GENETIC INROADS INTO THE ART OF JAMES JOYCE

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From Hamlet to Scylla & Charybdis: Experience into Art

To the memory of
Michael Groden (1947–2021)

In 2002, the National Library of Ireland in Dublin acquired a draft of the ninth chapter of *Ulysses*. It had previously not been known to exist. Sometime in the 1930s, James Joyce had given it as a present to Paul Léon. The treasure-trove of such presents given and received apparently throughout the 1930s was unearthed in the 1990s in the basement of the Léons' home in Paris. It was to become, in the first years of the new millennium, the main division of the NLI's Joyce holdings.[1] The ninth-chapter draft is, to all appearances, the immediate ancestor, or ancestor once removed, of the fair copy of the episode in the Rosenbach manuscript housed in Philadelphia. Joyce's own working title for the chapter was Scylla & Charybdis. The episode remains universally identified as such, even though Joyce's working titles were not included as chapter headings in the book edition.

Does the NLI document represent the first and only origin of composition of this ninth chapter for *Ulysses*? By the core of its narrative content, we strongly suspect otherwise. What foremost carries the episode is its sustained argument about Hamlet and Shakespeare. Stephen Dedalus provocatively challenges his listeners, the librarians in

1 Michael Groden, 'The National Library of Ireland's New Joyce Manuscripts: A Statement and Document Descriptions', *James Joyce Quarterly*, 39 (2001 [2003]), 29-51; also Michael Groden, *'Ulysses' in Focus: Genetic, Textual, and Personal Views* (Gainesville: University Press of Florida, 2010), pp. 14-31. Luca Crispi, 'A First Foray into the National Library of Ireland's Joyce Manuscripts: Bloomsday 2011', *Genetic Joyce Studies* 11 (Spring 2011), https://www.geneticjoycestudies.org/articles/GJS11/GJS11_Crispi.

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the National Library—where the very draft now lives—with his notions about Shakespeare and Hamlet and the poetological implications of the creative relationship between autobiography and art. While the novel's main character is otherwise Leopold Bloom, the protagonist in this episode, as in the tripartite Telemachiad which opens *Ulysses*, is Stephen Dedalus. The dialogically patterned narrative by which he is developed in Scylla & Charybdis follows in direct line not only from the three initial episodes, Telemachus, Nestor, and Proteus. It reaches back, even beyond, to *A Portrait of the Artist as a Young Man*. Its Chapter V, in particular, is built on a sequence of encounters of Stephen in dialogue with fellow students in the chapter's first and third movements, and with himself in its second and fourth movements.[2] There are distinct indications that the Scylla & Charybdis episode of *Ulysses* had its earliest roots in the *Portrait* workshop. For this, there exists external evidence. The first such piece is that Joyce early on in his structural design planned the initial Telemachiad to comprise four episodes. The likeliest candidate for a fourth episode to go with the three Stephen Dedalus chapters—Telemachus, Nestor, and Proteus—would be the Stephen Dedalus chapter Scylla & Charybdis, ultimately ninth in *Ulysses*. The second external indication, substantially stronger than the transitory planning of the Telemachiad to run to four episodes, is Joyce's assertion in 1917 that what, from his new novel-in-progress, he could already offer Ezra Pound for advance publication was all or part of a Hamlet chapter.[3] What this means for our assessing early work on *Ulysses* is nothing less than that Joyce, in his initial advance toward the new novel, turned two sets of left-over materials from the *Portrait* workshop into chapter drafts for *Ulysses*. One opening gambit consisted of converting Joyce's Martello Tower materials into the *Ulysses* opening. These materials may be taken to have been originally intended as providing

2 Hans Walter Gabler, 'The Genesis of *A Portrait of the Artist as a Young Man*', in *Critical Essays on James Joyce's 'A Portrait of the Artist as a Young Man'*, ed. by Philip Brady and James F. Carens (New York: G. K. Hall, 1998), pp. 83-112; and in the present volume. Recently discussed and further substantiated in Luca Crispi, 'The Afterlives of Joyce's "Alphabetical Notebook" from *A Portrait* to *Ulysses* (1910-20)', *Genetic Joyce Studies* 20 (Spring 2020), https://www.geneticjoycestudies.org/articles/GJS20/GJS20_Crispi.

