</sup> All shades. <sup>4</sup> No stir and all afar. <sup>4a</sup> All four. <sup>5</sup> [-]  
<sup>6</sup> Three tiny threads. <sup>7</sup> One dot. <sup>8</sup> [-] <sup>8a</sup> Dim black against dim white. <sup>9</sup> All vasts of  
void apart. <sup>10</sup> At bounds of boundless void. <sup>11</sup> Whence no farther. <sup>12</sup> Best worse no  
farther. <sup>12a</sup> Nohow farther. <sup>13</sup> Nohow less. <sup>14</sup> Nohow worse. <sup>15</sup> Nohow end.  
<sup>16</sup> Nohow on.

**C95**

<sup>1</sup> [-] <sup>2</sup> [-] <sup>3</sup> Sudden all afar. <sup>4</sup> No stir and all afar. <sup>5</sup> [-] <sup>6</sup> Three needles. <sup>7</sup> One pinhead.  
<sup>8</sup> [-] <sup>9</sup> Vasts apart. <sup>10</sup> At bounds of boundless void. <sup>11</sup> Whence no farther. <sup>12</sup> Best  
worse no farther. <sup>13</sup> Nohow less. <sup>14</sup> Nohow worse. <sup>15</sup> Nohow naught. <sup>16</sup> Nohow on.

**D95**

<sup>1</sup> Enough. <sup>2</sup> [-] <sup>3</sup> Sudden all far. <sup>4</sup> No move and all far. <sup>5</sup> [-] <sup>6</sup> Three threads. <sup>7</sup> One  
eyelet. <sup>8</sup> In dimmost dim. <sup>9</sup> Vasts apart. <sup>10</sup> At bounds of boundless void. <sup>11</sup> Whence  
no farther. <sup>12</sup> Best worse no farther. <sup>13</sup> Nohow less. <sup>14</sup> Nohow worse. <sup>15</sup> Nohow  
naught. <sup>16</sup> Nohow on.

**E95**

<sup>1</sup> Enough. <sup>2</sup> Sudden enough. <sup>3</sup> Sudden all far. <sup>4</sup> No move and sudden all far. <sup>5</sup> All  
least. <sup>6</sup> Three pins. <sup>7</sup> One pinhole. <sup>8</sup> In dimmost dim. <sup>9</sup> Vasts apart. <sup>10</sup> At bounds of  
boundless void. <sup>11</sup> Whence no farther. <sup>12</sup> Best worse no farther. <sup>13</sup> Nohow less.  
<sup>14</sup> Nohow worse. <sup>15</sup> Nohow naught. <sup>16</sup> Nohow on.

VOLUME I

**B96**

*[Signature at bottom of MS, with a dash,  
centred underneath: Samuel Beckett]*

**B96**

<sup>1</sup> [-]

**C96**

<sup>1</sup> [-]

**D96**

<sup>1</sup> [-]

**E96**

<sup>1</sup> Said nohow on.



“THE WAY”, “CEILING”, AND “SOTTISIER” RUL MS 2901

“The Way” and “Ceiling” are two brief prose pieces Beckett wrote immediately before embarking on *Worstward Ho* in the summer of 1981. The “sottisier”, held by the Samuel Beckett Archive in Reading University Library as MS 2901, contains notes made in the period 1976–1982. It functioned both as a conventional commonplace book and as a notebook for draft phrases and complete short poems. “The Way”, “Ceiling” and excerpts from the sottisier are here included because in view of that closeness, both in time and theme, they may be regarded as *paralipomena*. “Ceiling” especially is inextricably bound up with the genesis of *Worstward Ho* (see the section on the genesis of *Worstward Ho* in the Introduction). But the transliterations also show that some of the observations made about the genesis of *Worstward Ho* have a wider validity, permitting an insight into Beckett’s manner of composition. In particular, this concerns the repeated use Beckett appears to make in the composition of *Worstward Ho* of phrases which have an almost fixed form from the moment he first writes them down on the left-hand pages of his manuscript, which he habitually uses for notes. Also, adding “Ceiling” and “The Way” to the corpus of Beckett’s later prose serves to accentuate the linguistic and thematic web that it forms. The vocabulary of “The Way” and “Ceiling” is part of the same stock of phrases which connects the late prose, recurring almost *verbatim* again and again, also in *Worstward Ho*. Similarly, stock scenes and images keep returning. Take for example this fragment from *Company*:

A strand. Evening. Light dying. Soon none left to die. No. No such thing then as no light. Died on to dawn and never died. You stand with your back to the wash. No sound but its. Ever fainter as it slowly ebbs. Till it slowly flows again. You lean on a long staff. Your hands rest on the knob and on them your head. Were your eyes to open they would first see far below in the last rays the skirt of your greatcoat and the uppers of your boots emerging from the sand. Then and it alone till it vanishes the shadow of the staff on the sand. Vanishes from your sight. Moonless starless night. Were your eyes to open dark would lighten.  
(pp. 75–76)

Beckett's late work has a strong web of shared themes and phrases. The following fragment from the *sottisier* shares the (remembered?) setting on "A strand. Evening":

That head. In those hands. His? No. Mine. Those eyes. On the sheet. His? No. Mine. Long on that last white. Then closed. No. Through it wide. So the dark once. Once. And no more. Once more. Such light then. The mother's -. No. No human loved. One shadow alone. His? No. Mine. Mine and no I. The old eyes. Through the white to that shadow. Small. Young. On a strand. Evening. Cast on the water. Boy shadow on the water. A moment[.] Flushed. Again. A moment. Flushed again. Night. Gone.<sup>1</sup>

An early draft of "The Way" has a similar darkness and sand, with its "Same gloom at all times as though the earth at rest. Underfoot throughout loose sand" (B1.19-21). The head resting on hands occurs prominently in, for example, *Stirrings Still*, *Worstward Ho*, *Ohio Impromptu*. In *Ill Seen Ill Said* even the two-tier description of the two-tier act of leaning the head on the hands is repeated:

Hand resting on hand on some convenient support. Such as the foot of her bed. And on them her head. (p. 7)

And many further examples could be named, like "Light dying. Soon none left to die. No. No such thing as no light" and "Starless moonless heaven" (*A Piece of Monologue*, *CSPlays*, p. 267); "Were the eyes to look" ("The Way"); etc.

Both "The Way" and "Ceiling" go through a change of tense ("The Way" through more than one), from present to past and vice versa. Beckett's final choice in both cases is of the present tense. It means a choice for description rather than narrative, and suggests a timeless quality.

#### "THE WAY"

"The Way" is held in the Carlton Lake Collection at the Harry Ransom Humanities Research Center, the University of Texas at Austin.<sup>2</sup> The manuscript is on four (probably consecutive) leaves torn from a single spiral-bound notebook (in all likelihood not the same as the one used for "Ceiling" or *Worstward Ho*, though definitely by the same manufacturer). There are three typescripts, on A4 sized

paper, numbered with light pencil in the top right-hand corner from 1 to 3, the first with watermark “Extra Strong” and the other two with watermark “Voiron [outline of shamrock] Parcheminé Guérinand”. The first two typescripts have the text of the first of the two paragraphs only. The last typescript, which has both paragraphs, is a carbon copy, which has the bottom torn off, probably in order that Beckett could insert it in his typewriter sideways, to use the typewriter’s “8” to appear as the infinity symbol or lemniscate. There is evidence that all three typescripts were at one stage stapled together in the top left-hand corner.

Beckett wrote the brief text of “The Way” (“provisional title”, as Beckett notes on the manuscript) in May 1981, some four months before he began work on *Worstward Ho*. Though Beckett apparently prepared the text carefully for publication (the last two typescripts both show a minimum of correction), it was in fact never published. Whatever the reason Beckett did not publish this text, reminiscent especially in the early drafts of the remembered walks in *Company*,<sup>3</sup> it was not that its theme was not important enough. The figure-of-eight shape of the up and down movement described by “The Way”, as well as its symbolic significance, made an earlier appearance, though in a rather less serious context, in *Dream of Fair to Middling Women*. When Belacqua vomits on the boots and trousers of the Guard who apprehends him, stupefied with drink, narrowly escaping being taken to the police station,

It occurred to him, and he took great pleasure in working out this little figure, that the locus of his fall from the vague grace of the drink must have intersected with that of his climb to that grace at its most agreeable point. That was certainly what must have happened. Sometimes the line of the drink graph looped back on itself like an eight, and if you had got what you were looking for on the way up you got it again on the way down. The bumless eight of the drink figure. You did not end up where you started, but coming down you met yourself going up. (p. 226)

Like *Dream of Fair to Middling Women*, “The Way” remained unpublished, but Beckett used its figure-of-eight shape for the television ballet *Quad*, which he wrote at about the same time as “The Way”, in April 1981. The kinship between “The Way” and *Quad* is strongly suggested by the way the titles of the two sec-



tions of *The Way*, “8” and “∞”, neatly combine into the pattern (in a stylized form) described by the figures in *Quad* and referred to by its title.<sup>4</sup>

Through its various drafts the text moves from what could have been a relatively direct representation of reality to almost complete abstraction. The walk up and down a hill in the early drafts is reminiscent of the countless remembered walks in Beckett’s work, in a landscape, however elementary, where sands may hiss as they are scattered (f. 2<sup>r</sup>, facing C<sub>1</sub>). In its early drafts “The Way” is strikingly close to the poem “je suis ce cours de sable qui glisse” from “Six poèmes 1947–1949”, which Beckett translated into English for publication in *Transition*:

my way is in the sand flowing  
between the shingle and the dune  
the summer rain rains on my life  
on me my life harrying fleeing  
to its beginning to its end

my peace is there in the receding mist  
when I may cease from treading these long shifting thresholds  
and live the space of a door  
that opens and shuts<sup>5</sup>

In the later versions “The Way” becomes increasingly impersonal, with the removal of any reference to an actual act of walking (which might, for example, cause the sands to hiss).<sup>6</sup> What remains is a description of the path (“le cours”) pure and simple, and the stern rules that govern its use. The vicissitudinous movement up and down and to and fro on the way is like the pensum of life.<sup>7</sup> That in B<sub>1</sub> Beckett changed the thistles that hemmed the way into thorns gives a further clue that such a post-lapsarian world view encompassing all of humanity is indeed what he intended. In its final reading the text suggests the biblical “Therefore, behold, I will hedge up thy way with thorns, and make a wall, that she shall not find her paths” (Hos. 2:6), but in its evolution, bringing together thorns *and* thistles, it also echoes “Thorns also and thistles shall it [the ground] bring forth to thee” (Gen. 3:18). The development towards abstraction during the writing process can be found in so many of Beckett’s later prose texts, notably *Worstward Ho*.<sup>8</sup>

Between “8” and “∞” there seems to be a progressive difference. The walker in the first text is going up and down a hill with “loose sand underfoot”. The walker in the second text describes the same figure of 8 pattern, but forth and back on what appears to be a horizontal plane instead of up and down. The sand has given way to “bedrock underfoot”. The route in the first text is fixed by the thorns that hem the way, whereas in the second text the route is bounded by void. What remnants of a sense of place there were in “8” have vanished altogether in “∞”: no mist, no thorns.

