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THE UNIVERSITY OF OKLAHOMA

GRADUATE COLLEGE

A CRITICAL STUDY OF THE TEXTUAL VARIANTS IN JOHN BARTH'S NOVELS: THE FLOATING OPERA, THE END OF THE ROAD, AND THE SOT-WEED FACTOR

A DISSERTATION

SUBMITTED TO THE GRADUATE FACULTY

in partial fulfillment of the requirements for the

degree of

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BY

ENOCH P. JORDAN III

Norman, Oklahoma

1974

A CRITICAL STUDY OF THE TEXTUAL VARIANTS IN JOHN BARTH'S NOVELS: THE FLOATING OPERA, THE END OF THE ROAD, AND THE SOT-WEED FACTOR

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A CRITICAL STUDY OF THE TEXTUAL VARIANTS IN JOHN BARTH'S NOVELS: THE FLOATING OPERA, THE END OF THE ROAD, AND THE SOT-WEED FACTOR

CHAPTER I

INTRODUCTION

The "new criticism," now generally recognized as a technique as limited as any other single methodology, made an enduring contribution to literary study by insisting on the centrality of the text. That insistence has made scholars more conscious than ever before of the need for an accurate text, though dispute continues about what constitutes "accuracy."[1] Bibliographers and textual critics, often taking advantage of new technology and almost always using fully elaborated procedural systems, have labored to produce and annotate texts "designed to represent the intentions of the author more faithfully than any single preserved manuscript or printed copy."[2] In so doing they have sometimes made discoveries that significantly affect the possible interpretations of a work, but establishing the author's linguistic intentions has been their primary concern. Interpreting their findings has remained the province of the literary critic.

This dissertation makes use of the analytical bibliog-

rapher's methodology to some extent, but its aim is critical rather than editorial. Applying the bibliographer's techniques in order to achieve essentially critical ends is by no means new, as attested by studies of Fielding, James, Fitzgerald, Lawrence, West, Auden, and Waugh -- to name only a few.[3] Its purpose in this dissertation is to provide a view of Barth's artistic maturation between 1956 and 1967 insofar as that can be seen in his varying intentions for his first three novels (in published versions), and to provide a new basis for appreciation and explication by supplying previously unavailable textual data.[4]

There is no question about which editions of his first three novels represent Barth's final intentions: he saw the revised editions of The Floating Opera, The End of the Road, and The Sot-Weed Factor through the press and has indicated his preference for the revised editions in introductions to each of them. Yet his revisions turn one literary artifact into another. As James Thorpe has pointed out, accepting as uniquely authoritative the last-dated edition of a work that we know the author to have approved is equivalent to saying that an author's last novel is necessarily his best, and ignoring an earlier authorized version because a later one exists is "a desperate substitute for the whole process of critical understanding."[5] Instead we must recognize the simple truth that each edition of a work deliberately published by its author is as authoritative as any other; each is a separate

artistic whole representing a separate set of intentions, just as each painting in Van Gogh's series of self-portraits is a unique work of art. The author's immediate intentions for a work at the time he makes it public are accurately represented by the published edition (save for printer's errors).[6] Published texts of a work may be compared, then, as representatives of an author's varying "final" intentions for that work, not merely as stages in an unfinished process. With this assumption, this dissertation approaches John Barth's first three novels critically, using collation of the published editions as a means of investigation.

The collation of these texts was a relatively simple matter because there are only two public texts for each of the novels.[7] Standard collational procedure in which variant readings are recorded in full on a third sheet was employed only for The End of the Road because preliminary research showed that Barth had revised The Floating Opera and The Sot-Weed Factor so extensively that the number and length of the variants would make such a procedure extremely cumbersome. Since preliminary investigation indicated that Barth had usually deleted rather than added matter, the following technique was employed: the original editions were photocopied on oversized paper; the photocopies were collated with the revised editions; and the deletions were indicated by color coded notations on the photocopies. Additions to the original texts were reproduced in longhand on the margins of the copies except in instances where chapters had been extensively rewritten

or radically altered in form. In such cases a typewritten copy of the revised edition was attached to the photocopy, and the beginning and ending points of the variant readings were identified by page and line number in the tables which form the appendices.

At this point the textual critic intent on producing an accurate text would have applied whatever principles of selection he had chosen and selected the readings to be used in his edition of the novels. But, as noted earlier, the author's preference is clear and this study's purpose is critical rather than editorial. Therefore, the variant readings were examined to see what they revealed about Barth's artistry.

The examination shows that the styles of all three novels are altered by the revisions; we see Barth creating a more concise and vigorous style for each novel in the revised editions. It also reveals an alteration in Barth's perception of his readers, because we see him excising many explanations of actions, philosophies, and allusions. And in the case of The Floating Opera it reveals a pronounced alteration of tone, structure, and theme, for we find that events have been rearranged, some chapters omitted or entirely rewritten, and the concluding events radically altered. The examination, then, not only demonstrates a considerable increase in Barth's skill as a writer of prose but also reveals the specific ways in which he matured as a novelist.

FOOTNOTES TO CHAPTER I

[1]Gaskell notes that "textual bibliography is based on the union of literary judgement with bibliographical expertise," but he does not specify the proportion of each involved in choosing an "accurate" reading for a text. See: Philip Gaskell, A New Introduction to Bibliography (New York: Oxford University Press, 1972), 338. There is even disagreement about the proper basis on which to compile an "accurate" text: some bibliographers believe that the author's manuscript is the most accurate basis for a text, some that the last authorially approved edition is the accurate basis, and others that only an eclectic text is accurate. For discussion of the problems generated by each viewpoint, see: Fredson Bowers, "Some Relations of Bibliography to Editorial Problems," a paper read before The English Institute on September 9, 1949 and reprinted in Lester Beaurline, ed., A Mirror for Modern Scholars, (New York: Oddysey Press, 1966), 16-39; W.W. Greg, "The Rationale of Copy-Text," a paper read before The English Institute on September 8, 1949 and reprinted in Beaurline, pp. 40-55; and James Thorpe, Principles of Textual Criticism (San Marino, California: The Huntington Library, 1972), 171-202.

[2]Fredson Bowers, "Some Relations of Bibliography ...,"

in Beaurline, p. 21.

[3]For a general discussion of the applicability of the method to fiction see: Bruce Harkness, "Bibliography and the Novelistic Fallacy," a paper read at the Bibliography Section of the 1957 Modern Language Association national convention and reprinted in Beaurline, pp. 56-71. The following studies, alluded to in the text, are cited because their clear blend of bibliographical method and critical intent makes them models for this study. Martin C. Battestin, "Fielding's Revisions of Joseph Andrews," Studies in Bibliography, 16 (1963), 81-117. Royal A. Gettman, "Henry James's Revision of The American," American Literature, 16 (1945), 295-321. Bruce Harkness, "Bibliography and the Novelistic Fallacy," part III (Fitzgerald's Great Gatsby), in Lester Beaurline, ed., A Mirror for Modern Scholars, pp. 62-67. Stephen Gill, "The Composite World: Two Versions of Lady Chatterly's Lover," Essays in Criticism, 21 (1971), 347-64. Carter A. Daniel, "West's Revisions of Miss Lonelyhearts," Studies in Bibliography, 16 (1965), 232-43. Joseph W. Beach, The Making of the Auden Canon (Minneapolis, 1957). Robert M. Davis, "Harper's Bazaar and A Handful of Dust, Philological Quarterly, 48 (1969), 508-16, and "The Serial Version of Brideshead Revisited," Twentieth Century Literature, 15 (1969), 35-43.

[4]It is also hoped that the appendices will allow other scholars to avoid errors caused by use of passages from the original editions that have been eliminated from or altered

in the revised editions. See, for example: L.L. Lee, "Some Uses of Finnegan's Wake in John Barth's The Sot-Weed Factor," James Joyce Quarterly, 5 (Winter, 1968), 178.

[5]James Thorpe, Principles of Textual Criticism (The Huntington Library: San Marino, California, 1972), 47. I am indebted to Mr. Thorpe's first chapter, "The Aesthetics of Textual Criticism," for the basic argument of this paragraph and for the Van Gogh illustration.

[6]Editorial pressure may cause an author to change his text, as in the first edition of The Floating Opera; when this happens we may still see the published text as representing a set of intentions acceptable to the author at the time of publication, even though they are not his original intentions. For a full discussion of this problem, see Thorpe, p. 38, n.53.

[7]There are several reprintings of each novel and English editions of all three, but spot-checking and physical data indicate that none of the reprints or foreign editions have been revised.

CHAPTER II

THE FLOATING OPERA

Part 1: Stylistic Revision

In the "Prefatory Note to the Revised Edition" of The Floating Opera Barth tells us that the original publisher insisted on "certain major changes in its construction, notably about the stern."[1] He made the required changes; the ending was criticized by the reviewers;[2] and he learned "a boatwright little lesson." He goes on to say:

> In this edition the original and correct ending to the story has been restored, as have a number of other, minor passages. The Floating Opera remains the very first novel of a very young man, but I'm pleased that it will sink or float now in its original design. (R.v)

These comments imply that the novel has simply been restored to its original (manuscript) condition, an implication generally accepted without comment by critics and reviewers.[3] It is not, however, entirely true. Restoring the original ending and other passages makes the revised edition considerably different from the 1956 version, significantly altering its structure and thematic implications: the revised edition presents a conclusion radically different from the original's, completely changes the form of one chapter, omits another chapter, and alters the sequence of plot episodes. Barth also

made a number of stylistic revisions, and these too have a pronounced effect on the novel, creating more consistent characterization, affecting the distance between narrator and reader, and forcing the reader into a more active relationship with the text.

The differences between the editions and the nature of the changes that create those differences can be seen most clearly by considering the textual variants in two groups, one composed of stylistic changes, the other of changes resulting from the inclusion, omission, and rearrangement of incidents.

Although Barth ignores the first of these categories in his "Prefatory Note to the Revised Edition," an examination of the texts shows that there are over one hundred fifty stylistic alterations in the first two chapters alone, and that only twenty-eight of the original two hundred eighty pages show no signs of stylistic revision.[4] For the purpose of analyzing the stylistic changes we can establish a number of separate (though partially overlapping) sub-categories within this group of revisions, identifying each according to its effect: the changes correct grammatical errors, alter sentence structure or grammar in order to shift the emphasis of individual passages, affect our perceptions of the characters, and alter the distance between narrator and reader.

The first of these, least frequently encountered, is probably the least significant of the stylistic changes.

The elimination of such errors as the ones below, however, demonstrates Barth's thoroughness in revising The Floating Opera.[5]

. . . I got the impression that the judge -- a notoriously staid and conservative fellow -- believed Mack was insane from the beginning. (97)	1	. . . I got the impression that the judge -- a staid fellow -- believed Mack had been insane from the beginning. (R91)
. . . I felt every inch a stud, a stallion, a stone-horse! and regarding her leanness, perched on the couch, with nostrils all but quivering. (127)	2	. . . I felt every inch a stud, a stallion, a stone-horse! and regarded her leanness, perched on the couch, with nostrils all but quivering. (R119)

Substituting the past perfect for the simple past in example one and the past tense for the participle in example two makes the narrator's usage formally acceptable and replaces confusing constructions with clear ones.

Clarity, economy, and emphasis rather than traditional usage seem to be the criteria which dictate most of Barth's revisions of grammar and sentence structure.

. . . a little ray of sunlight reflected from something outside and streaked brilliantly across the sunbrowned skin of her. (19)	3	. . . a little ray of sunlight reflected from something outside and streaked brilliant across the sunbrowned skin of her. (R18)
He explained that upon his recanting the Marxist heresy, his father had reinstated him in the Mack family's good graces and excellent credit ratings, and that he was now in charge of all the cucumber patches and raw processing plants on the Shore. (26)	4	He explained that upon his recanting the Marxist heresy, his father had reinstated him in the Mack family's good graces and excellent credit ratings, and put him in charge of all the cucumber patches and raw processing plants on the Shore. (R24)

In the first passage Todd Andrews is describing his mistress, Jane Mack, at a moment when she seems particularly desirable to him; substituting the adjective for the adverb, though technically incorrect, focusses the description on her "sun-browned skin" instead of on the sunlight. The effect of the revision in example four is less subtle, but the change represents equally well the way in which Barth has altered sentence structure for the sake of emphasis. Harrison Mack, Jr., who is doing the explaining, is a relatively passive character of whom Todd has said: ". . . Harrison, like the chameleon whom nature has equipped with no greater gift, simply assumes, in time . . . the color of his surroundings." (23) This facet of his character is emphasized by the parallelism of the revised sentence, which stresses his father's activity and power and leaves Harrison, Jr., only the negative act of recanting.

Although the changes in grammar and sentence structure demonstrate the care with which Barth revised The Floating Opera and alter the emphasis of individual passages, his excision of verbiage has a more profound effect on the style of the novel. Many of the alterations in this category are like that reproduced below.

Each of the three of us loved the other two as thoroughly as each was capable of loving, and . . . (20)	5	Each of the three of us loved the other two as thoroughly as each was able, and . . . (R19)

The original version is formally correct, but the revision

eliminates the awkward prolixity of the comparison; similarly, Barth has pared clauses down to phrases and phrases down to words throughout the novel, compressing meaning into smaller and more graceful units.

Many of these condensations and compressions, like that above, are those we would expect a more mature craftsman to make in revising his earlier writing, and they are too many and various to classify usefully. Nevertheless, we can establish some large groupings which embrace most of these revisions: Barth has eliminated intensives, isocolons involving synonymous terms, repetitious detail, and superfluous detail throughout the novel. Although each individual omission has little impact on the style, the cumulative effect of the changes is significant.

The original edition of The Floating Opera contained a large number of intensives, and Barth eliminated most of them in revising the novel. The examples below are typical.

. . . every minute I lived might well be my last. (135)	6	. . . every minute I lived might be my last. (R127)
. . . they were able to talk about the matter quite frankly, and they tried hard to articulate their sentiments, to decide just how they really felt about it. (164)	7	. . . they were able to talk about the matter frankly and they tried hard to articulate their sentiments, to decide how they really felt about it. (R154)

In these cases the intensives' functions are negligible; their omission changes neither the meaning nor the emphasis of the passages. The intensive's normal function is to increase the

semantic effect of a word or phrase: the content of example six is striking enough without intensification, and in example seven the original edition's intensives do not intensify meaning or effect but serve instead as a printed equivalent of the vocalized pause. By excising such weak intensives from the text Barth removed an annoying stylistic eccentricity and created greater economy.

Barth eliminated another stylistic "tic" of the original edition when he removed the majority of the isocolonic constructions making use of synonymous or nearly synonymous terms. Example one contains such a change, and examples may be found throughout the text.

. . . I drove myself, disciplined myself, whipped myself; drank much, slept little. (140)	8	. . . I drove myself; drank much, slept little. (R132)
He'll just put up a whale of a holler and tussle. . . (177)	9	He'll just put up a whale of a tussle . . . (R165)
. . . announce some stratagem, some colpo mortale, some trump that I'd saved to play. (195)	10	. . . announce some trump that I'd save to play. (R179)

The use of synonyms in parallel constructions draws our attention to the concepts being expressed more emphatically than does the single term of the revised edition, and some stress is therefore lost through the revision, but the frequent use of such isocolons also draws our attention to the language itself and impedes the progress of the narrative. By eliminating them Barth has accelerated the pace of the

narrative and minimized the obtrusive qualities of the narrator's rhetoric, creating a more decisive, vigorous style.

The reduction of emphasis brought about by these revisions indicates an increased reliance upon the reader's attentiveness, a reliance also apparent in the elimination of repetitious detail.

I was just thirty-seven then, remember -- I was born in 1900 -- and as was my practice . . . (9)	11	I was just thirty-seven then, and as was my practice . . . (R9)
. . . room in a huge, ancient row-house -- it must once have been palatial -- on . . . (140)	12	. . . room in an ancient row-house -- it must once have been palatial -- on . . . (R131)
. . . until the missing portions of the estate -- the bottles of pickled excrement -- were accounted for. (155)	13	. . . until the missing portions of the estate were accounted for. (R146)

In the paragraph preceding that from which example eleven is drawn Todd informs us, for the sixth time, that the occurrence he is about to describe took place in 1937, thus making his year of birth obvious;[6] the fact that the row-house was huge is implied by the statement that it was once palatial; the missing portions of the Mack estate have been discussed frequently enough, in enough detail, and in close enough proximity to the passage in example thirteen to render unnecessary any reminder of what they are. These facts are all more obvious in the original edition because they are repeated there, but the same amount of information is available to the attentive reader of the revised edition.

Another kind of revision indicating an increased reliance on the reader's attentiveness and interpretive ability, in addition to increasing the narrative pace, is the elimination of descriptions of characters' emotional responses to situations. This kind of omission is most common in scenes dominated by dialogue, but is also found quite frequently in passages describing action.

"Shut up!" I commanded dramatically. "Don't even say it." I had decided to be strong. (129)	14	"Shut up!" I commanded. "Don't even say it." I had decided to be strong. (R121)
"Well, how do you feel?" he cried vehemently. (180)	15	"Well, how do you feel?" he cried. (R167)
"Ha!" the Colonel exclaimed, a bit nervously, and still held fast to my arm, as though afraid I'd bolt for freedom. (208)	16	"Ha!" the Colonel exclaimed, and still held fast to my arm, as though afraid I'd bolt. (R192)
He stared incredulously for a moment, took the cigar from his mouth, and then broke into a great smile (207)	17	He stared for a moment, took the cigar from his mouth, and then broke into a great smile. (R192)
I rolled away and struck desperately at her, but it was a losing fight. (143)	18	I rolled away and struck at her, but it was a losing fight. (R135)

These revisions may seem to reduce the effectiveness of Barth's dialogue and characterization, but that appearance is primarily a result of removing the passages from their contexts. In most instances in which the adverb describing a character's tone of voice has been removed the general mood of the conversation has already been established, and the adverb merely reinforces that mood. The omission of "dramatically" from example fourteen, for instance, doesn't affect

our perception of the remark; Todd is recounting the incident that led to his first sexual experience, and has emphasized the melodramatic, juvenile-romantic quality of the encounter throughout his description. Both he and the girl indulge in a great deal of dramatic posing, and this is clearly implied by the ironic remark which concludes the quoted passage. Similarly, the vehemence of the speaker in example fifteen is easily inferred from the emphasis on "do" created by the italic type and from the content of the passage, which deals exclusively with the relative merits of staying alive and committing suicide. The Colonel's nervousness, originating in his inability to understand Todd's motives for giving him five thousand dollars, has been stressed in the descriptions of several interviews between them and in an earlier portion of the scene from which example sixteen comes.

Barth has omitted descriptions of characters' emotional responses to situations even when the tone of the dialogue has not been established, as in examples seventeen and eighteen, when the nature of the response is highly predictable, given the character and the situation. The description of the Colonel in example seventeen, for instance, loses nothing by the omission of "incredulously," even though this is the first time he is described in this scene. Todd had rebuffed all the Colonel's overtures of friendship, and had recently supported the Colonel's assumption that he would not come to the latter's New Year's Eve party; we would expect the Colonel's reaction

upon seeing Todd enter the party to be disbelief. Todd's desperation, too, hardly needs to be pointed out; at the moment being described in example eighteen he is dead drunk, suffering intensely from an infected prostate, and being attacked with a broken bottle by a prostitute who has just doused his groin with the rubbing alcohol the bottle had contained.

The descriptions of characters' emotional responses are not repetitious details in the same sense as the factual repetitions discussed earlier (in examples eleven, twelve, and thirteen), but they are nevertheless redundancies, for they state details that an attentive reader would infer, given the character and the context.

Other omitted details, like those below, can not be inferred by the reader of the revised edition.

It was a drunken affair held somewhere in Guilford, a wealthy section of Baltimore -- I've no idea whose house the party was in, or where in Guilford the house is. At the . . . (21)	19	It was a drunken affair held somewhere in Guilford, a wealthy section of Baltimore. At the . . . (R20)
Colonel John Kirk, Lord Baltimore's Dorchester land agent, built in 1706 the town's first house, "The Point," near . . . (59)	20	Colonel John Kirk, Lord Baltimore's Dorchester land agent, built in 1706 the town's first house near . . . (R45)
I know of no really good restaurant in Cambridge; I think there are none. Therefore, since a wide selection of excellent	21	Harrison and I were in the habit of lunching at . . . (R145, begin Chapter XVI)

> food is out of the question, one's grounds for choosing a regular eating place are likely to be rather gratuitous. Harrison and I were in the habit of lunching at . . . (154, begin Chapter XVI)

Unlike the details discussed earlier, these are not necessary for an understanding of the scenes and descriptions of which they are a part. It is of some significance that the house mentioned in example nineteen is in a wealthy section of Baltimore, for the narrator meets Harrison Mack, a wealthy man, at the party he attends there; yet his present ignorance of the exact location of the house is inconsequential. We get further insight into the atmosphere of Cambridge from the description of the age and origin of its houses, but the name of John Kirk's plantation house does not add to that insight. Similarly, the presence or absence of good restaurants in Cambridge does not contribute to our understanding of the scene which takes place in the lunchroom where Todd and Harrison meet. In fact, this detail detracts from the effectiveness of some statements which follow it, in which Todd asserts that his primary reason for eating at the Judge's place is his appreciation of the Judge's integrity and political acumen.

The elimination of almost all extraneous details demonstrates the care with which Barth revised The Floating Opera, and eliminating them has trimmed out another kind of verbiage,

thereby making the narrative more direct and forceful. But these excisions are important primarily because they contribute to our understanding of his other omissions: only where the detail is clearly irrelevant to the development of plot, character, setting, or theme does Barth eliminate it completely. In the other cases discussed above (examples eleven through eighteen) he alters emphasis rather than content, shifting the burden of observation and judgment to the reader.

The reader's responsibilities are further increased by another kind of omission, as the table below illustrates.

. . . my purpose -- to make as short as possible the gap between fact and opinion -- necessarily renders the Inquiry interminable? Because, you see, one can never know for sure that every last scrap of information has been discovered, and so one must be perpetually searching for another scrap. One could . . . (240)	22	. . . my purpose -- to make as short as possible the gap between fact and opinion -- necessarily renders the Inquiry interminable? One could . . . (R219)
I. Nothing has intrinsic value. Things assume value only in terms of certain ends. II. The reasons for which people attribute value to things are always ultimately arbitrary. That is, the ends in terms of which things assume value are themselves ultimately irrational. (244)	23	I. Nothing has intrinsic value. II. The reasons for which people attribute value to things are always ultimately irrational. (R223)

In the 1956 edition the narrator frequently elaborates the philosophical positions which underlie actions and explicates philosophical generalizations. Although the philosophical

implications of actions and the overt statements of philosophical positions retain their importance in the revised edition, the narrator's commentary about them is significantly reduced.

The increased effort demanded of the reader is perhaps most clearly exemplified by the variant forms of Chapter XX, "Calliope Music." The text of the 1956 edition begins:

> As you doubtless decided long ago yourself, not only am I not a philosopher; I'm not a prose stylist, either. At best, my prose is a plodding, graceless thing: I've no comprehension of stylistic tricks, nor can I stick to the straight highway of the plot, when there's half a world on either side. Just now, for example, it's time for me to tell you about my brief afternoon's activities in my office -- which to many people will seem altogether irrelevant to the story in the first place, though I can't be expected to agree -- and I find myself faced with the necessity of introducing this chapter twice. How is it to be done? My first thought is to deliver the two introductions simultaneously, in double columns
>
> | | |
> |---|---|
> | one to be read with the left eye, and one with the right, so; but I daresay the more crochety among you would be annoyed by such an unorthodox expedient. | one to be read with the left eye, and one with the right, so; but I daresay the more crochety among you would be annoyed by such an unorthodox expedient. |
>
> My second thought is to deliver them consecutively, or else by recourse to interlineation; but it occurs to me that no matter how the thing is done, I shan't escape the charge of disorganization from those who would prefer our world to be a rational one, in which single chapters have single introductions and all chapters are relevant. And it is, without question, those people, among others, whom I'm trying to please as much as it is convenient. (186-7)

The revised edition also begins with a narrator's disclaimer.

> My prose is a plodding, graceless thing, and I've no comprehension of stylistic tricks. Nevertheless I must begin this chapter in two voices, because it requires two separate introductions delivered simultaneously. (R172)

But instead of continuing with a self-conscious explication of the difficulties of writing such a double introduction, the narrator presents his introductions in double columns, beginning each with the same sentences in order to give the reader some practice at this new kind of reading and then giving the same information contained in the 1956 edition's sequential introductions.

The ironic comment about "those who would prefer our world to be a rational one, in which single chapters have single introductions" makes it probable that the introductions were presented in columnar form in the manuscript version and rearranged at the insistence of the Appleton-Century-Crofts editors. The columnar arrangement is an attempt to create simultaneity by means of form, and, though a bit "tricksy," it is effective if the reader makes an effort to read the columns simultaneously.[7] The reader who does so must work not only at the physical task but also at making connections between the introductions, for their synchronous presentation forces him to see them as equally important and closely related.

In the 1956 edition the narrator first reminds us of a conversation he had reported two chapters earlier, a conversation in which he discussed old age, death, and suicide with Mr. Haecker, an old man trying to convince himself that life is worth living. Todd directs our attention particularly to his remark that "anyone who wishes to order his life in

terms of a rationale -- anyone, then who wishes to live reasonably -- must first of all answer for himself Hamlet's question." (187) He elaborates on this position, explaining that he is not a promoter of suicide but believes that "those who would live reasonably should have reasons for remaining alive." (187) This material is contained in the right-hand column of the revised edition, where the original text has been reproduced with little change.

Todd then introduces his second introduction, in which he provides an overview of the legal case which will be detailed in the balance of the chapter, commenting on the "clumsy ironies of coincidence" (188) that manifest themselves in the relationship of the case he is considering and the tunes played by the showboat calliope as Adam's Original and Unparalleled Floating Opera nears the Cambridge wharf. He notes: "never did there exist such an unparalleled floating opera as the law in its less efficient moments, and seldom had the law such inefficient moments as those during which it involved itself . . . in Morton vs. Butler." He comments on the inclusion of "the law's delay" in Hamlet's list of things that potentiate suicide, and then begins the history of the legal battle between Morton and Butler. This material forms the left-hand column of the revised edition, and the text is unchanged except for the transitions between the introductions and the body of the chapter.[8]

The immediate relevance of the second (left-hand)

introduction is clear, for it establishes the general framework necessary for an understanding of the legal case Todd is working on. The right hand introduction considers Hamlet's question directly, and this similarity to the left-hand introduction is the clearest indicator of their relevance to the chapter and their contribution to the thematic concerns of the novel. Todd's rational Inquiry into the causes of his father's suicide and his own rationalized decision to commit suicide are clearly suggested by the references to Hamlet. Both the Inquiry and Todd's decision are based on the assumption that there must be reasons, rationally discernible and capable of articulation, for staying alive or for committing suicide. But in the case, Morton vs. Butler, we see the law, which is commonly thought of as a rational, orderly system, as a set of discontinuous, bizarre rules subject to arbitrary and capricious manipulation. Todd's defense of his client rests on his attempt to have the court include the son of the suing party as a co-defendant in the action so that the principal, Henry Morton, cannot sue Todd's client without suing his only son as well. The case has been in process for six years, and the Supreme Court of Maryland has finally decided the procedural question in Todd's favor, assuring the success of his plan. At this point, however, the principals reach an out of court settlement based on a political deal and the case is dropped. The law is clearly a "floating opera," irrational at base, ". . . fraught with melodrama, spectacle, instruction,

and entertainment" (8) but floating directionless on the stream. As a rational system it can supply no answers to the questions raised by human conduct, though those questions, like Morton vs. Butler, seem to get resolved outside of it.

The normal, sequential arrangement of the 1956 edition's text does not, of course, prevent the reader from making these connections, but it does not require him to do so as urgently as does the later edition. The form of the 1967 edition increases both the physical and intellectual demands on the reader, and almost forces him to speculate about the relationship of form and content, if only to decide why Barth chose to depart from normal practice.

All of the stylistic revisions affect the reader's impression of Todd Andrews because his is the speaking voice, but Barth seems to have made some revisions specifically designed to alter that impression. He has excised three kinds of remarks that Todd makes in his role as narrator: those which indicate uncertainty about the facts of the story, those which ask questions of the reader, and those which direct the reader not to draw a particular conclusion from the action.

The narrator's uncertainty about the correct interpretation of fact, about his ability to correctly assign causes for events, is essential to the novel; his Inquiry is a lifelong attempt to do just that, and the episode in which he kills a German sergeant who had shared with him a night in

no-man's-land further illustrates the difficulty of applying systematic reason to human action. His uncertainty about facts, however, detracts from the centrality of this problem. If he does not know what happened it is absurd for him to speculate about causes or relationships, and his difficulties can be dismissed as failures of observation or memory rather than problems generated by the nature of experience. Although a suggestion of the uncertainty of observation is maintained in the revised edition by Todd's inability to remember the precise date on which the events he is narrating happened,[9] most indications of uncertain observation have been eliminated, as illustrated below.

It was, if I'm not altogether mistaken, at some moment during the performance . . . (11)	24	It was at some moment during the performance . . . (R11)
. . . the last night before the Christmas holiday at both the law school and the medical school, though this is uncertain -- it may have been before some sort of examination, Marvin . . . (140)	25	. . . the last night before the Christmas holidays at both the law school and the medical school, Marvin . . . (R132)

Todd's memory, aided by fourteen peach-baskets full of notes and commentary, seems more reliable in the revised edition, but that reliable memory for fact simply makes more acute the problem of interpretation. The revised edition suggests even more clearly than the original that we can know only fact, and that however much fact we have, the gap between

fact and judgment cannot be crossed with rational, final certainty.

In both editions of The Floating Opera Todd Andrews establishes an informal, conversational tone for his narration by addressing the reader directly. In the first chapter, "Tuning My Piano," he talks about the difficulty of starting a novel-length project and begs our indulgence for the mistakes he will inevitably make in this unfamiliar form. Throughout the chapter, which gives us a summary of his history and examines the floating opera metaphor, Todd is acutely conscious of the reader's presence. He talks of "doing several things for you," of "our progress" through the novel, and says that "we'll have to stick to the channel" of the story. (R2) This attempt to involve the reader on a personal basis continues throughout the novel.

There are, however, both quantitative and qualitative differences in the direct addresses of the two editions. Their frequency has been reduced in the revised edition, and certain kinds of questions and comments have been eliminated almost completely. In the first edition Todd frequently tries to predict the reader's response to information and comment on that response; this second-guessing has been excised from the 1967 edition, as in the examples below.

. . . I'm fifty-four years old (does this surprise you?); I'm six feet tall, but . . . (4)	26	. . . I'm fifty-four years old and six feet tall, but . . . (R3)

. . . different circumstances (don't be alarmed if I sketch them in briefly; I'll return to them later): I had been . . . (24)	27	. . . different circumstances: I had been . . . (R22)

It seems probable that Barth eliminated such questions and comments because of their potential for reducing the intimacy between Todd Andrews and the reader. If his guesses are incorrect the illusion of direct communication between reader and narrator is weakened, and the reader is then inclined to dismiss other direct addresses as comments directed toward someone other than himself.