3 James Joyce to Ezra Pound, 9 April 1917, in *Letters of James Joyce*, vol. I, ed. by Stuart Gilbert (New York: Viking Press, 1957, ²1966) (*Letters* I), p. 101. I reiterate here the gist of my argument in the preceding essay, 'James Joyce's Hamlet Chapter'.

the climax of the 'University episode' of *Stephen Hero*, but the episode's end was not realised, and *Stephen Hero* was discontinued altogether.[4] Subsequently, there is evidence in James Joyce's correspondence with his brother Stanislaus that *A Portrait of the Artist as a Young Man* was once prospected to finish at the Martello Tower, but as realised, it ends on the hawk-like flight into exile instead. Joyce converted existing Martello Tower workshop materials into the opening episode for *Ulysses* in 1915, still in Trieste. Drafting the initial episode went hand in hand with elaborate planning for content and structure of the new novel. A postcard to Stanislaus survives, dated (remarkably) 16 June 1915, to confirm the initial accomplishment.[5] In late June 1915, James Joyce and his family, enemy aliens in Hungaro-Austrian Trieste during World War I, moved to Zurich.

In Zurich, Joyce continued multi-tasking as he assembled material and notes toward assorted further episodes for the new novel. He also carried out, in his early weeks or months in Zurich, final revision and rewriting of his play *Exiles*. The first sustained episode drafting for *Ulysses* he embarked upon was for what he defined as the 'Hamlet chapter'. In advance of all other writing for *Ulysses* in Zurich, this so swiftly satisfied him that he expressly offered it to Ezra Pound for (pre-)publication, in whole or in part.[6] Nothing came of the offer. Though it was Pound who had enquired about publishable material, he did not—for whatever reasons—then grasp the opportunity. After the novel's opening Tower episode (Telemachus) composed in Trieste, the Hamlet chapter was thus the second of the novel's episodes altogether to be achieved in draft—even though it ended up ninth in the eventual sequence of eighteen *Ulysses* episodes. The circumstantial evidence is compelling that it grew out of leftover Shakespeare and *Hamlet* notes and sketches brought, like the *Exiles* manuscript, from Trieste. These hypothesised materials one may safely associate with James Joyce's intense preparation for, and eventual delivery of, twelve lectures on *Amleto* in 1912–13 at Trieste's Universita Popolare. It so happens, moreover, that 1912–13 was also

4 Stanislaus to James Joyce, 31 July 1905, in *Letters of James Joyce*, vol. II, ed. by Richard Ellmann (New York: Viking, 1966) (*Letters* II), p. 103.

5 James to Stanislaus Joyce, postcard 16 June 1915, in *Joyce: Selected Letters*, ed. by Richard Ellmann (New York: The Viking Press, 1975), p. 209.

6 James Joyce to Ezra Pound, 9 April 1917, *Letters* I, p. 101.

the period to which we must assign Joyce's similarly intense struggles toward achieving his novel *A Portrait of the Artist as a Young Man*. He had begun to write it in 1907. Early in 1909, he faltered somewhat over the transition from Chapter III to Chapter IV. He sought and found encouragement from a Triestine pupil and friend, the businessman and writer Ettore Schmitz, a literary author known under his Italianised name, Italo Svevo. This apparently helped Joyce to get through Chapter IV and compose and fair-copy a thirteen-page beginning to Chapter V. Yet at this point he was hit fully by writer's block. In despair, sometime in 1911, he threw the manuscript in the fire. His partner Nora and his sister Eileen were nearby to rescue the bundle of pages from the flames. When eventually (in 1920) presenting the novel's final fair copy to Harriet Weaver, he recounted that the manuscript had for a long time remained bundled up in old sheets, until eventually he had returned to work on it.[7]

All that we materially have in order to assess how *A Portrait* was ultimately achieved is the fair copy Joyce presented to Harriet Weaver and which she in turn gave to the National Library of Ireland. The novel's fifth chapter is structured predominantly as a sequence of dialogues with fellow students, friends, and antagonists, whom Stephen Dedalus encounters walking through Dublin in the course of the day. By the end of the first itinerary segment through the city, Stephen and Lynch reach the steps of the National Library and are about to go in. A second segment follows: Suspending Stephen's ambulatory progress, it narrates him outside the rest of the chapter's time-scheme on an unspecified morning waking up and, line group by line group, composing a villanelle poem. With this segment ended, Stephen reappears on the steps of the Library, going out. Resuming his walk through Dublin, now in dialogue only with Davin, he takes flight, at the novel's end, into exile.