The second text, “∞”, more closely approaches *Worstward Ho*, where the shades are said to be in a boundless void (but where even that last indication of a material setting, the bedrock underfoot, has gone). The walker still has to follow his endless path, but time can now no longer be told and the space beyond the path is “groundless”. His situation is grimly and Dantesquely desperate. The extent of grammatical ellipsis in *The Way* points forward to *Worstward Ho*. But while the speaker of *Worstward Ho* is able to argue himself forward to a situation which at least suggests that it approaches the end of the condition, the walker of *The Way* is likely to continue his plodding eternally.

#### “CEILING”

“Ceiling” is a surprising omission from the *Complete Short Prose, 1929–1989*, edited by S.E. Gontarski (New York, 1995). It was first published in *Arikha* (Paris, 1985), with the dedication “For Avigdor”, and dated September 1981. The documentary sources for “Ceiling” are, like those of “The Way”, held in the Carlton Lake Collection at the Harry Ransom Humanities Research Center at Austin.<sup>9</sup> They consist of four leaves of manuscript and three leaves of typescript. The manuscript leaves measure 14.7 x 21cm; they are numbered 1–5 by Beckett, torn from a spiral-bound notebook, made by the same manufacturer and possibly the same copy as the first of the three notebooks from which Beckett used leaves for *Worstward Ho*, but different from the notebook used for “The Way”. The manuscript has some aborted drafts followed by two consecutive full-length drafts. The first complete manuscript draft is dated Courmayeur, 10 July 1981; the second complete manuscript draft is dated Paris, 26 July 1981. The three leaves of typescript, of A4 size, contain one version each, and are numbered by Beckett 1–3. They bear the watermark “Voiron [outline of shamrock] Parcheminé Guérinand”, as do most

of typescript C and all of typescript D of *Worstward Ho*, and the last two typescripts of “The Way”. The title “Ceiling” is inscribed in the top left-hand corner of the first sheet of manuscript, but is obviously a later addition. The typescripts are, as usual with Beckett, undated. Though in the absence of any dates on the typescripts there is no external evidence, internal evidence suggests that “Ceiling” does not conform to Beckett’s usual practice in the sense that he returns to manuscript after he has made his first typescript.

The final complete manuscript is dated, at the foot of the last page, Paris, 26 July 1981, less than a fortnight before Beckett started work on *Worstward Ho* on 9 August, also in Paris. With only a fortnight to separate the last manuscript draft of “Ceiling” from the first draft of *Worstward Ho* (the typescripts may well date from September, the date assigned by Beckett to “Ceiling” in the published text), the two texts must have been closely related in Beckett’s mind.<sup>10</sup> The very first germ for “Ceiling” might be a brief note, dated 9 April 1981, in “sottisier” rul ms 2901:

*Ceiling*  
lid eye bid  
byebye [p. 29]

The sequence of manuscripts and typescripts in the collection of the hrhrc ends with a version which fully corresponds with the final printed text in *Arikha* (Paris, 1985) in which it was first published, with the dedication “For Avigdor”.<sup>11</sup>

The opening words of the manuscript are:

Two pages they said. No more. After the last page two pages. Two more. No more. (f. 1<sup>v</sup>)

In a marginally different form these phrases reappear twice more in the course of the work’s genesis, but they fail to survive in the final version. They would have made the speaker into the figure of the scribe, familiar from so many other of Beckett’s works, notably *Molloy*, but also, for example, text V of the *Texts for Nothing*. It is tempting to surmise a connection between this opening and the occasion for which Beckett may have written “Ceiling”: the volume *Arikha* in which it was first published. The “they” might in that case refer to the actual

person or persons who approached Beckett for a contribution. A similar direct connection between the occasion (an academic conference on the subject of Beckett's own work) and the actual text exists in the case of the false starts Beckett made for what was to become *Ohio Impromptu*. The speaker of the drafts for *Ohio Impromptu* is like a denizen of Dante's Hell who is sent out "on leave" to be present at Austin:<sup>12</sup>

Let me first explain my presence in your midst.  
 The brutal truth is I am out on leave. Cast out on leave.  
 I was sitting quiet in my circle when they came for me and bid me begone.  
 Back with you to time, they said, for an indefinite time.  
 Oh God, I said, not that.  
 Take the New World outlet, they said, proceed straight to Austin and show them what you were made of.  
 Slip on this shroud, they said, lest you catch your death again.  
 Do not outstay your leave, they said, if you do not wish it to be extended.<sup>13</sup>

The first time Beckett provides a title to any of the drafts of "Ceiling" it is "On coming to", the first three words of the text. It has been crossed out in favour of "Ceiling".

Unlike *Worstward Ho* and "The Way", "Ceiling" goes through a lengthy phase of considerable trial and error while Beckett is searching for an appropriate structure. On the first page of the manuscript of "Ceiling", Beckett has added the remark: "Insert on or equivalent"—obviously an "editorial" note to remind himself of a device he wished to use in the composition. The final text has five longer paragraphs, punctuated by four paragraphs indeed consisting of the single word "on"; in some manuscript drafts "on" is inserted between every two sentences. All in all Beckett goes through almost four full pages of—cancelled—manuscript drafts before allowing the text to stand in an uncanceled form, viz. the first typescript (which will be referred to as C).

The tortuous genesis of this brief text has led to a profusion of attempts at beginnings, and a repeatedly foundering search for a structure to go "on" with. In the case of *Worstward Ho*, Beckett abandoned a single first draft to make a fresh start, without, however, cancelling the abandoned draft. "Ceiling", on the other

hand, has almost four pages of cancelled drafts. Pragmatic arguments were adduced in the case of *Worstward Ho* to treat the abandoned first draft (manuscript A) as a version, in spite of the fact that it constitutes no more than about a fifth or a quarter of the total text; in the case of “Ceiling” the reverse decision may be defended on the basis of equally pragmatic arguments. The most obvious argument, of course, is that the “Ceiling” drafts are cancelled, while manuscript A of *Worstward Ho* is not. In addition, Beckett’s casting around for a form prevents the indication of straightforward correlations between individual paragraphs. Maintaining the conventions of *Worstward Ho* and “The Way” would therefore require a system of indicating correspondences of forbidding complexity. Reproducing the first four paragraphs would require a disproportionate number of left-hand pages, leaving the right-hand pages virtually empty. This would defeat the declared object of facilitating easy comparison and readability. The practice adopted is therefore for the unformed initial draft material (none of which represents a complete version of the text) to be presented serially first before changing to a parallel presentation for all full versions. This draft material is referred to as manuscript A. No attempt is made to force it into what would amount to the straightjacket of paragraph and sentence numbering.

The text revolves around a play on the word *to*, and more particularly on the phrase “to come to”, which is used in the dual sense of *to regain consciousness to arrive in [a place]* in a literal, spatial sense. The act of “coming to” takes place in a vacuum, where there is “no knowledge of where gone from” or “whence come to”. The “dread of being” involved in the process of coming to clearly points at the theme encountered in so many of Beckett’s texts, and prominently in *Worstward Ho*: that of life as a less than pleasant “pensum”. “Being” takes the familiar definition of a place, a body and a way on: “Somewhere again. Somehow again. Someone again.”

“SOTTISIER” MS 2901

The “sottisier” held by the Samuel Beckett Archive in Reading University Library as ms 2901 contains notes made in the period 1976–1982, and most of the poems published since as the *Mirlitonades*. The notebook is bound in brown suede leather; it contains 174 pages of blank paper, measuring 8 x 11.4 cm. They have been numbered by Beckett up to p. 19, starting after what appears like a

titlepage stating “Rimailles / Rhymeries / Versicule(t)s” followed by the second of the *Mirlitonnades*; and 32 pages (excluding the titlepage) contain writing.

The contents are varied: besides the *Mirlitonnades* poems also notes and commonplace-type quotations, probably reflecting Beckett’s reading at the time. The material transliterated here is that which appeared especially relevant for *Worstward Ho*, which may be found in pp. 25ff. Though p. 25 has no date, the beginning may be dated between November 1978 (the last previous date, on p. 23) and 28 December 1980, the date which appears on p. 27. What is particularly interesting, in view of the discussion of *Worstward Ho* in Volume 2, is a series of quotations from Schopenhauer and Shakespeare.<sup>14</sup>

Since the *sottisier* is not included here to study its genesis, the surface reading only is presented. Editorial remarks are in italics, enclosed in square brackets.

## NOTES TO APPENDIX I

<sup>1</sup> MS 2901, p. 27. The transliteration is of the surface text.

<sup>2</sup> The manuscript is described in some detail by Carlton Lake in his description of the Center's Beckett collection, *No Symbols Where None Intended*, Austin, Texas, 1984, pp. 172–74. Anyone wishing to make use of the Ransom Center's manuscripts of "Ceiling" and "The Way" in any form should contact the Center for permission to do so.

<sup>3</sup> See especially paragraphs 10 and 39 (pp. 18–19 and 47–52).

<sup>4</sup> Beckett drew the pattern in the manuscript of *Worstward Ho* on f. 18<sup>v</sup>. It is tempting to speculate that the figure provides at least one clue to the significance of the final number of 96 paragraphs in *Worstward Ho* (Beckett did not add the last paragraph until the very last typescript). Bearing in mind that *Company* and *Ill Seen Ill Said* had 59 and 61 paragraphs (one digit short and one in excess, respectively, of the 60 minutes that make up our unit of time), might not the 96 in some sense be connected also with time (or its absence: eternity), for example in the shape of infinity? Written closely together, the circles of the 9 and 6 together resemble the infinity symbol or lemniscate: ∞.

<sup>5</sup> *CP*, p. 59; cf also *Company*, pp. 75–76.

<sup>6</sup> Curiously, the body that makes a brief appearance in the manuscript of "The Way" is exactly complementary to those of the later part of *Worstward Ho*. "Nothing of body save head and feet" ("The Way", note on f. 2<sup>r</sup>, facing C1) joined with the "topless baseless hindtrunk" of *Worstward Ho* (39.27) would make one full body exactly.

<sup>7</sup> "Das Leben ist ein Pensum zum Abarbeiten: in diesem Sinne ist *defunctus* ein schöner Ausdruck. (Schopenhauer: *Vom Leiden der Welt.*)", from the "sottisier" notebook, rul ms 2901, p. 25.

<sup>8</sup> See the section on the genesis of the text in the Introduction.

<sup>9</sup> The manuscript is described in some detail in *No Symbols Where None Intended*, pp. 169–72.

<sup>10</sup> At the foot of the final "Ceiling" manuscript, apparently written at a later date, is the somewhat surprising note "July 81 unpublished".

<sup>11</sup> In his catalogue of Beckett materials in the hrhc, *No Symbols Where None Intended*, Carlton Lake gives a lengthy description of all ms and ts versions of "Ceiling" (items 431–32, pp. 169–72).

<sup>12</sup> This leads one to speculate whether the conference was originally to be held at Austin; or else Beckett may have been confusing Ohio and Austin.

<sup>13</sup> Reading University Library, ms 2930; the undated drafts date from late 1980 or early 1981—not long before "The Way"; see Knowlson, *Damned to Fame*, pp. 664–65.