A number of rhetorical questions about the progress of the narrative have also been eliminated, possibly for similar reasons.

One last remark, may I? and then I promise I'll get on with the business. Were you . . . (3)	28	One last remark. Were you . . . (R3)
. . . hear them. Need I explain? That's how much . . . (8)	29	. . . hear them. I needn't explain that that's how much . . . (R7)

The shape of the narrative is already determined, and the reader's response to such questions cannot alter it. Like rhetorical questions from the lecture platform, they invite polite but meaningless responses;[10] the reader's involvement with Todd's story is decreased rather than increased by these questions, for they suggest that his response is not important and they carry patronizing overtones.

In addition to eliminating these dysfunctional questions

and comments, Barth has significantly reduced the number of admonitions Todd directs toward the reader.

. . . the day before. Disorderly? Think before you say so -- it's too easy a judgement. It seems to me that any arrangement of things at all is an order. If you agree, and I don't see why you shouldn't, then it follows that my room was as orderly as any room can be, even though the order was perhaps an unusual one. If you're interested in accuracy, you mustn't jump at easy judgements while reading this book. For example, don't get the . . . (10-11)	30	. . . the day before. It seems to me that any arrangement of things at all is an order. If you agree, it follows that my room was as orderly as any room can be, even though the order was perhaps an unusual one. Don't get the . . . (R10)
But as it happened (I shall be disappointed if you infer from this either a natural law or divine intercession) they very quickly . . . (166)	31	But as it happened they very quickly . . . (R156)

These omissions reflect Barth's increased confidence in the reader's ability to make independent judgments about the actions of the novel, and they also make Todd less patronizing toward the reader. It is possible for us to enter more fully into his situation in the revised edition because he treats us as equal intelligences instead of as slightly obtuse auditors who need to be led; his assumption that we are capable of seeing events as he does without overt assistance makes us more likely to sympathize with him. These omissions, like those in examples twenty-six through twenty-nine, increase the informality and intimacy of the narrator-reader relationship.

Each of the stylistic revisions -- alteration of grammar for effect, elimination of repetitious detail, extraneous detail, and isocolonic constructions, excision of explication, and alteration of the narrative voice -- has its individual impact on the novel. The frequency and pervasiveness of these revisions, obvious from the statistical data presented at the beginning of this chapter and from the presence of examples from all parts of the work, suggests that they should have a significant impact on the style of the whole. Their importance can be seen most clearly, however, when we examine a passage of sufficient length to demonstrate their combined effect. The passage reproduced below has been chosen almost at random. Although it deals with an important event it does not describe a climactic moment in the action, nor does it seem to have received any greater attention than many passages of similar length, yet it contains examples of almost all the kinds of revisions discussed above.

Todd Andrews is visiting the Mack home for the first time since the interruption of his affair with Jane Mack more than two years earlier. Jane and Harrison have invited Todd upstairs to see Jeannine, who may be <u>his</u> daughter.

Jane had crossed the room to adjust the window, and Harrison and I stood side by side at the crib, where Jeannine was already on the verge of sleep. A number of very obvious thoughts were in the air of the nursery -- it was	<u>32</u>	Jane had crossed the room to adjust the window, and Harrison and I stood side by side at the crib, where Jeannine was already on the verge of sleep. A number of obvious thoughts were in the air of the nursery -- it was like a

like a scene arranged by a heavy-handed Hollywood director -- and I, for one, was terribly embarrassed when Jane, after her excellent and immediate good taste of a few minutes before, now came up behind us and simply grasped both our arms tightly while we looked at the little girl. Our little girl, the whole tableau simpered, underlining the pronoun, and it doesn't matter which of you is the father, for she was conceived in the sweetness of all our love. Ah, reader, the thing was so gross, so sentimental; and yet I was moved, in my uncomfortable fashion, for with the Macks these sentiments are always thoroughly sincere. They are simply full of love, for themselves, and for each other, and for me.

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32 (continued)

We went back downstairs, soberly, but Harrison, sensitive by then to such solemnities, at once poured a round of inordinately alcoholic cocktails and we were soon gay again, like kids after communion -- we were restored to grace. The evening was a success; I returned often; and soon, but for the two quiet years that sometimes hung heavy over our conversation, we spoke together as freely and easily as ever.

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I will say honestly that had the friendship remained at exactly this stage of reconstruction, I should have asked for nothing more. I was content to see the Macks outgrow their earlier unbecoming and immature jealousy,

Had the friendship remained at exactly this stage of reconstruction, I should have asked for nothing more. I was content to see the Macks outgrow their unbecoming jealousy, which was as dangerous to their own

which was as essentially dangerous to their own relationship as it was inconsistent with their previous behavior. (170-171)

relationship as it was inconsistent with their previous behavior. (R159)

The essential content of the two versions is identical: Todd, Harrison, and Jane look at their child; Jane makes a sentimental gesture of reconciliation which Todd finds embarrassing; all three retreat downstairs for another round of drinks; and the forthcoming restoration of their triangular sexual relationship is implied. The differences between the passages are purely stylistic, and these variants reveal an author whose awareness of the sound and structure of prose and whose confidence in his readers have grown.

Barth's sensitivity to the sound of his words can be seen in his excision of "Hollywood," which carried the alliteration of the original phrase to painful lengths, and his more sophisticated use of the basic structure of prose is apparent in the change which puts Todd in a more forceful grammatical parallel with Jane and Harrison in the last sentence of the first paragraph. By eliminating six intensives, six other inessential modifiers, and one isocolonic cliché made up of synonymous terms Barth has removed most of the first edition's deadwood, thereby creating a more vigorous and concise style which focusses our attention on the events it describes without depriving us of any necessary information.

The omission of "in my uncomfortable fashion" near the end of the first paragraph does not reduce our understanding

of Todd's reactions to the scene, for the phrase repeats a detail already established; the immediate context indicates the narrator's discomfort, and we have learned earlier that Todd Andrews is always embarrassed by sentiment. Omitting the phrase allows the sentence to proceed directly to the reason for Todd's emotion, and implies an increased confidence that the reader will remember necessary details. Barth has also omitted the explication of "restored to grace," apparently assuming that readers can make the association for themselves, and has reduced the amount of commentary on the apparent symbolism of the tableau. The latter not only forces the reader to assume part of the burden of interpretation but affects his perception of Todd's character. The sarcasm indicated by "simpered" is reinforced by the overly-sentimental diction of the concluding clause of the omitted sentence, and the omission thus reduces the acerbity of Todd's character.

As a comparison of this two and one-half paragraph example with the earlier one- or two-sentence examples suggests, the longer the sample passages, the more pronounced the effects of the revisions, for the effect of each is reinforced by and reinforces those which surround it. The changes shift emphasis in individual scenes and alter characterization, thus affecting our perception of the action of the novel, and the overall impressions created by the styles of the two editions differ considerably. The first edition's prose is often prolix and repetitive, and its rhetorical tics call attention to

themselves for no apparent reason. The second edition's is more concise and less obtrusive. The repetitions and stylistic eccentricities have disappeared along with the patronizing explications and directives, and we are left with a prose style which presents actions and thoughts in terms of the specific and concrete without appearing self-conscious. It remains the vehicle of a particular narrator, Todd Andrews, and the narrative retains his unique associational and logical organization, but the style is clearer, more carefully controlled, and more direct than the first edition's, demonstrating a much more mature craftsmanship.

Part 2: Restorations

Although Barth does not mention stylistic revision in his "Prefatory Note to the Revised Edition," he does say that he has restored "the original and correct ending" and "a number of other, minor passages." (R.v) These restorations have a greater impact on the thematic concerns and structural unity of The Floating Opera than do the stylistic revisions, yet they too have been ignored by most critics.[11]

The first textual variant which appears to be a restoration occurs in Chapter XI, "An instructive, if sophisticated, observation." The chapter is set in the present time of the novel, June 21st or 22nd, 1937; Todd is walking down a Cambridge street on his way to an appointment with Dr. Marvin Rose, an appointment he has made in spite of his resolve to commit suicide before the end of the day.

At the curb in front of a large funeral parlor a sleek black hearse was parked, its loading door closed, and several mourners, along with the black-suited employees of the establishment, stood quietly about in the yard. As I approached, a fat black pussycat, scarred with experience and heavy with imminent kittens, trotted wearily out of a hydrangea bush beside the undertaker's porch into the sun, and for no discernible reason curled plumply in the middle of the sidewalk and closed her eyes. Just then the door opened, and the pallbearers came out bringing the casket. Their 33
path was diverted, but not greatly, by the pregnant cat. Some of the pallbearers smiled, and an employee of the funeral home nudged the cat aside with his toe. She got up, stretched, yawned, and padded off to find some less traveled thoroughfare to sleep in; the loading door of the hearse was swung open, and the casket loaded gently inside.

I smiled and walked on. Nature, coincidence, can often be a heavy-handed symbolizer. (116-7)

At the curb in front of a large funeral parlor a black hearse was parked, its loading door closed, and several mourners, along with the black-suited employees of the establishment, stood quietly about in the yard. As I approached, an aged Chesapeake Bay retriever bitch loped from a hydrangea bush out onto the undertaker's porch, followed closely by a prancing, sniffing young mongrel setter. I saw the Chesapeake Bay dog stop to shake herself in front of the door; the setter clambered upon her at once, his long tongue lolling. Just then the door opened and the pallbearers came out with a casket. Their path was blocked by the dogs. Some of the bearers smiled guiltily; an employee caught the setter on his haunches with an unfunereal kick. The bitch trundled off the porch, her lover still half on her, and took up a position in the middle of the sidewalk, near the hearse. The pair then resumed their amours in the glaring sun, to the embarrassment of the company, who pretended not to notice them while the hearse's door was opened and the casket gently loaded aboard.

I smiled and walked on. Nature, coincidence, can be a heavy-handed symbolizer. (R109)

Todd goes on to call this scene a "clumsy 'life-in-the-face-of-death' scenario," and expands the general observation which concludes the quoted passage by supplying a dozen more brief

examples of nature's "abundant ingenousness." (R110)

The cat and the dogs serve as recognizable symbols of life in the scenario, but with the cat as the life-figure the episode's comic edge is blunted and its verbal, visual, and philosophical shock value are almost nonexistent. The placid, maternal cat who partially diverts the pallbearer's path is "nudged aside" and pads sleepily out of the picture; life is serene, gentle, and pregnant, and even the representatives of death are kind. The copulating dogs blocking the pallbearer's path are given "an unfunereal kick" and scramble off the porch to resume their activities on the sidewalk near the hearse; here life is carnal, self-absorbed, and "tasteless." The contrasts of the scene become sharper and more savagely comic.

Both the gentle irony of the first edition's scene and the more arresting tableau of the revised edition prepare us for the tones of the concluding paragraphs of the chapters.

> So, reader, should you ever find yourself writing about the world, take care not to nibble at the many tempting symbols she sets squarely in your path, or you'll be baited into saying things you don't really mean, and offending the people you want most to entertain. Develop, if you can, the technique of the pallbearers and myself: smile, to be sure, but walk on and say nothing, as though you hadn't noticed. (118)

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The verbal shock created by placing "fucking" in a paragraph characterized by semi-formal diction is like the shock of the episode itself, and the gently ironic smile of the first edition is more intense after the change.

It seems probable that the cat replaced the dogs at the insistence of an Appleton-Century-Crofts editor worried about good taste, for Todd's reaction to the copulating dogs foreshadows later events and supports convictions he expresses elsewhere in the novel. Todd calls the dogs "truly funny," and this statement, in conjunction with the end of Chapter XII (in the revised edition) prepares us for the narration of an event Todd considers one of the two "unforgettable demonstrations of [his] animality" (R61) in Chapter XIII, "A mirror up to life."

In Chapter XII Todd, still on his way to his appointment with Dr. Rose, sits down on a park bench where his eighty-three year old friend Captain Osborn Jones and the other old men of Cambridge sit in the sun and "ingest with their eyes everything that passes," like "a chorus of ancient oysters." (R112) Their conversation meanders about the subject of the funeral being held at the moment, but that topic serves only as a starting point for personal reminiscences. The chapter is amusing because Barth has captured the mood of the old men "digesting people with a snort or a comment" in realistic dialogue punctuated by rheumatic wheezes, snufflings, and cackles of "mirth and expectoration." (119) It is also of some

importance in developing Captain Osborn's character, but in the first edition it creates an awkward interruption in Todd's reflective narrative. It also forces the narrator to use a transition to the next chapter which he admits "loses itself, like a surrealist collonade, in an infinite regress of arch-ness." (123) He comments at some length on the trap he has gotten himself into, but finds no better bridge to "A mirror up to life" than the apologetically offered coincidence of looking into a reflecting tile wall after he leaves the old men.[12]

In the revised edition, however, the old men's conversation is drawn from the funeral to the dogs, whose amours bring them in front of the bench. Captain Osborn assists the setter, using a foot to help him mount the Chesapeake Bay bitch, and the other old men snicker and encourage the setter to help himself while he can. Todd leaves, "thinking of animals in coito;" (R116) Barth has managed to keep the irony of the "'life-in-the-face-of-death' scenario" in front of us through another chapter and has added to its development. He has also provided a natural bridge to "A mirror up to life," a chapter detailing Todd's first sexual encounter.

The experience Todd describes in Chapter XIII is significant to his personal development and to the action of the novel. Not only does the virginal adolescent lose his innocence, but in the process he makes such a determined enemy of his partner that seven years later she assaults him with a

broken bottle, an attack described in Chapter XIV of The Floating Opera. Todd's reaction to their love-making causes her hatred, and we are prepared for that reaction by his comment about the dogs at the end of "An instructive, if sophisticated, observation." After he has "bleated like a goat, and roared like a lion," (R123) Todd happens to glance at the mirror on the bedside bureau.

> . . . an unusually large mirror, that gave back our images full-length and life-size -- and there we were; Betty June's face buried in the pillow, her scrawny little buttocks thrust skywards; me gangly as a whippet and braying like an ass. I exploded with laughter! (R123)
> . . . even as I write this now, thirty-seven years later, I can't expunge that mirror from my mind; I think of it and must smile. To see a pair of crabs, of dogs, of people -- even lovely, graceful Jane -- I can't finish, reader, can't hold my pen fast to the line: I am convulsed . . . (R124)

Todd's description of himself as a Whippet and his later reference to "a pair of dogs," (present in both editions) link this episode to Chapter XI, and his reaction to the dogs prepares us for his response to seeing himself and Betty June in coito.

The revised edition's Chapter XI, then, presents a more striking scene than the first edition's and also allows Barth to create a more unified series of chapters by introducing the image of copulation. It provides material for a smooth transition from Chapter XII to Chapter XIII, and partially foreshadows the content of the latter.

An even more significant difference between the texts

is the complete omission of Chapter XXIII of the 1956 edition. This chapter, "Another premise to swallow," is an explication of the preceding chapter, "A tour of the Opera," explaining in some detail the relationship of Jeannine's childlike "Why?" to Todd's value system. In order to understand what effect the omission has on the novel as a whole we must look carefully at both Chapter XXII and the omitted chapter.

In Chapter XXII of both editions Todd tells us that Jeannine's habit when excited was to slip into "the 'Why?' routine," in which she responds to all information with that one question. In the first edition he adds that her "routine" never bothered him. (215) This overt comment on his reaction is omitted from the revised edition, probably because his lack of annoyance is evident from his patience in responding to the question. Todd's patience with Jeannine is entirely in character; he displays here the same tolerance evident in his treatment of the nearly senile members of the Dorchester Explorer's Club and in earlier scenes with Jeannine. But this catechism does more than simply add to our appreciation of his humanity; his responses are reinforcements of the philosophical position he has expressed in talking to Mr. Haecker, the Explorer's Club member most dissatisfied with old age and frightened of death.

In Chapter XVIII Mr. Haecker and Todd talk about old age and death. Mr. Haecker is trying to convince himself that old age is "the glorious finale of life -- the last for which

the first was made," (176) and that he is content to be old and dying. Todd recognizes the older man's loneliness and fear of death, but is irritated by his pompous attempts at self-deception; having been asked for an honest opinion he gives one and tells Mr. Haecker that he trying to fool himself. Haecker responds with some anger, but admits that the alternatives as he sees them are to "pretend to be content, like a man, or go around wailing and weeping like a child." (180) Todd suggests a third alternative, suicide. In response to Mr. Haecker's desperate assertion that life has an absolute and intrinsic value Todd responds, "Nothing has any intrinsic value." (182) He elaborates on this statement in the following chapter, "A premise to swallow," supplying specific illustrations and detailing the logical process by which he concludes that "nothing is intrinsically valuable; the value of everything is attributed to it, assigned to it, from outside, by people." (R171)

Todd's responses to Jeannine reinforce this position. She, Todd tells us, is not really interested in her own questions or in his answers, but is merely trying to keep him talking. Nevertheless, he responds to her as if she were actually trying to elicit information. The object of her curiousity (and the reason for her excitement) is Adam's Original and Unparalleled Floating Opera, and she begins by asking "What's it for?" Todd tries to explain the purpose of the showboat logically. He tells her that "people go on it and

listen to music and watch the actors dance and act funny." (215) When she asks why he tries to explain each of the clauses in his first response, but this effort inevitably tangles him in questions of human motivation and value ascription to which logic cannot supply answers. "Why do they like to be happy?" "That's the end of the line." "Why do they like being alive?" "End of the line again." (215)

The function of this question and answer session is clear if we keep in mind the analogy between the showboat and life introduced in the first chapter of the novel. If, as the narrator suggests, life is a showboat floating by, then Jeannine's reiterated "Why?" is an echo of the question Todd had been asking about life, and to which he had found an answer only that morning.

Chapter XXIII of the 1956 edition is an extended comment by the narrator on the philosophical implications of the catechism in Chapter XXII, and its "premise" is in fact a corollary of the premise of Chapter XVIII. The chapter begins with a more complete set of answers to each of Jeannine's questions, but the answers still fall short of solving the problems they suggest.

> Consider: A man attends the Floating Opera. Why? Excellent reason: a change from the old routine, a chance to laugh. Why is it better to laugh than not to? Easy: because a laughing man is happy, and it's better to be happy than sad. Why? Well, without happiness, or the hope of it, a man might as well be dead, and surely it's better to be alive than dead. Why?
> The actors entertain a man. Why? So that he'll like them; they want him to like them. Why? They want him

> to tell all his friends. Why? So that there'll be a good gate; they want a good gate. Why? Why? For heaven's sake! So that they'll make money to live on, of course. Certainly it's better to eat than to starve. Why? Because to starve is to die; it's better to live. Why? (221)

The final "Why?" of each of these paragraphs, like the "end of the line" in the preceding chapter, is an admission that logic cannot be applied to human values, particularly to the question of suicide, without some previous, rationally indefensible assumptions (such as; if the actors want to eat, then . . ., or if one wants to stay alive, then . . .).

The finally unanswerable question is a reminder, as the narrator tells us directly in this chapter, that "the reasons that people have for attributing value to things are always ultimately arbitrary." (222) A few paragraphs later Todd tells us again that "There is no ultimate reason for calling anything important or valuable; no ultimate reason for preferring one thing to another," (222) and in the penultimate sentence of this three page chapter he repeats this idea, saying: "There is . . . no ultimate reason for preferring one thing to another." (223)

The repetitions within this short chapter, although obvious, are not in themselves particularly irritating because the chapter considers philosophical concepts from a relatively abstract perspective; nevertheless, the whole chapter repeats information presented in a different form earlier in the novel. Even if we look only at the preceding chapter we find the

philosophical conclusions stated overtly in Chapter XXIII presented, and we find them in dramatic rather than discursive form. Whether this chapter was added to the 1956 edition at the suggestion of an editor concerned with clarity or was part of the original manuscript, Barth apparently decided that the overt restatement of Todd's conclusions about value was unnecessary.

Omitting this chapter produces yet another effect. The next-to-the-last sentence of the chapter, quoted above, provides a direct foreshadowing of Todd's final answer to Hamlet's question, supplying the reader with a conclusion about the question of suicide that Todd himself has yet to reach. At the end of Chapter XXVIII of the revised edition Todd reproduces the note he made after coming home from his abortive suicide attempt aboard the Floating Opera: "There's no final reason for living (or for suicide)." (R250) This is simply the logical extension of the position expressed at the end of Chapter XXIII of the 1956 edition, and while it is appropriate that the after-the-fact narrator should be aware of this conclusion before the actor in the novel is, removing this premature statement of the resolution of Todd's dilemma provides greater suspense by denying the reader prior access to Todd's final rationalization.

The omission of this chapter, then, is representative of the trends evident in the revisions as a whole, where there is a tendency toward making fewer overt philosophical statements

than were made in the original edition, toward leaving dramatically presented material to speak for itself, and toward placing greater responsibility for interpretation upon the reader.

Although each of the variants discussed above has an impact on our perception of the novel, the most extensive and important revisions occur in the last few chapters. The original edition's final three chapters become four chapters, and Barth has reorganized the action and radically changed events and their causes. We can see the scope and nature of these changes most clearly if we compare summaries of the action described in the final chapters of the two editions.

Chapter XXVII of the 1956 edition, "Will you smile at my rowboat?", begins with Todd commenting that a newly formed philosophical position, like a new rowboat, should be allowed "to sit for a day or two at the dock, to let the seams swell tight," (251) but that such a curing period is not always available. The next page and one-half of the chapter are devoted to a discussion of the relative importance, to the individual, of conscious and unconscious motivations in ethical and/or philosophical considerations. When Todd has stated his conclusion that neither kind of motive completely accounts for action, he brings Captain Osborn on stage. The Captain invites himself to accompany Todd to the performance on board the Floating Opera and presents Todd with a bottle of Southern Comfort, which they begin to share. Todd decides to invite

Mr. Haecker to join them and goes up to the old man's room to talk with him. He finds Mr. Haecker stretched out on his bed, unconscious from a deliberate overdose of barbiturates. Todd hurries down to the hotel desk to summon aid, and then returns to Mr. Haecker's room with Captain Osborn, the desk clerk, and the bottle of whiskey. The ambulance arrives and the attendants take Mr. Haecker away. Todd summarizes Mr. Haecker's subsequent career, which ends in a successful suicide attempt some three years later, and he and Captain Osborn leave for the performance. As they go, Todd remarks that his rowboat is now afloat.

Chapter XXVIII, "The Floating Opera," opens with a description of the showboat and the audience. Captain Adam, the owner and master of ceremonies, introduces Clara Mulloy, who is scheduled to sing but has laryngitis. In place of Clara he offers the audience some culture. T. Wallace Whittaker, "the eminent tragedian," (260) recites three Shakespeareian soliloquies to a progressively more bored and hostile audience, and by the time he is well launched into Hamlet's soliloquy on suicide the patrons are shouting for the minstrels and throwing pennies. Captain Adam asks him to stop, then fires him and tries to drag him off stage, but he can't stop him. When T. Wallace has finished the minstrel show begins, to everyone's delight, and the minstrels run through their complete repertory, much of which is reported to us. Captain Adam introduces the last act, Burley Joe Wells doing imitations; Joe imitates a

steam calliope, a buzz saw, and begins to imitate the race of the steamboats Natchez and Robert E. Lee.

When Burley Joe Wells has the audience entranced Todd slips out of his seat and goes outside. He goes directly to the galley, turns on the gas burners and the oven without lighting them, and sits down. He explains his choice of this method of suicide by saying that he was attracted by the "opportunity to wait out the minutes between my act and its consequences in utter calm." (270) Todd describes his fading sensations, and then, suddenly, a crewman enters the galley. He turns off the gas and runs into the dining room to escape the fumes, and Todd finds himself paralyzed; he is thoroughly captivated by his rational powers and realizes that there is "no reason to do anything." (270)

Then Todd hears Jane Mack's voice, and its urgency spurs him into action. He runs into the dining room, from which the crewman has disappeared, and finds Jane, Harrison, and Dr. Rose examining Jeannine, who has had a seizure. Todd feels fright, concern, and even some envy of Harrison (apparently as a result of his immediate involvement with Jeannine), and follows the Macks out onto the deck when they leave with Jeannine. He calls after them, "I hope she'll be all right!" (273); wonders how he can tell them not to trust Marvin Rose's competence; and wants "very badly indeed" to go with them. He tells Jane that he'll call later on, but won't go with them because he doesn't know how to act in such situations.

At this point Todd considers jumping into the Choptank River, but feels that the moment for suicide has passed.

> Some qualitative change had occurred, instantly, down in the dining room. The fact is I had no reason to be concerned over little Jeannine, and yet my concern for that child was so intense, and had been so immediately forthcoming, that (I understood now) the first desperate sound of Jane's voice had snapped me out of a paralysis which there was no reason to terminate. No reason at all. (274)

Todd returns to the theater, takes his seat, and watches the end of Burley Joe's act, an imitation of a steamboat explosion. It comes to a thunderous end, frightening the audience so badly that some women faint and many scream. The minstrel troupe then goes into an oldfashioned breakdown, and the curtain comes down.

In Chapter XXIX, "A parenthesis, a happy ending, a Floating Opera," Todd helps Captain Osborn out of his seat and back to the hotel, and then retreats to his room. He sits and thinks for a while, and then adds a parenthetical phrase to the notes he had made before going to the showboat. Before the addition the list reads:

> I. Nothing has intrinsic value. Things assume value only in terms of certain ends.
> II. The reasons for which people attribute value to things are always ultimately arbitrary. That is, the ends in terms of which things assume value are themselves ultimately irrational.
> III. There is, therefore, no ultimate "reason" for valuing anything. (244)
> IV. Living is action in some form. There is no reason for action in any form.
> V. There is, then, no "reason" for living. (250)

Todd's addition to the fifth proposition is "(or for suicide)." (278) He finds the negativity of the proposition distasteful, but is suddenly excited by the realization that if relative values are all we have, then "in no way whatsoever are they inferior." (279) He decides that this insight provides a way for him to live with his weak heart, and says that since the problem of living with the knowledge of coming death is everyone's problem his solution should work for everyone. With this new-found hope Todd goes downstairs to telephone the Macks, "ignoring with a smile the absurd thunderstorm that just then broke over Cambridge." (280)

Although many of the incidents and descriptions presented in the 1956 edition are retained in the revised edition, the order of presentation and a number of crucial passages have been changed.

Because Barth omitted Chapter XXIII of the 1956 edition the chapter equivalent to Chapter XXVII of the earlier edition is Chapter XXVI. The chapter has been retitled "The first step," and its length has been reduced from five pages to one page. It too begins with the statement that new philosophical positions should be allowed to cure for a few days before they are acted upon, but that such a waiting period is not always possible. The discussion of motivation has been excised, along with the discovery of Mr. Haecker's suicide attempt.[13] Captain Osborn merely invites himself to the performance, and as they leave for the showboat Todd concludes

the chapter by remarking that his rowboat is now afloat.

Chapter XXVII, "The Floating Opera," shows only minor stylistic revisions until Burley Joe Wells is performing and Todd leaves the theater. (R242) He goes outside and makes his way below decks, as in Chapter XXVIII of the 1956 edition, but instead of going to the galley he enters the dining room, where he lights the three kerosene lamps that are bracketed to the walls and opens the valve which supplies acetylene to the footlights (for use in towns that don't have electrical connections at their docks, as Cambridge does). Then he goes into the galley, lights one burner of the stove, and turns on the other three burners and the oven without lighting them. He returns to the dining room, removes the chimneys from the lamps, turns up their wicks, and then goes back topside and reenters the theater. As he watches Burley Joe continue his imitation of the Natchez vs. Robert E. Lee race he contemplates, "calmly," the idea that Jane and Jeannine will soon be "charred remains." (R243)

Burley Joe switches into his imitation of the "great steamboat explosion" without introduction, and Todd continues to wait for the real explosion. The imitation reaches its climax; women scream and faint; the minstrels go into their breakdown, and the curtain falls.

Chapter XXVIII, "A parenthesis," begins with Todd helping Captain Osborn from his seat and leading him toward the gangplank. He notes that he was unconcerned about the reasons

for his scheme's failure, which he views without emotion. Todd says that when he asked himself "'Why not step into the river?'" a new voice answered "'On the other hand, why bother?'" (R246-7) He has, he feels, turned a corner and unexpectedly given himself new prospects to consider. He and Captain Osborn meet Jane, Harrison, and Jeannine at the foot of the gangplank and converse "pleasantly, but without warmth." Jeannine is "lying like a sleeping angel" (247) in Harrison's arms. Todd notes that he has spoken to Harrison only three times since that evening, to Jane only once, and to Jeannine not at all.

Todd and the Captain return to the hotel, where the Captain presents him with a bottle of Southern Comfort. As in Chapter XXVII of the 1956 edition, Todd goes up to Mr. Haecker's room to invite him to share the bottle with them, finds him unconscious, calls for help, and awaits the ambulance with Captain Osborn, the desk clerk, and the bottle. The discovery episode has been revised somewhat, but its text is essentially that of the earlier edition. After saying goodnight to Captain Osborn, Todd retires to his room to think and adds the parenthesis to his fifth proposition.

In Chapter XXIX, "The Floating Opera," Todd notes that his change of mind amounted to "a simple matter of carrying out [his] premises completely to their conclusions," and that "it was of the essence of my conclusion that no emotion was necessarily involved in it." (R251) Even Hamlet's question,

in the face of the fact that nothing makes any difference, is meaningless. He considers the possibility that, in the absence of absolute values, "values less than absolute mightn't be regarded as in no way inferior and even be lived by," but decides that "that's another inquiry, and another story." (R252) He realizes that his "solution" to the problem of living with a weak heart is to live by such relative values, but indicates that the solution is good only "for the time being; at least for me." (R252) He undresses and goes to bed in "enormous, soothing solitude," and sleeps well "despite the absurd thunderstorm that soon afterwards broke all around." (R252)

Mr. Haecker's suicide attempt and Todd's one-sentence summary of the old man's later life keep some of the potential consequences of Todd's rational approach to value before us, but they serve primarily to tie up loose ends. Placing them in the denouement, after the showboat episode, satisfies formal expectations and keeps the reader's attention focussed more closely on Todd's actions and thoughts. The alteration thus tightens the structure of the novel and the focus of the narration, but it has little impact on thematic concerns.

More important, thematically, are the revisions that involve Todd's actions and motivations. Todd's suicide attempt makes the depth of his despair and his fidelity to his conclusions evident, and its fortuitous interruption by the crewman and the galvanizing effect of Jane's voice are doubtless pleasing to readers who have empathized with Todd and

respect his attempt to make sense out of his existence. His plan to blow up the Floating Opera, however, broadens the implications of his dilemma. Action's dependence on whim in the absence of absolute standards is suggested by Todd's method for deciding whether to send his legal partner a note containing information that would make Harrison three million dollars richer or to allow the information to die with him; he tosses a coin, having decided to leave all to chance, but refuses to abide by the chance decision and sends the note. This dependence on whim or chance becomes more frightening when the decision affects not only the principal and his friends but six hundred ninety-nine other people, as it does when Todd discovers no answer to the casual question, "'Why not blow up the Floating Opera?'" (R246) In the 1967 edition his questions and answers involve the whole of his society; it is not possible, then, for a reader to ignore them or to pass them off as matters relevant only to a few individuals. Even a reader who has been willing to accept Todd's premises and conclusions without qualification is forced to reevaluate his responses to Todd's philosophy.