What is materially remarkable about the fair-copy manuscript is that the villanelle segment is unquestionably an insert between the moments of Stephen entering and Stephen leaving the National Library. This renders it imaginable that these narrated moments of entry and exit are the residual pillars demarcating a manuscript space to be filled otherwise than by the artist as a young man's early-morning composition

7 James Joyce to Harriet Shaw Weaver, 6 January 1920, *Letters* I, p. 136.

of a villanelle poem. As it stands, it is true that this content matter is eminently suited to the novel. Yet—as I have argued before, though in less critical detail–it is alternatively conceivable that Stephen was, at some stage in the compositional deliberations for the fifth chapter of *A Portrait*, cast to carry his progress in dialogues through Dublin into the library, there to measure his wit with the librarians'. This leads to the question where the idea would have originated for this option speculatively antecedent to the villanelle movement. Biographically assessed, it would have sprung from those months, almost one year all told, of Joyce's Shakespeare study and Hamlet-Shakespeare delivery in 1912–13. This was simultaneously very closely the time during which he would also have grappled with the compositional impasse for Chapter V of his novel in progress. In his euphoria over the *Amleto* lectures, Joyce may well have fancied himself re-using them in his novel through his *alter ego* Stephen Dedalus. With more sober judgment, he desisted. There is absolutely no telling how much, if anything, he might already have written out toward use in the novel. But what is certain by all circumstantial evidence is that he brought materials from his intense Shakespeare year with him to Zurich. From our perspective, these materials may legitimately be termed 'residues' from the *Portrait* workshop. Clearly, they must have been maturely enough developed to sustain the full-scale drafting of the first wholly fresh episode for *Ulysses*. Alas, though: The 1916 manuscript version of the Hamlet chapter has not survived. But Joyce's assertion in 1916 that a 'Hamlet chapter' then existed allows us to posit that the draft for Scylla & Charybdis now in the NLI in its turn derives from that 'Hamlet chapter' of two years earlier. It is, in other words, the earliest material document extant from James Joyce's endeavours to write on Hamlet and Shakespeare.

One other document once materially existed. It is described in the Slocum and Cahoon Joyce bibliography: 'Fragmentary conversations, which appear altered in the final version; on 10 large unlined leaves [. . .]', to which the description in the catalogue for the La Hune exhibition of 1948, where these ten leaves were last seen, adds: 'Nombreuses marques en crayon rouge' ('Numerous markings in red crayon').[8] This indicates that, true to Joyce's working habits, the text on the '10 large [. . .] leaves'

8 John J. Slocum and Herbert Cahoon, *A Bibliography of James Joyce, 1882-1941* (New Haven: Yale University Press, 1953), p. 140. Bernard Gheerbrant, *James Joyce. Sa Vie*

was likely harvested from an earlier document. The markings in red suggest a working-over and transfer to a succeeding document. One hypothesis for the relative timing of the lost ten pages might be that they preceded the 1916 Hamlet. Or else, because they came to the 1948 La Hune exhibition from among James Joyce's papers abandoned in 1940 in his apartment in Paris—where they likely enough would have been filed in company with the NLI draft before this was given as a present to Paul Léon—they should preferably perhaps be thought of as intermediary between the 'Hamlet chapter' manuscript of 1916 and the 1918 Scylla & Charybdis draft now at the NLI.

The NLI draft proves dateable to 1918. Correspondence from the end of November 1918 survives between Joyce and Karl Bleibtreu, German journalist and player in the game of proposing 'alternative Shakespeares' that was current in scholarship and criticism around the turn of the nineteenth to the twentieth century.[9] Joyce's first letter of enquiry of 21 November states that '[i]n the book I am writing *Ulysses* there is an allusion to your interesting Shakespearean theory'. On 27 November, he becomes specific and sends a questionnaire with eight queries. The questions do not survive, only Bleibtreu's four pages of 28 November that pick up the queries by numbers. Details from Bleibtreu's answers register at base and second-overlay level of the NLI draft.[10] Facing the NLI draft as it presents itself richly overlaid with layers upon layers of revision, it seemed to me nonetheless that its most stable units at its basic first-inscription layer was the text of Stephen Dedalus's Hamlet-and-Shakespeare performance. Clearly, at the same time, the NLI draft is a document of composition for a *Ulysses* chapter. Yet on the hypothesis that at its first-inscription layer, if anywhere, one could still discern in this extant draft text original residues or close derivations from its lost antecedents, I computer-generated from the composite writing of the NLI draft a first-inscription rendering. To this end, I gratefully availed myself of Danis Rose and John O'Hanlon's online transcript of the

Son Oeuvre Son Rayonnement [Exposition à Paris] Octobre-Novembre, 1949 (Paris: La Hune, 1949).