<sup>14</sup> Otherwise of note from the part of the "Sottisier" not transliterated are a quotation from Pascal: "Je ne tends qu'à connaître mon néant" (p. 24; All I strive for is to know my essence), which may again be dated between November 1978 and December 1980, three references to Dante's *Divine Comedy*, and references to Voltaire and Heine. From Pope's *Essay on Man* Beckett, obsessed with man's station, "so weak, so little, and so blind", quotes the following four lines:

Who sees with equal eye, as God of all,  
A hero perish, or a sparrow fall,  
Atoms or systems into ruin hurled,  
And now a bubble burst, and now a world.

THE WAY



A1i [f. 2<sup>r</sup>; paragraph cancelled by means of diagonal lines.]

- 1 The way winds up from foot to peak. Thence on down another way.
- 2 On back down.
- 3 ~~Half way up and down.~~ The ways cross half way up & down.

A1ii [Paragraph cancelled by means of diagonal lines.]

- 1 The way wound up from ~~foot to peak~~ <bottom to top> & thence ~~back~~ <on> down another way.
- 2 On back down.
- 3 The ways cross halfway up & down.
- 5 <The two ways were one way.>
- 6 The way up could not be used to go back down nor the way down to go back up.

B1 [Paragraph cancelled by means of crossed diagonal lines. Note on facing page (f. 1<sup>v</sup>): Stay was possible at – no. Stay was forbidden. but but/]

- 1 The way wound up from bottom to top & thence on down another way.
- 2 On back down.
- 3 The ways crossed half way up or down.
- 5 The two ways were one way.
- 6 The way up could not be taken to go back down nor the way down to go back up.

C1 [Entire paragraph cancelled by means of diagonal lines; note on facing page (f. 2<sup>v</sup>): Nothing of body save head and feet. /Dread?/ <Anguish> & hiss of ~~sand~~ disturbed (displaced) scattered sand.]

- 1 The ~~way winds~~ <up> <up winds> - : <( >The way<)> ~~wound up from bottom~~ <up wound the way from foot> [Surface reading appears to be: Up winds The - (The way) Up wound the way from foot/ to top and ~~thence~~ <from there> down another way.
- 2 On back down.
- 3 The ~~winding~~ <2> way<s> crossed half way ~~up. Half way down.~~ <Half way up & down.>
- 5 The two ways were one way.
- 6 No retracing the way up back down /nor the way down back up *tis to:*/ back up nor the way down.

D1 [At end of paragraph, ranged right, the place and date are inscribed as Ussy 14 May 1981.]

- 5 ~~One-way ways.~~ The two ways were one-way.

E1 [Title, centred above: 8]

- 1 The way wound up from foot to ~~peak~~ <top> and thence on down another way.
- 3 The ways crossed ~~half-way up and down.~~ ~~Roughly~~ <midway more & less>.
- 4 <A little more & less than midway up and down.>
- 5 The ways were one-way {one-way » oneway}.

F1 [Title, centred, above: 8]

G1 [Title, centred, above: 8?]

- 3 The ways crossed /midway more and less *tis to:*/ more and less midway.

**DI**

<sup>1</sup> The way wound up from foot to peak and thence on down another way. <sup>2</sup> On back down. <sup>3</sup> The ways crossed half-way up and down. <sup>4</sup> [-] <sup>5</sup> The two ways were one-way. <sup>6</sup> No retracing the way up back down nor back up the way down. ▷

**EI**

<sup>1</sup> The way wound up from foot to top and thence on down another way. <sup>2</sup> On back down. <sup>3</sup> The ways crossed midway more & less. <sup>4</sup> A little more & less than midway up and down. <sup>5</sup> The ways were oneway. <sup>6</sup> No retracing the way up back down nor back up the way down. ▷

**FI**

<sup>1</sup> The way wound up from foot to top and thence on down another way. <sup>2</sup> On back down. <sup>3</sup> The ways crossed midway more and less. <sup>4</sup> A little more and less than midway up and down. <sup>5</sup> The ways were one-way. <sup>6</sup> No retracing the way up back down nor back up the way down. ▷

**GI**

<sup>1</sup> The way wound up from foot to top and thence on down another way. <sup>2</sup> On back down. <sup>3</sup> The ways crossed more and less midway. <sup>4</sup> A little more and less than midway up and down. <sup>5</sup> The ways were one-way. <sup>6</sup> No retracing the way up back down nor back up the way down. ▷

## Aiii

- 7 Neither in whole from ~~peak~~ <top> or ~~foot~~ <bottom> nor in part from ~~where they crossed~~ <the crossing>.
- 8 Thence to return to either ~~xxx~~ <extreme> the only way was to proceed.
- 9 Rest ~~was possible~~ <could <if ~~xxxxxx~~ be had> <was to be had> at foot or ~~xxx~~ peak.
- 9a Also surprisingly at the crossing.
- 9b Elsewhere ~~xxxx xxxxxxxxxxxx xxxxxxxx xxx to be had: no rest could be had. xxxxxxx xxx xx xxxxxxx xxxxxxxx xxx xx was to be had.~~
- 9c To such rest no limit was set.
- 9d There was no compulsion when at the peak ever to go back down nor when at the foot ever to go back up nor when at the crossing ever to go ~~/back?/~~ on up or down.

## Bi

- 7 Neither in whole from top or bottom nor in part from the crossing.
- 8 Thence to return to either extreme the only way was to ~~proceed~~ forward. *[From here to 11a is cancelled separately, but with marginal comment "stet", encircled.]*
- 9 ~~Stay was~~ <A legend that stay once that will at these points freed.
- 9a From figure of 8 unbroken infinitely.
- 9b A legend.
- 9c That ... that ...> ~~/possible?/~~ at bottom or top.
- 9d Also surprisingly at the crossing ~~/ly?/~~ . ~~xxxxx xxxxxxx xxxxxxx.~~
- 9e Elsewhere not.
- 9f To such stay no limit was set.
- 9g There was no compulsion from instant when at the top <ever> to

go back down nor when at the bottom ever to go back up nor when at the crossing to go on.

## Ci

- 7 Neither in whole from top or ~~bottom~~ <foot> or in part from crossing.
- 8 ~~Thence~~ <From here> to retreat to either extreme the only way was on. *[From here to "the will set free." cancelled separately, with a bracket-type line in the margin and an arrow pointing to the left-hand page at material indicated similarly with a square bracket: A time when pause <once> {A time when pause » pause once} possible at extremes of 8 before going on back up or down. When <once> briefly at these two points the will briefly set free.]*
- 9 A legend that once stay possible at top and ~~bottom~~ <foot>: ~~most wonderful of all~~ and at crossing.
- 9a That elsewhere not.
- 9b That to such stay no limit set.
- 9c That no compulsion ~~at the xx~~ from without when at the top to go back down nor when at the bottom to go back up nor when half way ~~up or down~~ to go on up or down.

## Ei

- 7 Neither in whole from ~~peak~~ <top> or foot nor in part from on the way.
- 9 Freedom once at foot and ~~peak~~ <top> to pause <or not>.

## Di

- [At end of paragraph, ranged right, the place and date are inscribed as Ussy 14 May 1981.]*
- 7 Neither in whole from peak or foot nor in part from ~~xx~~ any point on ~~the~~ <either> way.

**DI**

▷ <sup>7</sup> Neither in whole from peak or foot nor in part from any point on either way.

<sup>8</sup> The one way back was on. <sup>9,10</sup> Freedom once to pause or not at foot and peak before on back up and down. ▷

**EI**

▷ <sup>7</sup> Neither in whole from top or foot nor in part from on the way. <sup>8</sup> The one way back was on and on was always back. <sup>9</sup> Freedom once at foot and top to pause or not.

<sup>10</sup> Before on back up and down. ▷

**FI**

▷ <sup>7</sup> Neither in whole from top or foot nor in part from on the way. <sup>8</sup> The one way back was on and on was always back. <sup>9</sup> Freedom once at foot and top to pause or not.

<sup>10</sup> Before on back up and down. ▷

**GI**

▷ <sup>7</sup> Neither in whole from top or foot nor in part from on the way. <sup>8</sup> The one way back was on and on was always back. <sup>9</sup> Freedom once at foot and top to pause or not.

<sup>10</sup> Before on back up and down. ▷

## Aiii

- I I The will at these three points was freed.
- I Ia On the other hand the journey  
<figure 8> could be repeated  
without interruption indefinitely.
- I 2 The gait was a constant plod both  
up and down.
- I 3 The ~~xxxxx xxx xxxx xxxxx xxxxx~~  
~~xxxxxxxx mile an hour. Existence~~  
~~of a dry place high xxxxx xxxxx~~  
~~xxxxxx.~~ <The rate one foot per  
second.
- I 4 Time taken to complete unbroken  
course gave elevation.>
- I 5 [-]
- I 6 Eloquent of a dry place high cacti  
<Giant thistles> hemmed the  
way.
- I 8 Thick mist at all times.
- Br
- I I The will at these points was freed.
- I Ia ~~Xxxxx as the figure 8 could be~~  
~~repeated without interrupt~~ unbroke  
n indefinitely.
- I 2 <In the same way> The gait a  
constant plod both up & down.
- I 3 Rate one foot per second.
- I 4 Time taken to complete unbroken  
course gave elevation.
- I 6 Giant ~~thistles~~ <thorns> hemmed  
the way.
- I 8 Thick [f. 3<sup>r</sup>; from here to end of  
paragraph cancelled by diagonal lines;  
fragment of unconnected dialogue on  
facing page (f. 2<sup>v</sup>):  
A Remember // B No // A. No  
memories? // B No // C None?]  
mist at all times.
- I 9, 20 Same faint light <gloom> at all  
times as though the earth at rest.

## Ci

- I I ~~That at these points the will freed.~~  
~~That that. A legend. From figure of~~  
~~8 without stay infinitely. A legend.~~  
That from figure of eight without  
stay without end at these three  
points the will set free. A legend
- I 2 Gait a constant plod. ~~Both up and~~  
~~down.~~ <Down as up.> One mile  
an hour.
- I 3 Between Anything from 8 to 9  
inches every <per> second.
- I 4 ~~Count the seconds from foot to~~  
~~crossing. Multiply by xx <33 odd>.~~  
~~Divide by pi. xxxxxx About so high~~  
~~up. Deep down.~~ Once heart to  
count the seconds from xxx foot or  
top to crossing. Xx multiply by 33  
odd. By 3 most odd divide. Double  
<To> quadruple. Double <Again>  
Quadruple <xx> <To double> By 3  
most odd divide. [Insertion point,  
referring to: ? on facing page. Also on  
facing page: Finally by pi divide.]
- I 6 Giant t<T>horns hem the way.
- I 8 Thick mist at all times.
- I 9, 20 Same gloom at all times as though  
the earth at rest.
- Ei
- I 3 Pace a foot a second well over a  
mile an hour <and more>.
- I 4 So that from foot and peak <top>  
to crossways could the seconds have  
been numbered then height known  
and depth.
- Fi
- I 3 A foot a second or mile and [sic]  
hour and more.
- Gi
- I 3 A foot a second or mile and hour  
and more.