The darker tone of the revised edition's suicide plan continues even when Todd abandons it. The 1956 edition clearly implies that some kind of human concern, some attachment to individuals formed outside the logically explicable areas of conduct, provides a remedy for the paralysis brought about by reason operating in the absence of absolute values. Todd's

concern for Jeannine overrides his rational/philosophical abstractions; he feels, and therefore acts. This implication is reinforced by the concluding paragraph of the novel, in which Todd goes downstairs to telephone the Macks. In the revised edition, however, Todd's unemotional response to his suicide's failure and his indifference to Jane, Harrison, and Jeannine are emphasized. His failure to complete his suicide is not the result of sudden concern for Jeannine, but of a realization that he has not carried his logic to its conclusions. If there are no absolutes, "Then the truth is that nothing makes any difference, including that truth. Hamlet's question is, absolutely, meaningless." (R251) Todd continues to exist as a result of inertia. He notes that, faced with an infinite number of alternatives and having no reason to favor one over another, he will probably "go on behaving much as [he] had thitherto, as a rabbit shot on the run keeps running in the same direction until death overtakes him." (R251) Both the analogical vehicle and its content eliminate the decidedly optimistic implications of the first edition's conclusion.

Todd is still confronting the abyss, and realizes that it is possible that he may yet take his own life and/or those of his fellow townspeople. He considers the possibility that relative values may be sufficient, but his ability to depend upon such values is tentatively stated instead of delivered as a final pronouncement, and Barth leaves him going to bed

"in enormous, soothing solitude," (R252) his potentially chaotic nihilism umtempered by sentimentalism.

The 1956 edition of The Floating Opera is a good novel, presenting us with a memorable character whose struggle to find adequate values to live by seems to be an extension of the dilemma faced by all modern men. The 1967 edition is a better novel. The restoration of the original (manuscript) ending and the other passages forces us to look closely at the implications of Todd's solution and provides formal and thematic unity lacking in the first edition. The stylistic revisions make the narrative more vigorous, concise, and graceful while demanding our active participation in the reading process. The Floating Opera may be, as Barth says, "the very first novel of a very young man," but the young man's energy and the more mature craftsman's skill give the revised edition an intensity and artistry uncommon in contemporary fiction.

FOOTNOTES TO CHAPTER II

[1]John Barth, The Floating Opera, Revised Edition Garden City, New York: Doubleday and Company, 1967), v. All further quotations from this text are identified by a parenthetical notation of the page number preceded by an "R" immediately following the quotation.

[2]For a sample of critical comment on the ending, see: Stanley E. Hyman, The New Leader, 48 (April 12, 1965), 20. Art Meyers, "Life's But A Showboat Drifting By," Washington Post and Times Herald (August 26, 1956), p. E6. Richard Schickel, "The Floating Opera," Critique, 6, No. 2 (1963), 65, 67.

[3]The only review that even summarizes the changes brought about by the restorations is in Publisher's Weekly, 191 (March 6, 1973), 73. It does not discuss the other revisions. See also note eleven below.

[4]For a general idea of the frequency of Barth's revisions, see Appendix A, where the page and line number of each variant is listed.

[5]In this and all subsequent columnar comparisons the text of the 1956 edition is reproduced in the left-hand column, that of the 1967 edition in the right. Each example is

identified by an arabic numeral, underlined, between the columns. The text used for the 1956 edition is: The Floating Opera (New York: Appleton-Century-Crofts, Incorporated, 1956). This is the original American edition. All further quotations from this edition are identified by page numbers within parentheses in the text.

[6]The frequent references to Todd's age and year of birth are probably designed to draw our attention to the fact that he is a child of this century, born as it begins.

[7]Anyone who has worked with textual variants can testify that this is possible, though the ability to do so is acquired somewhat laboriously.

[8]For specific changes, see the appendix.

[9]The date is given as June 23 or 24 in the 1956 edition, and as June 21 or 22 in the revised. In a letter to David B. Morrell, Barth comments that the latter dates were chosen to correspond with the summer solstice. See: David B. Morrell, "John Barth: An Introduction," Diss. The Pennsylvania State University 1970, p. 16.

[10]Todd expresses disregard for the forms of polite behavior at several points in the novel. See, for example, R248.

[11]The exceptions are Morrell, who asserts that the changes alter Todd's character "so that he is almost totally a man of intellect," (p. 20), and Richard Hauck, who declares that they emphasize Todd's irrational arbitrariness (Richard Boyd Hauck, "Barthiad or Barthiphoniad? -- The Authorial

Voice in John Barth's Fiction," unpublished seminar paper delivered at Seminar 52; Modern Language Association annual meeting, New York, New York, December 28, 1972, p. 5-6).

[12]This is also the second chapter in a row, in the 1956 edition, that ends with advice to authors.

[13]This episode has been moved to Chapter XXVIII, as noted below.

CHAPTER III

THE END OF THE ROAD

Barth's experience with Appleton-Century-Crofts apparently prompted him to search for a different publisher: his second novel, The End of the Road, was first published by Doubleday and Company in 1958.[1] An English edition and three paperback reprintings followed during the next six years;[2] then, in 1967, Doubleday issued a revised edition[3] which has since been reprinted several times.[4] The thoroughness with which Barth revised The Floating Opera might lead one to expect that The End of The Road, written only six months after the first novel,[5] would also have been revised extensively: yet Barth seems to have been much happier with the original edition of the second novel, perhaps because Doubleday did not insist on significant changes before the initial publication. One hundred ninety-three passages have been changed,[6] but most have been altered only slightly, and none of the changes affects the incidents of the plot. In general, the revisions seem designed to correct grammatical errors, eliminate verbiage, provide more consistent characterization, and make subtle changes in our perception of several characters, including the first-person narrator. Though by no means as

far-reaching as the changes in The Floating Opera, these alterations make the revised version of The End of the Road somewhat swifter-moving and more concise than the original, and result in a much more polished style.

The End of the Road was planned as a sequel to The Floating Opera,[7] and its narrator-protagonist is a recognizable extension of Todd Andrews. When we meet Jacob Horner he is seated in the Progress and Advice Room of the Remobilization Farm, an institution run by the unconventional therapist who is treating him for paralysis, and we soon learn that his paralysis is the result of an inability to choose any course of action from what Todd Andrews recognized as "an infinitude of possible directions."[8] The Doctor treats immobility with therapies which provide completely arbitrary bases for making choices: temporal antecedence, alphabetical priority, and sinistrality among others. The Doctor believes that Jake has recovered sufficiently from his initial paralysis to begin searching for a life-work, and directs him to obtain a job teaching prescriptive grammar at Wicomico State Teachers' College, a small school on Maryland's eastern shore.

There Jake meets Joe Morgan, another faculty member, and Joe's wife Rennie. The balance of the novel details his increasing involvement with this couple. We learn that Jake's values and actions are based entirely on his internal weather, while Joe's always proceed from a carefully defined and articulated logic. The conflict which forms the basis of the plot,

then, is the confrontation between Joe's rational approach to value (which reminds one of the relativistic Todd Andrews) and Jacob's irrational nihilism. The battleground is Rennie.[9] She is a sort of tabula rasa on which Joe has impressed his super-rational approach to existence, but she has not internalized it completely and is unable to deal with the possibilities and questions Jake presents. She goes to bed with Jake on impulse, and Joe's need to understand why this happened is so strong that he forces her to continue the relationship even when she wishes to withdraw. She becomes pregnant, and is unwilling to carry the foetus because she does not know who fathered it. When Rennie threatens to commit suicide if her pregnancy is not terminated Jake attempts to find a local physician who will prescribe an abortion-inducing drug. He fails, as a result of Rennie's refusal to lie, but persuades his therapist to perform a surgical abortion. Rennie dies. Joe is dismissed from the college faculty, and Jake, overwhelmed by the consequences of his actions and unable to obtain support or direction from Joe, finds his paralysis returning. He follows the Doctor, who has left town, and reenters the "Remobilization Farm," where he writes The End of the Road.

By re-embodying Todd Andrews' philosophical position and setting it in conflict with a purely rational ethical system, with catastrophic results for all the characters involved, Barth repudiates the potential optimism of The Floating Opera's

conclusion, indicating the insufficiency of Todd's, Jacob's, and Joe's approaches to value determination. But the attempt to embody principles and dramatize their conflict results in a novel that centers on ideas rather than action, a novel which, consequently, requires a deft narrative touch to maintain reader interest while making its philosophical statements clear. For this reason Barth's revisions are more important than they would be if the novel contained abundant action, and the alterations not only reveal a more mature artist at work but also clarify some of the novel's philosophical implications.

The preceding chapter indicates that Barth only rarely altered the grammar of The Floating Opera with formal acceptability as an obvious criterion: the accuracy of the narrator's grammar in The End of the Road, however, is important in establishing his credibility because of expectations aroused by his occupation and by a number of his remarks. He is a prescriptive grammar teacher and a man who has an intense need "to classify, to categorize, to conceptualize, to grammarize, to syntactify" experience. (R112) Jake's grammar has been corrected in several places, as illustrated below, apparently in order to make his usage conform to our expectations.[10]

. . . one had always the feeling that this slowness and softness did not come natural l to him; that they were controls that he . . . (39)	. . . one had always the feeling that this slowness did not come naturally to him; that it was a control which he . . . (R29)

. . . what could be more charming than to believe that the whole vaudeville of the world, the entire dizzy circus of history, was but a fancy mating dance? (109)	2	. . . what could be more charming than to believe that the whole vaudeville of the world, the entire dizzy circus of history, is but a fancy mating dance? (R87)

Substituting the adverb for the adjective corrects an obvious grammatical fault, and the "that/which" change eliminates an awkward repetition in addition to properly signalling the subordinate clause; in example two, the present tense is appropriate because the actions being discussed are continuing ones. Such changes are infrequent, however; Barth seems to have been particularly careful about the narrator's grammar, for it is more nearly error free than that in the original editions of either The Floating Opera or The Sot-Weed Factor.

The elimination of verbiage follows the pattern observed in The Floating Opera: repetitious detail, vague intensives, and isocolons involving synonymous or nearly synonymous terms have been omitted from the revised edition. Although there was less repetitious detail in the original version of The End of the Road than in the first novel, Barth has removed what there was, as the following examples show.

It was on the advice of the Doctor that in 1953 I entered the teaching profession . . . (3)	3	It was on the advice of the Doctor that I entered the teaching profession. (R1)
. . . I matriculated as a graduate student at the university and began . . . (86)	4	. . . I matriculated as a graduate student and began . . . (R68)

The date omitted in example three is supplied in the sentence

which follows the quoted one, and the month as well as the year is given; the reminder that the narrator was a graduate student "at the university" is gratuitous, particularly inasmuch as the university (Johns Hopkins) has been discussed in the paragraph preceding that from which example four is drawn. The omission of such repeated details indicates a movement toward greater economy that is reflected in other changes as well.

The excision of intensives also illustrates this trend.

. . . omitting none but the most decidedly indelicate details . . . (38)	5	. . . omitting none but the most indelicate details . . . (R29)
. . . and when it became quite necessary . . . (76	6	. . . and when it became necessary . . . (R61)
. . . by chance -- a rather fortunate chance -- . . . (86)	7	. . . by chance -- a fortunate chance -- . . . (R67)

In each of these cases the intensive's function is negligible, and its omission neither decreases the amount of information available nor changes the emphasis of the passage. Although intensives did not appear as frequently in the original version of The End of the Road as in either The Floating Opera or The Sot-Weed Factor, they were frequent enough to form a minor tic in the style, and their elimination removes a potentially annoying feature of the narration and makes it more concise.

Another stylistic peculiarity noted in The Floating Opera, the frequent use of synonymous or nearly synonymous terms in isocolonic constructions, was also present in the

original edition of The End of the Road. Although there were not as many of these constructions in the latter, Barth excised them in almost every case. (One such instance has already been presented, in example one.)

On these days Jacob Horner, except in a meaningless metabolistic sense, ceased to exist altogether, for I was without a character, without a personality: there was no ego, no I. Like . . . (44)	8	On these days Jacob Horner, except in a meaningless metabolistic sense, ceased to exist, for I was without a personality. Like . . . (R33)

The increased economy of the revised version is due in part to Barth's omission of the intensive "altogether," but the excision of the isocolon shifts the emphasis of the passage in addition to reducing its bulk. The original version of the text calls our attention to the concept that the mood is the man by repeating Jake's observation three times, while the revised version conveys the idea much less emphatically. The idea that we are what we feel, central to Jacob Horner's view of the human condition, cannot be overlooked in the original edition; in the revised edition the reader must be more attentive if he is to grasp the implications of Jake's remark.

This increase in the demands made on the reader is also obvious in another category of revisions: the reader is forced to interpret characters' emotional responses in a number of passages due to the omission of descriptive phrases.

"That's right," I said shortly. I was in no mood to be trifled with. "Just a minute." (17)	9	"That's right," I said shortly. "Just a minute." (R11)

. . . in rhythm with his work. Rennie was destroyed. She closed her eyes . . . (82)	10	. . . in rhythm with his work. Rennie closed her eyes . . . (R66)
"How would he take it?" I asked sickly. "I don't know!" (121)	11	"How would he take it?" "I don't know!" (R98)
. . . I wouldn't want anything to do with it." I was sick: the whole edifice came down. (196)	12	. . . I wouldn't want anything to do with it." The whole edifice came down. (R161)

Although these omissions seem to reduce the amount of information about the character, the deleted phrases usually describe reactions which can be inferred from the context. In the first example Jake Horner's mood is clear from his actions immediately before the dialogue takes place: he has been agonizingly unsure of himself all day, and that insecurity has found an outlet in anger and self assertion manifested in his car-handling during the drive to this interview. In example ten Jake and Rennie Morgan have just peered through a window at Joe, her super-rational husband, whose perfect reasonableness and consistency she has just been supporting against Jake's criticism: what they saw hardly justifies her desperate faith in his infallibility. He was parading around the room, making faces at himself in the mirror, and " . . . with his tongue gripped purposefully between his lips at the side of his mouth, Joe was masturbating and picking his nose at the same time. I believe he also hummed a sprightly tune in rhythm with his work." (R66) Jake's reactions in examples eleven and twelve are also those which would be expected in the context of the passages. In the former he is speaking of

Rennie's decision to tell Joe that she and Jake have been to bed with each other, and in the latter the "edifice" is built of his plans and efforts to get Rennie an abortion, without which she will kill herself. Because of the contextual clues none of these omissions places a great burden on the reader, but deleting the overt descriptions of the responses forces the reader to assume a more active role.[11]

These revisions also increase the pace of the narrative by emphasizing the action rather than the emotional response of the characters. The pace is further increased by other kinds of revision, none of which occurs more than four or five times. Among these are: the omission of irrelevant details; the omission of explanations of action and motivation; shifts in emphasis created by the omission of description; and revisions which create a more direct, active style.

Few clearly extraneous details were included in the original text of The End of the Road, but their complete elimination from the revised edition indicates the care with which it was prepared.

My statuette on the mantel, a plaster head of Lacoön done by a sculpting uncle of mine who had died of influenza in the first World War, so annoyed me . . . (15)	13	My sculpture on the mantel, a heroic plaster head of Laocoön, so annoyed me . . . (9)
. . . I had checked out of my room in the Bradford Apartment Hotel, an establishment on St. Paul and Thirty-third streets owned by the Johns Hopkins University. (86)	14	. . . I had checked out of my room in the apartment hotel owned by the university. (R68)

It is important that we know of the bust of Laocoön, because it figures in the descriptions of Jacob's mental states presented later in the novel, and the atmosphere of student life suggested by his having lived in a university-owned hotel is an important part of his history; the exact location and name of the hotel and the identity of the sculptor, however, add nothing significant to characterization or to the action of the novel.

Explanations and analyses of characters' motives, philosophical positions, and actions have also been omitted in several places.

"Listen, Joe," I pleaded. "Granted that everything people do is probably psychologically determined. Granted that I might have had any kind of unconscious motive for doing it -- pick any motive you want. But two things are true: if I had any motive it was unconscious, so only a psychoanalyst could find out what it was -- if it was unconscious, then by definition I'm not conscious of it. I'm perfectly willing to allow psychic determinism, but we can never know which way we're predetermined to act, so in effect we're not predetermined at all. In the second place, even if an analyst could tell me why I did it, my conscious motives would be beside the point as far as you're concerned. If you're going to talk ethics, then you have to discount everything but conscious motivations,

15

"Listen, Joe," I pleaded. "You've got to allow for the fact that people -- maybe yourself excluded -- aren't going to have conscious motives for everything they do. (R109-10)

since they're the only ones that can be argued from an ethical point of view. There's no reason not to do this -- its perfectly possible to believe in psychic determinism and still talk ethics -- but you've got to allow for the fact that people -- maybe yourself excluded -- aren't going to have conscious motives for everything they do. (135)

15 (continued)

This long explanation of his position vis a vis human accountability and ethics not only slows the pace of the discussion Jake is having with Joe Morgan but also seems to be somewhat out of character, for Jake's logic is rarely so fully elaborated: its omission thus makes the narrator's character more consistent as well as increasing the narrative's pace.

He'd changed into a white medical jacket. His reason for insisting that we use the room was apparent: not only was the patient's story useful, but in the Progress and Advice Room the very telling of it became a kind of therapy. I felt as a patient must feel on the traditional psychoanalyst's couch -- asking not just for assistance but for treatment.
"Now, what is it?" he asked.
With my knees . . . (207)

16

He'd changed into a white medical jacket.
"Now, what is it?"
With my knees . . . (R170)

There was no conspiracy against me: we were indeed every man for himself, and any who wept, wept for his own sorrows.
"I . . . (176)

17

There was no conspiracy against me.
"I . . . (R144-5)

"All right," I said, and left at once. It was not a time for protest, explanation, contrition, or anything else. I sat up . . . (225)	18	"All right," I said, and left at once. I sat up . . . (R184)

Jake's analysis of the Doctor's motives and his own response to the Progress and Advice Room, and the explanation of his abrupt departure from Joe Morgan's interrupt the unfolding of events: their omission emphasizes the actions. The omissions of analyses of and speculations about the philosophical positions which underlie actions, as in examples fifteen through eighteen, not only increase the pace of the narrative but also make the revised version of The End of the Road a less overtly philosophical novel than the original. The philosophical bases of the actions are unchanged by the omissions, of course, and can be inferred from the actions themselves, but they are considerably less obtrusive.

Barth further emphasizes action by some revisions which create a more vigorous, active style.

I stood up and lurched for the door, but before reaching it I fell flat. When . . . (223)	19	I lurched for the door, but fell flat before reaching it. When . . . (R182)
Another pause, this time a long one, and then he hung up and I was left with a dead instrument in the dark. (230)	20	Another pause, a long one; then he hung up and I was left with a dead instrument in the dark. (R188)

The original version of example nineteen spreads the action out by separating it into three parts; the coordinating conjunctions and the placement of the adverbial phrase before the verb in the second clause emphasize the separate and sequential

nature of Jake's movements. The revised version presents the action as a single, continuous entity. Similarly, the omission of the coordinating conjunction and the modifying phrase in example twenty results in syntax which more accurately mirrors the hesitation and sudden disconnection being described. Such revisions, as well as those which condense expressions without significantly influencing their meaning, are most common in the last chapter of The End of the Road, where the most violent action takes place.[12]

Changes in the style and emphasis of the narration have an effect on our perception of the narrator, and that effect will be considered below: there are other revisions, however, which seem to have been made specifically in order to change our impressions of characters and to make characterization more consistent.

The characterizations of two minor figures, an unnamed assistant manager in a loan office and Peggy Rankin, are altered slightly in the revised version of the novel.

"Don't mind reading it," he told them. "Where would American business be today if everybody read things before they signed them? Just put your John Hancock . . . (193)	21	"Don't mind reading it," he told them. "Just put your John Hancock . . . (R158-9)
I was squeezed tightly. "I'm in too deep to quit, Jake! If we don't go to bed now I'll go crazy!" "Nonsense." Peggy's voice bordered on unintelligibility. "You're humiliating me!" (35)	22	I was squeezed tightly. "You're humiliating me!" (R26)

. . . Peggy sobbed, embracing my lap, and all that waited impatiently therein. "I'm so sorry I could die!" Fresh tears. (114)	23	. . . Peggy sobbed, embracing my lap. Fresh tears. (R91)

The loan office manager appears in only one episode, and is a merely functional character; someone must notarize the fraudulent affidavit that Jake needs in order to arrange Rennie Morgan's abortion. It is necessary that the notary be somewhat corrupt, for Jake has no identification proving him to be the psychiatrist whose signature appears on the document, and an honest notary would almost certainly demand some. His deliberate, cynical comment on the logical extension of his methods, though, is not necessary to his function in the novel, and Barth may have felt that the remark called undue attention to him: its omission does not affect his function, but it removes much of his humanizing jocularity. Peggy Rankin's character is not altered as much as the notary's; she remains highly emotional, but the revisions reduce the amount of hysteria she displays.

Two principal characters, Joe Morgan and his wife Rennie, are also slightly affected by the revisions. One description of Rennie has been changed in order to make her character more consistent, and changes in Joe's diction and action make his character more consistent in the revised edition.

She caught the ball with her hands only -- so as	24	She caught and threw the ball in the same manner

not to injure her breasts, I suppose -- but she threw it in the same manner . . . as a practiced man. (49)		. . . as a practiced man. (R37)

This change reduces the distinction between Rennie's actions and Joe's, thus emphasizing her imitativeness and reinforcing other suggestions that she is merely a copy of her husband.

. . . so we'll know who the hell we're dealing with . . . (175)	25	. . . so we'll know who we're dealing with . . . (R144)
"If I told you I was going to pull this God-damned trigger, would you . . . (176)	26	"If I told you I was going to pull this trigger, would you . . . (R144)
". . . Horner, open your God-damned eyes!" (179)	27	". . . Horner, open your eyes!" (R147)
. . . "She's dead, Joe." It hit him like a club. He almost dropped, but caught himself and shoved his glasses back on his nose. (224)	28	. . . "She's dead, Joe." He winced and shoved his glasses back on his nose. (R183)

The profanity in the first three examples is not out of character simply because it is profanity; these are not his only profane utterances. But Joe Morgan, as noted earlier, is a controlled, rational man whose actions and speech are governed by a self-imposed logical system, and the reduction in the amount of profanity in this scene results in a more consistent characterization because it makes Joe seem more controlled.[13] The profanity which remains has more force because it is not part of a string of curses, and thus emphasis is placed on the particulars with which it is associated. The descriptive change in example twenty-eight also makes Joe seem more

controlled by making his physical reaction to Jake's news less extreme.

One other change in description also affects our impression of Joe.

. . . he had a look about him that suggested early rising, nutritious diet, and other sorts of virtue -- to be specific, patriotism, courage, self-reliance, strength, alertness, moral straightness, trustworthiness, loyalty, helpfulness, friendliness courtesy, kindness, obedience, cheerfulness, thrift, bravery, cleanliness and reverence. His eyes were clear. (23)	29	. . . he had a look about him that suggested early rising, a nutritious diet, and other sorts of virtue. His eyes were clear. (R17)

Joe Morgan has been explicitly linked to scouting in earlier descriptions; this parodistic reproduction of the Boy Scout oath is not only redundant but stresses Joe's identification with the Boy Scouts more than is warranted by his beliefs or actions.

The omission of the parody also affects our perception of the narrator's character by reducing the emphasis on his sarcastic turn of mind. Other omissions also make him appear less acidly critical of others.

Her condition remained semi-hysterical and masochistic; she scarcely permitted me to move, flagellated herself verbally, and treated me like a visiting deity. No doubt about it, the old girl had been hard up: she did . . . (35)	30	Her condition remained semi-hysterical and masochistic; she did . . . (R26)

. . . he [Joe] went on. (I did not see how this could be possible, frankly; she didn't have that much on the ball). "Now . . . (55)	31	. . . he [Joe] went on. "Now . . . (R43)

Example thirty also illustrates another way in which Jacob Horner's character has been affected by the revisions: the omission of the colloquial "hard up" keeps his diction at a relatively formal level, as do other changes.

. . . raise the kid myself . . . (175	32	. . . raise the child myself . . . (R144)
. . . several guys in . . . (184)	33	. . . several people in . . . (R150)

These changes, like those involving grammar, may have been made in order to keep his language consistent with readers' expectations about college teachers, or to give further credibility to his assertion that the articulation of experience is all-important to him.

In addition to elevating the level of Jake's diction, Barth has excised a number of his profane expressions[14] and altered a passage which accentuates the purely physical nature of his attraction to Peggy Rankin.[15] The reasons for these revisions are not clear: the novel still contains enough profanity and enough sexual acts and references to make it offensive to those who would object to the altered passages on moral grounds, and the omission of Jake's profanity is neither thorough nor (as in the case of Joe's) necessary for consistency of characterization.

The most significant alteration of Jake's character

is one implied in the elimination of sarcastic remarks; as narrator, Jake is more detached and dispassionate in the revised edition. Excising analyses of motives and actions helps to create this greater objectivity, for the analyses omitted are often those Jake made at the time of the event. Their absence emphasizes the time-lapse between event and narration. One tense shift also creates a greater distance between the events and the telling of them.

My nerve began to flag: so predisposed am I to obeying laws, and so much do I fear, as a rule, the bad opinion even of people whom I neither know nor care about, that . . . (186)	34	My nerve began to flag: so predisposed was I to obeying laws, and so much did I fear, as a rule, the bad opinion of people whom I neither knew nor cared about, that . . . (R152)
. . . in my ear. I can't understand why it was that I started crying, but the tears ran in a cold flood . . . (229-30)	35	. . . in my ear. Tears ran in a cold flood . . . (R188)

The shift to the past tense in example thirty-four helps to distance Jake the narrator from Jake the character, as does the omission of the narrator's comment on his inability to understand the reasons for his response, a comment which implies that he is still too involved with the situation to view it in perspective.

Changes in the style and emphasis of the narration also increase the distance between Jacob Horner as narrator and as character; the increased economy, greater narrative pace, and more direct and forceful representation of action indicate his awareness of the events as a coherent story, and therefore

not only make the novel swifter and more graceful but also remind us that the narrator of the tale is not identical to the man who lived its events. The revised edition of The End of the Road places greater emphasis on Jacob Horner's return to a position from which intense emotional involvement in the world is impossible.

FOOTNOTES TO CHAPTER III

[1]John Barth, The End of the Road (Garden City, New York: Doubleday and Company, 1958). Doubleday also released the novel in Toronto in the same year. All citations from the original edition are from the American edition, and are identified by page numbers within parentheses in the text.

[2]The English edition -- London: Secker and Warburg, 1962. Paperback reprintings -- New York: Avon Books, 1960. London: Brown and Watson, 1964. New York, Avon Books (Avon Library), 1964.

[3]John Barth, The End of the Road, Revised Edition (Garden City, New York: Doubleday and Company, 1967). All quotations from the revised edition are identified by page numbers preceded by "R" within parentheses in the text. (The revised edition was also released in Toronto in 1967.)

[4]Harmondsworth, Middlesex: Penguin Books, 1967. New York: Bantam Books, 1969. New York: Grosset and Dunlap, Universal Library, 1969.

[5]John Barth, "Prefatory Note to the Revised Edition," The Floating Opera, Revised Edition (Garden City, New York: Doubleday and Company, 1967), v.

[6]A complete list of the variants, identified by page and line number, may be found in "Appendix B."

[7]See Barth's comments in: John Enck, "John Barth: An Interview," Wisconsin Studies in Contemporary Literature, 6, No. 1 (Winter-Spring, 1965), 10-11.

[8]John Barth, The Floating Opera, Revised Edition (Garden City, New York: Doubleday and Company, 1967), p. 251. See also Eben Cooke's paralysis in The Sot-Weed Factor, noted on pp. 80 and 94 below.

[9]In an interview with Alan Prince, Barth said, "If you're going to have a conflict between characters, or want to set off an idea, the first thing you do is set it off against its contrary. In fiction this would most likely take the form of characters who are contraries. . . . if you have for thematic reasons a character who represents single-mindedly some position, then the dictates of drama suggest that you're likely to have another character who's his antithesis -- these are likely to be male characters if they're embodiments of ideas -- then you need a woman between to be the catalyst for the reaction between the two males so that you can work out your dialectic." Alan Prince, "An Interview with John Barth," Prism (Sir George Williams University, 1968), p. 56.

[10]When variants are presented in tabular form the text of the 1958 edition is reproduced in the left column and that of the 1967 edition in the right. Each example is identified by an arabic numeral, underlined, between the columns.

[11]Barth's increased confidence in his readers is also

suggested by his revision of an allusive passage: the original passage reads "My eyes, as the German classicist Winckelmann said inaccurately of the eyes of Greek statues, . . ." (87) but the revised text omits the identification of Winckelmann. (R69)

[12]As noted earlier, deadwood has been eliminated throughout the novel. The last chapter, however, has more omissions like the following than does any other individual chapter: "my grand play" (217)/"my play" (R177); "quietly up into" (218)/"quietly into" (R218).

[13]Five passages using italic type for emphasis were included in the original edition's version of this episode, which presents Joe, Rennie, and Jake debating what to do about Rennie's pregnancy with a loaded .45 caliber automatic on a table near them. One of these uses of italics was omitted from the revised edition, which also makes Joe seem more controlled and places greater stress on those italicized passages which remain.

[14]See: 170/R140, 175/R144 (two omissions), 176/R144, and 184/R150.

[15]Example twenty-three.

CHAPTER IV

THE SOT-WEED FACTOR

Part 1: Publication and Reception

When asked why he had not completed his projected series of nihilistic novels, Barth replied:

> I didn't leave off that series, actually: The Sot-Weed Factor is in that series. . . . I thought I'd write a series of three nihilistic amusing novels. . . . And I did it: The Floating Opera, The End of the Road, and The Sot-Weed Factor. So the series isn't unfinished.[1]

Although entirely different from the earlier novels in form and texture, The Sot-Weed Factor completes the projected series by carrying its protagonist beyond the philosophical limits confining Jacob Horner and Todd Andrews, taking him from immobility in the face of "the beauty of the possible"[2] to a position much like Candide's in the garden. Its publication history also suggests its kinship with the earlier novels. First published in 1960, it too was issued in a revised edition in 1967,[3] and the later edition was changed in many of the same ways as were The Floating Opera and The End of the Road. Critics have paid no more attention to the revisions of The Sot-Weed Factor than they have to those of the earlier novels, though for more easily understood reasons, yet a study of the changes shows that they too subtly alter the impression

the novel makes and provide further insight into Barth's artistic maturation.

The reactions of reviewers and critics to the original publication of the novel suggest reasons for this lack of interest in Barth's revisions. The original American and English editions[4] and their paperback reprintings[5] received only a moderate amount of attention from reviewers, and their responses to the book were carefully guarded. Few were as deliberately ambiguous as Edmund Fuller, who said: "Though it is not for all palates, it is possible that Barth's book may be cherished by its true audience for some time to come,"[6] but all qualified their praise, and most seemed reluctant to recommend the novel very heartily and to be uncertain about what kind of book it was.