9 Karl Bleibtreu and his Swiss wife lived in Zurich and, as transpires from the end of Bleibtreu's letter to James Joyce of 28 November 1918, the Joyce and Bleibtreu couples were on familiar terms.

10 See Danis Rose and John O'Hanlon, *James Joyce Digital Archive*, http://jjda.ie/main/JJDA/u/FF/ubiog/ulett.htm, scroll to items under the dates given.

manuscript.[11] I converted its private layer-coding from the ground up to XML-TEI-tagging, which allowed me automatically to distil the first-inscription rendering. Additionally, in a very few instances, I amended the Rose/O'Hanlon transcription readings.

What the first-inscription base confirms is that the draft text is a chapter state-of-text for *Ulysses*. Stephen's inner thought is rendered throughout in stream-of-consciousness, no longer in the *Erlebte Rede* mode of *A Portrait*. Haines or Mulligan, characters from the opening chapter of *Ulysses*, are referred to by the chapter's *dramatis personae* long before Mulligan enters in person at the episode's midpoint. Leopold Bloom, too—pure inhabitant of *Ulysses* that he is, and of course even less related to Shakespeare than Mulligan—naturally also needed to be brought slinking in. The draft reveals comprehensively that Joyce thoroughly met the challenge of turning his earlier Hamlet chapter, of whatever shape, into a *Ulysses* episode. Thus, the Shakespeare/Hamlet theme ends, in effect, with Stephen admitting that he does not believe his own theory. Beyond, it is Stephen's emotional parting from Buck Mulligan that closes the chapter—'Part. The moment is coming now.'—but now no longer to the flourish of birds to be watched from the steps of the National Library, as in *A Portrait*, but rather with two frail plumes of smoke from the chimneys wafting the episode to conclusion, a poignant echo of the Shakespeare theme in the quote from *Cymbeline*. The focus of this essay is essentially the Hamlet-Shakespeare strand in Scylla & Charybdis. By all indications, it preserves the core text inherited from the preceding lost versions of Joyce's grappling with what in 1916 he called his Hamlet chapter. My approach is genetically critical and bent on analysing Joyce's poetics underlying the argument and performance of Stephen Dedalus.

In the NLI draft for Scylla & Charybdis, after just over one page of Goethe to Milton to George Moore name-dropping between the librarians, John Eglinton leads from contemporary Irish poets to Shakespeare:

11 Danis Rose and John O'Hanlon, *James Joyce Digital Archive*, http://www.jjda.ie/main/JJDA/U/ulex/k/k11d.htm.

2.08| —Our young Irish bards, John Eglinton

2.09| said, have yet to create something

2.10| which the world will set beside Saxon

2.11| Shakespeare's *Hamlet*. The peatsmoke

2.12| is exhilarating, George Moore says.

2.13| We want men not wraiths and

2.14| spooks.[12]

'Stephen, seated between', as the narrative specifies nine manuscript lines earlier, takes a breath (as it were) to respond: '—What is a ghost? Stephen asked. Is it not' (NLI draft, 2.15)—but the gesture of composition to bring Stephen into the discussion at this point is struck out in mid-writing: ~~What is a ghost? Stephen asked. Is it not~~ What could have been his opening fanfare is immediately cancelled, yet its presence in the draft, if not in the resulting text, is at once a significant signal. On this first impulse to let Stephen speak, the words that flow from Joyce's pen spring from his own sense of Shakespeare's Hamlet, or rather, Joyce's sense of the characters as *dramatis personae* and of the real and theatrical relationship of the two Hamlets in *Hamlet*. The Prince's father already bears the name, and tradition has it that the actor on the Globe stage who took the part of the Prince's father was William Shakespeare. Hamlet, the father, is the play's ghost. Shakespeare, impersonating him, dons the dead king's ghostly self. His acting enables him to blend his real presence into the stage representation. This means (for Joyce) that Shakespeare, the stage father, senses from his stage son Hamlet the ghostly emanations of his own, Shakespeare's, son Hamnet who died in early boyhood. What evidence survives from James Joyce's lectures on *Amleto*—given in late 1912 and early 1913 in English(!) in Italian-speaking Austrian Trieste—indicates that the momentary first impulse to introduce Stephen Dedalus with 'What is a ghost?' into the Scylla & Charybdis action in the National Library episode in *Ulysses* re-presents—brings into renewed presence—his, James Joyce's, deeply ingrained