**DI**

▷ <sup>11</sup> Briefly once at these extremes the will set free. <sup>12</sup> Gait down as up same plod. <sup>13</sup> Pace once & for all a foot a second or more than a mile an hour. <sup>14</sup> So that from foot or peak to cross could the seconds have been numbered then height known and depth. <sup>15</sup> Could but those seconds have been numbered. <sup>16</sup> Thorns hemmed the way. <sup>17</sup> The ways. <sup>18</sup> Same mist always. <sup>19</sup> Same half-light. <sup>20</sup> As if the earth at rest. ▷

**EI**

▷ <sup>11</sup> Briefly once at the extremes the will set free. <sup>12</sup> Gait down as up same plod always. <sup>13</sup> Pace a foot a second a mile an hour and more. <sup>14</sup> So from foot and top to crossways could the seconds have been numbered then height known and depth. <sup>15</sup> Could but those seconds have been numbered. <sup>16</sup> Thorns hemmed the way. <sup>17</sup> The ways. <sup>18</sup> Same mist always. <sup>19</sup> Same half-light. <sup>20</sup> As were the earth at rest. ▷

**FI**

▷ <sup>11</sup> Briefly once at the extremes the will set free. <sup>12</sup> Gait down as up same plod always. <sup>13</sup> A foot a second or mile an hour and more. <sup>14</sup> So from foot and top to crossways could the seconds have been numbered then height known and depth. <sup>15</sup> Could but those seconds have been numbered. <sup>16</sup> Thorns hemmed the way. <sup>17</sup> The ways. <sup>18</sup> Same mist always. <sup>19</sup> Same half-light. <sup>20</sup> As were the earth at rest. ▷

**GI**

▷ <sup>11</sup> Briefly once at the extremes the will set free. <sup>12</sup> Gait down as up same plod always. <sup>13</sup> A foot a second or mile an hour and more. <sup>14</sup> So from foot and top to crossways could the seconds have been numbered then height known and depth. <sup>15</sup> Could but those seconds have been numbered. <sup>16</sup> Thorns hemmed the way. <sup>17</sup> The ways. <sup>18</sup> Same mist always. <sup>19</sup> Same half-light. <sup>20</sup> As were the earth at rest. ▷

B<sub>I</sub>

- 21 Underfoot throughout loose sand.  
22 So though no bones to be seen no  
proof that none before.  
23 None ever before so ~~damned~~-  
accursed.

C<sub>I</sub>

- 21 ~~Underfoot~~ *[In left margin, without  
insertion point: Half-light ]*

E<sub>I</sub>

- 22 So ~~that while~~ no trace <sign> of  
remains no proof <sign> that none  
before.  
23 No ~~being~~ <one> ever before so -

**Dr**

▷ <sup>21</sup> Loose sand underfoot. <sup>22</sup> So that while no remains to be seen no proof that none before. <sup>23</sup> No being ever before so — .

**Er**

▷ <sup>21</sup> Loose sand underfoot. <sup>22</sup> So no sign of remains no sign that none before. <sup>23</sup> No one ever before so —

**Fr**

▷ <sup>21</sup> Loose sand underfoot. <sup>22</sup> So no sign of remains no sign that none before. <sup>23</sup> No one ever before so —

**Gr**

▷ <sup>21</sup> Loose sand underfoot. <sup>22</sup> So no sign of remains no sign that none before. <sup>23</sup> No one ever before so —



D2i [f. 4<sup>v</sup>; this paragraph together with the next two cancelled by means of diagonal lines.]

- 1 Or <xxxx> on a great shore <flat>  
wandering & crossing as before.
- 2,3 Sun fixed on western verge as if  
etc.
- 4 Long shadows before & behind.
- 4a Way fixed by numberless feet.
- 4b Deviation perdition.
- D2ii [Paragraph cancelled, together with  
preceding and following paragraphs, by means  
of diagonal lines; title, centred at top of  
paragraph: ∞]
- 1 Or worse same winding way across  
a plain. ~~Great flat.~~
- 2 Sun fixed on western verge [xx] if  
as before.
- 2 <Or eastern.>
- 4 Long shadows before & after.
- 5 Same pace & countless time.
- 6 ~~Same brief deliverance at extremes  
& ignorance of space between.  
Deliverance once & ignorance  
always. At extremes <ends> same  
brief deliverance once. And igno-  
rance always of how far between.~~
- 6a Same unmeasured length between.
- 10 Through emptiness the ways & yet  
as fixed as if ~~xxxxxxxx~~  
<xxxxxxxx> <enclosed>.
- 11 To be seen were the eyes to look  
unbroken waste.
- 12 In unending ending or beginning  
light.
- 13 Underfoot ~~beaten dirt~~ Hard dirt  
~~underfoot.~~ Bedrock underfoot.
- 14 [New paragraph; cancelled, together  
with previous two paragraphs, by means  
of diagonal lines.] ?Sign that none  
before. <No shadow before.> <xx

that no sign of remains a> {No  
shadow before » that no sign of  
remains a} No creature ever before  
so - So there being no trace of  
remains the odds on none before.

15 No being ever before so -

D2iii [Beside this paragraph, encircled:  
Gideon; underneath the paragraph, ranged  
right, the place and date are inscribed as Ussy,  
May 1981.]

- 1 ~~Same to & fro~~ <xx forth and back>  
across a ~~dirt flat barren~~ <waste  
<barren>> <Same unending  
[xxxxxx] way.>
- 2 Low in the west or east the sun  
~~xxxx~~ <stand> still.
- 4 <~~Long shadows before & after.~~>
- 7 Same ~~freedom~~ <leisure> once at  
either end to pause <or not>.
- 8 <<At> ~~Either groundless end.  
[Way here & there no further?]>~~
- 11 Were the eye to look unending  
~~waste~~ <void>.
- 13 ~~Underfoot be~~ Bedrock underfoot.

F2 [Title, centred, above: ∞]

A<sub>2</sub>

[-]

B<sub>2</sub>

[-]

C<sub>2</sub>

[-]

D<sub>2</sub>[iii]

1 Forth and back across a barren same unending /xxxxxx/ way. 2 Low in the west or east the sun stand still. 3 As if the earth at rest. 4 [-] 5 Same pace & countless time. 6 Same ignorance of how far. 7 Same leisure once at either end to pause or not. 8 [-] 9 Before back forth and back. 10 Through emptiness the beaten ways and yet as fixed as if enclosed. 11 Were the eye to look unending void. 12 In unending ending or beginning light. 13 Bedrock underfoot. 14 So no sign of remains a sign that none before. 15 No one ever before so -

E<sub>2</sub>

[-]

F<sub>2</sub>

1 Forth and back across a barren same winding one-way way. 2 Low in the west or east the sun standstill. 3 As if the earth at rest. 4 Long shadows before and after. 5 Same pace and countless time. 6 Same ignorance of how far. 7 Same leisure once at either end to pause or not. 8 At either groundless end. 9 Before back forth or back. 10 Through emptiness the beaten ways as fixed as if enclosed. 11 Were the eye to look unending void. 12 In unending ending or beginning light. 13 Bedrock underfoot. 14 So no sign of remains a sign that none before. 15 No one ever before so -

G<sub>2</sub>

[-]



CEILING

## A

[f. 1', with title "Ceiling" in capitals and underlined at top left-hand corner; page numbered "1" by Beckett in top right-hand corner. All of MS A except for the first paragraph cancelled by means of diagonal lines.]

[Uncancelled paragraph] Two pages they said. No more. After the last page two pages. Two more. No more.

On coming to himself his first sight was of [white?].

On <his> coming to [himself?]  
<himself> his first <sight> was of white.

Thus the germ: <Develop>

Some time after <his> coming to  
<himself> his first sight was of ~~dim~~  
<dull> white.

For some time after his coming to his eyes remained closed. When finally they opened they were met by <this> ~~dim~~  
<dull> white.

<Half> Conscious with closed  
<eyes> of his having come to he  
preferred <chose> to leave <left> them  
closed <so> for the time being. Or they  
simply remained closed <so> without  
his caring one way or the other <of  
themselves>. For some time after  
following {after » following} his coming  
<to> they remained closed xxx  
xxxxxxxxxx without his having any say  
in the matter <unbidden>. Then when  
finally they opened xx Then when  
similarly of themselves they <finally>  
opened it was to be met by this dull white.

(Finish with "2 pages. No more.")

Here so far four. ~~One~~ the coming to.  
~~Two~~ the consciousness thereof. ~~Three~~  
the eyes. ~~Four~~ the white.

One the coming to. Assured of no  
answer the questions arise. To where.  
From and so without their gruesome

<hideous> marks the questions arise. To  
[wherever] where. From where. To  
himself.

[xxxxxx] conscious of

No past. [Editorial remark by Beckett to  
the right of this and the previous line:] Insert  
on or equivalent.

On his coming to the first **sight**  
<vision> was of white. Some time after  
his coming to the first **sight** <vision>  
was of ~~dim~~ dull white.

For some <unspecifiable?> time after  
his coming to or partly to his eyes  
continued closed. When finally they  
opened they were met by this dull white.

Dimly conscious with closed eyes of  
his having come in a certain measure to  
he chose to leave them so for the time  
being. Or they simply remained <con-  
tinued> so of themselves.

Then when similarly of themselves  
they finally opened it was to be met by  
this dull white.

This dim consciousness of dim  
consciousness it was and nothing else  
that led him to suspect <fear> his  
having come if not wholly partly to.

Not till some unspecifiable [sic] time  
later when the eyes unbidden opened  
was [the fear?] <the fear> confirmed.  
Confirmed by the sight of this dull white.

Till then its ~~only~~ <sole> ground ~~this~~  
~~dim~~ his being dimly conscious of con-  
sciousness in part if not wholly ~~x-recru-~~  
~~descent~~ <reinforced. [In margin, unclear  
status: [recrudescence?] onslaught.] | [f. 2']

[Paragraph on opposite page (1v), cancelled  
by two diagonal lines; in the margin, encir-  
cled word count (58): Dim consciousness  
alone to wake the fear. Dim conscious-  
ness of dim consciousness alone. At first  
alone. The fear of having come to.  
Partly to. The dim fear of having come  
partly xxxxxxxxx to. Waked first by  
consciousness alone. Dim consciousness

of dim consciousness alone. Confirmed when ~~in the xx~~ the eyes unbidden opened. In the end unbidden opened. To this dull white. ~~Unbidden in his despite.~~/

~~xxx~~ In the dim ? [.....] of mind no memory of whence gone. Now gone. Why no ~~other way~~ <choice> but go.

No memory of whence gone nor of how nor of why nor of whom.

Opened not merely of themselves but against his [~~wishes wish?~~] ~~In none~~ /~~xxx~~ ~~xxx~~ /~~however feebly~~ /~~xxx~~ /~~not however feebly~~ ~~xxxx xxx xxxxxx xx xxx~~ [The paragraph ends with a short dash, centred.]  
xx

Two pages. No more. After the last page two more. No more.

[On left-hand page, cancelled by two diagonal lines: First <[xxxx]> [xxxxxx]]

First sense of mind come partly to worsened by that of body too come partly to when finally the eyes unbidden opened to this dull white.

On.

Unbidden [~~xxxx~~] <no> but in answer to a call.

On.

A call from without.

On.

[~~Over?~~]/heard [Un?]/perceived by the mind.

On.