Many of the reviewers made the perfunctory, obligatory reference to Barth's literary talent best represented by Shirley Barker's comment that the novel exhibits ". . . a high degree of literary skill . . ."[7] and the Newsweek reviewer's note that The Sot-Weed Factor is ". . . a very solid novel."[8] Some praised Barth's literary ability with considerably less reservation: Granville Hicks, reviewing The End of the Road, The Floating Opera, and The Sot-Weed Factor after all three had appeared in paperback editions, praises The Sot-Weed Factor more highly than do most of the earlier reviewers, calling it ". . . an extraordinary tour de force . . . a vigorous narrative, high spirited, often hilarious, and almost always

holding the reader's attention."[9] The most laudatory and most extensive of the early reviews is Leslie Fiedler's; while objecting to the length of the novel, he considers it a ". . . dazzling demonstration of virtuousity, ambition, and sheer courage," and ". . . something closer to the 'Great American Novel' than any other book of the last decades."[10]

Fiedler was not the only reviewer to find the novel excessively long. Stanley Edgar Hyman writes: "The book is slow starting and too long,"[11] and Edmund Fuller notes that although Barth has created a book that "abounds in excellent satiric devices he is addicted to repeating them."[12] The strongest statement about the length of the book is Terry Southern's: ". . . readers familiar with the extraordinary art of Mr. Barth's earlier novel, The End of the Road, will probably find The Sot-Weed Factor prolix and overwhelmingly tedious." Sections of the book, he says, "seem designed, specifically, to bore one to tears [emphasis Southern's].[13] Although most reviewers were not as direct as Southern in their criticism, the prominence most give to the number of pages, and the more guarded judgments represented above by the comments of Fiedler, Hyman, and Fuller indicate a general consensus among reviewers.

Another objection shared by several of the early reviewers is apparent in Barker's comment that The Sot-Weed Factor is either "uproariously funny or too strong for the stomach."[14] The specific objection most often voiced is to the

excremental humor and explicit sexuality of the novel, and the former usually seems to be more offensive to those who object to either. Most reviewers avoided judgment on this issue but noted that the novel was "ribald," "rowdy," or "bawdy" in order to warn potential readers of what they could expect.

Several of the reviewers, including some of those writing for a presumably non-academic audience, noted the eighteenth century character of the novel and commented on Barth's debt to earlier authors,[15] and almost all commented on the presence of historical data in the book. Nevertheless, a considerable amount of confusion seems to have prevailed about the generic classification of the work and the precise use to which the data was put. The reviewer's dilemma is perhaps best seen in the two reviews that appeared in Time: the first review called the novel a "boisterous historical farce,"[16] while the second declared that it is an example of black humor which "is in no real sense a historical novel."[17] Shirley Barker called it an historical novel,[18] Newsweek "a funny historical novel,"[19] Fiedler "a travesty of the historical novel,"[20] and Southern the novel which "precludes any further possibility for the 'historical novel.'"[21] While there is agreement about the fact that Barth uses historical facts in constructing The Sot-Weed Factor, there seems to be little agreement about the way in which he uses them.

The reviewers can certainly be pardoned for their

uncertainty and confusion about what kind of book they were dealing with. A number of critical articles in scholarly journals attempt to settle the question of the genre of The Sot-Weed Factor, and the authors' contradictory conclusions reflect the same confusion that the reviewers experienced. It has been assumed that The Sot-Weed Factor is an historical novel, and argued that it is a parody of the historical novel, a parody of the novel as a genre,[22] and a mock epic in prose.[23] It would be equally plausible to declare that it is a Menippean satire, applying Northrop Frye's definition of that genre to The Sot-Weed Factor. Barth uses the events described in Ebenezer Cooke's Hudibrastic satire, "The Sot-Weed Factor," as the framework for his novel, and his reliance on the poetic equivalent of the picaresque satire is probably the clearest indication of his generic intent.

The critics who have not been concerned primarily with the form of the work have devoted themselves, generally, to one of two approaches: they have attempted to evaluate the function and accuracy of the historical details that Barth used, or they have examined the book as a novel of ideas, attempting to trace Barth's intellectual debts to philosophical and literary movements.

Given these concerns with genre, intellectual content, and historical accuracy on the part of the critics, and the reviewers' concern with the general impression left by the novel, one would not expect to find that either critics or

reviewers would display much interest in the publication of a revised edition which apparently differed little from the original. When the 1967 edition was published, the only reviewers who commented were those reviewing for the book industry or the library trade.[24] Publisher's Weekly gave advance notice of the new edition in September, October, and November of 1966, commenting that the sales of Giles Goat Boy prompted the reissue of the earlier novels, and noting that there were only minor changes in The End of the Road and that The Sot-Weed Factor was shortened, but unaffected insofar as plot, character, and episodes were concerned.[25] Choice, one of the few journals to comment on the revised edition of The Sot-Weed Factor, advised its readers to "keep the original edition."[26]

The critics seem either to have ignored the presence of the revised edition, as the reviewers did, or to have glanced at it hurriedly and concluded, as Jean Kennard states it, "that Barth has published a revised edition of The Sot-Weed Factor which contains no revisions."[27] There are, however, a number of changes from the original text in the 1967 edition. Approximately two percent of the original text has been omitted from the revised edition,[28] and there are a number of other revisions: although neither the omissions nor the other revisions markedly affect the central incidents or major themes of the work, the revision of the text deserves study and comment because of what it reveals about Barth's

sensitivity to stylistics and to the pace of his narrative.

Part 2: The Text

In the "Foreword to the Second Edition" Barth says that his objective in revising the text of The Sot-Weed Factor "is merely, where possible, to make this long narrative a quantum swifter and more graceful."[29] As both the statistics cited above and the author's statement suggest, the revisions are of a relatively minor magnitude: it would, after all, be difficult to make any marked change in an eight hundred six page text by the omission of some eight thousand words and the revision of a few passages unless the omissions and revisions affected only incidents crucial to the plot. Nevertheless, the cumulative effect of the changes is precisely what Barth says he was aiming for. Examining the variants not only demonstrates his accuracy in summarizing the effects of the revisions but also reveals the means by which he produced those effects and the care with which he revised.[30]

As one might expect, the revisions are interdependent and mutually reinforcing. In order to facilitate analysis, however, Barth's changes can be divided into groups on the basis of their nature and effect, though such a categorization almost inevitably contains partially overlapping subdivisions.

Perhaps the simplest and most obvious means an author can employ in attempting to make a narrative "swifter and more graceful" is the elimination of verbiage: a number of the

variants demonstrate Barth's use of this means. One of the ways in which he eliminated verbiage is apparent from an examination of the examples below.[31]

. . . looked quite alike (479)	1	. . . looked alike . . . (R453)
. . . was more than justified. (546)	2	. . . was justified . . . (R516)
A disquieting vision indeed, and . . . (645)	3	A disquieting vision, and . . . (R606)

In revising The Sot-Weed Factor, as in revising The Floating Opera and The End of the Road, Barth has eliminated almost all of the vague intensives from the text. The reduction in the total length of the work effected by these omissions is necessarily small, but they make the style of the revised edition relatively more economical and concise than that of the original.

Another category of omissions creating greater economy is illustrated by the table which follows.

. . . his system lacked the discipline of John Locke's, who . . . (17)	4	. . . his system lacked the discipline of Locke's, who . . . (R7)
. . . disputed Lord Holt's . . . (106)	5	. . . disputed Holt's . . . (R92)
. . . waited on the poop deck for the worst. (269)	6	. . . waited on the poop for the worst. (R252)
. . . the cabin, which . . . had room enough for just three people inside. (547)	7	. . . the cabin, which . . . had room enough for just three people. (R516)

Wherever it was possible to do so without causing confusion, Barth reduced the bulk of the original text by removing titles

and Christian names, as in the first two examples cited. As examples six and seven show, he has also omitted words which simply duplicate information, even though they may occur in common idiomatic phrases. "Poop" gives the reader just as much information about where the characters are awaiting their fate as does "poop deck," and that the cabin has limited room "inside" is as clear in the revised edition as it was in the original.

There is another kind of redundancy to which Barth has paid particular attention. The original edition of The Sot-Weed Factor contains a number of passages in which nouns, verbs, and adjectives with essentially similar meanings appear in pairs: in revising the text, Barth has eliminated one member of the pair in almost every case.

. . . then with shrieks and howls the pirates swarmed . . . (270)	8	. . . then with howls the pirates swarmed . . . (R252)
. . . his breath came short and hard, and . . . (337)	9	. . . his breath came short, and . . . (R317)
. . . his stomach growled and rumbled. (428)	10	. . . his stomach rumbled. (R406)
. . . had not ceased to rail and curse: . . . (582)	11	. . . had not ceased to rail: . . . (R547)
. . . to shriek and gibber like a bedlamite. (637)	12	. . . to gibber like a bedlamite. (R599)

Although this omission of isocolons made up of synonymous or nearly synonymous terms reduces the novel's length minusculey, it has more effect on the whole than is apparent

from a comparison of the length of the text before and after these omissions. We are given as much information in the revised text as in the original, but it is given to us in a less emphasized fashion. Doubling descriptive terms in such constructions inevitably calls our attention to them, intrudes them forcibly into our consciousnesses: while one-half of the original compound transmits the same information as does the pair, the reader must be more attentive if he is to absorb the information. As a result of this kind of omission the narrative moves more swiftly, though occasionally less rhythmically and therefore perhaps less gracefully.

Another kind of omission which reflects this increased confidence in the reader is the excision of many descriptions of characters' moods and tones in episodes dominated by dialogue.

She squealed in mock protest and . . . (183)	13	She squealed in protest and . . . (R77)
"Why, nay," McEvoy answered sarcastically, no quarrel at all; . . . (562)	14	"Why, nay." McEvoy answered, "no quarrel at all; . . . (R530)
. . . Burlingame said respectfully, "you go on like the gods themselves!" (403)	15	, . . Burlingame said, "you go on like the gods themselves!" (R382)
"Who are you?" he demanded, more anxious than indignant. (507)	16	"Who are you?" he demanded. (R479)

Supplied in tabular form, the revised version of the text seems weaker than the original, giving the reader considerably less information about how the character feels and

speaks. When the passages are examined in context, however, it is apparent that the information supplied by an overt description which has been deleted can be inferred from the immediate context and the previously developed relationship of the characters involved. The barmaid's squeal is in protest of a pinch from Henry Burlingame, and the "mock" nature of that protest is apparent both from the flirtatious dialogue which precedes the pinch and from the fact that she follows him into the jakes immediately after it has been administered. McEvoy's sarcasm is clearly seen in the balance of his remark: ". . . no quarrel at all; 'tis only that I made his fortune -- albeit by accident -- and out of gratitude he hath wrecked my life, hastened my death, and ruined the woman I love!'"(R530)

In examples fifteen and sixteen the tone of the character's speech is less easily inferred from the immediate context alone, but is clear enough when that context is supplemented by the reader's consciousness of the personality of the speaker and the speaker's relationship with the listener. Burlingame's remark, made in response to a comment of Ebenezer's about the distinction between poet and poetaster, could as easily be taken to be sarcastic as respectful were it not for the reader's knowledge that Burlingame respects (though with qualifications) Ebenezer's judgments about poetry, and for the fact that Ebenezer responds seriously and without anger, which he would not do if Burlingame were mocking his judgment or ability in the only sphere of activity in which he feels

confident.

Example sixteen is Ebenezer's response to being called by name by "a dirty, ragged old fellow with much untrimmed beard and no wig, thin as a skeleton" on the wharf at Cambridge while he is trying to escape from Cooke's Point in defiance of his indenture bond. Both this immediate context and the reader's knowledge of Ebenezer's general timidity and constant fear of being recognized (due to the political situation in Maryland) allow the inference that he would be anxious about the outcome of this recognition by a man whom he does not recognize. Given Ebenezer's character and the context created by all of the events preceding this episode, no other reaction than alarm seems at all probable.

Removing overt descriptions of the characters' tones of speech, then, does not significantly reduce the reader's ability to understand their moods or intentions, but it does force him to rely on the clues supplied by context and prior characterization in order to be fully aware of the nuances of their remarks. The reader's role, as a result of this kind of omission, is a more active one in the revised edition than it is in the original.

The reader is also brought into a more active relationship with the text by other kinds of omission in dialogue dominated episodes. In such passages Barth has eliminated many of the narrative voice's comments about the probable cause for a character's actions or reactions to another's

remarks. Here, too, the burden placed on the reader is rarely heavy, for the narrative voice is almost always calling his attention to a conclusion which can be reached by considering the context and the known traits of the character. In Chapter 10 of Part III, for example, Mary Mungommory, the Traveling Whore of Dorset, waxes philosophical and introspective during the preface to a tale she is about to tell. At the conclusion of her digression the original text reads: "She had been lo[redacted]pine logs on the fire; now she seemed to be[redacted]her listener's presence. She straigh[redacted]bed her nose vigorously as if it itch[redacted]ciously." (628). The revised text[redacted]h less commentary about their motiva[redacted]looking at the pine logs on the fire; now [redacted]her shoulders, rubbed her nose vigorously as if it itched, and sniffed self-consciously." (R591) The revised version does not entirely eliminate the narrative voice's comments on her actions: "self-consciously" and "as if" remain, but the more direct analysis of her motivation has been omitted. The reasons for Mary's embarrassment are clear, given her character and the context of her remarks and actions: she is the madam of Dorset County's traveling whorehouse, an outwardly hearty, sensuous, practical woman who is addressing one of her regular customers in addition to Ebenezer Cooke and John McEvoy for the avowed purpose of telling them a tale; yet she has been holding forth about the

remarks. Here, too, the burden placed on the reader is rarely heavy, for the narrative voice is almost always calling his attention to a conclusion which can be reached by considering the context and the known traits of the character. In Chapter 10 of Part III, for example, Mary Mungommory, the Traveling Whore of Dorset, waxes philosophical and introspective during the preface to a tale she is about to tell. At the conclusion of her digression the original text reads: "She had been looking at the pine logs on the fire; now she seemed to become freshly aware of her listener's presence. She straightened her shoulders, rubbed her nose vigorously as if it itched, and sniffed self-consciously." (628). The revised text presents her actions with less commentary about their motivations: "She had been looking at the pine logs on the fire; now she straightened her shoulders, rubbed her nose vigorously as if it itched, and sniffed self-consciously." (R591) The revised version does not entirely eliminate the narrative voice's comments on her actions: "self-consciously" and "as if" remain, but the more direct analysis of her motivation has been omitted. The reasons for Mary's embarrassment are clear, given her character and the context of her remarks and actions: she is the madam of Dorset County's traveling whorehouse, an outwardly hearty, sensuous, practical woman who is addressing one of her regular customers in addition to Ebenezer Cooke and John McEvoy for the avowed purpose of telling them a tale; yet she has been holding forth about the

"cold, sweet stink of death" that surrounds rutting, the savor of the "black and lawless pit" that clings to human sexuality. (R591) In doing so she has revealed much about her own past. Her return from the realm of introspective meditation to the realities of the fireside is marked by an embarrassment evident in both versions of the text, and the reasons for that discomfort are sufficiently obvious without the overt commentary of the narrative voice, if the reader is fully aware of the situation.

In this example much of the information needed in order to understand the character's motives is supplied by the immediate context; in other cases, however, such information must come almost entirely from the reader's knowledge of the character involved.

Now this course of life was not one that Ebenezer would have chosen for himself -- but then neither was any other, and he had no grounds for refusing this or any proposal, for when he looked within himself he found such a motley host of opinions, of all ilks and stamps, anarchic and shifting, that to mark the strongest was a thing beyond him. Moreover . . . (50)	Now this course of life was not one that Ebenezer would have chosen for himself -- but then neither was any other. Moreover . . . (R39)

17

The interior chaos with which Ebenezer must deal in trying to choose a career is only faintly implied by the revised text, but Barth is depending on the reader's ability to remember an earlier discussion of Ebenezer's difficulty in making choices.

In Chapter 2 of Part I Ebenezer is subject to a paralysis like Jacob Horner's, in which he "sat immobile in the window seat in his nightshirt and stared at the activity in the street below, unable to choose a motion at all, even when, some hours later, his untutored bladder suggested one." (R21) In that chapter the narrator comments on his indecision about a career, and Ebenezer himself explains it in a letter to his sister Anna:

> . . . it were an easy matter to choose a calling had one all time to live in! I should be fifty years a barrister, fifty a Physician, fifty a Clergyman . . . All roads are fine roads, beloved sister, none more than another, so that with one Life to spend I am a man bare-bumm'd at Taylors with cash for but one pair of Breeches . . . I cannot choose, sweet Anna: twixt Stools my Breech falleth to the ground! (R10)

Ebenezer is acutely aware of his indecisiveness, and his reflections about it are frequent. The narrative voice's comment about what Ebenezer finds when he looks within himself, then, is a gratuitous repetition of information and is not necessary for an understanding of his motives for the action in question.

The excision of passages which repeat information about a character supplied in earlier episodes is quite common. The information deleted is usually a statement about the character's personality or history which summarizes information originally presented in dramatic form, as in examples seventeen and eighteen.

He had, at the hour of their departure from St. Mary's,	18	He had, at the hour of their departure from St. Mary's,

little but contempt and mild disgust for Bertrand, whose service to him had been a tiresome succession of deceits, betrayals, negligences, and presumptions, nor had . . . (555)	little but contempt and mild disgust for Bertrand, nor had . . . (R 523)

Bertrand's self-serving perfidy, hypocrisy, and presumption are developed at considerable length in earlier episodes: he has pretended to be Maryland's Laureate on a number of occasions, admitting his impostures only when they became dangerous, and then pointing Ebenezer out as the true poet; he has gambled away all of Ebenezer's money, given him advice about the nature of a true gentleman's conduct, though he is Eben's valet, and has consistently put the worst possible interpretation on Ebenezer's actions and the best possible on his own. In the deleted passage the narrative voice reminds us of these reasons for Ebenezer's opinion of Bertrand -- but the reminder is unnecessary for a reader who remembers Bertrand's actions.

Still another category of revisions indicates Barth's increased reliance on the reader's attentiveness and general knowledge, and, in some cases, alters the emphasis of the text. When, in the original edition, the narrator or one of the characters alludes to mythological or literary events or personages there is usually an explanation of the allusion or a direct comment about the relationship of the person or event to the action of the novel. In the revised edition such explanations and comments are either reduced in specificity or omitted altogether, as the following examples indicate.

. . . a little tremor shook her. "What I mean, the line 'twixt pleasure and pain grows hard to fix in their extremes, and -- I' Christ, I am no greybeard philos- 19 opher, but think o' the saints ye hear of, that have visions o' God Almighty: I doubt not 'tis a glorious moment, but a body scarce could bear it more than once or twice! I'm minded of some scoundrels Charley read about in his Homer and his Virgil . . . Each had bumped his bacon with a goddess, just one time, and the twain of 'em were ruined for life by't. No doubt 'twas a bargain at the price, but there are bargains a poor soul can't afford but once. (627)

. . . a little tremor shook her. "I'm minded of some old scoundrels Charley read about in his Homer and his Virgil . . . Each had bumped his bacon with a goddess, and the twain of 'em were ruined for life by't. No doubt 'twas a bargain at the price, but there are bargains a soul can't afford but once. (R591)

. . . some dream of Value. If from Andromache's point of view they seemed insane, from their own they were godlike; her "Nature" was precisely their enemy, and her fatalism a surrender to oblivion. In a word, their behavior was quix- 20 otic: to die, to risk death, even to raise a finger for any Cause was to pennon one's lance with the riband of Purpose, so the poet judged, and had about it the same high lunacy of a tilt with Manchegan windmills. (732)

. . . some dream of Value. To die, to risk death, even to raise a finger for any Cause was to pennon one's lance with the riband of Purpose, so the poet judged, and had about it the same high lunacy of a tilt with Manchegan windmills. (R685)

. . . d'ye know those stories o' kings and princes that prowl the streets in Scotch cloth? Or better, 21 the tales of Old Nick posing as a mortal man to bargain for souls? The while

. . . d'ye know those stories o' kings and princes that prowl the streets in Scotch cloth? Or Old Nick posing as a mortal man to bargain for souls? He was uncommon quick in his mind

we talked I half expected to smell brimstone in the air, and when he took off his moccasins to warm his feet on the hob, 'twas almost a surprise to see he had toes like yours and mine, and not cloven hoofs! He was uncommon quick in his mind . . . (640)

. . . (R601)

Mary Mungommory's allusion to Anchises and Peleus in example nineteen makes her statement that "there are bargains a soul can't afford but once" clearer and more vivid by supplying an illustration of its meaning that links the statement explicitly to sexuality, which is central to her own history and to the tale she is preparing to tell. The passage referring to the saints and Mary's commentary on the reference partly reinforce this allusion, for the near identity of ecstasy and pain is implied by the reference and specifically remarked in her introduction to and explanation of it. Yet the mythological allusion suggests this identity, as does the last sentence of the quoted passage, and the reference to the saints lacks the sexual overtones which seem essential to her meaning. By omitting the overt statement on the nature of ecstasy and the allusion to the saints Barth has forced the reader to pay more attention to the remaining allusion (though still indicating its relevance by means of the last-quoted sentence), and has further emphasized the sexual nature of the ecstatic bargain that Mary is discussing.

Earlier in the paragraph from which example twenty is

taken the narrator has said:

> The martyr, it seemed to him [Ebenezer], was in a sense unnatural, since blind Nature has neither codes nor causes; it was from this point of view that Andromache, like Ecclesiasticus, appeared the more sophisticated moralist, and heroes of every stamp seemed drunkards or madmen. (R685)

This comment renders the allusion to Andromache which has been excised from the revised text redundant, as it simply repeats the concept. The elimination of "quixotic" indicates Barth's confidence that his reader will recognize "Manchegan windmills" as a reference to quixoticism without the assistance of the name. Ebenezer's thoughts are fully expressed in the revised edition, but that expression is more concise than in the original, and requires closer attention from the reader if he is to perceive them clearly.

In example twenty-one the speaker, Harry Russecks, is trying to describe his initial impression of Cohunkowprets, an Ahatchwhoop Indian who has adopted English ways and taken an English wife (who, we find later, is Ebenezer's twin sister). Here the changes in the text affect the reader's impression of the character being discussed as well as reducing the amount of explanation associated with the allusion. The traditional associations of the cloven hoof and the smell of brimstone with Satan in disguise are omitted; the reader is left to imagine Harry's specific expectations about this rather exotic figure. This omission also reduces the atmosphere of evil that surrounds Cohunkowprets in the original version.

The Satan suggested by the revised version is less fully defined, and the allusion to Old Nick simply reinforces the burden of the comparison of the Indian to a king in disguise: Harry seems, in both versions, to be trying to express his feeling that Cohunkowprets conceals a power or force of some kind behind a reasonably ordinary facade. The original version implies that this power is an essentially evil one, and although the mention of Old Nick in the revised text keeps a suggestion of evil in the description, that suggestion is not nearly as strong. The emphasis of the later edition is more in keeping with Cohunkowprets' character as it is developed in subsequent episodes.

The reader's impression of other characters is also affected by the revisions, though never radically. The table below supplies a sample of variants which affect characterization.

. . . he's that treacherous! Here I had saved him from Scurry and Slye, and was at the expense of carting him from place to place to find him a master, but no sooner do I close my eyes than he turns on me and plays me such a trick 'twill be a wonder if I'm ever my own man again! Out from the tavern . . . (458)	22	. . . he's that treacherous! Out from the tavern . . . (R434)
E'en then, at seventeen, she was the soul o' worldliness; ill tutored as I was, she made me think of ancient Rome, or ancient Greece, or realms more ancient still:	23	E'en then, at seventeen, she was the soul o' worldliness: fresh and full of spirit as a blooded colt, but her eyes were old as lust, and . . . (R533)

she was fresh and full of spirit as a blooded colt, but her eyes were old as the world, and . . . (566)

He crossed to the northern mainland by canoe and ran all day along the shore of the marshy Honga, up whose broad reaches sailed the unwary Devils. And when . . . (603)

I made that hopper myself, sir, not long since, and I'm passing proud of't. It's not been used but once so far, but 'twill give good service for many a year. 'Tis a pity ye didn't just run a hand in, to get the beauty of the lap-joints. . . . Let 'em try to find the likes o' that machinery in the county ere they grouse and tattle! That stout little hopper's not the only marvel o' the place."

Here Mrs. Russecks joined the conversation in support of her husband. "Haply you were too distracted . . . (662)

He crossed to the northern mainland by canoe and ran all day along the shore of
24 the marshy Honga, up whose reaches the unwary Devils sailed. And when . . . (R569)

I made that hopper myself, sir, not long since, and I'm passing proud of't. 'Tis a pity ye didn't just run a hand in, to get the beauty of the lap-joints. . . . Let 'em try to find the likes o' that machinery
25 in the county ere they grouse and tattle!"

Here Mrs. Russecks joined the conversation in support of her husband. "That little hopper's not the only marvel o' the place. Haply you were too distracted . . . (R621)

The first of these examples is a part of a long diatribe delivered by Tom Tayloe, a corpulent seller of indentured servants, in which he explains how John McEvoy not only escaped from him but stole his money and sold him as a servant. In this passage he represents himself as McEvoy's savior and benefactor, but the facts of the situation hardly allow that interpretation: he bought McEvoy (who had been shanghaied aboard a ship) at a bargain price because he saw a chance to

make a good profit; he has refused to give him food or water; has beaten him both with fists and horsewhip; and, as he tells us in the lines which immediately follow those quoted, has kept him hog-tied in the wagon while searching for a planter to whom he could sell him. Tom seems completely oblivious to the irony of his remarks, and it is probable that Barth omitted the passage because he felt the irony to be so heavy that Tayloe, who is not a stupid man, could not have made the remark without consciousness of it. Self-deprecating irony or humor are not in character for the egotistical Tayloe presented in other passages, nor is such an exaggerated falsification of the events warranted by Tayloe's purpose in telling the story;[32] thus the omission removes a possible inconsistency in characterization. The loss of dramatic irony weakens the scene somewhat, but Tayloe's baseless outrage over his treatment by McEvoy is still represented by "treacherous" and by other references less direct than the one omitted.

The variant recorded in example twenty-three seems also to have resulted from an attempt to maintain consistency of characterization. John McEvoy, the speaker, is recounting a part of his history. He has just talked about his origins and education, and has told us that he was an orphan raised in the streets of London by an illiterate, legless beggar who used him harshly. It is most unlikely that such a life should lead to the kind of speculation he records in the original text; the adult McEvoy, who has associated with the coffee-

house poets, is certainly capable of such a reflection, but here he is talking about his initial reaction to Joan Toast, and that reaction is more consistent with his history in the version presented by the revised text.

The revision of syntax in example twenty-four also removes an inconsistency: the speaker is the Tayac Chicamec, the chief of the Ahatchwhoop Indians, whose words are being translated by the king of the Anacostin Indians, Quassepelagh. The Tayac is in the process of delivering a long speech about the history of his tribe's relationship with the white man; while this speech contains many vivid figures and makes use of precise, vigorous diction, nowhere else does the Indian king make use of the essentially Latinate inversion of syntax present in the original text. Barth seems to have reworked this sentence in order to preserve the direct, simple pattern which characterizes the rest of this eloquent but straightforward savage's utterances.

Example twenty-five shows most clearly how Barth has altered a character by a minor revision of the text. The speakers here are Harvey Russecks and his wife. Harvey is a dishonest miller -- the only miller in the county -- who has married a noblewoman and therefore considers himself one of the aristocracy, far above the "peasantry" which makes up Maryland's population. He is an overweeningly proud, violent, and jealous man whom everyone in the county, including his family, hates and fears. Ebenezer and John McEvoy have

completed a tour of his mill, posing as "His Majesty's Wind- and Water-Mill Commissioners," and are discussing what they have seen with the anxious miller, his wife, and his daughter. John, who has already begun the seduction of the willing daughter, has just referred to the "handsome hopper" (662) he spied while climbing to the loft. Unconscious of the fact that McEvoy followed his daughter up the ladder and is using "hopper" as a euphemism, Harvey adds to the humor of the scene with his unintentionally correct comments, and makes a suggestion that John, Eben, and the miller's wife and daughter understand as an extension of the original double-entendre. He doesn't know, however, of the "one use" his daughter's hopper has had, and Barth may have again felt that the irony was beginning to be overdone.

Giving Mrs. Russecks the line referring to the "other marvels of the place" subtly alters her characterization. When delivered by the miller the line is an unintended invitation to Ebenezer to try his luck with Mrs. Russecks, and she participates in the invitation only after her husband has unwittingly made it; when she speaks the line, in the revised edition, her role becomes more active and we see more clearly her desire to cuckold her husband.

None of these omissions or revisions makes a profound change in the way the reader sees a particular character, for even minor characters appear for long enough in The Sot-Weed Factor to be developed fairly completely, and their personalities

can not be radically changed by minor alterations of the text. Nevertheless, it is clear that Barth did make some revisions which make characterization more consistent and some which subtly alter it.

The greatest number of revisions and omissions, however, make the narrative swifter and more graceful in a way only implied above. Many of the changes seem to have been made primarily in order to increase the pace of the narrative and smooth its progress. The omissions of analysis and explanation noted above have this effect, for their presence slows the pace of activity, and in their absence the reader is carried more rapidly from event to event. Similarly, in many episodes Barth has removed the interjections of the character who is listening to a tale or observing an action, thus placing more emphasis on the narrative action and less on the minute by minute response of the observer or listener. A comprehensive view of the effect of this kind of change can not be obtained by studying a tabular representation of the changes because their effect is incremental, but a sample of such changes which will permit a discussion of their kinds and individual effects is presented below.

. . . had been whipped by her heartless sister for not turning to harlotry." "That was the most unkindest cut of all, "Ebenezer commiserated. "'Twas very like her, though," Mary sighed. "And to . . . (434)	26	. . . had been whipped by her heartless sister for not turning to harlotry. And to . . . (R412)

. . . he sprang aboard and knocked me from the seat." "Mercy!" "His first thought . . . (436)	27	. . . he sprang aboard and knocked me from the seat. His first thought . . . (R413)
"Prickpocket!" "Galloise!" "Dear God in Heav'n, cease!" Ebenezer commanded, so overwhelmed by their debate that with his hands over his ears he reeled about the room as if each epithet were a blow to the head. (469)	28	"Prickpocket!" "Galloise!" "Dear God in Heav'n, cease!" Ebenezer commanded. "Nay, by Christ . . . (R444)
"Aye, John, tell on," Ebenezer encouraged. "You can do naught to ease my guilt, but it may be your tale will lessen by one the questions I'll never find answers to. How is it . . . (567)	29	"Aye, John, tell on," Ebenezer encouraged. "How is it . . . (R534)
. . . vowed he'd murther her if Sir Benjamin or myself so much blinked an eye at him!" [sic] Relieved as he was to see her strategy, Ebenezer could not imagine that anyone would be fooled by an assertion so improbable in itself and so discrepant with his own testimony that he and the woman had been idly conversing. But he was reckoning without the miller's violent passion; like a wounded boar at the scent of his injurer, Russecks gave a sort of squealing grunt and charged outdoors. (672)	30	. . . vowed he'd murther her if Sir Benjamin or myself so much as blinked an eye at him! Like a wounded boar at the scent of his injurer, Russecks gave a sort of squealing grunt and charged outdoors. (R631)

These passages all illustrate changes which increase the pace of the narrative, and each is representative of a kind of change which can be found throughout the novel.