12 All text citations in this essay are from my draft *Basic Hamlet Proposition*, linkable through https://www.academia.edu/50815114/Basic_hamlet_proposition.

sense of the ghost, or two ghosts, as the conceptual and emotional core of Shakespeare's play.

This indicator, though fleeting and aborted, yet establishes a genetic line of Joyce's composition and text from the Scylla & Charybdis draft we have, back to Joyce's exploration of Shakespeare's work at large, and to his, Joyce's, 1912 period of preparation for the *Amleto* lectures in particular. By implication, too, this renders inevitable defining the lost 'Hamlet chapter' of 1916 as the missing link, both in terms of document and of text, between the Trieste lectures (which will never have existed as text in writing, since likely delivered orally from notes) and the NLI Scylla & Charybdis draft that has survived. What arises, moreover, over and above the chronology question of the genesis of Joyce's writing, is the super-imposition of fictional Stephen Dedalus over the real-life James Joyce—or of the real-life Joyce over the Stephen Dedalus he creates and inscribes into fiction. This doubling becomes manifest at once on our first encounter with the fictional character's seamlessly taking possession of its (his?) author's conception of the art of another author canonised in Western literary heritage. And this is only the beginning of the consummately tangled art that unfolds before us. In the immediate progression of the text, Joyce holds Stephen back a while longer 'seated between', and listening with increasing impatience, we assume, to Russell's pronouncements on art and aesthetics. 'All [such] questions are purely academic [. . .] For professors of the university. I mean if Hamlet is Shakespeare or James or Essex.' Stephen will, as the chapter's discussion in the library eventually takes its course, pick up on Russell's rejection of biographic positivism and construe it quite differently. What really, now, first drives him to abandon his role of silent observer is the spiritualist alternative to the biographical one that Russell proclaims: 'Art has to show us ideas, formless spiritual essences. The supreme question about a work of art is out of how deep a life does it spring. [. . .] The deepest poetry of Shelley, the words of *Hamlet*, bring our minds into contact with the eternal realities. The rest is speculation of schoolboys for schoolboys'. (NLI draft, 2.16-33) At this point, Stephen raises his voice for the first time in the chapter's unfolding dialogue pattern. He intercedes laconically and with fine irony to reject, in his turn, Russell's spiritualist stance. What Stephen sees, one might say, is

the structural bond of a teacher-student relationship of these ancient Greek philosophers.

2.34| —The schoolmen were schoolboys at

2.35| first, Stephen said. Aristotle

2.36| himself was Plato's prize

2.37| schoolboy at first.

To which Eglinton remarks:

2.38| —We hope he is so still, John

2.39| Eglinton said maliciously. I can

2.40| see him quite proud of it too.

As if in direct response, and insisting on Aristotle as his guarantor, Stephen interjects—yet not until a full twenty manuscript lines further on:

3.16| —That model schoolboy, Stephen said,

3.17| would no doubt find Hamlet's

3.18| thoughts on the immortality

3.19| of his soul as shallow as Plato's.

Enraged,

3.20| John Eglinton said

3.21| sharply:

3.22| —I confess it makes my blood

3.23| boil to hear anyone compare

3.24| Plato and Aristotle.

Yet Stephen tops him and, as we know, but as the first readers of Scylla & Charybdis might be unaware of, narrows in on the discussion's central theme to come:

3.25| —Which of the two would have

3.26| banished the creator of *Hamlet*

3.27| from his commonwealth?,

3.28| Stephen asked.