By such of mind as had come to.

On.

Heard <Perceived> by the eyes alone.

On.

Heard <Perceived> by the eyes alone the call of this dull white.

The call of the dull white calling to be seen.

✕ On.

Which when answered/

★

On coming to his first sight was of white.

On.

Some time after coming to his first sight was of dull white.

On.

For some time after coming to his eyes continued closed. When in the end they opened they were met by this dull white.

On.

Conscious with closed eyes of having come to he left them so. Then when he bid them open they were met by this dull white.

On.

Partly <Dimly> conscious with closed eyes of having come partly to he left them so. Or they continued so of themselves. ~~On~~. Then when similarly of themselves they opened it was to be met by this dull white.

On.

Dim consciousness of dim consciousness alone <at first> ~~xx~~ to wake the sense of having come in part ~~xxxxxx~~ partly to.

On.

The fear.

On.

Fear ~~then~~ </timely?/> <then> confirmed ~~when the eyes unbidden opened~~ /~~xx~~/ when they eyes [~~xxxx~~] unbidden opened by <to> this dull white.

On.

Not merely unbidden then but in his despite.

On.

No **memory** <**knowledge**> of ~~whence gone~~ <where gone from>. None of how. None of ~~how~~ <why>.

On.

None of whom.

On.

~~xxxx~~ <Same> for whence come to.

On.

Partly so.

On. | [3r]

**B**

[Title, centred: On coming to <Ceiling>;  
note, to the right of title: grey for dull.  
passim with a question mark beside it.]

**Bo**

o [Θπ?]

**Bri**

- 1 On coming to his first sight was of white.
- 2 ~~That is to say that~~ <Or rather>  
some time ~~following his~~ <after>  
coming to his first sight was ~~of dull~~  
white. <Dull white.>

**Brii** [In addition to entire paragraph being cancelled by diagonal lines, from 10a to the end separately (and therefore probably earlier) deleted, also by diagonal lines; the latter section being separately marked also by a marginal (vertical) line and a large capital letter "A", referring to a later version of the same text at the top of the facing page (f. 2<sup>v</sup>). On facing page (f. 2<sup>v</sup>), cancelled by diagonal lines: In a word last word ~~when partly conscious of~~ ~~xxxxxxx~~ himself partly conscious of being partly conscious ~~or rather some time later~~ and so fearful as he might of having come to in part it was ~~xxxx~~ not till ~~when~~ some time later when his eyes unbidden opened that his fear was confirmed [xxx]? [.....] by the sight of this dull white. Nothing more is known. Or rather nothing more can be said. // On. / / In a word he dimly <con-scious> and so fearful as he might of having come partly to his fear was later confirmed when the eyes forbidden opened to this dull white. By this dull white. // No knowledge of where gone from. Nor of how. Nor of why. Nor of whom. None of whence come to. Partly to. <? Nor of how. Nor of why. Nor of whom.> No knowledge of any kind. Save dimly of having come to. Partly to. <With>

Dim dread of being again. Partly again.

Somewhere again. <Somehow again. Some-why again.> Some one again. Dread waked ~~alone~~ at first. By <by> con-sciousness <alone>. Dim consciousness. Of dim consciousness. Then confirmed. When the eyes forbidden opened. To this ~~dim~~ <dull> white. By this dim white. Further one cannot go. // On. // Further one cannot go. // On. // Eyes then for-bidden opened. [Xx] To this dull white. Imagine on. Labour oon. <Dim> Dread confirmed of partly to. <By this dull white.> Somehow partly to. Some-why partly to. Somewhere partly to. Some one partly to. More one cannot. // On. // More one cannot. // On. // More one cannot without .. // On. ]

- 1 On coming to his first sight was of white.
- 2 ~~Or rather~~ <S>ome time after coming to his first sight was of dull white.

**C** [Typescript, intermediate between the cancelled manuscript draft version B and the final manuscript draft, D; leaf numbered 1 in top right-hand corner.]

**D**

[Definitive manuscript version, on f. 4<sup>r</sup>, following a horizontal line across the width of the page]

**Di** [In the margin, at about the middle of the paragraph, perhaps word counts: 127 and 17]

**E**

[Typescript, numbered in top right-hand corner "2". Title "Ceiling" centred above.]

**F** [Typescript, numbered in top right-hand corner "3". Title "Ceiling" centred above.]

**Ci**

1 On coming to his first sight was of white. 2 Some time after coming to his first sight was of dull white. ▷

**Di**

1 On coming to the first sight is of white. 2 Some time after coming to the first sight is of dull white. ▷

**Ei**

1 first sight is of dull white. 2 [-] ▷

**Fi**

1 On coming to the first sight is of white. 2 Some time after coming to the first sight is of dull white. ▷



**Bii**

- 3 For some time after coming to his eyes continued closed.
- 4 <Then> When in the end they opened they were met by this dull white.
- 5 Conscious with closed eyes of having come to he left them so.
- 6 Then when in the end they <opened> what did they see but this dull white.
- 7 Or rather partly conscious with closed eyes of having come <to> he left them so. Of having come partly to.
- 8 Then when in the end he bid them open what of all things met their gaze but this dull white.
- 9 Or rather partly conscious with closed eyes of having come partly to they ~~/xx~~ of themselves continued <so>.

**Biii**

- 3 ~~That is that~~ for some time after coming to his eyes continued closed.
- 4 ~~Then w~~<W>hen in the end they opened they were met by this dull white.
- 5 Conscious with closed eyes of having come to he left them so.
- 6 ~~Then~~ when in the end they opened they were met by this dull white.
- 7 ~~Or rather~~ partly conscious with closed eyes of having come partly to he left them so.
- 8 ~~Then~~ when in the end ~~they opened~~ <he bid them open> they were met by this dull white.
- 9 ~~Or rather~~ <he> partly conscious with closed eyes of having come

partly to they of themselves continued so.

**CI**

- 6 When in the end they opened they were met by this ~~dim~~ <dull> white.

**EI**

- 3 For some time after coming to the eyes continue ~~closed~~ <to>.
- 5 Consciousness eyes ~~closed~~ <to> of having come to.
- 7 Dim consciousness eyes ~~closed~~ ~~kept~~ ~~closed~~ <bidden to> of having come partly to.
- 9 Dim consciousness eyes ~~closed~~ unbidden ~~closed~~ <to> of having come partly to.

**DI**

- 3 For some time after coming to the eyes continued closed.
- 5 ~~Conscious with closed eyes of having come to eyes kept closed.~~ ~~When in the end they open they are met by this dull white.~~ Consciousness ~~with~~ eyes closed </eyes?/> kept closed of having come to.
- 6 When in the end they opened they ~~were~~ are met by this dull white.
- 7 Dim consciousness ~~with~~ eyes closed kept closed of having come partly to.
- 8 When in the end ~~bidden~~ </xxx/ bidden they> open ~~stay open~~ they are met by this dull white.
- 9 Dim consciousness ~~with~~ eyes closed ~~continuing~~ <unbidden> closed of having come partly to. ~~Of themselves continuing closed.~~

**Ci**

▷ <sup>3</sup> For some time after his coming to the eyes continued closed. <sup>4</sup> When in the end they opened they were met by this dull white. <sup>5</sup> Conscious with closed eyes of having come to he left them so. <sup>6</sup> When in the end they opened they were met by this dull white. <sup>7</sup> Dimly conscious with closed eyes of having come partly to he left them so. <sup>8</sup> When in the end he bid them open they were met by this dull white. <sup>9</sup> He dimly conscious with closed eyes of having come partly to they of themselves continued so. ▷

**Di**

▷ <sup>3</sup> For some time after coming to the eyes continue closed. <sup>4</sup> When in the end they open they are met by this dull white. <sup>5</sup> Consciousness eyes closed kept closed of having come to. <sup>6</sup> When in the end they open they are met by this dull white. <sup>7</sup> Dim consciousness eyes closed kept closed of having come partly to. <sup>8</sup> When in the end bidden they open they are met by this dull white. <sup>9</sup> Dim consciousness eyes closed unbidden closed of having come partly to. ▷

**Ei**

▷ <sup>3</sup> For some time after coming to the eyes continue to. <sup>4</sup> When in the end they open they are met by this dull white. <sup>5</sup> Consciousness eyes to of having come to. <sup>6</sup> When in the end they open they are met by this dull white. <sup>7</sup> Dim consciousness eyes bidden to of having come partly to. <sup>8</sup> When in the end bidden they open they are met by this dull white. <sup>9</sup> Dim consciousness eyes unbidden to of having come partly to. ▷

**Fi**

▷ <sup>3</sup> For some time after coming to the eyes continue to. <sup>4</sup> When in the end they open they are met by this dull white. <sup>5</sup> Consciousness eyes to of having come to. <sup>6</sup> When in the end they open they are met by this dull white. <sup>7</sup> Dim consciousness eyes bidden to of having come partly to. <sup>8</sup> When in the end bidden they open they are met by this dull white. <sup>9</sup> Dim consciousness eyes unbidden to of having come partly to. ▷

**Bii**

- 10 Then when similarly of themselves they opened it was of all things to be met by this dull white.
- 10a Dim consciousness of dim consciousness ~~xxx~~ alone it was that woke the fear.
- 10b Alone at first it was.
- 10c The fear of having come in some measure to.
- 10d Fear not to be confirmed till later when the eyes unbidden opened to this dull white.
- 10e Not merely unbidden ~~then~~ <therefore> but in his despite.

**Biii**

- 10 ~~Then~~ when ~~similarly~~ of themselves they opened they were met by this dull white.
- 10a Dim consciousness alone at first it was that woke the fear.
- 10b That of having come in some measure <to>.
- 10c ~~Not to be~~ confirmed ~~till later~~ when his <the> eyes unbidden ~~opening~~ ~~were met by this~~ <opened to> dull white.
- 10d Not merely unbidden then but in his despite.
- 10e In a ~~word~~ last word he dimly conscious and so fearful as he might of having come partly to his fear was later confirmed when his eyes forbidden opened to this dull white.
- 10f By this dull white.
- 11 ~~Beyond that~~ <Further> one cannot go.

**[Biiii]** [Paragraph at the top of facing page (f. 2<sup>v</sup>) cancelled by means of diagonal lines, identified by a large capital A in the right-hand margin as the replacement of relevant text on f. 3<sup>r</sup>. The section corresponds with C2a. The numbering follows Bii: 10a Dim consciousness alone to wake the fear. At first alone. 10b Fear of having come in a measure to. 10c Confirmed when the eyes unbidden opened. To this dull white. 10d Unbidden in his despite. 10e In a word he dimly conscious and so fearful as he might of having come partly to. Fearful with dim fear. Confirmed when the eyes forbidden opened. To this dull white. 10f By this dull white. 11 Further one cannot.]

**Di**

- 10 When in the end ~~of themselves~~ <unbidden> they open they are met by this dull white. | [5r]

**Di a**

- o ~~Dim consciousness alone.~~
- oa ~~Dim consciousness of dim consciousness alone.~~
- ob ~~At first alone.~~

**Ci**

▷ 10 When of themselves in the end they opened they were met by this dull white. 11 Further one cannot. ▷

**Di**

▷ 10 When in the end unbidden they open they are met by this dull white. 11 Further one cannot. ▷

**Ei**

▷ 10 When in the end unbidden they open they are met by this dull white. 11 Further one cannot. ▷

**Fi**

▷ 10 When in the end unbidden they open they are met by this dull white. 11 Further one cannot. ▷

**B2**

1 On.

**B2a**

o ~~Beyond that <Further> one cannot~~  
go. {Beyond that » Further}

**B2b**

o On.