The first two examples come from a scene in which Mary Mungommory is telling Ebenezer about the entertwined histories of her lover and his sister. Ebenezer's interjections, which have been omitted from the revised text, contribute nothing to the tale Mary is telling; neither do they give us information about his reactions which cannot be found in the description of his general response following the story's conclusion. They do, however, slow the pace of Mary's narrative and distract attention from it, and their omission removes an impediment to the flow of her story. In similar situations throughout the work Barth has omitted interjections by listening characters so that the story being told moves more rapidly and clearly.

Ebenezer's interjection in example twenty-eight is left intact, but the description of the scene's effect on him is deleted. He is in the kitchen at Malden, the family estate which he has unintentionally given away, where he is listening to a verbal battle between an English prostitute and a French one. For nearly four full pages of text they have been trading one-word insults, and the exchange continues for three pages after this interruption -- at which point Ebenezer bolts from the room. A large part of the humor of the battle proceeds from the uninterrupted pace of the exchange, in which neither speaker is ever at a loss for a new epithet; the original text's longer interruption disturbs this pace more than does the revised text's interruption. In the revised edition we

are still given an indication of the scene's effect on Ebenezer, and a pause in which to draw breath, but omitting the description of Ebenezer's precise reaction allows the combatants to return to the lists more quickly, thus preserving the rapid pace of the exchange.

In example twenty-nine we find another interjection by a character listening to a story, and here the effect of the interjection has also been changed by omitting a sentence. The original text's version emphasizes Ebenezer's reaction to John McEvoy's story, but the revised text's merely creates a short break which leads directly back into the narration. In both editions Ebenezer's question calls for a continuation of McEvoy's story and directs its course: in the revised edition the passage calling attention to Ebenezer's particular interest in the tale has been omitted, thus focussing the reader's attention on the story rather than shifting it to Ebenezer. In these last two variants the change alters the nature of the interruption of the action or tale in progress while preserving the momentary pause which prevents the tale from becoming a monologue or the action from becoming completely divorced from the larger context.

Example thirty fits into the same category, in part, but it deserves separate comment because it represents a kind of change that Barth made quite frequently. In many passages which describe violent activity the description of a character's reflective reactions to the activity have been deleted,

as they have been here. This leaves only the action itself to hold the reader's attention, and preserves the pace of the event itself in the description of it.

The primary effect of changes in the length or nature of interjections, omissions of interjections, and omissions of description, then, is to increase the pace at which the narrative moves. Barth has also made other changes which affect the story's pace. Most notable among these are changes which create a more active style, a style which more accurately mirrors the action being described. Many of these changes, like those below, achieve this end by omitting sentences or parts of sentences.

Men with pistols or torches in one hand and cutlasses in the other, presumably pirates, were scrambling over the railings unopposed . . . (253)	31	Men with pistols or torches in one hand and cutlasses in the other were scrambling over the railings unopposed . . . (R235)
"This wretch and his devilish ally ---" He spoke no more, for the stranger smote him across the face with the flat of his sword. The blow sent him sprawling, and before he could collect himself the sword-point was at his gullet. (509)	32	"This wretch and his devilish ally ---" The stranger smote him across the face with the flat of his sword, and before he could collect himself the point was at his gullet. (R481)
Point Lookout very soon vanished, and as if its disappearance had been a signal, darkness closed in immediately afterwards, and the wind and rain seemed to increase their intensity. The sloop was flung high by each	33	Point Lookout very soon vanished, and as if its disappearance had been a signal, darkness closed in immediately, and the wind and rain seemed to increase. The sloop was flung high by each black sea and fell with a

furious black sea and fell with a jarring slap into the trough behind . . . (547)		slap into the trough behind . . . (R516)

The identification of the boarders as pirates is unnecessary, for the pursuit of the vessel being boarded has been described at some length, and the attackers have been identified during this description. Omitting the superfluous appositive results in a simpler sentence which moves, like the pirates, directly to its objective.

The variant in example thirty-two represents a kind of change Barth frequently made in revising The Sot-Weed Factor: in passages describing violent physical activity the descriptions are presented in more vigorous and direct constructions than those of the original edition. Here the 1960 text's two sentences have been reduced to one, and that one sentence is composed of two relatively simple clauses instead of the original text's four. The omissions from example thirty-three, though they do not affect sentence structure, have a similar effect on the impression created by the style; deleting adjectives and adverbs places greater emphasis on the verbs and thus upon the action.

Barth has also reworded a number of passages in order to create a more active style. The following passage is typical.

Up forward the Captain cut loose the sea anchor, whose efficacy had been steadily diminishing with the run of the tide, and cast the	34	Up forward the Captain cut loose the sea anchor, whose efficacy had waned with the run of the tide, and cast the grapple in its place -- not

grapple in its place -- not with any serious hope of its holding fast on the rockless bottom of the marsh country, into which general area he reckoned them to have drifted, but merely to hold his vessel's bow into the wind . . . (549)	with any serious hope of its holding fast on the rockless bottom of the marsh country, but merely to hold his vessel's bow into the wind . . . (R518)

Both omission and rewording have been employed in creating the more active sentence of the revised edition: the change from the past perfect progressive tense to the past perfect, in conjunction with the change to a more active verb and the omission of the Captain's "reckoning," produces a sentence which can be read more rapidly and which focusses on the action.

In order to make his narrative "move a quantum more swiftly" Barth excised simple verbiage, reduced the amount of description of characters' moods and tones in dialogue dominated passages, excised explanations of characters' motives, reduced the amount of explanation surrounding allusions, and revised individual passages and sentences to create a more active style. The way in which these changes combine to affect the pace and clarity of the whole can best be seen by briefly examining their effect on one chapter.

Chapter 10 of Part I, "A Brief relation of the Maryland Palatinate, Its Origins and Struggles for Survival, as Told to Ebenezer by His Host," is precisely what its title promises: Lord Baltimore, the former Lord Proprietary of the province, summarizes seventy-five years of Maryland's history.

(Actually, the summary is delivered by Henry Burlingame posing as Lord Baltimore, but neither Ebenezer nor the reader learn this fact until much later.) Maryland's history is, as Ebenezer expresses it, "such a string of plots, cabals, murthers, and machinations" as has never before been encountered in "life or literature." (R92) As a consequence, this chapter is one of the most difficult to follow in the entire novel.

In the original edition the chapter contains some 6500 words in three hundred thirteen sentences: the revised version contains 5600 words, and an examination of the text shows that seventy-nine sentences have been deleted in whole or in part, and that ten others have been revised by an alteration of word order. Almost all of these changes can be classified in the categories already established, as can their functions; their aggregate effect is that described above. This involved chapter, presenting information necessary for the reader's full understanding of the adventures which are to follow, is made swifter, easier to comprehend, and more graceful by the changes.

Intensives, Christian names, titles, and isocolons involving synonymous terms have been removed throughout the chapter, as the variants listed below indicate.

"The man's a very Machiavel!" (100)	35	"The man's a Machiavel!" (R86)
. . . assaults by the Indians and certain attempts by the Dutch . . . (101)	36	. . . assaults by the Indians and attempts by the Dutch . . . (R87)

. . . in order to harness somewhat the malcontents and seditionists in the . . . (101)	37	. . . in order to harness the malcontents in the . . . (R87)
. . . but clearly and unmistakably mine. (103)	38	. . . but clearly mine. (R89)
. . . the turncoats William Fuller and Josias Fendall, who ranged . . . (102)	39	. . . the turncoats Fuller and Fendall, who ranged . . . (R88)
. . . a cry from Black Bill Claiborne! (92)	40	. . . A cry from Bill Claiborne! (R80)
. . . disputed Lord Holt's decision . . . (106)	41	. . . disputed Holt's decision . . . (R91)

Descriptions of characters' tones of speech and moods have also been deleted, as have explanations of motivation and summaries of character traits when the information can be inferred from the immediate context or from information supplied earlier in the novel.

. . . for himself!" "I am astonished!" Ebenezer said. "Surely King William hanged him!" (105)	42	. . . for himself!" "Surely King William hanged him!" (R90)
"Why," said Ebenezer, I am aghast! 'Tis like hanging a man today and trying his crime tomorrow!" (105)	43	"Why," said Ebenezer, "'Tis like hanging a man today and trying his crime tomorrow!" (R91)
. . . therefore, our Claiborne, who had no use for such peaceableness, had long led . . . (94)		. . . therefore, our Claiborne had long led . . . (R81)
. . . to the commission. How the man yearned to plunder us again! But father . . . (99)	45	. . . to the commission. But father . . . (R85)

The self-descriptions in Ebenezer's responses to Baltimore's

tale are analogous to the authorial descriptions discussed earlier in relation to tone and mood, and their omission here serves the same purpose as do those omissions: the reader is given sufficient clues to determine the character's mood and tone of voice, but is left to make inferences for himself. The summaries of Claiborne's traits in examples forty-three and forty-four, like those summaries discussed in relation to the novel as a whole, merely repeat information abundantly supplied by knowledge of the character which the reader has obtained through attention to the dramatic incidents of the story.

Throughout the chapter Ebenezer's interruptions of the story have been shortened or eliminated: they have been shortened in places where Baltimore's narrative has been proceeding without intermission for a considerable time, and eliminated entirely in places where Ebenezer has interrupted the narration shortly before. One of the interruptions which has been excised, for example, is, "'I swear,' said Ebenezer, 'the fellow's a very Vicar of Bray for shifting with the weather!'" (R96) This interjection comes only two lines after Ebenezer has last interrupted his host, and omitting it allows Baltimore's story to regain the continuity it had lost as a result of that somewhat longer than usual interruption. The nature of the interruptions has also been changed in some places by removing the description of Ebenezer's reaction (see examples forty-two and forty-three), leaving only his question

or exclamation intact. In the original edition there are forty such interruptions of Baltimore's narrative; only twenty-four of these appear unchanged in the revised edition, and five of these are questions which help to advance the narrative. Three have been omitted entirely, and the remaining thirteen have either been reduced in length or have had their function altered so that they too help to advance the story without calling much attention to Ebenezer (see: 100/R86, 101/R87). Barth has retained a sufficient number of the interruptions to prevent Baltimore's story from becoming a monologue with no apparent relevance to The Sot-Weed Factor, but by altering the interjections he keeps the focus on Baltimore's tale and allows it to move more swiftly and coherently.

This chapter's pace is also increased by the omission of many details which are not necessary for an understanding of Baltimore's story or which repeat information that he has supplied a few pages earlier. The repetition of a date (101/R87) has been omitted, for example, as have the names and descriptions of some of the persons who figure in Maryland's history but not in the events of the novel, some of the details of the history itself, and many of Baltimore's reflections on it.

. . . the rascally Tom Smith is established there, along with Claiborne's brother-in-law, and betwixt the two some armed resistance is mustered against Evelyn. There was naught for't	46	. . . the rascally Tom Smith is established there, along with Claiborne's brother-in-law. There was naught for't then but to reduce 'em . . . (R82)

then but to reduce 'em . . . (95)		
This Claiborne was a factor for Cloberry and Company, a Councillor of Virginia after her charter was revoked, and Secretary of State for the Dominion by appointment of Charles I, who was easily misled. (93)	47	This Claiborne was a factor for Cloberry and Company, and Secretary of State for the Dominion by appointment of Charles I, who was easily misled. (R80)
"Twas our due, by Heav'n! It should have been wholly clear to all by then, that as the proverb hath it, Tis better to rule than be ruled by the rout. But not three . . . (98)	48	"Twas our due, by Heav'n! But not three . . . (R85)

The details about Claiborne which remain in the revised edition are necessary for an understanding of the part he played in the conspiracies and deceits Baltimore is relating, but his Councillorship plays no part in the story, and this part of the statement is therefore inessential. In example forty-six Baltimore partially describes an attempted rebellion, and the revised text's version of this description omits one of the details: the detail is probably accurate, given Barth's knowledge of the actual events of Maryland's history as they are described in state archives,[33] but we do not need to know of the armed resistance to Evelyn in order to see the general pattern of intrigue and machination that Baltimore is presenting. Omitting it therefore allows the reader to concentrate on details more important to the overall pattern. Lord Baltimore's reflection about the Calvert's deserts in example forty-eight makes overt the tone which

underlies his remarks, but this sense of merit denied pervades his narration so thoroughly that it does not need to be stated explicitly.

Barth seems to have decided that only a certain amount of factual detail could be presented without obscuring the wider picture which is essential for an understanding of the current situation in the province for which Ebenezer is about to embark, and to have excised as much extraneous fact and speculation as possible in order to make that over-all picture easier to see and to help the reader remember those names, facts, and dates that are important to the action of the novel.

The cumulative effects of these minor changes are significant; they preserve the continuity of Lord Baltimore's story and make it move more swiftly and clearly. These are the same changes that Barth has made throughout The Sot-Weed Factor, and they are just as successful there as they are in this smaller unit, serving to "make this long narrative a quantum swifter and more graceful."

It should be remembered, however, that the revised version of The Sot-Weed Factor still has seven hundred fifty-six pages. Although the revisions have increased the pace and economy of the narrative and created a more active style they have not turned the book into a paradigm of concision and economy. It is still very much what Barth set out to write, an eighteenth century novel in plot, form, and style, and it is as nearly akin to the works of Sterne and Fielding

as to those of Sartre and Camus. The novel contains few (if any) anachronisms of diction;[34] words now archaic but common in the eighteenth century vocabulary abound, as do the periodic and undercut-periodic sentences which were the staples of prose writers in the Augustan Age.[35] The novel requires the same amount of attention that one devotes to Fielding or Sterne, and its length and intricacy demand that we adopt the same unhurried, patient approach that we accord them. The revisions do not alter the basic characteristics of the novel, but they polish its corners and make it a more enjoyable and artistically satisfying whole.

FOOTNOTES TO CHAPTER IV

[1]John Enck, "John Barth: An Interview," Wisconsin Studies in Contemporary Literature, 6, No. 1 (Winter-Spring, 1965), 11.

[2]John Barth, The Sot-Weed Factor (Garden City, New York: Doubleday and Company, 1960), p. 21. This is the original American edition. All subsequent quotations from this edition are identified by page numbers within parentheses immediately following quoted material.

[3]John Barth, The Sot-Weed Factor, Revised Edition (Garden City, New York: Doubleday and Company, 1967). All quotations from this edition are identified by a page number preceded by an "R" within parentheses immediately following quoted material.

[4]John Barth, The Sot-Weed Factor (London: Secker and Warburg, 1961). This edition omits the one-paragraph biography of Barth found at the end of the American edition and adds a very brief synopsis of the plot on the first leaf of the book. Otherwise, the English and American editions are identical.

[5]Five paperback reprintings of the original edition appeared between 1964 and 1970, three of which (all Grosset

and Dunlap printings) were identical to the original edition. For the most complete published bibliography of Barth's works, see: Joseph N. Weixelmann, "John Barth: A Bibliography," Critique, 13, No. 3 (1972), 45-55.

[6]Edmund Fuller, "The Joke is on Mankind," New York Times Book Review (August 21, 1960), p. 4.

[7]Shirley Barker, "History is Still Good Fiction," Saturday Review, 62 (November 26, 1960), 21.

[8]"I' Faith, "Tis Good," Newsweek, 56 (August 29, 1960), 88.

[9]Granville Hicks, "Doubt Without Skepticism," Saturday Review, 67 (July 3, 1965), 23.

[10]Leslie Fiedler, "John Barth: An Eccentric Genius," The New Leader, 64 (February 13, 1961), 23.

[11]Stanley Edgar Hyman, "The American Adam," The New Leader, 67 (March 2, 1964), 20.

[12]Fuller, 4.

[13]Terry Southern, "New Trends and Old Hats," The Nation, 211 (November 19, 1960), 381.

[14]Barker, 21.

[15]Newsweek, 89; and Burton Robie, Library Journal, 85, No. 16 (1960), 3099.

[16]"The Virgin Laureate," Time, 76, No. 10 (1960), 77.

[17]"The Black Humorists," Time, 85, No. 7 (1965), 96.

[18]Barker, 21.

[19]Newsweek, 89.

[20]Fiedler, 22.

[21]Southern, 381.

[22]Various arguments about the generic type of the book may be found in: Earl Rovit, "The Novel as Parody: John Barth," Critique, 6, No. 2 (1965), 82-85. He stresses the parody of the novel and the historical novel as keys to the form of The Sot-Weed Factor.

[23]Russell H. Miller, "The Sot-Weed Factor: A Contemporary Mock Epic," Critique, 8, No. 2 (1966), 88-100.

[24]Publisher's Weekly, 190, No. 10 (1966), 50; and No. 18 (1966), 66; and No. 20 (1966), 111: Choice, 4 (June, 1967), 418.

[25]Publisher's Weekly, 190, No. 10 (1966), 50.

[26]Choice, 4 (June, 1967), 418.

[27]Jean E. Kennard, "John Barth: Imitations of Imitations," Mosaic, 3, No. 7, 129.

[28]The original American edition contains approximately 2,143,960 characters on 806 pages. The revised edition contains approximately 2,127,380 characters on 756 pages.

[29]Barth, p. vi. The "Foreword . . ." also notes that Barth is only following Ebenezer Cooke's example, inasmuch as he revised the original "Sot-Weed Factor." Barth makes use of both editions in the novel.

[30]The care with which Barth revised will become apparent as the extent of the revisions and their occurrence throughout the novel is shown. It should be noted, however,

that in spite of this care in altering the text the revised edition contains more errata than the original.

[31]Here, as in all examples printed in tabular form, the text of the original edition appears in the left-hand column and that of the revised edition in the right. Each example is identified by an underlined arabic numeral between the columns. The editions used for collation were the revised edition described in n.3 above and the Grosset's Universal Library Edition (New York: Grosset and Dunlap, 1970), which is identical to the original American edition.

[32]Tayloe needs to enlist Eben's sympathy, but obvious exaggeration of his case does not serve that end.

[33]For a discussion of Barth's use of historical data and an indication of his sources see: Alan Holder, "What Marvelous Plot . . . Was Afoot? History in Barth's The Sot-Weed Factor," American Quarterly, 20 (1968), 596-604; and Alan Prince, "An Interview with John Barth," Prism '68 (Students Association of Sir George Williams University, Spring, 1968), p. 50.

[34]This stylistic tour de force was noted by Rovit in the article cited above, and The Sot-Weed Factor's debt to Swift, Fielding, and Pope has been remarked by both Rovit and Miller.

[35]Barth claims that writing in the eighteenth century style is easy, and that the real trick is to stop doing so once you've started (Enck, 7).

CHAPTER V

CONCLUSION

The most significant of Barth's revisions, certainly, are those he made in The Floating Opera. Restoring the original incidents and conclusion alters the novel's structure and its thematic implications, creating a more unified, pleasing artistic whole. Moving the discovery of Mr. Haecker's suicide attempt to the penultimate chapter satisfies our normal expectations about fictional structure,[1] and the copulating dogs of the revised Chapter XI provide a firm link between that chapter and Chapter XII, simultaneously foreshadowing the events of Chapter XIII and further developing Todd Andrews' attitude toward sexuality and, by implication, toward sensual experience as a basis for value. The revised edition's plan makes concrete the implications of Todd's nihilism, and the method by which his suicide is thwarted and his reactions to the plan's failure and to the Macks deny us the facile optimism of the first edition's sentimentalized conclusion. The restorations thus give the novel a thematic and structural unity lacking in the original edition. More significant to a view of Barth's artistic maturation, however, are the changes that do not appear to be restorations. By excising deadwood,

eliminating many adjectives and adverbs, and creating a more active, vigorous style that accurately mirrors the actions it describes, Barth evidences his increased mastery of prose.

The stylistic revisions in all three of the early novels demonstrate Barth's maturation as a fictional stylist: they reveal a craftsman with a greater sensitivity to the sound and structure of prose, a more comprehensive grasp of the effects produced by the narrative voice, and a clearer awareness of narrative pace. The revisions are the more remarkable because they do not materially affect the basic tones of the novels; each retains its original stylistic integrity, though its effects are heightened by the changes. The Floating Opera and The End of the Road keep the verbal patterns that help to characterize their first-person narrators and the "realistic dialogue"[2] of the minor characters, but the inessential awkwardnesses and idiosyncracies of the rhetoric have been eliminated. The Sot-Weed Factor also retains its original character. The novel's imitative/parodic structure, unchanged by the revisions, complements its deliberately imitative style. That style remains typical of eighteenth century prose in syntax and diction, even though the revisions increase its clarity and vigor.

The increased economy of the revised editions makes greater demands on the reader's attention and interpretive ability, for he is often required to remember details of action and description that were repeated in the earlier editions.

Barth has increased the narrative pace of all three novels, not only by economizing generally and by eliminating obtrusive stylistic eccentricities but also by allowing dramatically presented material to speak for itself. This change too implies an alteration in Barth's conception of his reader, for it requires that the reader be capable of deducing motivation from action and of seeing the relationship between individual actions and the larger concerns of the novels. The altered nature of the implied-author/reader relationship can be seen most clearly in the absence of detailed explanations from the revised editions; in excising direct commentary about philosophical distinctions and the relationship of allusions to the actions of the novels Barth seems to have postulated a reading audience more sophisticated than the one he had in mind for the first editions.

Although one can only speculate about the causes of Barth's increased confidence in his readers, it seems probable that he became increasingly aware of the specialized audience he was reaching. The early novels sold few copies before 1960,[3] but the number of scholarly articles about them and the general interest his work attracted on college campuses must have indicated to Barth the academic community's acceptance of his works. Consciousness of his audience seems to have helped to shape the later fictions; The Sot-Weed Factor depends for its effects on an audience well acquainted with eighteenth century literature; Lost in the Funhouse and Chimera

explore the aesthetics of artifice and the relation of fiction to myth and of both to contemporary experience. These later works present ambiguous surfaces of a sort historically unsuccessful among the general public, exploring the possibilities of point of view and fictional structure with such intricacy that they are accessible only to an audience of considerable literary sophistication. Whatever its causes, Barth's increased confidence in the reader results in versions of The Floating Opera, The End of the Road, and The Sot-Weed Factor that are swifter and more graceful than the first editions. As a result of the changes the novels are more attractive to the critical reader.

Only the critic will be aware of revisions per se; yet, as this study demonstrates, they can significantly alter novels even when their individual effects are quite small. Attention to the transmutations a text undergoes at the hands of editor and author can yield substantial dividends. The editor's revisions suggest the tastes and expectations prevailing at the time of publication, and studying them enables the critic to see the work in better historical perspective. More importantly, perhaps, studying the history of a text provides one means of exploring the process of artistic making. Comparison of published versions representing "final" authorial intentions[4] allows us to see each as a complete, distinct entity and to generalize with some authority about changes in an author's technique and vision. A study of this kind, then,

can help the critic perform one of his primary functions. As Dryden said: "Criticism, as it was first instituted by Aristotle, was meant a standard of judging well; the chiefest part of which is, to observe those excellencies which should delight a reasonable reader."[5] One of Barth's excellencies, and one of the sources of delight in all fiction, is stylistic and formal virtuousity; this study helps to demonstrate the technical expertise in his work.

FOOTNOTES TO CHAPTER V

[1]Barth's awareness of structural requirements is evident in all of his novels, and he comments on them in "Part IV" of The Sot-Weed Factor, pp. 793-4, where he apologizes for including material that violates structural "rules." In "Lost in the Funhouse" he actually draws Friedtag's Triangle and its standard variant, commenting that an author should have some overriding need to frustrate the reader's formal expectations if he is going to depart from "normal" form. Lost in the Funhouse (New York: Grosset and Dunlap Universal Library, 1969), 95.

[2]Barth describes the novel and the dialogue as "realistic" in John Enck, "John Barth: An Interview," Wisconsin Studies in Contemporary Literature, 6, No. 1 (Winter-Spring, 1965), 11.

[3]Initial sales of The Floating Opera and The End of the Road, before paperback reprinting, amounted to less than 4000 copies each. The Sot-Weed Factor sold 5000 hardcover copies before reprinting. See: David B. Morrell, "John Barth: An Introduction," Diss. The Pennsylvania State University, 1970, pp. 28, 80.

[4]The extent to which published versions may be seen

as representatives of final intent is discussed in n.6 of Chapter 1.

[5]John Dryden, Essays, ed. W.P. Ker (Oxford: The Clarendon Press, 1900), I, 179.

APPENDICES

CATALOGS OF VARIANTS IN THE FLOATING OPERA, THE END OF THE ROAD, AND THE SOT-WEED FACTOR

These tables are designed to allow scholars working with The Floating Opera, The End of the Road, or The Sot-Weed Factor to determine whether passages crucial to their interpretations differ in the original and revised editions.

The texts used for each novel are cited on the first page of the appropriate table. Variants are listed in the order of their occurrence and are identified by page and line number, the data from the earlier edition appearing in the left column and that of the later edition in the left center. The right-hand columns contain symbols identifying the variant's nature and, when appropriate, cross-references to the text of the dissertation.

Casual variants -- proof errors and changes in the form of spelling -- are indicated by an asterisk (*) in the right-hand (code) column. A "+" follows an entry, in the code column, when words have been added to the original text but nothing has been omitted. A "-" appears in the code column when words have been deleted and nothing added. The symbol "+/-" identifies variants involving both deletion and addition (punctuation changes necessitated by the deletion of words are not considered additions). All changes involving 12 or more consecutive words are indicated by an "m" in the code column. If a variant has been discussed in the text of the dissertation its location is identified by reference to example number as: 4.

APPENDIX A: THE LOCATION OF THE VARIANT READINGS OF THE FLOATING OPERA

Texts used for collation:

The Floating Opera. New York: Appleton-Century-Crofts, 1956.

The Floating Opera, Revised Edition. Garden City, New York: Doubleday and Company, 1967.

page and line numbers		code	example number
1956 edition	1967 edition		(Chapter 2)
1.2	1.2	-	
1.3-4	1.2	-	
1.5	1.2	-	
1.9	1.6	-	
1.10	1.7	+/-	
1.15-16	1.12	-	
1.17-18	1.13	-	
2.2	1.18	-	
2.11	2.1	+/-	
2.12	2.3	-	
2.16	2.6	-	
2.17	2.7	+/-	
2.19	2.9	-	
2.19	2.9	-	
2.22	2.12	-	
2.23	2.13	+/-	
2.34	2.24	-	
3.3	2.27	-	
3.12	3.1	+/-	
3.18	3.7	-	
3.29-30	3.18	-	28
3.32	3.20	-	
3.35	3.22	-	
4.1	3.23	-	
4.7	3.29	-	
4.9-10	3.31	+/-	26
4.24	4.10	-	
4.35	4.20	-	
5.1	4.21	-	
5.12	4.32	-	
5.15	4.35	-	
5.18	5.2	-	
5.19-20	5.4	-	
5.23	5.6	+/-	
5.23-24	5.7	-	
5.24	5.8	-	
5.28	5.11	-	

APPENDIX A (continued)

page and line numbers 1956 edition	1967 edition	code	example number (Chapter 2)
6.6	5.23	-	
6.8-9	5.24	-m	
6.14	5.28	-	
6.18	5.33	-	
6.22	6.1	-	
6.28	6.6	-	
7.1	6.15	-	
7.20	6.33	-	
7.23	7.1	-	
7.30-31	7.9	+/-	
8.13	7.25	+/-	29
8.16	7.29	-	
8.19	7.32	+/-	
8.23	8.1	+/-	
8.24	8.2	+/-	
9.2	9.2	+/-	
9.9-10	9.9	-	
9.11-12	9.10	-	11
9.16	9.14	-	
9.19-21	9.17	-m	
10.1	9.18	+/-	
10.3	9.20	-	
10.5	9.21	+/-	
10.12	10.3	-	
10.18	10.9	-	
10.19-20	10.10	-	
10.22	10.12	-	
10.23	10.13	-	
10.25	10.14	-	
10.26	10.15	+/-	
10.29-30	10.19	-	
10.31-32	10.20	-	30
10.33-34	10.22	-	30
10.35	10.24	-	30
11.1-3	10.24	-	
11.6	10.28	-	
11.16	11.2	-	
11.17	11.2-3	+/-	
11.26	11.11	-	24
11.28	11.13	+/-	
11.29	11.14	-	
11.30	11.15	-	
11.32	11.15	-	
11.34	11.16	-	
12.1	11.18	-	
12.30	12.10	+/-	

APPENDIX A (continued)

page and line numbers 1956 edition	1967 edition	code	example number (Chapter 2)
12.34	12.14	-	
13.3	12.17	-	
13.4	12.17	-	
13.16	12.30	-	
13.22	13.1	-	
13.27	13.5	-	
13.34	13.12	-	
14.7	13.20	-	
14.7	13.20	+/-	
15.5-6	14.18	-	
15.21-22	14.32	-	
15.22	14.32	-	
15.24	14.33	-	
15.26-27	14.35	-	
15.29	15.2	-	
15.31	15.4	-	
15.33	15.5	-	
16.3	15.10	-	
16.12	15.19	+/-	
16.19	15.26	+/-	
16.20-21	15.27	-	
16.24-25	15.30	-	
16.26	15.32	-	
16.28	15.33	-	
16.32	16.2	-	
17.3	16.8	-	
17.11	16.16	+/-	
17.11-12	16.16	-	
17.22	16.26	+/-	
17.32-33	17.1	+/-	
18.13	17.16	-	
18.14	17.16	-	
18.15	17.17	+/-	
18.28	17.30	-	
19.7	18.8	-	
19.8	18.9	+/-	
19.12	18.12	-	
19.15-16	18.16	+/-	
19.19	18.19	+/-	3
20.8	19.7	+/-	
20.8-9	19.7	-	
20.11-12	19.10	+/-	5
20.13	19.12	-	
20.14	19.12	-	
20.20	19.17	-	
21.4-5	19.22	-	19
21.6	19.22	+/-	

APPENDIX A (continued)

page and line numbers 1956 edition	page and line numbers 1967 edition	code	example number (Chapter 2)
21.7	19.23	-	
21.13	20.4	-	
21.14	20.4	-	
21.24-25	20.15	+/-	
21.25	20.15	-	
21.25	20.15	-	
21.28	20.19	-	
21.34	20.25	-	
22.3-4	20.28	-	
22.13	21.2	-	
22.15	21.3	-	
22.30	21.18	-	
22.31	21.19	-	
22.32	21.19	-	
22.33	21.21	-	
22.33	21.21	-	
22.35	21.22	-	
23.1	21.23	-	
23.7	21.29	-	
23.11	21.33	+/-	
23.13	21.34	+/-	
23.14	22.1	-	
23.21-22	22.7	-	
23.29	22.14	-	
23.32	22.16	-	
23.34	22.18	-	
23.35	22.19	-	
24.2	22.20	-	
24.3	22.22	+/-	
24.6-7	22.23	-	27
24.15-18	22.32	-m	
24.23	23.2	+/-	
24.25	23.4	-	
24.29	23.7	+/-	
24.34	23.12	+/-	
24.34	23.12	-	
25.9	23.19	-	
25.11	23.21	-	
25.13	23.22	-	
25.13-14	23.23	-	
25.19	23.26	-	
25-20	23.28	-	
25.23	23.31	-	
25.24	23.32	-	
25.25	23.32	-	
25.28-29	23.35	-	