The twenty-line distance is notable between Stephen's first and second utterances on Aristotle as Plato's schoolboy. Over a page break, a lengthy passage of Stephen's silent thought occupies a whole twelve of the twenty manuscript lines. This takes its cue from Russell's 'formless spiritual essences' and transforms them on the fly in terms of the mystery by Christian doctrine of 'Father, Son and Holy Breath'. In his associative stream of thought, Stephen is made fleetingly to translate the trinity of Hamlet (the father), Hamlet (the sons), and their emanation as ghosts—according to Joyce's sense of this Shakespearean threesome—into the trinity of Christian dogma. In continuation of what Stephen is made to associate in the passage, Joyce introduces for him, and rapidly spins further, humorously snide remarks on the spiritualist aspersions of the Theosophy rage of the late nineteenth/early twentieth century, specifically in Dublin and Ireland.

Spinning threads of conversation and inner thought that link and diverge around the chapter's yet-to-be-reached core theme proves to be the main mode of composition for the draft's first five pages. Indeed, this method sets a pattern for the NLI draft as a whole. In its progress, the narrative is scenically conceived. The librarians and library assistants speak and listen, come and go, are called out and re-enter, and their movements account for many a linking passage between the blocks of lines through which the Hamlet-Shakespeare discussion moves increasingly into the foreground until it becomes inescapably the chapter's focus. The text-in-progress, at the same time, is definitely recognisable as text for *Ulysses*. John Eglinton, for instance, tells Mr Best that Haines—newcomer to Joyce's narrative personnel in *Ulysses*—has been to the library to enquire about 'Hyde's lovesongs' (NLI draft, 3.32-9). The author is clearly in charge. He takes care to substantiate the pointer he planted in the novel's Martello Tower scene: '—That reminds me, Haines said, rising, that I have to visit your national library today' (*U* 1, 469). This remark in the opening chapter likely enough indicates that, from the beginning, there was an intention, somewhere and somehow, to carry the *Ulysses* narrative to and into the National Library. But by the time Joyce settled for the Scylla & Charybdis episode that he did draft, he seems to have had little use for Haines. As fast as he pops into

the chapter—which he does twice, though each time by report only—he vanishes again, yet he does not escape Mulligan's taunt, in episode 10, for having missed Dedalus on *Hamlet* (*U* 10, 1058-9).

Eglinton's mention (at 3.32-9 in the draft we are discussing) that Haines has gone in search of Hyde's love songs is picked up by Russell, who in swift succession warns about the danger of love songs, the six-shilling novel, and music-hall songs. By such indirections we move toward France and Mr Best's assessment of 'the finest flower of corruption in Mallarmé' (NLI draft, 4.03-4.16). This is Best's cue for one of the chapter's exquisite touches, his evocation of '*Hamlet / ou / Le Distrait / pièce de Shakespeare*'.

4.38| He repeated to John

4.39| Eglinton's new frown:

4.40| —[. . .]

4.42| *Pièce de Shakespeare*, don't

5.01| you know. It's so French. The

5.02| French point of view. Hamlet or

5.03| —The absentminded beggar, Stephen

5.04| said.

5.05| —Yes, I suppose it would be, John

5.06| Eglinton laughed. Excellent people,

5.07| no doubt, but distressingly

5.08| shortsighted in some matters.

With his quip, Stephen scores a laugh over Best's and Eglinton's belittling the French. Also, with a virtuoso sleight-of-hand, he draws a contemporary allusion: according to Eric Partridge, the lexicographer, and commentators who draw on him, everyone around the turn of the nineteenth to the twentieth century would have been aware of Arthur Sullivan's song to the words of Rudyard Kipling's Boer War poem *The Absentminded Beggar*—the title had become a nickname for a soldier. In their uniforms, moreover, Boer War soldiers broke with every past

military dress code: They wore khaki. That this association came to Joyce at this point in the writing of the library scene shows in his momentary fumbling about how to introduce the idea. He writes and strikes out three speech openings for Stephen:

5.09| ~~—More than one Hamlet has put off~~

5.10| ~~black for khaki, Stephen said.~~

5.11| ~~—He changes his inky cloak for~~

5.12| ~~khaki in act five, Stephen~~

5.13| ~~said.~~

5.14| —A khaki Hamlet, why not? Stephen

5.15| said. He kills nine lives for his

5.16| father's one, Stephen said. A khaki

5.17| Hamlet, as Mr Balfour has it,

5.18| doesn't hesitate to shoot.