**B2c**

*[Two lines of text made illegible by heavy  
pen erasure]*

**C2a**

4 Confirmed when the eyes <in the  
end> unbidden opened.

10 Confirmed when the eyes <in the  
end> forbidden opened.

**C2**

1 On.

**C2a**

1 Dim consciousness alone to wake the fear. 2 At first alone. 3 The fear of having come in a measure to. 4 Confirmed when the eyes in the end unbidden opened. 5 To this dull white. 6 Unbidden in his despite. 7 In a word he dimly conscious and so fearful as he might. 8 Of having come partly to. 9 Fearful with dim fear. 10 Confirmed when the eyes in the end forbidden opened. 11 To this dull white. 12 By this dull white. 13 Further one cannot.

**C2b**

1 On.

**D2**

1 [-]

**E2**

1 On.

**F2**

1 On.

**B3**

- 1 No knowledge of where gone from.  
 2 Nor of how.  
 2a Nor of why.  
 3 Nor of whom.  
 4 None of whence come to.  
 5 ~~/xx/~~ Partly to.  
 6 Nor of how.  
 6a Nor of why.  
 7 Nor of whom.  
 8 None of any kind.  
 9 Save dimly of having come to.  
 10 Partly to.  
 11 With dim dread of being again.  
 12 Partly again.  
 13 Somewhere again.  
 14 Somehow again.  
 14a Some why again.  
 15 Someone again.  
 16 Dread | [*f. 4r*] born at first of  
 consciousness alone.

[Notes, eight paragraphs, cancelled by means of diagonal lines, on facing page (*f. 3v*): Dim consciousness at first alone. Of mind alone come partly to. ~~Then~~ <Till> at the sight of this ~~[dim xxxx]~~ dull white of body too. Of body to come partly too [*sic*]. When the eyes forbidden opened. Partly opened. Feebly forbidden partly opened to this dull white. Further one cannot. // On. // Forbidden yes but bidden to [*sic*]. By this dull white. Then worse come the body to. Partly to. When the eyes ~~unbid~~ forbidden opened. Partly opened. Feebly forbidden partly opened. Bidden by this dull white. Further one - // On. // Something then of some mind come to. Of some body come to. ~~Someh~~ Somewhere to. Somehow to. Some why to. First consciousness alone. Dim consciousness. Of dim consciousness. Then eyes ~~xxxx~~ unbidden opened. Forbidden opened. Feebly forbidden **half** <**partly**> opened. Bidden by this dull white. To this dull

white. // Further - // On. // ~~A~~ Patch of ceiling. ~~Dulled by endless~~ <Dull with endless> breath. Endless ending breath. ~~Bidding open. Gently bidding~~ For that last ~~look~~ sight. Last best of sights.]

- 17 Dim consciousness.  
 17a Of dim consciousness.  
 18 Confirmed when the eyes unbidden opened.  
 18a Forbidden opened.  
 18b Feebly forbidden opened.  
 19 To this dull white.  
 20 <By this d. w.>  
 21 Further one cannot go.

**B3a**

- o ~~Om.~~

**B3b**

- o ~~Further one cannot go.~~ {cannot go.  
 » cannot.}

**C3** [*In margin, extent of last four lines, vertical line and word count: 35*]

- 2a ~~Nor of why.~~  
 6a ~~Nor of why.~~  
 14a ~~Somewhy again.~~  
 15a <Further one cannot.  
 15b On.>  
 17 Dim consciousness. ~~Of dim con=~~  
 sciousness <alone>.  
 18 Confirmed when the eyes <in the end> ~~unbidden opened.~~  
 F<f>orbidden opened.  
 18a ~~Feebly forbidden opened.~~

**D3**

- 18 Confirmed when in the end the eyes unbidden opened.

**E3**

- 8 No knowledge of ~~any kind~~ <anything>.

**F3**

- 8 ~~No knowledge~~ <None> of anything.

**C<sub>3</sub>**

1 No knowledge of where gone from. 2 Nor of how. 3 Nor of whom. 4 None of whence come to. 5 Partly to. 6 Nor of how. 7 Nor of whom. 8 None of any kind. 9 Save dimly of having come to. 10 Partly to. 11 With dim dread of being again. 12 Partly again. 13 Somewhere again. 14 Somehow again. 15 Someone again. 15a Further one cannot. 15b On. 16 Dim dread born first of consciousness alone. 17 Dim consciousness alone. 18 Confirmed when the eyes in the end forbidden opened. 19 To this dull white. 20 By this dull white. 21 Further one cannot.

**D<sub>3</sub>**

1 No knowledge of where gone from. 2 Nor of how. 3 Nor of whom. 4 None of whence come to. 5 Partly to. 6 Nor of how. 7 Nor of whom. 8 None of any kind. 9 Save dimly of having come to. 10 Partly to. 11 With dread of being again. 12 Partly again. 13 Somewhere again. 14 [-] 15 Someone again. 16 Dim dread born first of consciousness alone. 17 Dim consciousness alone. 18 Confirmed when in the end the eyes unbidden open. 19 To this dull white. 20 By this dull white. 21 Further one cannot.

**E<sub>3</sub>**

1 No knowledge of where gone from. 2 Nor of how. 3 Nor of whom. 4 None of whence come to. 5 Partly to. 6 Nor of how. 7 Nor of whom. 8 No knowledge of anything. 9 Save dimly of having come to. 10 Partly to. 11 With dread of being again. 12 Partly again. 13 Somewhere again. 14 Somehow again. 15 Someone again. 16 Dim dread born first of consciousness alone. 17 Dim consciousness alone. 18 Confirmed when in the end the eyes unbidden open. 19 To this dull white. 20 By this dull white. 21 Further one cannot.

**F<sub>3</sub>**

1 No knowledge of where gone from. 2 Nor of how. 3 Nor of whom. 4 None of whence come to. 5 Partly to. 6 Nor of how. 7 Nor of whom. 8 None of anything. 9 Save dimly of having come to. 10 Partly to. 11 With dread of being again. 12 Partly again. 13 Somewhere again. 14 Somehow again. 15 Someone again. 16 Dim dread born first of consciousness alone. 17 Dim consciousness alone. 18 Confirmed when in the end the eyes unbidden open. 19 To this dull white. 20 By this dull white. 21 Further one cannot.



VOLUME I

**B4**  
I On.

**C4**

I On.

**D4**

I On.

**E4**

I On.

**F4**

I On.

**B5**

- 1 Dim consciousness first alone.
- 2 Of mind alone.
- 3 [-]
- 4 Come partly to.
- 5 Then at the sight of this dull white  
of body too.
- 6 [-]
- 7,8 Too come partly to.
- 9 When the eyes forbidden opened.
- 9a Feebly forbidden ~~partly~~ opened.
- 10 To this [dim?] white.
- 11 Further one cannot.

**C5** [*In margin, word count: 47*]

- 5 Then ~~at the sight of this dull white~~  
<worse come> of body too.
- 9 When [the eyes in the end ~~unbid-~~  
~~den opened trs to:~~] in the end  
~~unbidden opened~~ the eyes:  
F<f>orbidden opened.
- 9a ~~Feebly forbidden opened.~~

**D5**

- 9 When in the end the eyes unbidden  
opened.

**C5**

1 Dim consciousness first alone. 2 Of mind alone. 3,4 Alone come partly to. 5 Then worse come of body too. 6 [-] 7 Too come to. 8 Partly to. 9 When in the end the eyes forbidden opened. 10 To this dull white. 10a By this dull white. 11 Further one cannot.

**D5**

1 Dim consciousness first alone. 2 Of mind alone. 3 Alone come to. 4 Partly to. 5 Then worst come of body too. 6 At the sight of this dull white of body to. 7 Too come to. 8 Partly to. 9 When in the end the eyes unbidden open. 10 To this dull white. 11 Further one -

**E5**

1 Dim consciousness first alone. 2 Of mind alone. 3 Alone come to. 4 Partly to. 5 Then worse come of body too. 6 At the sight of this dull white of body too. 7 Too come to. 8 Partly to. 9 When in the end the eyes unbidden open. 10 To this dull white. 11 Further one -

**F5**

1 Dim consciousness first alone. 2 Of mind alone. 3 Alone come to. 4 Partly to. 5 Then worse come of body too. 6 At the sight of this dull white of body too. 7 Too come to. 8 Partly to. 9 When in the end the eyes unbidden open. 10 To this dull white. 11 Further one -

**B6**

I On.

**B6a**

- o Forbidden ~~but~~ <and> bidden too.
- oa By this dull white.
- ob Then worse come body too.
- oc Too partly to.
- od When the eyes ~~for~~bidden opened.  
~~Feebly forbidden partly opened.~~ oe  
Bidden by this dull white. Further  
one -

**B6b**

o On.

**C6a** [*In margin, word count: 31*]

**C6**

I On.

**C6a**

I Forbidden and bidden too. 2 By this dull white. 3 Then worse come body too. 4  
Too partly to. 5 When the eyes in the end bidden opened. 6 Bidden by this dull  
white. 7 Further one -

**C6b**

I On.

**D6**

I On.

**E6**

I On.

**F6**

I On.

**B7**

- 1 Something of someone come to.
- 1a Of some mind.
- 1b Some body.
- 2 Somewhere to.
- 3 Somehow to.
- 3a Somewhy to.
- 4 First consciousness alone. Dim consciousness. Of dim consciousness.
- 6 Then worse come body too.
- 7 Something of some body too.
- 8 When the eyes forbidden opened.
- 8a Feebly forbidden opened.
- 8b Bidden by this dull white.
- 9 To this dull white.
- 10 Further -

**C7** *[In margin, probably a word count: 38]*

- 1 Something of ~~someone~~ come to.  
Some <Of some> mind. Some body.
- 3a ~~Somewhy to.~~
- 4 ~~First consciousness alone. Dim consciousness. Of dim conscious=~~  
~~ness.~~
- 6 ~~Then worse come body too.~~
- 7 ~~Something of some body too.~~
- 8 When the eyes in the end ~~forbidden~~  
~~opened. Feebly forbidden opened.~~  
<biddened opened.>

**D7**

- 1 Something of [one?] come to.
- 8 When [~~xxxx~~] in the end the eyes  
unbidden.

**C7**

1 Something of one come to. 2 Somewhere to. 3 Somehow to. 4 [-] 5 [-] 6 [-] 7 [-]  
 ] 8 When the eyes in the end bidden opened. 8a Bidden by this dull white. 9 To this  
 dull white. 10 Further -

**D7**

1 Something of [one?] come to. 2 Somewhere to. 3 Somehow to. 4 First mind alone.  
 5 Something of mind alone. 6 Then worse come body too. 7 Something of body too.  
 8 When in the end the eyes unbidden. 9 To this dull white. 10 Further -

**E7**

1 Something of one come to. 2 Somewhere to. 3 Somehow to. 4 First mind alone. 5  
 Something of mind alone. 6 Then worse come body too. 7 Something of body too.  
 8 When in the end the eyes unbidden open. 9 To this dull white. 10 Further -

**F7**

1 Something of one come to. 2 Somewhere to. 3 Somehow to. 4 First mind alone. 5  
 Something of mind alone. 6 Then worse come body too. 7 Something of body too.  
 8 When in the end the eyes unbidden open. 9 To this dull white. 10 Further -



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**B8**

I On.