APPENDIX A (continued)

page and line numbers 1956 edition	page and line numbers 1967 edition	code	example number (Chapter 2)
25.33	24.3	-	
25.35	24.5	+/-	
26.1	24.6	-	
26.4	24.9	+/-	4
26.8	24.12	-	
26.8	24.12	-	
26.10	24.13	-	
26.11	24.14	-	
26.12	24.15	-	
26.13	24.15	-	
26.14	24.16	-	
26.16	24.18	+/-	
26.26	24.22	-	
26.24	24.25	-	
26.27	24.27	-	
26.28	24.28	-	
26.30-31	24.30	-	
26.34	24.32	-	
27.2	24.35	-	
27.2	24.35	-	
27.3	24.35	-	
27.4	25.1	-	
27.7-8	25.4	-	
27.8	25.4	-	
27.9	25.6	+/-	
27.10	25.6	-	
27.10-11	25.7	+/-	
27.13	25.8	-	
27.13	25.9	-	
27.18	25.13	-	
27.18	25.13	-	
27.21	25.16	-	
27.22	25.16-17	+/-	
27.23	25.18	-	
27.26	25.20	-	
27.28	25.22	-	
27.30	25.24	-	
27.33	25.26	-	
27.33	25.27	-	
27.34	25.27	-	
27.35	25.28	-	
28.2	25.29	+/-	
28.2	25.30	-	
28.3	25.30	+/-	
28.5	25.33	-	
28.9	26.1	-	

APPENDIX A (continued)

page and line numbers 1956 edition	page and line numbers 1967 edition	code	example number (Chapter 2)
28.12	26.4	-	
28.15	26.6	+/-	
28.15	26.7	-	
28.17	26.8	-	
28.29	26.19	-	
28.29	26.19	-	
28.30-31	26.20	-	
28.33	26.22	-	
29.5	26.29	-	
29.8	26.31	-	
29.10-11	26.33	+/-	
29.12	26.34	+/-	
29.13	26.35	-	
29.15	27.2	-	
29.19	27.5	-	
29.19	27.5	-	
29.20	27.6	-	
29.21	27.7	-	
29.21	27.7	+/-	
29.22	27.8	-	
29.24	27.10	-	
29.25	27.11	+/-	
29.26	27.11	-	
29.27	27.12	-	
29.28	27.13	-	
29.29-30	27.14	-	
29.30-32	27.14	-	
29.32	27.14	-	
29.33	27.16	+/-	
29.34	27.17	+/-	
29.34	27.17	-	
29.35	27.18	+/-	
30.6	27.24	-	
30.10-11	27.27	-	
30.12	27.28	+/-	
30.14	27.30	-	
30.15	27.31	+/-	
30.17	27.33	-	
30.20	28.2	-	
30.24	28.6	-	
30.24	28.6	-	
30.25	28.7	+/-	
30.25-26	28.7	-	
30.26-27	28.7	-	
30.29	28.10	-	
30.30	28.10	-	

APPENDIX A (continued)

page and line numbers 1956 edition	1967 edition	code	example number (Chapter 2)
30.31	28.11	-	
30.32-33	28.12	+/-	
30.34	28.13	-	
30.34	28.13	-	
31.1	28.15	-	
31.2	28.16	-	
31.3	28.17	-	
31.9	28.23	-	
31.13	28.27	-	
31.19	28.32	-	
31.20	28.32	-	
31.20	28.32	-	
31.20	28.32	-	
31.20	28.33	-	
31.24	29.1	-	
31.29	29.5	+/-	
32.8	29.19	-	
32.17	29.28	-	
32.18	29.28	-	
32.25	30.2	-	
32.27	30.3	-	
32.28	30.3	-	
33.21	30.29	+/-	
33.21	30.29	-	
33.22	30.29	+/-	
33.24	30.32	-	
33.27	30.34	-	
33.30	31.2	-	
33.33	31.5	-	
33.34	31.5	+/-	
34.1	31.8	-	
34.6	31.12	-	
34.7-8	31.13	+/-	
34.8-9	31.14	-	
34.20	31.24	-	
34.22	31.25	-	
34.24	31.27	-	
34.26-27	31.29	+/-	
34.28	31.31	-	
34.30	31.32	-	
35.5	32.7	-	
35.19	32.20	-	
35.24	32.25	-	
35.29	32.30	-	
36.7	33.9	-	
36.11	33.13	-	

APPENDIX A (continued)

page and line numbers 1956 edition	page and line numbers 1967 edition	code	example number (Chapter 2)
36.12	33.14	-	
36.15	33.16	+/-	
36.16	33.17	-	
36.29	33.30	-	
36.32	33.33	+/-	
37.4	34.4	-	
37.22	34.21	-	
37.26	34.24	-	
38.1	34.34	-	
38.7	35.3	-	
38.14	35.10	-	
38.25	35.21	+/-	
39.4	35.35	-	
42.6	39.3	-	
42.12	39.9	-	
42.17	39.13	-	
42.30	39.27	-	
42.31	39.27	-	
42.32	39.28	-	
42.35	39.31	-	
43.2	39.33	-	
43.5	40.1	-	
43.8	40.4	-	
43.17	40.13	-	
43.17-18	40.13	-	
43.26-27	40.21	-	
43.32	40.26	-	
43.32-33	40.26	-	
43.33	40.26	-	
44.6	40.33	-	
44.8	41.1	+/-	
44.10	41.3	-	
44.11	41.4	-	
44.14	41.7	-	
44.21	41.14	+/-	
44.23	41.16	-	
44.27	41.20	-	
44.32	41.24	-	
44.35	41.27	-	
45.1	41.27	-	
45.4-5	41.30	-	
45.9	41.34	+/-	
45.13	42.3	-	
45.16	42.5	-	
46.4-5	42.27-28	+/-	
47.1	43.1	-	

APPENDIX A (continued)

page and line numbers 1956 edition	page and line numbers 1967 edition	code	example number (Chapter 2)
48.2-3	43.21	+/-	
48.16	44.10	-	
48.17	44.10	+/-	
48.18	44.11	-	
48.20	44.13	-	
49.12	45.3	-	
49.21-22	45.12	-	
49.26-27	45.17	-	
49.29	45.19	-	
50.2	45.25	-	
51.33-34	47.19	-	
52.1-4	47.19	-m	
52.13	47.27	-	
54.19-20	49.19	-	
55.7	50.2-3	+/-	
55.10-11	50.5	-	
55.34	50.28	-	
56.5	50.33	-	
57.1	52.1	-	
57.13	52.13	-	
58.3	52.22	-	
58.7	53.1	-	
58.12	53.4	-	
58.13	53.6	+/-	
59.2	53.29	-	
59.3	53.30	-	
59.10	54.1	-	
59.17	54.8	-	
59.18	54.9	-	
59.21	54.11	-	
59.21	54.12	-	
59.24	54.14	-	20
60.9	54.33	-	
60.14	55.2	-	
60.34-35	55.22	-	
61.7	55.28	+/-	
61.7	55.29	+/-	
62.2	57.2	-	
62.9	57.8	-	
62.11	57.10	*	
62.20	57.18	-	
63.5	57.24	-	
63.6-7	57.25	-	
63.8	58.1	-	
64.9-10	58.34	-	
64.15	59.4	-	

APPENDIX A (continued)

page and line numbers 1956 edition	1967 edition	code	example number (Chapter 2)
64.28	59.16	-	
64.30	59.18	-	
65.29	60.17	-	
65.34	60.22	+/-	
65.35	60.22	-	
66.5	60.27	-	
66.9	60.32	-	
66.18	61.4	-	
66.24	61.10	+/-	
66.28	61.15	-	
67.12	61.33	-	
67.19	62.4	-	
67.33	62.17	-	
68.13	62.32	-	
68.14	62.33	+/-	
68.15	62.33	-	
68.21	63.4	-	
69.16	63.33	-	
69.17	63.34	-	
69.26	64.8	-	
69.26	64.8	-	
69.29	64.10	-	
70.15	64.31	-	
70.26	65.7	-	
70.32	65.12	-	
71.4	65.18	-	
71.7	65.21	-	
71.32-33	66.11	-	
72.9	66.21	-	
73.11	67.23	+/-	
76.16	71.16	-	
76.17	71.17	+/-	
78.18-19	73.17	-	
79.4	73.23	+/-	
79.8	74.2	-	
79.34-35	74.27	-	
80.15	75.7	+/-	
80.20	75.11	-	
80.30-32	75.21	-m	
81.6	75.30	-	
81.25	76.13	-	
82.35	77.23	-	
83.10	77.32	-	
84.1	78.21	+/-	
85.25	79.29	+/-	
89.15	83.15	+/-	
89.18	83.18	+/-	

APPENDIX A (continued)

page and line numbers 1956 edition	1967 edition	code	example number (Chapter 2)
90.4	84.4	-	
90.14	84.12	-	
91.5	84.23	-	
91.13	85.6	-	
94.14	88.1	+/-	
95.12-13	88.22	-	
95.13	88.33	-	
95.18-22	89.2	-m	
96.32	90.11	+/-	
96.32-33	90.11	-	
96.33	90.12	-	
97.2	90.15	+/-	
97.4	90.17	-	
97.5	90.18	-	
97.27	91.3	-	
97.28	91.3	-	1
97.28	91.3-4	+/-	1
100.15	93.21	+/-	
100.18	93.23-24	+/-	
101.24	94.27	-	
101.25	94.27	-	
101.27	94.29	-	
102.5	95.7	-	
102.6	95.7	-	
102.19-20	95.21	-	
102.22	95.23	-	
102.26	95.27	+	
102.26-27	95.27	-	
103.17	96.17	-	
103.29	96.29	-	
106.8	99.8	-	
106.20	99.20	-	
106.22	99.22	-	
106.23-24	99.23	-	
106.28	99.27	-	
106.34	99.32	+/-	
107.4	100.3	+/-	
107.9-11	100.7	-m	
109.13	102.7	-	
110.1	102.29	-	
112.25	105.15	-	
112.27	105.16	-	
113.6	105.28	-	
116.1	109.1	+/-	
116.4	109.4	-	
116.7-9	109.7-8	+/-m	

APPENDIX A (continued)

page and line numbers 1956 edition	1967 edition	code	example number (Chapter 2)
116.9-12	109.8-12	+/-m	33
116.13	109.13	+/-	
116.13-14	109.13-14	+/-	
116.14	109.14	-	
116.14-15	109.14	+/-	
116.15-19	109.15-21	+/-m	
117.1	109.22	-	
117.4-5	109.25	-	
118.11	111.6-7	+	34
119.6-7	112.6	-	
121.16-17	114.10	-	
121.17	114.10	+/-	
122.14	115.6	-	
122.32-35	115.25-35	+/-m	
123.1-27	116.1-17	+/-m	
124.10	117.9	-	
124.11	117.10	-	
125.12	118.6	-	
125.31	118.24	+/-	
125.34	118.26	-	
125.34	118.26	-	
126.2	118.30	-	
126.6	118.33	+/-	
126.20	119.11	-	
126.21	119.12	-	
126.25	119.15	+/-	
126.32	119.22	-	
127.9	119.33	-	2
127.9	119.33	+/-	2
127.12	119.35	-	
127.17-18	120.5	-	
127.27	120.15	-	
127.31	120.19	-	
128.1	120.23	-	
128.21	121.6	-	
129.3	121.24	-	
129.8	121.28	+/-	
129.9	121.28	-	
129.10	121.29	-	
129.15	121.34	-	14
129.21	122.4	+/-	
129.27	122.10	-	
129.29	122.11	-	
129.33	122.15	-	
129.34	122.16	-	
130.9	122.26	-	

APPENDIX A (continued)

page and line numbers 1956 edition	1967 edition	code	example number (Chapter 2)
130.11	122.28	*	
130.12	122.29	-	
130.19	122.35	+/-	
130.21	123.2	+/-	
130.24	123.4	+/-	
130.34	123.14	-	
131.1	123.15	-	
131.6	123.19	-	
131.7	123.20	-	
131.11	123.24	+	
131.12	123.25	-	
131.14-15	123.28	-	
131.16	123.28	-	
131.26	124.5	-	
131.27	124.5	+/-	
131.31	124.9	-	
131.31-32	124.9	-	
131.32	124.9	-	
131.35	124.11	-	
132.10	124.21	+/-	
133.5	125.5	-	
133.10	125.10	-	
134.30	126.23	-	
135.14	127.7	-	
135.18	127.10	-	6
135.28	127.20	+/-	
136.3	127.28	-	
136.10	128.1	-	
137.1	128.26	+/-	
138.11	129.34	-	
138.19	130.8	+/-	
138.20	130.9	+/-	
138.21	130.10	+/-	
138.23	130.12	+/-	
139.7	130.31	-	
139.7	130.31	-	
139.10	130.33	-	
139.14	131.2	-	
139.19	131.6	+/-	
140.5	131.26	+/-	12
140.14	131.35	-	
140.19	132.4	-	8
140.28-29	132.13	-	25
141.18	133.1	-	
141.31	133.13	-	
142.8	133.23	+/-	

APPENDIX A (continued)

page and line numbers 1956 edition	1967 edition	code	example number (Chapter 2)
142.19	133.32	-	
143.32	135.8	-	
143.35	135.10	-	18
144.3	135.13	-	
144.9	135.19	-	
144.11	135.21	-	
144.12	135.21	-	
144.28-29	136.4	+/-	
145.1	136.10	-	
145.8	136.17	-	
145.9	136.17	+/-	
145.10	136.18	-	
145.13	136.22	-	
145.14-15	136.23	-	
145.32	137.5	-	
146.13	137.21	-	
146.19	137.26	-	
147.6	137.11	-	
147.7-8	137.12	-	
147.11	137.14	+/-	
147.14	137.17	-	
147.28-29	137.31	-	
148.2	139.5	-	
148.8-9	139.10	-	
148.13	139.14	-	
148.22	139.22	+/-	
149.4	140.3	-	
149.7	140.6	-	
149.18	140.15	-	
149.21	140.18	-	
149.24	140.20	-	
149.32	140.28	-	
150.8	141.3	-	
151.1	142.1	-	
151.10	142.9	-	
151.16	142.15	-	
151.19	142.17	-	
151.20	142.18	+/-	
152.13	143.6	-	
152.34-35	143.25	-	
153.5	143.30	-	
153.6	143.31	-	
153.16	144.5	-	
154.1-4	144.14	-m	21
154.12	145.7	-	
154.17	145.12	-	

APPENDIX A (continued)

page and line numbers 1956 edition	page and line numbers 1967 edition	code	example number (Chapter 2)
154.18	145.13	-	
155.4	145.18	-	
155.6	145.20	-	
155.6	145.21	-	
155.7	145.21	-	
155.17-18	146.5	-	13
155.27	146.14	-	
155.27-28	146.15	-	
155.29	146.16	-	
155.34	146.20	-	
156.1	146.20	-	
156.3	146.22	+/-	
156.6	146.25	-	
156.10	146.29	-	
156.11	146.30	+/-	
156.30	147.12	-	
156.33	147.15	-	
157.4	147.18	-	
157.5	147.19	-	
157.9-10	147.23	-	
157.13	147.26	-	
157.20	147.32	-	
157.26-29	148.3	-m	
158.10-11	148.18	+/-	
158.18	148.24	-	
158.27	148.33	+/-	
159.10	149.15	-	
159.11	149.17	-	
159.13	149.18	-	
160.3	150.7	-	
160.6	150.10	-	
160.17	150.19	-	
160.28	150.30	-	
160.33-35	150.34	-m	
161.1	150.34	-	
161.2-4	150.35	-m	
161.13	151.7	-	
161.22	151.16	-	
161.30	151.24	-	
163.5-6	152.25	-	
163.11	153.6	+/-	
163.16-17	153.10	-	
163.17	153.11	-	
163.20	153.13	+/-	
163.21	153.14	-	
164.17	154.9	-	

APPENDIX A (continued)

page and line numbers 1956 edition	1967 edition	code	example number (Chapter 2)
164.18	154.10	-	
164.26	154.17	-	7
164.27	154.18	-	7
165.3	154.27	-	
165.4	154.28	-	
165.15-16	155.4	-	
165.21	155.9	-	
165.22-23	155.10	-	
165.24	155.10	-	
166.8-9	155.29	-	31
166.11-12	155.31	-	
167.12	156.32	+/-	
167.14	156.34	-	
167.15-16	156.34	-	
167.20	157.3	-	
167.24-35	157.6	-m	
168.1-9	157.6	-m	
168.10	157.6	-	
168.10	157.7	+/-	
168.16-17	157.13	-	
168.26	157.22	-	
168.27	157.22	+/-	
168.35	157.30	+/-	
169.3	157.33	-	
169.9	158.3	-	
169.27	158.20	-	
170.8	158.34	-	
170.12	159.3	-	32
170.14	159.5	-	
170.15	159.5	-	
170.17	159.7	-	
170.17	159.8	-	
170.19-21	159.9	-	
170.21	159.10	-	
170.21	159.10	-	
170.22-23	159.10	-	
170.23-24	159.11	-	
170.25	159.12	-	
170.27-28	159.14	-	
170.29	159.15	-	
170.32	159.18	-	
170.33	159.18	-	
171.1	159.21	-	
171.2	159.21	-	32
171.11	159.30	-	
171.22-23	160.4	-	

APPENDIX A (continued)

page and line numbers 1956 edition	1967 edition	code	example number (Chapter 2)
171.26	160.7	-	
172.2	160.17	-	
172.3-7	160.18	-m	
172.8	160.9	-	
172.11	160.22	-	
172.23	160.32	-	
173.3-4	161.12	-	
173.4	161.12	-	
174.1	162.1	-	
175.2	162.21	-	
175.4	162.23	-	
175.5	162.24	-	
175.8	162.1	-	
175.19	162.13	-	
175.20	162.14	-	
175.23-24	162.16	-	
175.27	162.19	+/-	
175.31	162.23	-	
175.32	162.23	-	
176.9	163.35	-	
176.25-26	164.16	-	
176.27	164.17	-	
176.35	164.25	-	
177.1	164.25	-	
177.22	165.11	-	
177.24	165.13	-	
177.27-28	165.16	-	
177.35	165.23	-	9
178.8	165.30	-	
178.9-10	165.31	-	
178.11	165.31	-	
178.28	166.13	-	
178.31	166.17	-	
179.30	167.16	-	
180.2	167.22	-	
180.6	167.26	-	15
180.12	167.32	-	
180.13	167.33	-	
180.25-26	168.9	-	
180.26-27	168.9-10	+/-	
180.29	168.11	-	
181.15	168.32	-	
181.15-16	168.33	+/-	
181.19	169.1	-	
181.35	169.16	-	
182.1-2	169.16	-	

APPENDIX A (continued)

page and line numbers 1956 edition	1967 edition	code	example number (Chapter 2)
182.10	169.23	-	
183.7-8	170.6	-	
183.19	170.17	+/-	
183.21	170.18	-	
183.21	170.19	-	
184.3-4	170.21	-	
184.8-9	171.1	-	
184.9	171.1	-	
184.13	171.4	-	
184.14	171.5	+/-	
184.20	171.10	-	
184.23-24	171.13	-	
184.25-27	171.14	-m	
184.29	171.15	-	
184.30	171.16	+/-	
184.32	171.18	-	
185.3-5	171.23	-m	
185.6	171.24	-	
185.8	171.26	+/-	
185.8-9	171.26	-	
186.1-2	171.27	-m	
186.4-21	172.2-14	+/-m	
187.1-6	172.2-14	+/-m	
187.9	172.18	-	
187.15	172.28	-	
187.16	173.2	-	
187.19-20	173.8	+/-	
187.22-23	173.13	-	
187.25	173.16	-	
187.30	173.25	+/-	
187.32-33	173.29	+/-	
187.34	173.32	-	
187.34-35	173.33	+/-	
188.4	174.3-6	+	
188.5	172.15	+	
188.5-6	172.16	-	
188.32	173.37	+/-	
188.35	174.4	-	
189.1	174.4	-	
189.1	174.4	-	
189.2	174.4	-	
189.3	174.8	-	
189.10-11	174.15	+/-	
189.14	174.19	-	
189.29	174.33	-	
190.10	175.13	-	

APPENDIX A (continued)

page and line numbers 1956 edition	1967 edition	code	example number (Chapter 2)
190.12	175.16	-	
195.5-6	175.30	-	10
196.1	180.24	-	
196.4	180.28	+/-	
196.9-10	180.32	-	
196.13	180.35	-	
196.16	181.3	-	
196.18	181.5	-	
196.23	181.10	-	
196.26	181.13	+/-	
197.3	182.3	-	
197.19	182.19	-	
198.5-6	183.2	-	
198.8	183.4	+/-	
198.18	183.14	-	
198.19	183.14	-	
198.22	183.18	+/-	
198.24	183.19	-	
198.27	183.22	-	
198.28	183.23	-	
198.29	183.23	-	
198.32	183.26	-	
198.33	183.27	-	
198.34	183.28	-	
199.2	183.31	-	
199.3	183.32	+/-	
199.6	184.1	-	
199.7	184.1	-	
199.9-10	184.3	-	
199.12	184.5	-	
199.15	184.8	-	
199.18	184.11	+/-	
199.19	184.11	-	
199.24	184.16	-	
200.3	184.29	-	
200.4	184.29	-	
200.10	185.1	-	
200.31	185.20	-	
202.32	187.18	-	
202.32	187.18	+	
204.25	189.9	-	
205.10	189.29	-	
205.22	190.5	-	
206.11	190.29	-	
206.24	191.6	-	
207.1	191.18	-	
207.18	191.35	+/-	

APPENDIX A (continued)

page and line numbers 1956 edition	1967 edition	code	example number (Chapter 2)
207.26	192.8	+/-	
207.31	192.12	-	17
207.35	192.17	-	
208.8	192.24	-	
208.9	192.25	-	
208.14	192.31	-	
208.16	192.33	-	
208.17	192.34	-	16
208.18	192.35	-	
208.19	193.1	-	
208.21	193.3	-	
208.23	193.5	-	
208.26-27	193.8	-	
208.28	193.10	-	
208.32	193.13	-	
208.33	193.13	-	
209.2	193.17	+/-	
209.6	193.21	-	
209.6-7	193.22	-	
209.10	193.25	-	
209.11	193.26	-	
209.12	193.27	+/-	
209.29	194.8	-	
209.31	194.11	-	
210.9	194.22	-	
210.14	194.27	-	
210.14	194.27	-	
210.24	195.2	-	
210.26	195.3	-	
210.30	195.7	+/-	
210.32	195.9	+/-	
210.33	195.10	+/-	
210.34	195.11	+/-	
211.3	195.14	-	
211.3	195.14	-	
212.2	196.2	-	
212.10	196.9	-	
212.21	196.20	+/-	
213.19	197.14	-	
213.19-20	197.5	-	
213.32	197.25	-	
214.1	197.28	-	
214.9	198.1	-	
215.11	199.2	-	
216.9	199.33	-	
216.10	199.33	-	

APPENDIX A (continued)

page and line numbers 1956 edition	1967 edition	code	example number (Chapter 2)
217.33	201.18	-	
219.15-16	202.29	-	
219.28	203.6	-	
220.4	203.15	-	
Chapter XXIII Omitted From Rev. Ed.			
Chapter XXIV 1st ed.	Chapter XXIII rev. ed.		
224.1	203.25	-	
224.2	204.2	-	
224.3	204.2	-	
224.6	204.5-6	+/-	
224.8	204.7	+/-	
224.14	204.12	-	
224.18	204.15	-	
225.16	205.8	-	
225.34	205.25	-	
226.6-7	205.32	-	
226.11	206.2	+/-	
226.15	206.5	-	
226.17-18	206.7	-	
226.22	206.9	-	
226.22	206.11	+/-	
226.26	206.14	-	
227.30	207.17	-	
228.25	208.13	+/-	
229.9	208.31	-	
229.20	209.7	-	
229.33	209.19	-	
230.10	209.30	-	
230.11	209.31	-	
230.14-15	209.34	-	
231.11	210.29	+/-	
231.12-13	210.30	-	
231.13	210.30	-	
231.15	210.32	+/-	
231.16-17	210.33	-	
231.20	211.1	+/-	
231.21-22	211.2	-	
231.25	211.5	-	
231.25-26	211.5-6	+/-	
231.28	211.7	-	
231.35	211.14	-	
232.4-5	211.18	-	
232.7	211.19	-	
232.19	211.31	-	

APPENDIX A (continued)

page and line numbers 1956 edition	page and line numbers 1967 edition	code	example number (Chapter 2)
232.22	211.33	+/-	
232.23	211.34	+/-	
232.23	211.35	-	
232.24-27	211.35	-m	
233.8	212.16	-	
233.17-20	212.24	-m	
233.23	212.26	-	
234.4	213.6	+	
234.4	213.6	-	
234.7	213.8	-	
234.7	213.8	-	
234.9-10	213.10	-	
234.12	213.12	-	
234.15	213.15	-	
234.21	213.20	-	
234.22	213.22	-	
234.29	213.28	-	
Chap. XV lst ed.	Chap. XXIV rev. ed.		
235.1-2	214.1	-	
235.7	214.5	-	
235.14	214.11	-	
235.14	214.11	-	
236.16-17	215.8	+/-	
236.32-33	215.23	+/-	
237.10	215.35	-	
237.15	216.4	-	
237.15	216.5	-	
237.16-18	216.5	+/-m	
Chap.XXVI lst ed.	Chap.XXV rev. ed.		
238.2	217.2	+	
238.6	217.5	-	
238.8-9	217.7	-	
238.16	217.13	-	
238.21	217.19	-	
239.1	217.19	-	
239.1	217.20	-	
239.3-4	217.21	-	
239.6	217.23	+/-	
239.8	217.24		
239.12	218.3	-	
239.24	218.15	-	
239.27	218.18	-	
239.28-29	218.19	-	
239.29	218.19	-	

APPENDIX A (continued)

page and line numbers 1956 edition	page and line numbers 1967 edition	code	example number (Chapter 2)
239.31	218.21	-	
240.2	218.27	-	
240.7	218.31	-	
240.10	218.34	-	
240.16-19	219.6	-m	22
240.23	219.10	-	
240.26	219.13	-	
240.30	219.17	+/-	
240.34	219.20	-	
240.35	219.21	-	
241.1	219.21	-	
241.3	219.23	-	
241.8	219.27	-	
241.18	220.3	+/-	
241.24	220.9	-	
241.25	220.9	+/-	
241.28	220.13	-	
241.33	220.17	+/-	
241.34	220.17-18	-	
241.35	220.19	+/-	
241.35	220.19	-	
242.1-2	220.19	-	
242.3	220.20-21	-	
242.4	220.21	-	
242.4	220.21	+/-	
242.5	220.22	-	
242.10	220.27	+/-	
242.19	221.1	+/-	
242.21	221.3	-	
242.24-26	221.5	-m	
244.13	222.26	-	
244.15	222.28	-	
244.25-26	223.1	-	23
244.28-29	223.3	-	23
245.9	223.17	+/-	
245.10	223.18	+/-	
245.12	223.20	-	
245.19	223.26	-	
246.5	224.13	+/-	
246.16	224.24	-	
246.23	224.30	-	
246.24	224.31	+/-	
246.26	224.33	-	
246.30	225.3	-	
246.30	225.3	-	
247.13	225.20	-	

APPENDIX A (continued)

page and line numbers 1956 edition	1967 edition	code	example number (Chapter 2)
247.33	226.3	+/-	
247.35	226.5	-	
248.1	226.5	-	
248.5	226.9	-	
248.13-19	226.17	-m	
248.20	226.18	-	
248.24-25	226.22	-	
248.26	226.23	-	
248.27	226.24	-	
248.32-33	226.28	-	
249.1	226.30	-	
249.2	226.31	-	
249.2	226.31	-	
249.2	226.31	-	
249.3-7	226.32	-m	
249.14	227.3	+/-	
249.15	227.3	+	
249.15	227.4	-	
249.20	227.9	-	
249.21-22	227.10	-	
249.25	227.13	-	
249.26	227.14	-	
249.29	227.17	+/-	
250.7	227.30	+/-	
250.17	228.4	-	
250.17	228.4	+/-	
250.17	228.4	+	
250.18	228.4	-	
250.19	228.5	+/-	
250.19	228.5	-	
250.19	228.5	+	
250.23	228.9	+/-	
250.24	228.9	-	
250.26	228.12	+/-	
Chap.XXVII 1st ed. will you smile ...	Chap.XXVI rev. ed. the first step		
251.2	229.2	-	
251.3	229.3	+/-	
251.4-21	229.4-5	+/-m	
252.1-35	229.4-5	+/-m	
253.1-2	229.4-5	+/-m	
253.3-5	229.8-9	+/-m	
253.7-8	229.8-9	+	
253.8	229.10	+	

APPENDIX A (continued)

page and line numbers 1956 edition	1967 edition	code	example number (Chapter 2)
253.10	229.12	-	
253.11	229.13	-	
253.11	229.13	+/-	
253.12-13	229.15-16	+m	
253.13	229.17	+	
253.16	229.20	+/-	
253.16-17	229.21-24	+m	
	Chap. XXVIII rev. ed.		
253.17	248.5	+/-	
253.18	248.6	-	
253.20	248.8	+/-	
253.20	248.8	+/-	
253.22	248.9	-	
253.22-23	248.9	-	
253.24	248.10	+	
253.29	248.14	-	
253.31-32	248.16	-	
253.34	248.18-19	+	
254.2	248.22	+/-	
254.5	248.25	-	
254.5	248.25	-	
254.6	248.26	+/-	
254.8	248.27	+/-	
254.14	248.33	-	
254.15	248.33	-	
254.18	249.2	-	
254.20	249.3	-	
254.22	249.5	-	
254.22	249.5	-	
254.23-24	249.6	-	
254.27	249.9-10	+/-	
254.29-30	249.12	+/-	
254.32	249.14	+/-	
254.32	249.14	+/-	
254.33	249.15	-	
255.1	249.18	+/-	
255.2	249.19	+/-	
255.6-7	249.22	-	
255.8	249.23	+	
255.8-9	249.24	+/-	
255.10	249.25	+/-	
255.13	249.28	+/-	
255.13	249.28	-	
255.14	249.29	+/-	
255.15-16	249.30	+/-	

APPENDIX A (continued)

page and line numbers 1956 edition	page and line numbers 1967 edition	code	example number (Chapter 2)
255.16	249.30	-	
255.17	249.31	+	
255.21	249.35 resume Chap. XXVI rev. ed.	+/-	
255.28	229.25-26	+/-	
255.29	229.26	-	
Chap.XXVIII 1st ed.	Chap.XX[illegible] rev. ed.		
256.20-21	230.19	-	
257.3-4	230.22	-	
257.10-12	231.3	-m	
257.16	231.7	-	
258.8	231.32	+/-	
258.25	232.14	-	
258.33	232.22	+/-	
258.35	232.23	-	
259.7	232.29	-	
259.11	232.33	-	
259.13	232.35	-	
259.23	233.10	-	
259.29	234.16	+/-	
259.30	234.17	+/-	
259.32	234.18	-	
261.1	234.22	-	
261.4	234.25	+/-	
261.4	234.25	-	
261.5	234.25	-	
261.5	234.25	-	
261.29	235.12	-	
262.1	235.19	-	
262.5	235.22	-	
262.11	235.27	-	
262.19	236.1	+/-	
262.21-22	236.3	-	
262.28	236.10	-	
262.32	236.14	+/-	
263.1	236.18	-	
263.5	236.21	-	
263.7	236.23	+/-	
263.12	236.28	-	
263.15-16	236.31	-	
263.16	236.31	-	
263.17	236.32	-	
263.18	236.33	-	

APPENDIX A (continued)

page and line numbers 1956 edition	1967 edition	code	example number (Chapter 2)
263.29-30	237.10	-	
263.31	237.11	+/-	
263.32	237.12	+/-	
264.4	237.19	-	
264.30	238.9	-	
264.32	238.12	-	
265.4	238.18	-	
265.15	238.28	-	
265.21	238.34	-	
265.21	238.34	-	
265.35	239.14	-	
265.35	239.14	-	
266.1	239.14	-	
266.1	239.14	-	
266.5	239.18	-	
266.9	239.21	-	
266.12	239.23	-	
266.14	239.25	-	
266.16	239.27	-	
266.16	239.27	+/-	
266.17	239.27	-	
266.18-24	239.28	-m	
267.13	240.15	+/-	
268.26	241.29	-	
269.6	242.9	-	
269.11	242.14	-	
269.16	242.18	+/-	
269.16	242.19	-	
269.27	242.28	-	
269.31	242.32	+	
275.12	243.34	italics	
275.13-14	244.1-2	italics	
275.12	243.34	+/-	
275.12	244.1	+/-	
275.13-14	244.1-2	+/-	
275.15	244.3	+/-	
275.15	244.3	-	
275.16	244.3-4	+	
275.16-18	244.4	+/-m	
Chap.XXIX 1st ed. A parenthesis, a happy ending ...	Chap.XXVIII rev. ed. A parenthesis		
277.1	246.1	+/-	

APPENDIX A (continued)

page and line numbers 1956 edition	page and line numbers 1967 edition	code	example number (Chapter 2)
277.2	246.2	-	
277.2	246.2	-	
277.3	246.2	-	
277.4	246.3	+/-	
277.6	246.4	+/-	
277.7	246.6	+/-	
277.8	246.6	-	
277.10	246.8	+/-	
277.11-13	246.9	-m	

APPENDIX B: THE LOCATION OF THE VARIANT READINGS OF THE END OF THE ROAD

Texts used for collation:

The End of the Road. Garden City, New York: Doubleday and Company, 1958.

The End of the Road, Revised Edition. Garden City, New York: Doubleday and Company, 1967.

page and line numbers 1956 edition	page and line numbers 1967 edition	code	example number (Chapter 3)
3.1	1.1	-	3
5.30	3.15-16	-	
6.4	3.23	-	
12.20	7.10	+/-	
15.15	9.32	+/-	
15.17	9.34	+/-	
15.18	9.35	+	
15.18-19	9.35	-	13
17.1-2	11.9	-	9
17.6	11.13	-	
19.7	13.10	+/-	
19.9	13.12	-	
19.14-15	13.18-19	+/-	
23.28-31	17.22	-m	29
24.9	17.34	-	
24.16	18.2	-	
32.26	24.2-3	+/-	
32.34	24.10	-	
33.6	24.16	-	
33.8	24.17	-	
33.34	25.8	-	
35.20-23	26.23	-	22
35.32-34	26.32	-m	30
38.11	28.38	-	
38.12	29.1	-	5
39.8	29.31	+/-	1
39.8	29.31	+/-	1
39.24	30.9	-	
44.6	32.22	-	
44.10	32.26	-	
44.13	33.2	-	
44.16-17	33.6	-	
44.20	33.9	-	

APPENDIX B (continued)

page and line numbers 1956 edition	1967 edition	code	example number (Chapter 3)
44.23-24	33.11	-	
44.25	33.12	-	
44.31	33.19	-	8
44.31-32	33.19	-	
44.32	33.20	-	
45.1	33.30	-	
48.30	37.6	-	
49.19-21	37.28	+/-	24
49.21	37.28-29	+/-	24
49.26	37.34	-	
50.2	38.7	-	
51.2	39.2	-	
51.5	39.5	-	
52.1	39.37	-	
52.24	40.22	-	
52.30-31	40.28	-	
52.33	40.30	-	
52.33	40.30	+/-	
55.15-17	43.2	-	31
58.11	45.26	-	
58.34	46.12	*	
70.19	55.19	-	
71.14	56.11	+/-	
76.30	61.14	-	6
78.23	62.37	-	
78.28	63.4	-	
79.4	63.15	-	
79.11	63.22	+/-	
79.25	63.36	+/-	
81.18	65.22	-	
82.6	66.8	-	
82.14	66.15	-	
82.14	66.16	+/-	10
85.6	67.5	-	
86.7	67.22	+/-	
86.10	67.25	-	7
86.17	68.5-6	+/-	
86.17-18	68.6	-	14
86.20	68.6	+/-	4
86.26	68.13	-	
86.27	68.13	-	
87.21-22	69.5-6	+/-	
87.23	69.7	-	
88.27	70.8	-	
89.3	70.17	-	
89.25	71.3	-	

APPENDIX B (continued)

page and line numbers 1956 edition	1967 edition	code	example number (Chapter 3)
91.31	73.2	-	
98.3	78.32	-	
104.25-26	84.38	-	
109.4	87.4	+/-	2
110.31	88.20	-	
110.32	88.20	-	
114.21-22	91.33	-	23
116.8	93.13	-	
116.13	93.18	-	
121.16	98.10	-	11
127.28	103.15	-	
129.21	104.38	-	
130.4	105.17	-	
130.18	105.31	-	
135.1-16	109.38	-m	15
142.26	115.15	-	
142.27	115.16	+/-	
144.2	116.22	-	
146.21	118.34	-	
146.25	119.2	-	
147.6	119.18	-	
148.17	120.26	+/-	
153.9	123.35	+	
153.10	123.36	-	
153.35	124.23	+/-	
161.4-5	131.5	-	
162.4	132.1	-	
164.28	134.18	-	
171.1	140.6	-	
171.17	140.23	-	
173.10	142.8	-	
173.26-27	142.25	-	
173.28	142.26	-	
174.4	142.36	-	
174.15	143.9	-	
174.22-23	143.17	-	
174.35	143.29	-	
175.4	143.33	-	
175.10	144.1	+/-	
175.10-11	144.1	-	
175.13	144.4	+/-	32
715.19	144.10	-	
175.27	144.18	-	25
175.31	144.22	-	
176.1	144.26	+/-	
176.2	144.26	-	

APPENDIX B (continued)

page and line numbers 1956 edition	1967 edition	code	example number (Chapter 3)
176.3	144.28	-	26
176.6	144.30	-	
176.7-8	144.31	+/-	
176.13-15	144.37	-	17
176.23-24	145.8	-	
176.29	145.13	-	
177.6	145.24	-	
178.1	146.16	-	
178.33	147.10	-	
179.4-5	147.16	-	
179.6	147.18	+/-	
179.17	147.29	-	27
179.21	147.33	-	
179.25	147.37	-	
179.30	148.4	-	
180.8-9	148.17	-	
180.10	148.18	+/-	
180.12	148.20	-	
180.24	148.33	-	
183.6	149.6	-	
183.7	149.7	-	
184.6	149.20	-	
184.6	149.21	-	
184.23	150.10-11	+/-	33
184.4	150.12	-	
185.25	151.7	-	
185.31	151.12	-	
185.33	151.14	-	
186.4-5	151.20	-	
186.14	151.29	-	
186.31	152.8	+/-	34
186.32	152.9	+/-	34
186.33	152.10	+/-	34
186.33	152.10	+/-	34
186.33	152.10	-	
186.33-34	152.10	-	
187.20	152.30	+/-	
188.8	153.15	-	
190.1-2	155.2	-	
190.9	155.9	+/-	
190.11	155.11	+/-	
190.24	155.24	-	
191.8	156.4	+/-	
192.26-27	157.20	-	
192.30	157.22	-	
192.32	157.24	-	

APPENDIX B (continued)

page and line numbers 1956 edition	1967 edition	code	example number (Chapter 3)
193.9	157.35	-	
193.13-14	158.1	-	21
193.27	158.13	-	
196.34	161.12	-	12
198.20	162.29	-	
199.1	163.5	-	
199.3	163.6	-	
199.10	163.14	-	
199.11	163.15	-	
202.9	166.4	-	
202.12	166.8	-	
203.15	167.8	-	
207.5-9	170.23	-m	16
207.10	170.24	-	
207.12	170.26	-	
208.17-19	171.28	-m	
209.7	172.12	+/-	
210.6	173.7	-	
215.7	175.7	-	
216.18	176.8	-	
216.33	176.22	-	
217.16	177.3	-	
218.27	178.11	-	
219.12	178.32	-	
220.20	179.36	-	
220.24	180.3	-	
221.3	180.17	+/-	
221.3-4	180.17	-	
222.22	181.31	-	
222.34	182.5	-	
223.4	182.10	-	
223.14	182.20	-	
223.14-15	182.20	+/-	19
224.21	183.24	+/-	28
225.1	183.38	-	
225.3-4	184.2	-	18
226.17	185.13	-	
227.13	186.6	+/-	
227.24	186.17	-	
228.29	187.18	-	
228.29	187.18	-	
228.29	187.18	+	
228.35	187.24	-	
229.6	187.30	-	
229.7	187.30	-	
229.9	187.32	-	

APPENDIX B (continued)

page and line numbers 1956 edition	1967 edition	code	example number (Chapter 3)
229.11	187.34	+/-	
229.35	188.20	-	
230.1	188.20	-	35
230.6	188.25	-	20

APPENDIX C: THE LOCATION OF THE VARIANT READINGS OF THE SOT-WEED FACTOR

Texts used for collation:

The Sot-Weed Factor. New York: Grosset's Universal Library, 1970. Printed from the same plates as the original American edition.

The Sot-Weed Factor, Revised Edition. Garden City, New York: Doubleday and Company, 1967.

page and line numbers 1956 edition	1967 edition	code	example number (Chapter 4)
13.22	3.23	+/-	
13.22-23	3.23	-	
13.24	3.25	+/-	
13.26	3.27	-	
14.2	4.3	-	
14.7	4.9	+/-	
14.29	4.31	-	
14.38	4.40	-	
15.21	5.21	-	
15.26	5.25	+/-	
15.27	5.26	+/-	
16.7	6.6	-	
16.30-31	6.30	-	
16.36	6.35	-	
17.10-11	7.7	-	
17.34	7.33	-	4
17.36	7.35	+/-	
17.38-39	7.36	-	
18.19	8.15	-	
18.19	8.16	-	
18.19	8.16	+/-	
18.23	8.19	-	
18.25	8.21	+/-	
18.31	8.27	-	
20.17	10.11	-	
23.33-34	13.32	-	
33.12-13	22.36	-	
33.16	22.40	-	
33.32	23.15	-	
35.14	24.36	-	
35.38	25.20	-	
35.38-39	25.20	-	

APPENDIX C (continued)

page and line numbers 1956 edition	1967 edition	code	example number (Chapter 4)
36.2	25.22	-	
36.7	25.27	+/-	
36.29	26.9	-	
37.23	26.40	+/-	
37.23-24	26.40	-	
38.7-8	27.21	-	
38.12-13	27.26	-	
49.13	38.8	-	
50.33-36	39.29	-m	17
52.34	41.26	-	
53.5	41.36	-	
Chapter 6	no revisions		
69.15	57.25	+/-	
79.39	68.1	-	
80.1	68.1	-	
89.22	77.18	-	
89.27	77.24	-	
90.11	78.5	-	
90.12-13	78.6	-	
90.16-17	78.8	-	
90.26-27	78.17	+/-	
90.34	78.24	-	
90.37	78.26	-	
90.37-39	78.26	-m	
91.1	78.26	-	
91.8-9	78.33	-	
91.12	78.36	-	
91.20-21	79.2	-	
91.23-24	79.4	-	
91.26	79.6	-	
91.26-28	79.7	-	
91.28	79.7	-	
91.34-35	79.13	-	
91.36	79.14	-	
91.37	79.15	-	
92.1-5	79.19	-m	
92.27	79.41	+/-	
92.29	80.2	-	
92.31-32	80.4	-	
92.37	80.9	-	40
93.1-4	80.12	-m	
93.9	80.17	+/-	
93.9	80.17	-	
93.14	80.22	-	
93.15	80.22	-	
93.21	80.29	+/-	
93.31-32	80.40	-	47

APPENDIX C (continued)

page and line numbers 1956 edition	page and line numbers 1967 edition	code	example number (Chapter 4)
93.33-35	80.41	-m	
93.39	81.3	-	
94.2-3	81.5	-	
94.4	81.6	-	
94.8	81.10	-	
94.24	81.28	-	
94.25-26	81.29	-	44
94.35	81.38	-	
95.11	82.12	+/-	
95.22	82.23	-	
95.31-32	82.33	-	46
95.36	82.35	-	
95.37	82.36	+/-	
96.1-2	82.39	+/-	
96.3	82.41	-	
96.9	83.5	+/-	
96.12-13	83.8	-	
96.14	83.9	+/-	
96.14	83.9	-	
96.15	83.10	-	
96.19-21	83.15	-	
96.26	83.20	-	
96.29-30	83.24	-	
96.34	83.28	-	
96.37-38	83.31	-	
97.1	83.31	-	
97.2-3	83.32	-	
97.4	83.34	-	
97.12-15	83.42	-m	
97.17	84.2	-	
97.20	84.4	-	
97.28-29	84.13	-	
97.35-36	84.20	-	
98.1	84.23	-	
98.9	84.31	-	
98.14-15	84.36	-	
98.24	85.4	-	
98.25	85.5	+/-	
98.33-35	85.13	-	48
99.1-2	85.17	-	
99.7-9	85.22	-	
99.23	85.36	-	
99.35-36	86.5	-	45
100.14	86.23	-	35
100.14	86.23	-	35
100.38	87.5	-	

APPENDIX C (continued)

page and line numbers 1956 edition	1967 edition	code	example number (Chapter 4)
101.5	87.11	-	
101.7	87.13	-	
101.9-10	87.14	-	
101.18-19	87.23	-	
101.22	87.26	-	
101.24	87.28	-	
101.24	87.28	-	36
101.25	87.29	-	
101.26	87.30	-	
101.33	87.37	-	
101.34-35	87.38	-	37
101.38	87.41	-	
101.38	87.41	-	
101.39	87.42	-	
102.2-4	88.2	-	
102.10-11	88.8	-	
102.13-14	88.10	-	
102.17	88.13	-	39
102.17	88.13	-	39
102.18	88.14	-	
102.19-20	88.14	-	
102.20-21	88.15	-	
102.21	88.15	+/-	
102.27-28	88.21	-	
102.30	88.23	-	
102.31-32	88.24	-	
102.34	88.27	+/-	
103.19	89.9	-	
103.21	89.10	-	
103.24	89.14	-	38
104.7	89.35	-	
104.7	89.36	+/-	
104.7	89.36	-	
104.15	90.1	-	
104.26	90.13	-	
104.36	90.22	-	
104.39	90.25	-	
105.2	90.28	-	
105.3	90.28	-	
105.5	90.31	-	
105.10	90.35	-	42
105.10	90.36	+/-	
105.12	90.38	+	
105.12	90.38	-	

APPENDIX C (continued)

page and line numbers 1956 edition	page and line numbers 1967 edition	code	example number (Chapter 4)
105.12	90.38	+/-	
105.22	91.5	-	
105.23	91.6	-	
105.31	91.13	-	
105.37	91.19	-	43
106.6	91.27	-	5, 41
106.28-29	92.7	-	
106.34	92.12	-	
107.5	92.21	-	
107.7	92.23	-	
107.12	92.28	-	
107.17-20	92.33	-m	
107.22	92.35	-	
107.33-34	93.6	-	
108.33	94.4	-	
109.1-2	94.9	-	
109.13	94.21	-	
109.16	94.23	-	
109.18	94.25	-	
109.28	95.3	-	
109.35	95.10	-	
109.38	95.13	-	
110.1	95.13	-	
110.12-13	95.24	-	
110.35	96.6	+/-	
110.39	96.8	+/-	
111.7	96.15	-	
111.7	96.15	-	
112.1	97.7	-	
112.2	97.7	-	
112-9-12	97.15	-m	
112.12	97.15	-	
112.15	97.17	-	
112.16	97.18	+/-	
112.17	97.19	-	
112.23-24	97.25	-	
112.31	97.33	-	
113.17-18	98.15		
113.28	98.26	-	
113.32	98.30	-	
113.34	98.32	-	
113.35	98.33	-	
113.39	98.37	+/-	
114.1	98.38	+/-	
114.1	98.38	-	
114.2	98.39	+	

APPENDIX C (continued)

page and line numbers 1956 edition	1967 edition	code	example number (Chapter 4)
114.19	99.15	-	
114.20	99.15	-	
	End Part I		
117.1	103.1	-	
120.4-5	106.4	-	
120.7-8	106.5	-	
120.9	106.5	-	
120.10-12	106.7	-	
120.26	106.20	-	
121.2-3	106.36	-	
121.11	107.4	+/-	
121.22	107.16	-	
121.22	107.16	-	
121.36	107.31	-	
122.6	107.39	-	
123.4-5	108.34	-	
125.11	110.38	-	
126.5	111.27	-	
130.5-6	115.22	-	
132.1	117.11	-	
132.3	117.13	-	
135.1	120.8	-	
138.5	123.10	-	
139.34	124.42	-	
141.39	126.41	-	
141.39	126.42	+	
143.14	128.15	-	
149.10	134.4	-	
150.26	135.19	-	
151.12	136.2	-	
155.28	140.12	-	
164.15	148.37	-	
171.7-8	156.7	-	
174.11-12	159.12	-	
174.33-35	159.34	-	
175.10	160.7	-	
175.26	160.23	-	
176.5-6	160.42	-	
178.5	162.41	-	
178.23-24	163.16	-	
178.27	163.19	-	
178.30	163.22	-	
179.10-12	163.40	-	
179.24-26	164.11	-	
180.1-2	164.25	-	
181.8	165.26	-	
181.10-11	165.28	-	

APPENDIX C (continued)

page and line numbers 1956 edition	1967 edition	code	example number (Chapter 4)
181.12	165.29	+	
181.19	165.37	-	
182.30	167.11	-	
182.37	167.18	-	
183.3	167.23	-	13
183.15-17	167.35	-m	
183.18-19	167.36	-	
184.29-33	168.42	-m	
187.17	171.19	-	
196.22	180.17	+/-	
204.10	187.32	+/-	
205.20	188.41	+/-	
211.2	193.12	-	
227.27-28	210.33	-	
229.34	212.38	-	
230.5	213.7	-	
231.20-21	214.22	-	
232.18-20	215.16	-m	
235.11	217.41	-	
235.34-35	218.25	-	
238.14-15	221.2	-	
240.32-33	223.16	-	
241.11-12	223.33	-	
242.33	225.11	-	
245.19	227.34	-	
246.1	228.14	+/-	
248.24-30	230.36	-m	
253.15	235.17	-	
253.27	235.29	-	31
253.38	235.41	-	
254.1	236.1	+/-	
254.9-10	236.8	-	
254.29	236.28	-	
256.7-8	238.4	-	
267.14-15	248.38	-	
269.5	251.5	+/-	
269.30	252.1	-	6
270.7	252.10	-	8
270.21	252.25	-	
270.25	252.30	-	
288.5	270.20	-	
288.13-14	270.26	-	
288.31	271.1	+/-	
288.33	271.3	-	
297.8-10	279.7	-	
299.33	281.26	-	

APPENDIX C (continued)

page and line numbers 1956 edition	1967 edition	code	example number (Chapter 4)
301.5	282.34	-	
301.13-14	282.41	-	
308.33	290.6	+/-	
309.6	290.17	-	
Chapter 18 -	no revisions		
319.27	300.39	-	
321.7	302.15	-	
329.14-15	310.13	-	
331.5	311.41	-	
331.12	312.6	-	
331.14	312.8	-	
331.15	312.9	-	
333.30	314.21	-	
334.33	315.24	-	
336.35	317.17	-	
337.3	317.24	-	
337.4	317.25	-	9
338.18	318.41	-	
339.22	320.1	-	
Chapter 21 -	no revisions		
355.20	336.6	-	
355.21	336.6	-	
362.6	342.30	-	
362.22	343.5	-	
363.16	343.40	-	
364.1	344.21	-	
371.34-36	352.3	-	
372.21-22	352.28	-	
374.14-15	354.17	-	
375.25-26	355.30	-	
375.28-29	355.31	-	
376.1-2	356.1	-	
376.18-20	356.19	-m	
376.27	356.26	-	
377.3-6	356.42	-m	
382.4-5	361.29	-	
382.17	361.41	-	
383.25-26	363.8	-	
383.33-34	363.15	-	
386.5	365.24	-	
390.25-26	370.1	-	
391.15	370.36	-	
394.32-33	374.28	-	
394.35	374.30	-	
394.36	374.30	-	
395.1-3	374.34	-m	

APPENDIX C (continued)

page and line numbers 1956 edition	page and line numbers 1967 edition	code	example number (Chapter 4)
395.13	375.4	+/-	
395.39	375.30	-	
396.21	376.8	-	
396.25-26	376.13	-	
397.1-2	376.26	-	
397.5-6	376.29	-	
397.12-15	376.36	-m	
399.23	378.46	+/-	
399.23	378.46	+/-	
399.44-45	379.21	-	
401.24	380.45	-	
402.3	381.23	-	
402.20	381.40	-	
403.1	382.18	-	15
403.17	382.34	-	
403.23	382.40	-	
406.23-24	385.30		
407.37-39	387.2	-	
408.8	387.10	-	
408.37	387.42	-	
409.32-33	388.35	+/-	
410.3-4	389.2	-	
410.37	389.38	+/-	
411.5	390.3	-	
411.5-6	390.3	+/-	
411.14	390.12	+/-	
411.22	390.21	-	
411.22	390.21	+/-	
412.22-24	391.20	-	
412.35-36	391.31	-	
413.7	391.41	-	
413.18	392.11	+/-	
413.18	392.11	-	
413.20	392.13	-	
413.23-24	392.16	-	
414.8	392.40	-	
414.15	393.5	-	
414.17	393.7	-	
414.17-18	393.7	-	
414.19	393.9	-	
414.21-23	393.11	-m	
414.35	393.22	-	
415.18-19	394.3	-	
415.20	394.5	-	
416.7-8	394.30	-	
418.16-18	396.35	-m	

APPENDIX C (continued)

page and line numbers 1956 edition	1967 edition	code	example number Chapter 4)
420.15	398.28	-	
420.25	398.39	-	
420.34	399.6	-	
420.35	399.8	-	
421.30	399.42	-	
422.26-27	400.35	-	
423.21	401.28	-	
423.38	402.4	-	
424.1	402.6	-	
424.24-25	402.29	-	
425.13	403.16	-	
425.15	403.18	+/-	
425.19	403.21	-	
426.6	404.4	-	
426.38	404.36	-	
427.2	405.2	-	
427.12	405.12	-	
427.23-24	405.24	-	
428.3	406.1	-	
428.6	406.4	-	10
428.13	406.11	-	
428.30	406.31	-	
428.32	406.33	-	
431.31	409.28	-	
431.34-35	409.31	-	
431.35	409.31	+/-	
432.1	409.36	-	
432.2	409.36	-	
433.17	411.9	-	
433.19	411.10	+	
434.5	411.38	+/-	
434.9	411.42	-	
434.12-13	412.3	-	26
434.34	412.23	-	
435.5	412.33	-	
435.12-13	412.41	-	
436.4	413.30	-	
436.10	413.36	-	27
436.20	414.4	+/-	
437.18-19	414.42	-	
438.6-7	415.28	-	
438.12	415.33	-	
438.14	415.34	-	
439.7	416.24	-	
439.8	416.25	+/-	
439.20-21	416.37	-	

APPENDIX C (continued)

page and line numbers 1956 edition	1967 edition	code	example number (Chapter 4)
440.4	417.19	-	
440.21-22	417.37	-	
440.24	417.39	-	
440.35	418.9	-	
441.3-4	418.15	-	
441.8-9	418.20	-	
441.16-17	418.27	-	
441.19-20	418.29	-	
441.20	418.29	+/-	
441.23-24	418.33	-	
441.34	418.42	-	
441.35	419.1	-	
441.38	419.4	-	
442.1	419.6	-	
442.22	419.25	-	
442.23	419.25	-	
443.4-5	420.2	-	
443.11	420.8	-	
443.13	420.10	-	
443.13	420.10	-	
443.19	420.15	-	
443.26	420.22	-	
443.32-33	420.28	-	
443.35	420.30	-	
444.31	421.23	-	
444.32	421.24	-	
445.5	421.35	-	
445.28	422.18	-	
445.33-35	422.24	-	
446.11	422.41	-	
446.14	423.3	+/-	
446.17	423.6	-	
447.12	423.41	-	
447.24-25	424.2	-	
448.1	424.17	-	
448.23-24	425.9	-	
448.32-36	425.16	+/- m	
449.1	425.21	-	
449.1-2	425.22	-	
449.24	426.2	-	
451.23-24	428.1	-	
452.1-2	428.17	-	
452.12-13	428.28	-	
453.5-6	429.14	-	
455.8	431.15	+/-	
455.10	431.17	+/-	
455.17	431.24	+/-	

APPENDIX C (continued)

page and line numbers 1956 edition	1967 edition	code	example number (Chapter 4)
455.22	431.29	+/-	
455.25-26	431.33	-	
456.20-21	432.26	-	
456.23	432.29	-	
456.28-30	432.34	-	
457.3-4	433.6	-	
458.4-7	434.5	-m	22
458.8-9	434.6	-	
458.19-20	434.17	-	
458.22-23	434.19	-	
458.27	434.24	+/-	
458.29	434.25	-	
458.32-33	434.28	-	
458.36-38	434.32	-	
459.1-2	434.34	-	
459.15	435.6	-	
459.26	435.16	-	
459.28-29	435.18	-	
460.8	435.39	-	
460.9-10	435.40	-	
461.27-28	437.19	-	
462.22	438.10	-	
463.1-4	438.29	-m	
463.10-11	438.36	-	
463.14	438.39	-	
463.20	439.2	-	
463.21-26	439.3	-m	
463.28-29	439.5	-	
464.25-27	440.2	-m	
464.31	440.6	-	
465.10	440.24	+/1	
465.17	440.32	-	
465.25	440.40	-	
465.28	441.1	+/-	
466.14-16	441.26	-	
466.24	441.35	-	
469.8	444.10	-	
469.31-33	444.33	-m	28
471.16-17	446.9	-	
472.28-30	447.18	-	
474.8-9	448.37	-	
474.9	448.37	-	
474.11-12	448.39	-	
474.19-20	449.4	-	
474.23	449.7	-	
474.23	449.8	+	
474.27	449.12	-	

APPENDIX C (continued)

page and line numbers 1956 edition	1967 edition	code	example number (Chapter 4)
474.27	449.12	+/-	
475.18	450.1	-	
475.19	450.2	-	
475.25	450.8	-	
475.26	450.10	-	
475.27	450.11	-	
475.28	450.11	-	
475.29	450.12	+/-	
478.3	452.23	-	
479.6	453.32	-	
479.7-8	453.33	-	
479.12	453.37	-	
479.16	453.41	-	1
479.24	454.7	-	
479.26	454.9	-	
480.15	454.30	-	
480.22	454.37	+/-	
480.35-36	455.8	-	
480.38	455.11	-	
480.39	455.13	+/-	
481.4-5	455.17	-	
481.8-9	455.20	-	
481.9-10	455.21	-	
481.12	455.23	+/-	
481.14	455.25	-	
481.20	455.30	-	
481.26	455.36	-	
481.36-37	456.3	-	
482.17-18	456.22	-	
482.29-30	456.33	-	
483.14	457.15	-	
483.33-35	457.34	-m	
483.38-39	457.36	-	
483.39	457.37	+/-	
484.1	457.37	+/-	
485.26	459.24	-	
485.31-33	459.29	-	
485.33	459.29	+/-	
487.18-27	461.13	-m	
488.2	461.29	-	
488.12	462.1	-	
488.16	462.5	+/-	
488.18	462.7	+/-	
488.37	462.26	-	
488.37	462.26	+/-	
489.12-13	463.1	-	
489.14-15	463.3	-	

APPENDIX C (continued)

page and line numbers 1956 edition	1967 edition	code	example number (Chapter 4)
489.17-18	463.5	-	
489.29	463.17	-	
489.32	463.20	-	
489.38	463.25	-	
490.18-20	464.3	-	
490.39	464.23	-	
491.6	464.29	+/-	
491.13	464.36	-	
492.14	465.33	-	
492.25	466.2	-	
492.33	466.10	-	
493.9	466.30	-	
493.13	466.33	-	
493.15	466.36	-	
493.30	467.8	-	
496.4	469.10	-	
498.25-26	471.28	-	
498.34-35	471.37	-	
499.1	471.41	-	
499.1	471.42	+/-	
499.39	472.40	-	
501.35-36	474.34	-	
502.1	474.38	+/-	
502.5-7	474.42	-	
502.10-11	475.3	-	
502.13-14	475.5	-	
502.14	475.5	-	
502.18	475.9	-	
502.29-30	475.21	-	
	End Book II		
507.2	479.2	-	
507.3	479.2	-	
507.13	479.12	-	
507.23	479.23	-	
507.28	479.28	-	16
508.7	480.10	-	
508.12	480.14	-	
508.17-18	480.20	-	
509.21	481.21	-	32
509.22	481.22	-	32
509.23	481.23	-	
509.25-26	481.25	-	
509.27	481.26	-	
509.35-36	481.35	-	
510.1-2	481.40	-	
510.5	482.1	-	