**C8**

I On.

**D8**

I On.

**E8**

I On.

**F8**

I On.

**B9**

- 1 Dull with <breath.>
- 2 ~~e~~<E>~~ndless~~ <Unending> breath.  
 {Dull with endless breath. » Dull  
 with breath. Endless breath. » Dull  
 with breath. Unending breath.}
- 3 ~~Endless~~ <Unending> ending  
 breath.
- 3a /xxxxxx/ xxx t<L>ast sight.
- 4 ~~Last~~ <dread> darling sight.  
*[Place and date inscribed at end of paragraph,  
 ranged right: Courmayeur / 10.7.81]*

**D9**

- 1 [~~white?~~] dull with breath.
- 2 ~~Unending~~ <Endless> breath.
- 3 ~~Unending~~ Endless ending breath.
- 4 ~~First sight. Last sight.~~ Dread darling  
 sight. *[Place and date inscribed at end of  
 paragraph, lining right: Paris / 26.7.81.  
 On the next line, signed: Samuel  
 Beckett. Below that, remark: July 81  
 unpublished]*

**C9**

1 Dull with breath. 2 Unending breath. 3 Unending ending breath. 3a Last sight. 4  
Dread darling sight.

**D9**

1 dull with breath. 2 Endless breath. 3 Endless ending breath. 4 Dread darling sight.

**E9**

1 Dull with breath. 2 Endless breath. 3 Endless ending breath. 4 Dread darling sight.

**F9**

1 Dull with breath. 2 Endless breath. 3 Endless ending breath. 4 Dread darling sight.



“SOTTISIER” RUL MS 2901

[In three places “ND” or “New Directions”, followed by a date, has been inscribed beside the note. In the transliteration below, these are given in bold type, also beside the note. Page numbers are editorially supplied (Beckett numbered pp. 1-19 only).]

**[p. 25]**

Das Leben ist ein Pensum zum Abarbeiten: in diesem Sinne ist *defunctus* ein schöner Ausdruck (Schopenhauer: *Vom Leiden der Welt*.)

Die Welt ist eben die Hölle, u. die Menschen sind einerseits die gequälten Seelen u. andererseits die Teufel darin.

(Id.)

Life penal colony

(Id.)

Nothing against suicide in O. or N. Testament

illico post coitum cachinnus auditur Diaboli

**[p. 26]**

die Brahmanische Floskel “Wehe Wehe! der Lingam ist in der Yoni”

Dass die Ende der Vogel der Athene ist, mag die nächtlichen Studien der Gelehrten zum Anlass haben

Sch. “totgeschwiegen”

das Warum die Mutter aller Wissenschaften (*Vierfache Wurzel*)

Nichts ist ohne Grund worum es sei (Ib.)

Wes Brod ich ess, des Lied ich sing (*Welt: Vorrede*)

un petit cours de  
sens communologie

Ib.

[p. 27; all text crossed out with diagonal lines]

28.12.80

That head. In those hands. His? No. Mine. Those eyes. On the sheet. His? No. Mine.  
 Long on that last white. Then closed. No. Through it wide.  
 So the dark once. Once. And no more. Once more. Such light then. The mother's -.  
 No. No human loved. One shadow alone. His? No. Mine. Mine and no I. The old  
 eyes. Through the white to that shadow. Small. Young. On a strand. Evening. Cast on  
 the water. Boy shadow on the water. A moment[.] Flushed. Again. A moment. Flushed  
 again. Night. Gone.

[p. 28]

Die Welt ist meine Vorstellung }  
 „ „ „ mein Wille } Ib.

*Where is the life that late I led?*

(Petruchio: IV.1)

“unburdened crawl towards death”

(Lear 1.1)

“The lamentable change is from the best,  
 The worst returns to laughter - ”

(Ib. iv: Edgar)

“Who is't can say, I am at the worst - ”

(Ib.)

“- The worst is not  
 So long as one can say, This is the worst”

There	<b>N.D.</b>
the life late led	<b>17.9.81</b>
down there	
all done unsaid	

23.3.81



**[p. 29]**

*Ceiling*  
lid eye bid  
byebye

9.4.81

vail bail till  
better founder

11.4.81

away dream all away

21.4.81

My sorrow is my castle  
(Kierkegaard)

Nulla dies sine Lacryma  
(K.)

Nur wer die Sehnsucht kennt, weiss was ich leider [*sic*] (*W.M. Mignon. Schubert. Wolf.*)

Ich grolle nicht, u. wenn das Herz auch bricht. (Heine. Schumann. *Dichterliebe*)

**[p. 30]**

damned to fame (*Dunciad*)

a fool to fame (ep. to Arbuthnot)

The last & greatest art, the art to blot  
(Ib.)

owl's acute short sight

die-back: disease of orange trees in which tree dies from top downward (Swift)

a touch of die-back

head on hands	<b>ND</b>
hold me	<b>17.9.81</b>
unclasp (untwine)	
hold me	
P. 26.5.81	

let ill alone  
 let ill  
 alone  
 Stuttgart June 81

**[p. 31]**

nothing blest  
 oh sweet  
 blest all  
 (Ib.)

ashes burning more than all  
 the burning all  
 to ashes  
 Courmayeur June 81

Look in thine arse & write  
 P. aug. 81

gone again all  
 with what to tell  
 on again all  
 retell  
 P. 9.9.81

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again gone  
wherewith to tell  
on again  
retell

**New Directions**  
**17.9.81**

tittle-tattle  
marl through rattle

11.3.82

**[p. 32]**

*Mallarmé*

. . la clarté déserte de ma lampe sur le vide papier que sa blancheur défend. (*Brise Marine*)

## TYPOGRAPHICAL FORM

Typography is an aspect of textual editing that does not receive a great deal of attention. The interest of textual scholars in typography is generally limited to the representation of line and page breaks. In fact, some editors explicitly refer to typographical variation as being outside their concern.<sup>1</sup> Perhaps in most cases this suffices. If we acknowledge, however, that typography is the foremost structuring device in text, thus making an essential contribution to meaning, it might be well worth considering how a text edition of *Worstward Ho* should account for that role. The typographical presentation of *Worstward Ho* in this edition is determined by its aim of showing five versions of the text in parallel. Together with the use of numbers to enable cross-referencing between versions this means that the edition unfortunately cannot serve as a typographical example.

Certainly in the course of its printing history Beckett's *oeuvre* has suffered a fair share of typographic problems of one kind or another. The confusion and obfuscation arising from the printing history of *neither* (detailed below) is not perhaps typical, but is certainly instructive in that it shows so very clearly how typographic information is interpreted by the reader.<sup>2</sup> Another example of ill-considered typography in Beckett's *oeuvre* is the case of *How It Is*.<sup>3</sup> The Grove Press edition of *How It Is*, which Beckett was less directly involved in seeing through the press than the UK edition by Calder & Boyars, has great trouble with its brief paragraphs. The edition has a number of awkward widows and orphans.

Beckett's interest in points of typography would certainly have extended to the presentation of *Worstward Ho*. *Worstward Ho* is one of a number of shorter prose texts the paragraphs of which, like those in *How It Is*, Beckett meant to have visually separated by means of blank space: these include *Lessness*,<sup>4</sup> *neither*, *Company* and *Ill Seen Ill Said*. Beckett's own usage in his manuscripts and typescripts varies. In the manuscript and typescripts of *Worstward Ho* Beckett leaves blank lines in addition to indenting to indicate fresh paragraphs. These spaces form an integral part of the text. They are referred to by the narrator as "blanks": "Blanks for when words gone" (81.1). Though vision cannot be pressed into the service of going on, it is allowed a place during the blanks. In fact, the narrator asserts, it is

precisely during the blanks—when there are no words—that everything can be seen more clearly (“undimmed”; 81.4). In the case of *Ill Seen Ill Said* Beckett wrote (and later typed) every paragraph on a separate page.<sup>5</sup> *Company* has a mixed background, but in the first holograph manuscript Beckett uses blank space between paragraphs throughout, frequently in addition to indents.

The typographical representation of these texts deserves special consideration; here Beckett’s paragraphs are structurally of a higher order than conventional paragraphs. There is no shortage of typographic devices to indicate paragraphs. The commonest one is the combination of beginning a fresh line of type, indenting it by the width of about one or two ems, and using a capital letter. This is wholly unambiguous in all circumstances, and suffices for ordinary paragraphing. More emphatic paragraphing can be achieved by the use of a blank line to separate one paragraph from the next. This device may replace the common paragraph representation just described, or it may be used in conjunction with it. In that case, the blank line indicates a division of a slightly higher order. It is customary not to use an indent following a blank line, which, however, makes the device potentially ambiguous, since the blank space between paragraphs may coincide with a page break and become invisible. A further method for paragraphing is the use of special characters, which again by convention denote a higher structural division. These include “dropping” the first capital (or otherwise giving it a distinct form), or, employing non-textual devices, the paragraph sign (§), with or without a blank line, and the row of asterisks (\*\*\*), in an otherwise blank line. The range is limited by convention (viz., the reader’s expectations), but may be extended by an inventive typographer. Such special characters, too, are unambiguous.

Both the UK and US printed editions of *Company*, *Ill Seen Ill Said* as well as *Worstward Ho* use a blank line in conjunction with an indent for the first line of each new paragraph. However, in their “three-in-one” editions, the UK and US publishers’ typographic practice differs. The UK edition continues the earlier practice of using a blank line in conjunction with an indent for the first line of the new paragraph. The US edition of *Nohow On* has opted instead for a blank line without an indent. Whenever a paragraph break coincides with a page break, the edition adds, by way of a paragraph sign, a row of three asterisks in the blank space separating the paragraphs. The rule governing this use of asterisks is not, however, very obvious. Though it will be clear that the row of asterisks indicates a new

paragraph, it will not be clear that the asterisks replace the regular paragraph indication by means of blank space. Readers may easily be led to suspect that the asterisks signify a break of a different, or higher, order than the white space used elsewhere. Not only does this make the paragraphing ambiguous, or at the very least confusing, the use of the asterisks is also typographically more intrusive than the use of an indent.