APPENDIX C (continued)

page and line numbers 1956 edition	1967 edition	code	example number (Chapter 4)
510.8	482.4	-	
511.5	482.39	-	
511.5	482.39	+/-	
511.38	483.33	-	
512.1	483.33	-	
512.5-9	483.36	-m	
512.9	483.37	+/-	
513.16	485.1	+/-	
515.1-2	486.22	-	
515.12-13	486.32	-	
515.35	487.11	-	
515.37	487.14	-	
517.20	488.34	+/-	
517.27	488.40	-	
517.27	488.41	-	
518.1	489.18	-	
518.5	489.22	-	
518.28	490.4	-	
518.32	490.8	+/-	
519.4	490.12	-	
519.33	490.41	-	
521.5-6	492.7	-	
521.13	492.15	-	
522.9	493.8	+/-	
524.6	495.2	+/-	
524.32	495.28	-	
525.12-13	496.6	-	
525.33	496.27	-	
525.33-34	496.28	-	
526.4-5	496.36	-	
526.5-6	496.37	+/-	
527.28	498.15	-	
528.4	498.30	-	
528.15	498.40	-	
531.26-27	502.2	-	
533.21	503.32	-	
533.22	503.32	-	
533.22	503.33	-	
534.2	504.10	-	
534.6-8	504.14	-m	
534.21	504.28	+/-	
535.3	505.5	-	
535.36-37	505.40	-	
537.10-11	507.8	-	
538.3	507.38	-	
540.8	509.42	+/-	

APPENDIX C (continued)

page and line numbers 1956 edition	1967 edition	code	example number (Chapter 4)
540.11	510.2	-	
540.11	510.2	-	
540.12	510.2	-	
541.1	510.30	+/-	
541.17-18	511.5	-	
541.18	511.6	+/-	
541.30-33	511.17	-m	
542.12-13	512.40	-	
542.31-32	513.16	-	
544.1-3	513.16	-m	
544.6-7	513.19	-	
544.11	513.23	-	
544.31	514.2	-	
546.32-33	515.40	-	
546.35	515.42	-	
546.37-38	516.1	-	
546.38	516.2	+/-	
546.39	516.2	-	2
547.2	516.4	-	
547.2	516.4	-	
547.22	516.25	+/-	
547.27	516.30	-	
547.36	516.39	-	7
547.37	516.40	-	33
547.38	516.41	-	33
547.39	516.41	-	33
547.39	516.42	-	33
548.26	517.25	-	
548.34-35	517.33	-	
549.5-6	517.42	-	
549.8	518.1	-	
549.8	518.2	-	
549.14	518.8	-	
549.16	518.10	-	
549.31	518.25	+/-	34
549.33-34	518.27	-	
549.38	518.31	-	
550.1-2	518.32	-	
550.3-4	518.33	-	
550.19-20	519.8	-	
550.21	519.8-9	+	
550.29-30	519.17	-	
550.37-38	519.24	-	
551.16	519.41	+/-	
551.30-34	520.14	-m	
551.35	520.15	-	

APPENDIX C (continued)

page and line numbers 1956 edition	page and line numbers 1967 edition	code	example number (Chapter 4)
551.35-36	520.15	-	
551.36	520.15	-	
551.38	520.17	-	
552.2	520.20	-	
552.3	520.20	-	
552.3	520.21	-	
552.3-4	520.21	+/-	
552.4	520.21	-	
552.5	520.21	-	
552.8	520.24	-	
552.13	520.29	-	
552.15	520.32	-	
552.20	520.36	+/-	
552.21-23	520.37	-m	
553.1	521.14	-	
553.26-29	521.41	-m	
553.38	522.18	-	
554.1	522.8	-	
554.3-4	522.11	-	
554.12	522.19	-	
554.15	522.21	-	
554.15	522.22	-	
554.16-17	522.23	-	
554.20	522.26	-	
554.24	522.30	-	
554.28	522.34	-	
554.33-38	522.39	-m	
555.2	523.2	-	
555.5	523.4	+/-	
555.6-8	523.6	-	18
555.15	523.14	-	
555.28	523.27	-	
555.29	523.29	-	
555.31	523.30	-	
555.31	523.30	-	
556.21	524.18	-	
556.37	524.34	-	
556.38	524.36	-	
557.1	524.36	-	
557.22-23	525.16	-	
557.31	525.25	-	
557.37	525.30	-	
558.2	525.35	-	
558.7-8	525.41	-	
558.32-34	526.23	-	
558.36	526.26	+/-	

APPENDIX C (continued)

page and line numbers 1956 edition	1967 edition	code	example number (Chapter 4)
558-36-38	526.26	-	
559.3-4	526.31	-	
559.8-9	526.35	-	
559.11	526.36	+/-	
559.15	526.40	-	
559.26	527.9	-	
559.28	527.11	-	
559.33-34	527.15	-	
559.37	527.18	-	
560.2-3	527.21	-	
560.8-9	527.27	+/-	
560.10	527.28	-	
561.7	528.26	-	
562.7	529.25	-	
562.16	529.34	-	
562.27	530.3	-	14
563.16-18	530.32	-	
563.18-19	530.33	-	
564.4	531.15	-	
564.16-17	531.28	-	
564.21-22	531.32	-	
564.27	531.38	-	
564.27-28	531.38	-	
564.29	531.39	-	
564.37	532.4	-	
565.13	532.20	-	
565.16-17	532.23	-	
565.25	532.31	-	
565.26	532.32	-	
565.29	532.35	-	
566.12	533.17	-	
566.24	533.30	-	
566.24	533.30	-	
566.28	533.34	-	
566.31-33	533.37	-	23
566.34	533.38	+/-	23
567.8-9	534.9	-	
567.16-18	534.16	-	
567.22-24	534.21	+/-m	29
568.1	534.38	+	
568.6-7	535.2	-	
569.9-10	536.2	-	
569.11	536.3	-	
569.15-16	536.7	-	
569.18	536.10	-	
569.27	536.20	+/-	

APPENDIX C (continued)

page and line numbers 1956 edition	1967 edition	code	example number (Chapter 4)
569.31	536.24	-	
570.13	537.4	-	
570.21-22	537.12	-	
570.29	537.20	-	
570.38	537.30	-	
571.1	537.30	-	
572.7	538.35	-	
572.23	539.10	-	
572.23-24	539.10	-	
572.26-27	539.12	-	
572.28	539.13	-	
572.35	539.21	-	
573.3	539.29	-	
573.21-22	540.6	-	
573.23	540.7	-	
574.1-2	540.25	-	
574.5-6	540.29	-	
574.10	540.33	-	
574.11	540.35	-	
574.13	540.36	-	
574.14-15	540.37	-	
574.36-39	541.16	-m	
575.9	541.26	-	
575.12-14	541.30	-	
576.2-3	542.16	-	
576.3-4	542.17	-	
576.5	542.17	-	
576.9	542.22	-	
576.17-18	542.31	-	
576.19	542.32	-	
576.22	542.35	-	
576.29	542.42	-	
576.31	543.2	-	
576.31	543.2	-	
576.31	543.2	-	
577.22	543.32	-	
577.24-25	543.34	-	
577.27-28	543.36	-	
577.28	543.36	+/-	
577.29	543.37	-	
577.30	543.37	-	
577.32	543.40	-	
577.33	543.41	-	
578.10	544.16	-	
578.24	544.27	-	
578.25	544.28-29	+	

APPENDIX C (continued)

page and line numbers 1956 edition	1967 edition	code	example number (Chapter 4)
578.26-28	544.30	-m	
578.31	544.33	-	
578.33	544.35	-	
579.14	545.13	-	
579.18-19	545.18-19	+/-	
579.30	545.30	+/-	
580.5	546.3	-	
580.17-18	546.16	-	
580.20-21	546.18	-	
580.29-30	546.27	-	
581.9	547.4	-	
581.16	547.10	-	
581.16	547.10	-	
581.18	547.11	-	
581.20	547.13	-	
581.24	547.16	-	
581.25	547.16	+/-	
581.26	547.18	-	
581.27-29	547.18	-m	
581.34	547.23	-	
581.37	547.26	+/-	
581.38-39	547.27	-	
582.2	547.30	-	11
582.4	547.31	-	
582.7	547.34	+/-	
582.8	547.34	-	
582.12	547.38	-	
582.13	547.40	+/-	
582.32	548.19	-	
582.35-36	548.22	-	
582.38	548.24	-	
583.11	548.35	-	
583.12	548.36	-	
583.12	548.36	-	
583.23	549.5	+/-	
583.23-25	549.6	-	
584.15-18	549.34	-m	
584.23	549.40	-	
586.18	551.35	-	
586.25	552.1	-	
586.32-33	552.7	-	
586.34	552.8	-	
586.39	552.13	-	
587.11	552.25	-	
587.21	552.36	-	
587.24	552.38	-	

APPENDIX C (continued)

page and line numbers 1956 edition	page and line numbers 1967 edition	code	example number (Chapter 4)
587.29	552.42	-	
587.34	553.5	-	
588.12	553.23	-	
588.12	553.23	-	
589.20-21	554.31	-	
589.22	554.33	-	
589.23	554.33	-	
589.23	554.34	+/-	
589.25	554.36	+/-	
589.25	554.36	+/-	
590.31	555.40	-	
591.23	556.28	-	
591.30	556.35	-	
594.30-31	560.3	-	
599.3	564.38	-	
599.38	565.30	+/-	
599.43	565.35	-	
600.2	566.2	+/-	
601.5	567.3	+/-	
601.5	567.3	-	
601.15	567.13	-	
603.11	569.3	-	24
603.11	569.3	-	
603.12	569.4	+	
603.30	569.23	+/-	
604.31	570.22	-	
605.5-9	570.36	-m	
606.19-20	572.3	-	
606.30	572.15	-	
607.10	572.35	*	
607.11	572.36	+/-	
607.14	572.38	+/-	
607.27	573.10-11	+/-	
607.31	573.14	-	
607.36	573.19	-	
608.6	573.28	-	
608.8-9	573.31	-	
608.14-15	573.37	-	
608.36-37	574.17	-	
609.12	574.32	-	
609.18	574.37	-	
609.25	575.3	-	
609.33-34	575.11	-	
610.15-18	575.31	-m	
611.31-32	576.41	-	
612.21	577.27	-	

APPENDIX C (continued)

page and line numbers 1956 edition	page and line numbers 1967 edition	code	example number (Chapter 4)
612.27	577.33	-	
613.13-14	578.18	-m	
613.22-23	578.26	-	
613.33-34	578.36	-m	
614.8-10	579.7	-	
614.17-18	579.15	-	
614.27-28	579.25	-	
614.29-30	579.26	-	
614.32	579.28	-	
614.33-35	579.30	-	
614.36	579.31	-	
615.5	579.40	+/-	
615.5	579.40	-	
615.15-16	580.7	-	
615.18	580.10	-	
615.19-20	580.11	-	
615.24-25	580.15	-	
615.31	580.21	-	
615.32	580.22	-	
616.1	580.31	-	
616.7-8	580.36	-	
616.21	581.9	-	
617.3-4	581.27	-	
617.17	581.40	-	
618.3-8	582.22	-m	
618.11	582.25	-	
618.19-20	582.33	-	
618.21	582.34	+/-	
618.26-27	582.39	-	
620.9-10	584.16	-	
620.22	584.27	-	
620.24-25	584.30	-	
620.31	584.35	-	
620.31	584.35	+/-	
620.31	584.35	+/-	
621.32-33	585.37	-	
621.34-35	585.38	-	
622.17-19	586.17	-m	
623.8	587.4	-	
623.18	587.15	+/-	
623.18	587.15	+/-	
623.30	587.28	-	
623.39	587.37	-	
624.2-4	587.39	-m	
624.22	588.16-17	+/-	
624.22-24	588.17	-	

APPENDIX C (continued)

page and line numbers 1956 edition	1967 edition	code	example number (Chapter 4)
625.4	588.36	-	
625.11-16	589.2	-m	
625.20	589.6	-	
625.26	589.11	-	
625.33	589.18	-	
625.36-37	589.21	-	
626.5-6	589.30	-	
626.7-10	589.31	-m	
626.14-16	589.36	-	
626.19-21	589.40	-m	
626.31-32	590.9	-	
627.4	590.21	-	
627.9	590.26	+/-	
627.10	590.27	+/-	
627.11	590.28	-	
627.11	590.28	-	
627.21-22	590.38	-	
627.22	590.38	-	
627.22	590.38-39	+/-	
627.30-33	591.3	-m	19
628.2	591.10	+/-	
628.3	591.11	-	
628.4	591.12	-	
628.6	591.13	-	
628.11-12	591.20	-	
628.13	591.21	-	
628.16	591.24	-	
628.19	591.26	-	
628.19-21	591.26	-	
628.22-23	591.27	-	
628.25	591.29	-	
628.28-29	591.32	+/-	
628.30-34	591.33	-m	
629.5	592.2	-	
629.9	592.4	+/-	
629.9	592.5	-	
629.12	592.17	-	
629.13	592.8	-	
629.17	592.12	-	
629.22	592.18	+/-	
629.23	592.18	-	
629.24	592.19	-	
629.25	592.20	-	
629.26-27	592.21	-	
629.27	592.21	-	
630.6-7	592.39	-	

APPENDIX C (continued)

page and line numbers 1956 edition	page and line numbers 1967 edition	code	example number (Chapter 4)
630.9	592.41	-	
630.12	593.1	-	
630.12	593.1	-	
630.24-25	593.15	-	
631.3-4	593.32	-	
631.9	593.37	-	
631.17-19	594.4	-m	
631.22	594.7	-	
631.23	594.7	-	
631.24	594.8	-	
631.27	594.11	-	
632.4	594.27	+/-	
632.7-8	594.29	-	
632.12	594.33	-	
632.13-14	594.34	-	
632.17	594.37	-	
632.18	594.38	+/-	
632.18	594.38	-	
632.19	594.39	-	
632.24	595.2	-	
632.26-27	595.5	-	
633.5	595.23	-	
633.6-7	595.25	-	
633.7	595.25	+/-	
633.9-10	595.27	-	
633.13	595.30	-	
633.18	595.34	-	
633.19-21	595.35	-m	
633.24	595.38	-	
633.33	596.5	-	
634.16-17	596.27	-	
634.18	596.28	-	
634.23-24	596.33	-	
634.30	596.38	-	
634.31-33	596.40	-	
634.34	596.40	-	
634.35	596.41	+/-	
634.35-36	596.41	-	
635.20	597.24	-	
635.21-27	597.24	-m	
635.31-32	597.28	-	
635.32	597.29	-	
635.37	597.33	-	
635.38	597.34	-	
636.2	597.37	-	
636.23	598.17	-	

APPENDIX C (continued)

page and line numbers 1956 edition	1967 edition	code	example number Chapter 4)
636.23	598.18	+	
636.24	598.19	-	
637.4-5	598.39	-	
637.7	598.41	+/-	
637.7	598.41	-	
637.14	599.7	-	
637.23	599.17	-	12
637.27	599.21	-	
638.2	599.35	-	
638.18	600.9	-	
639.11	601.1	-	
639.11	601.2	+	
639.12	601.2	-	
639.13	601.3	-	
639.16-18	601.6	-m	
639.19	601.7	-	
639.25	601.13	+/-	
640.2	601.30	-	21
640.3-6	602.31	-m	21
640.20-21	602.4	-	
640.23-24	602.7	+/-	
640.24	602.7	-	
640.25	602.8	-	
640.27	602.10	-	
640.32-33	602.14	-	
640.35-36	602.16	-	
640.37	602.17	+/-	
641.8	602.28	-	
641.9	602.29	-	
641.13	602.33	-	
641.14	602.34	+/-	
641.18	602.38	-	
641.27	603.4	-	
641.32	603.9	-	
641.36	603.13	-	
641.38	603.15	-	
642.2	603.18	+/-	
642.6	603.22	-	
642.8	603.24	+/-	
642.13	603.29	-	
642.14	603.30	-	
642.31	604.5	-	
642.38	604.12	+/-	
643.1-2	604.13	-	
643.3	604.14	+	
643.4	604.15	*	

APPENDIX C (continued)

page and line numbers 1956 edition	1967 edition	code	example number (Chapter 4)
643.4-5	604.15	-	
643.6	604.16	-	
643.16	604.27	-	
643.22	604.33	-	
643.23	604.34	-	
643.26	604.38	*	
644.4	605.13	-	
644.15	605.25	-	
644.15	605.25	+	
644.16-17	605.26	-	
644.18	605.27	-	
644.20-21	605.29	-	
644.27-28	605.35	-	
644.29	605.36	-	
645.4	606.9	-	3
645.4	606.9	+/-	
645.6	606.11	+/-	
645.12	606.17	-	
645.23	606.28	-	
646.8	607.10	-	
646.17-20	607.19	-m	
646.27-28	607.26	-	
646.39	607.38	-	
647.1	607.39	-	
647.1	607.39	-	
647.2	607.40	-	
647.3	607.41	+/-	
647.4-5	607.41	-	
647.6	607.42	-	
647.6	607.42	-	
647.9-10	608.3	-	
647.14	608.7	-	
647.21	608.15	-	
647.22	608.15	+/-	
648.2	608.33	-	
648.7-9	608.38	-m	
648.12-13	608.41	-	
648.13	608.41	+/-	
648.17	609.4	-	
648.21	609.7	-	
648.22	609.8	-	
648.37	609.23	-	
649.1-3	609.25	-	
649.4	609.25	-	
649-6	609.27	-	
649.7	609.27	-	

APPENDIX C (continued)

page and line numbers 1956 edition	page and line numbers 1967 edition	code	example number (Chapter 4)
649.9	609.30	*	
649.12	609.33	-	
649.18-19	609.38	-	
649.23-24	610.1	-	
649.32	610.10	-	
649.32	610.10	+	
649.32	610.10	-	
649.33	610.11	-	
649.38	610.15	-	
650.2	610.29	-	
650.3	610.30	-	
650.6	610.33	-	
651.9-10	611.26	-	
651.10	611.26	-	
651.15	611.32	-	
651.28	612.2	-	
651.29	612.3	-	
651.35	612.9	-	
651.37-38	612.12	-	
652.4	612.17	-	
652.11	612.24	-	
652.16-18	612.28	-m	
652.25	612.35	-	
652.29	612.39	-	
652.34	613.2	-	
652.35	613.3	-	
653.1	613.8	-	
653.4	613.12	-	
653.4	613.12	-	
653.6	613.14	-	
653.8	613.16	-	
653.19	613.27	-	
653.26	613.34	-	
653.33	613.41	-	
653.34	614.1	-	
653.36	614.2	-	
654.14	614.19	-	
654.15	614.21	-	
654.19-22	614.24	-m	
654.33	614.35	-	
654.36	614.38	-	
655.3-4	615.3	-	
655.6	615.4	-	
655.11	615.8	-	
656.5	615.41	-	
656.14	616.9	-	

APPENDIX C (continued)

page and line numbers 1956 edition	1967 edition	code	example number (Chapter 4)
656.16	616.10	-	
656.17	616.11	-	
656.20-21	616.14	-	
656.35	616.28	-	
657.20	617.11	-	
657.35	617.26	-	
658.7	617.38	-	
658.14	618.3	-	
658.15	618.4	-	
658.19	618.8	-	
658.36	618.25	-	
659.4	618.32	-	
659.21	619.8	+/-	
660.34	620.22	-	
661.3-4	620.29	-	
661.16-17	620.42	-	
661.19	621.2	-	
661.19	621.3	-	
661.20	621.3	+/-	
661.22-23	621.5	-	
661.26-28	621.9	-m	
662.6-7	621.24	-	
662.9	621.26	-	
662.17-18	621.35	-	
662.20	621.36	-	25
662.22	621.38	+/-	
662.31	622.17	-	
662.38	622.14	-	
663.18	622.33	-	
663.28-32	623.2	-m	
664.1-2	623.11	-	
664.9-12	623.18	-m	
664.16-18	623.22	-m	
664.30	623.35	-	
664.31	623.37	-	
664.32	623.38	-	
664.35	623.41	-	
665.24-26	624.29	-m	
665.32	624.35	-	
665.36	624.39	-	
666.17	625.19	-	
666.19	625.21	+/-	
666.19	625.21	-	
666.29	625.31	-	
666.37-38	625.39	-	
667.1	625.39	-	

APPENDIX C (continued)

page and line numbers 1956 edition	page and line numbers 1967 edition	code	example number (Chapter 4)
667.1	625.39	+/-	
667.1-2	625.39	-	
667.8	626.5	-	
667.10	626.6	-	
667.14	626.10	-	
667.25	626.21	-	
667.26-27	626.22	-	
667.27	626.22-23	+	
667.31-32	626.25	-	
667.33	626.26	-	
668.9-14	626.42	-m	
668.37	627.23	-	
669.13-14	627.38	-	
669.21	628.4	-	
670.1	628.22	-	
670.16	628.37	-	
670.27	629.6	+/-	
670.32	629.11	+/-	
670.35	629.14	-	
671.36-37	630.4	-	
672.5	630.11	*	
672.16	630.23	-	
672.26	631.4	+	
672.27-30	631.5	-m	30
673.6	631.20	-	
673.7	631.21	-	
673.9	631.23	-	
673.13-14	631.28	-	
673.17-18	631.31	-	
673.24	631.36	-	
673.27	631.39	-	
673.29	631.41	-	
673.31	632.1	-	
674.1	632.11	-	
674.4	632.13	-	
674.14	632.23	-	
674.15	632.24	-	
674.16	632.25	-	
674.17	632.26	-	
674.31	632.40	+/-	
674.33-35	632.42	-	
676.14	634.16	-	
676.16	634.18	-	
676.17	634.19	-	
676.28-30	634.30	-	
677.13-15	635.11	-	

APPENDIX C (continued)

page and line numbers 1956 edition	page and line numbers 1967 edition	code	example number (Chapter 4)
677.20-21	635.17	-	
677.24-25	635.20	-	
677.28	635.23	+/-	
678.1-2	635.35	-	
678.21-22	636.13	-	
679.24	637.16	+/-	
680.16-17	638.6	-	
680.28-32	638.18	-m	
681.18-20	639.2	-m	
681.20	639.2	+/-	
681.32-33	639.14	-	
681.33-36	639.15	-m	
682.7	639.25	-	
682.8	639.26	-	
682.9	639.26	-	
682.12-13	639.30	-	
682.22	639.39	-	
682.27-28	640.2	-	
682.28	640.2	-	
682.36-37	640.10	-	
682.39	640.12	-	
683.1-3	640.12	-m	
683.11-13	640.22	-	
683.14	640.23	-	
683.19	640.28	-	
683.21-23	640.30	-m	
684.1	641.5	-	
684.2-5	641.6	-m	
684.14-17	641.14	-m	
684.34-36	641.33	-	
685.26	642.25	+/-	
685.27	642.26	+/-	
685.27-30	642.26	-m	
685.39	642.35	-	
686.1	642.35	-	
686.7-9	642.42	-	
686.13	643.5	-	
686.13	643.5	-	
686.14	643.6	-	
686.23	643.16	-	
686.28	643.20	-	
686.34-36	643.26	-m	
687.1	643.30	-	
687.7	643.35	-	
687.12	643.40	-	
687.26-27	644.13	-	

APPENDIX C (continued)

page and line numbers 1956 edition	page and line numbers 1967 edition	code	example number (Chapter 4)
688.28	645.10	-	
689.2-3	645.23	-	
689.35-38	646.13	-m	
690.13	646.27	+/-	
690.19	646.34	-	
690.20	646.34	+/-	
690.32	647.6	-	
690.37-38	647.12	-	
691.23	647.39	-	
691.24	647.39	-	
691.31-34	648.4	-m	
692.8	648.18	-	
692.21-23	648.32	-	
692.35-37	649.5	-	
693.1	649.9	-	
693.35	650.4	-	
694.16-20	650.24	-m	
694.27	650.31	-	
694.37-38	650.41	-	
695.24-25	651.22	-	
695.27	651.25	-	
696.13-17	652.12	-m	
696.21	652.16	-	
696.22-23	652.18	-	
697.5	653.1	-	
697.11	653.8	-	
697.29.32	653.26	-m	
698.1	653.34	-	
698.3	653.35	-	
698.4-5	653.36	-	
698.12-14	654.2	-	
699.7-8	654.35	-	
699.11	654.38	-	
699.13-14	654.40	-	
700.11	655.36	-	
700.13-14	655.38	-	
700.18	655.42	-	
700.25	656.7	-	
700.28	656.10	-	
700.33-34	656.15	-	
701.6	656.27	+/-	
701.13	656.34	-	
702.18-20	657.41	-	
702.39	658.18	-	
703.1	658.18	-	
703.3-4	658.20	-	

APPENDIX C (continued)

page and line numbers 1956 edition	1967 edition	code	example number (Chapter 4)
703.11-12	658.27	-	
703.16-17	658.31	-	
703.21-29	658.36	-m	
703.29	658.36	+/-	
703.32	658.39	-	
704.4-9	659.7	-m	
704.18-19	659.16	-	
705.3-5	659.40	-m	
705.6-7	659.41	-	
705.23	660.15	-	
705.23-24	660.15	-	
705.27	660.19	+/-	
705.27-28	660.19	-	
706.6-7	660.36	-	
706.11	660.41	+	
706.11-22	660.41	-m	
706.22	660.41-42	+	
708.5	662.24	-	
709.5	663.24	-	
710.15	664.35	-	
710.25	665.3	-	
712.1	666.19	-	
712.8	666.25	-	
712.31-33	667.7	-	
713.5	667.18	-	
713.12	667.26	-	
713.16-17	667.30	-	
713.25	667.38	-	
713.25	667.38	+/-	
714.8-10	668.20	-	
714.16	668.27	-	
714.21	668.32	-	
715.30-31	669.40	-	
716.5	670.12	-	
716.9	670.16	-	
716.11	670.17	-	
716.13	670.19	-	
716.15-16	670.21	-	
716.17	670.22	-	
716.25	670.31	-	
716.25-27	670.31	-m	
716.28	670.32	-	
716.37-39	670.42	-	
717.2	671.2	-	
717.4-5	671.3	-	
717.9-10	671.8	-	
717.16	671.15	-	

APPENDIX C (continued)

page and line numbers 1956 edition	page and line numbers 1967 edition	code	example number (Chapter 4)
717.39	671.37	-	
718.1	671.39	-	
718.8	672.3	-	
718.10	672.5	-	
718.20	672.16	-	
718.33	672.29	-	
719.5-6	672.39	-	
719.9	672.41	-	
719.10-11	672.42	-	
719.20	673.9	-	
719.21	673.10	-	
719.27	673.16	-	
719.30-31	673.19	-	
719.32-34	673.20	-m	
719.35	673.21	-	
719.36	673.21	-	
719.37	673.23	-	
720.7	673.31	-	
720.18	674.2	-	
720.23	674.7	-	
720.33	674.17	-	
720.38-39	674.23	-	
721.13-14	674.36	-	
721.18	674.40	-	
721.25	675.6	-	
721.32	675.13	-	
722.7	675.31	+/-	
722.28	676.9	-	
722.35	676.16	+/-	
722.35	676.16	-	
723.23-24	677.2	-	
723.27-28	677.4	-	
723.39	677.16	-	
724.1	677.16	-	
724.2-3	677.18	-	
724.6-7	677.21	-	
724.11	677.25	+/-	
724.13-14	677.27	-	
724.21-22	677.35	-	
725.29-30	679.1	-	
725.35	679.6	-	
726.7-9	679.17	-m	
727.2-4	680.24	-	
727.9	680.30	-	
727.18	680.40	-	
728.1	681.23	-	

APPENDIX C (continued)

page and line numbers 1956 edition	1967 edition	code	example number (Chapter 4)
728.17	681.39	*	
728.26-27	682.7	-	
729.19	682.40	-	
729.20	682.41	-	
730.13-14	683.34	-	
730.37	684.18	*	
730.38	684.19	+/-	
731.5	684.26	-	
731.9	684.30	-	
731.12	684.33	-	
731.15	684.36	-	
731.25-29	685.3	-m	
732.3	685.16	-	
732.13	685.26	-	
732.19	685.32	-	
732.23	685.37	-	
732.24-27	685.37	-m	20
733.19	686.26	-	
733.21-22	686.28	-	
734.26	687.33	-	
736.3	689.7	+	
736.14-15	689.20	-	
737.25	690.29	-	
737.26	690.30	-	
737.31-32	690.35	-	
738.26	691.28	-	
739.1-2	692.2	-	
739.32	692.34	-	
740.2-3	693.1	-	
740.34-35	693.32	-	
741.37-38	694.34	-	
742.19,21	695.12	-m	
742.23-24	695.14	-	
742.29	695.21	-	
745.2-3	697.32	-	
745.7	697.37	-	
745.7	697.37	-	
745.26	698.15	-	
746.1	698.29	-	
746.9	698.37	-	
746.9-10	698.38	-	
746.14	698.41	-	
748.10-11	700.34	-	
749.1-2	701.22	-	
749.32	702.10	-	
751.35-36	704.12	-	

APPENDIX C (continued)

page and line numbers 1956 edition	page and line numbers 1967 edition	code	example number (Chapter 4)
752.13-14	704.28	-	
752.36-37	705.9	-	
753.26-27	705.39	-	
754.12	706.22	-	
754.31-32	707.42	-	
754.32	707.42	-	
754.33	708.1	-	
756.8-11	708.14	-m	
756.18	708.21	-	
756.26-28	708.29	-	
756.32	708.34	-	
760.23-24	712.20	-	
760.28	712.24	-	
760.33	712.29	-	
760.37	712.34	*	
761.1	712.35	+/-	
761.1-2	712.36	-	
761.9	712.42	-	
761.11	713.2	-	
761.14-15	713.5	-	
761.22-23	713.12	-	
761.25	713.14	-	
761.26	713.14	-	
761.31-32	713.20	-	
761.39	713.27	-	
761.39	713.27	+	
762.1-2	713.28	-	
762.16-17	714.1	-	
763.16	714.30	-	
763.6-7	714.30	-	
763.11-12	714.35	-	
764.19	715.40	-	
764.26-27	716.6	-	
765.11-12	716.29	-	
765.29-34	717.5	-m	
766.11	717.22	-	
766.14	717.25	-	
766.21	717.32	-	
767.24	718.31	-	
768.1	719.5	+/-	
768.4-6	719.7	-m	
768.10	719.11	-	
768.34	719.35	-	
769.13	720.11	-	
769.14	720.12	-	
769.16-17	720.13	-	
769.35-36	720.32	-	

APPENDIX C (continued)

page and line numbers 1956 edition	page and line numbers 1967 edition	code	example number (Chapter 4)
770.19	721.12	-	
771.10	722.1	-	
771.26-27	722.17	-	
772.38-39	723.26	-	
774.12-13	724.41	-	
774.15	725.1	-	
774.18	725.4	-	
774.19-20	725.5	-	
774.29-31	725.15	-m	
775.10	725.29	-	
775.17	725.36	-	
775.28	726.5	-	
776.17	726.34	-	
776.23-24	726.40	-	
776.31	727.6	-	
776.31	727.6	-	
777.8	727.22	-	
777.17	727.31	-	
779.5	729.19	-	
779.10	729.24	-	
781.18	731.37	+/-	
784.13	734.43	-	
786.36-37	737.22	-	
787.36-37	738.23	-	
	End Part III		
794.31	744.32	*	
796.8	746.7	-	
796.19.21	746.18	-m	
798.1	747.37	-	
799.32	749.25	-	
800.4	749.38	-	
801.10	750.42	*	
802.23	752.12	-	
802.30-31	752.20	-	
802.36	752.25	-	
803.14-15	753.1	-	
805.3	754.32	-	
806.19-20	756.7	-	
806.21	756.8-9	+	
806.23	756.10	-	
806.24	756.11	-	
806.24	756.11	-	

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