Paragraphing; page and type page dimensions; type size; line length and hyphenation; book size (its weight and thickness) are all typographic issues that affect the way the reader experiences and judges the text. All of these deserve careful consideration. The practical decisions the publisher makes in these regards are inevitably based on conventions: the expectations of readers based on centuries of book production. But in such spare texts as Beckett's, the text's own requirements have to be borne firmly in mind. *Worstward Ho*'s paragraphs could of course be represented by the use of an indent on a new line, which would be both unobtrusive and unambiguous. But this would not do justice to the iconic meaning in *Worstward Ho* of the blank space between the paragraphs.<sup>6</sup> Not every typographical decision necessarily carries so much weight. In paragraph 8 of *Worstward Ho*, Dougald McMillan reads "mere-most"<sup>7</sup> because the text is set hyphenated, and the line end divides the word in the US edition. This breaks Beckett's convention in *Worstward Ho* of the use of unconventional coinages that bring him closer to being able to speak of things of which the conventional language of the phenomenal world does not allow him to speak. (The documentary evidence shows that none of the combinations with "-most" are hyphenated: almost, dimmest, utmost, leastmost, evermost.) Whether one wishes to attach meaning to this is dependent on an interpretation of the text as a whole (which this book's companion volume attempts to supply), at any rate a more critical examination of typographical choices is needed for future publications of Beckett's work.

#### TYPOGRAPHY AND MEANING IN THE PRINTING HISTORY OF *NEITHER*

Beckett wrote *neither* in September 1976 as a libretto to be set to music by Morton Feldman. The opera received its first performance in Rome in May 1977. The text consists of ten brief paragraphs varying in length between two and eighteen words. From the beginning, the status of *neither* as poetry, prose or drama has managed to confuse editors, publishers and translators alike.<sup>8</sup> The primary cause of

the confusion lies in the brevity of the piece as a whole, and that of the individual paragraphs in particular, which prevents an unambiguous typographic convention of line breaks and use of white space from communicating itself to the reader. In one of Beckett's typescripts,<sup>9</sup> only half of the paragraphs extend beyond the line length dictated by the width of the typing paper and the generous margins. The resulting effect could easily be mistaken for poetry, and was. The text was first published in the *JOBS* (4 [Spring 1979], p. vii.), where it was set as poetry, and where, to make matters worse, "the word 'neared' was accidentally omitted from the end of the fourth line of the text".<sup>10</sup> John Calder was about to include *neither* in *Collected Poems 1930–1978* when Beckett stopped him, saying it was not a poem.<sup>11</sup> Whatever Beckett's later practice in allowing numerous stage adaptations of his prose works, he never abandoned the principled distinction between the literary genres he formulated in a letter to his American publisher, Barney Rosset, in response to a request for a stage adaptation of his radio play *All That Fall*: "If we can't keep our genres more or less distinct, or extricate them from the confusion that has them where they are, we might as well lay down and die."<sup>12</sup> After it was "inadvertently omitted from the *Shorter Prose*"<sup>13</sup> the next publication of *neither* was in *As the Story Was Told* (1990)—a publication which betrays the haste with which it was put together after Beckett's death through a number of unfortunate errors. The text of *neither* in *As the Story Was Told* prints two mistakes: "from inner to outersshadow" instead of "from inner to outer shadow", and a question mark in the place where the word "neared", which had been dropped from the *JOBS* publication, should have been.

On the occasion of the International Beckett Festival and Symposium in The Hague, the Netherlands, in 1992, the present editors published a small anthology of Beckett's work in Dutch translation, which also contained *neither*. Enclosed in the letter from Calder Publications granting the necessary permissions<sup>14</sup> was a freshly typed text of *neither*, correcting the two printing errors from *As the Story Was Told* (as well as the errors in the date of composition and first performance named in the introduction to that book). However, the layout of this corrected text managed to reintroduce once again the notion that the text was poetry rather than prose. Not only were the line lengths more irregular than would have been the case if the text had been typed as prose (line breaks occurred before they would have been imposed by the right margin), but in one paragraph a word was actually

marked as needing to be moved to the next line, reinforcing the appearance of poetic rather than prose lines. Obeying the explicit instruction in the letter of permission, wording and line breaks of the “corrected text” were followed exactly, not only in the Dutch translation published in the anthology,<sup>15</sup> but equally in the seven further translations produced in the translation workshop on *neither* held during the Symposium in The Hague. These were all subsequently published in an account of the workshop.<sup>16</sup> Though verbally correct, all texts of *neither*, both the English and the translated versions, in that account are typographically erroneous in that they assume the line breaks of the “corrected” Calder text, and create the impression of poetry.<sup>17</sup> (The English text which heads the article in addition lacks a blank line between the first and second paragraphs.) To date, not a single published version of *neither* has printed the correct text; in spite of all care, even S.E. Gontarski perpetuates an erroneous reading in *The Complete Short Prose*: that of “outershadow” instead of “outer shadow” (p. 258).

*Neither* consists of ten prose sentences. The correct text follows here, on a fresh page to avoid any further confusions. It is based on the text as sent by Beckett to Morton Feldman with an accompanying note dated “Berlin 31 September [19]76”.<sup>18</sup>



neither

to and fro in shadow from inner to outer shadow

from impenetrable self to impenetrable unself by way of neither

as between two lit refuges whose doors once neared gently close, once turned  
away from gently part again

beckoned back and forth and turned away

heedless of the way, intent on the one gleam or the other

unheard footfalls only sound

till at last halt for good, absent for good from self and other

then no sound

then gently light unfading on that unheeded neither

unspeakable home

## NOTES TO APPENDIX 2

<sup>1</sup> See Mathijsen, *Naar de letter*, p. 329.

<sup>2</sup> It is relevant here to note Beckett's own concern with the typographic appearance of his work. in his preface to *Dream* Eoin O'Brien notes Beckett's idiosyncratic use of line-spacing, spaces, indents, and punctuation (pp. xv–xvi). Dougal McMillan makes the same point: "His concern for the visual extends to ... fonts of type ..." (in "Samuel Beckett and the Visual Arts: The Embarrassment of Allegory", in *On Beckett: Essays and Criticism*, p. 30). To Barney Rosset's proposal for a design for *Waiting for Godot*, Beckett replied with a firm "no to design you seem to like. ... [The variety of symbols] make a hideous column and destroy the cohesion of the page." (letter of 14 December 1953, quoted in *Review of Contemporary Fiction*, Vol. 10, no 3 [Fall 1990], p. 67.)

<sup>3</sup> The case is well-documented by Gerry Dukes (lecture, Book and Publishing Studies Introduction course, Leiden University, March 1995). Frederick N. Smith, too, mentions Beckett's struggle to get the paragraphing of *How It Is* right ("Fiction as Composing Process: *How It Is*", in *Samuel Beckett: Humanistic Perspectives*, ed. Morris Beja et al., pp. 118–19).

<sup>4</sup> The original editions in French and English both have blank space between paragraphs. Later editions, e.g. in *CSProse 1945–1980* (1986) and *The Complete Short Prose 1929–1989* (1996) have indented paragraphs, but no blank space.

<sup>5</sup> See RUL MSS 2205 and 2206.

<sup>6</sup> See Vol. 2, Chapter 1, "Argument".

<sup>7</sup> "Samuel Beckett and the Visual Arts: The Embarrassment of Allegory", in *On Beckett: Essays and Criticism*, ed. S.E. Gontarski, New York, 1986, p. 209.

<sup>8</sup> See also S.E. Gontarski's account of the textual history of *neither* in *The Complete Short Prose*, pp. 284–85, from which some of the following information is derived.

<sup>9</sup> Sent by Beckett to Antoni Libera with a note dated Paris, 8 July 1977.

<sup>10</sup> *JOB* 6 (Autumn 1980), p. 6.

<sup>11</sup> See S.E. Gontarski's introduction to *The Complete Short Prose*, p. xii.

<sup>12</sup> Letter dated 27 August 1957, quoted by S.E. Gontarski, *Complete Short Prose*, p. xxxii.

<sup>13</sup> John Calder, "Preface", *As the Story Was Told*, John Calder, London, and Riverrun Press, New York, 1990, p. 9.

<sup>14</sup> Letter of 23 January 1992 to the Dutch publisher, Van Stockum Belinfante & Coebergh.

<sup>15</sup> *Geboorte werd hem zijn dood: Samuel Beckett (1906–1989)*, eds Adriaan van der Weel and Ruud Hisgen, The Hague, 1992, p. 41.

<sup>16</sup> "Unheard Footfalls Only Sound: 'neither' in Translation", in *Samuel Beckett Today/Aujourd'hui*, Vol. 2, *Beckett in the 1990s: Selected from the Second International Beckett Symposium, Held in The Hague, 8–12 April, 1992*, Amsterdam, 1993, pp. 345–64.

<sup>17</sup> Though *neither* is included in the prose section of *Beckett at Reading: Catalogue of the Beckett Manuscript Collection at the University of Reading* by Mary Bryden et al. (Reading, 1998), it is described as a "sixteen-line text in English" (p. 159), implying once again that the work is poetry.

<sup>18</sup> Beckett's note to Feldman containing the text of *neither* is reproduced in facsimile in the programme notes for the production of *neither* by the Nederlandse Opera, which received its premiere in January 1991 (a photocopy of the note is held by Reading University Library: RUL MS 3033). The libretto follows this text faithfully. At a later date, however, Beckett appears to have changed

his mind about the reading of “once” in the third paragraph. RUL MS 3076, a photocopy of an undated typescript with the legend “Feldman text” in Beckett’s hand, has: “as between two lit refuges whose doors *no sooner* neared gently close, *no sooner* turned away from gently part again” (emphasis added). In view of the fact that in Beckett’s case typescripts almost invariably follow manuscripts (see also the discussion of the case of “Ceiling” on pp. 295–98 above), it is likely that RUL MS 3076 represents a later state of the text. A TS of *neither* sent by Beckett to Antoni Libera in July 1977 confirms “no sooner” as a later reading. It may be noted, incidentally, that in his note to Feldman Beckett made use of the unambiguous device of dashes to separate his paragraphs.

Appendix 3

RUL MS 2602 F. 18<sup>v</sup>

[The transliteration of RUL MS 2602 f. 18<sup>v</sup> below represents the text's genesis without giving a separate surface text. Spacing on the page has been approximately preserved.]

ashes [burning?]

ashes burning more than all  
the burning all  
to ashes

-  
on whence  
no sense  
but ~~xx~~ on  
to whence  
no sense  
~~but back~~  
-

on whence  
no sense  
but on  
to whence  
but on  
no sense  
so on  
~~till whence~~  
to whence  
no sense  
[xxxxxx]

? <y> [xxxxxx]

[xxx xxxxx xxx]

95.1%

to the nearest decimal dead

y/[xxxx]     Poetic <mis>calculation

?indifferent / content

from y to z

95.1% [The 1 is circled, and "9/" in the margin would seem to be meant to replace it.]

to the dearest decimal dead

incalescent

in/x/<c>ipient

incalescent

from y to

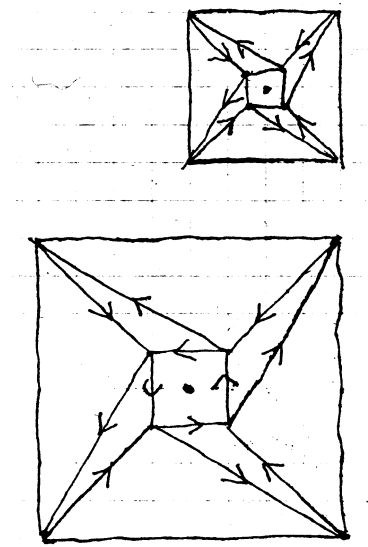


Fig. 1. *Diagrams for Quad drawn on RUL MS 2602 f. 18".*