Thus, in deciding on how the contemporary absentminded-beggar allusion might be brought to fit into the matter of *Hamlet*, Joyce posits, but rejects on the spot, the idea that, in Act V of Shakespeare's play, Hamlet, having escaped his near-fatal extradition to England, returns to Denmark in khaki. Joyce settles on having Stephen exceed Shakespeare by making Hamlet responsible for nine deaths, not the eight, including his own, for which he may be held responsible in the play. Perhaps, reflecting Joyce's sense of Shakespeare the actor's encompassing empathy, Shakespeare's son Hamnet is felt to be the play's ninth casualty.

Scrutiny of the ground layer in the NLI Scylla & Charybdis draft through its first five pages thus shows how the Hamlet theme is being built up obliquely, and from multiple angles. With the flourish of a khaki Hamlet as absent-minded beggar imagined in the narrative's illusioned 1904 real-time present, the vision has become spooky enough to bring Stephen into full command of the conversation as he introduces his notion of the two ghosts in the trebled Hamlets of the play *Hamlet*. The moment has come for this topic, aborted at line 215 in the NLI draft, to be

spoken, but before it is sounded by Stephen himself, to our considerable surprise, John Eglinton intuitively anticipates him:

5.21| —He insists that *Hamlet* is a

5.22| ghoststory, John Eglinton

5.23| said for Mr Best's behoof.

5.24| ~~I am thy father's spirit~~

5.25| ~~doomed for a certain term to walk the night~~

5.26| Like

5.27| the fat boy in Pickwick he

5.28| wants to make our flesh

5.29| creep.

Words uttered by Eglinton (unbeknownst to him) serve Stephen, who now, through three silent phrases, works up his full energy to speak:

5.30| Hear, hear, O hear!

5.31| My flesh hears, creeping,

5.32| hears.

5.33| *If thou didst ever* . . . .

5.34| —What is a ghost? Stephen said

5.35| with tingling energy.

Eglinton feels, indeed already knows, what is coming. He has apparently heard it all before. So to have Stephen's—or, as we know, James Joyce's—sense of the ghost, or two ghosts, announced through Eglinton before Stephen begins is, at bottom, a touch of Shakespearean dramaturgy. It makes us feel that we are drawn into an ongoing action that began before we came in. We are nudged into assuming that Stephen Dedalus must have held forth on Shakespeare and Hamlet already many a time to members of his present audience.

5.34| —What is a ghost? Stephen said

5.35| with tingling energy. One who has

5.36| faded into impalpability through

5.37| death, ~~or~~ through absence or and

5.38| through change of manners,

5.39| through that oblivion which

5.40| death and absence bring. Elizabethan

5.41| London lay as far from Stratford

5.42| as corrupt Paris lies from this city

5.43| in our day. Who is this ghost,

6.01| a sablesilvered man returning to the

6.02| world that has has forgotten him? Who

6.03| is King Hamlet?

6.04| John Eglinton shifted his

6.05| spare body, leaning back to hear.

6.06| Lifted him.

6.07| —It is this hour of the day, Stephen

6.08| said, begging with a swift glance

6.09| their hearing, in Shakespeare's London.

6.10| We are in his Globe theatre on the

6.11| bankside. The flag is up. The

6.12| bear Sackerson growls in the

6.13| bearpit hard by. Sailors who

6.14| sailed with Drake chew their

6.15| sausages and stand with the

6.16| groundlings. The play begins.

6.17| An actor enters, clad

6.18| in the cast-off mail of a buck

6.19| of the court, a wellset man

6.20| with a deep voice. It is the ghost,

6.21| King Hamlet. The actor is

6.22| Shakespeare. And Shakespeare

6.23| speaks his words, calling the

6.24| young man to whom he

6.25| speaks, by name

6.26| *Hamlet, I am thy father's spirit*

6.27| and bidding him to list. To his

6.28| son he speaks, to his son the

6.29| prince, young Hamlet, and

6.30| to his son Hamlet Shakespeare

6.31| who has died in Stratford that

6.32| his namesake may live

6.33| for ever.

6.34| Is it possible that that

6.35| actor, a ghost by absence, in the

6.36| vesture of the elder Hamlet,

6.37| a ghost by death, speaking his

6.38| own words to his own son,

6.39| (for had Hamlet Shakespeare

6.40| lived he would have been

6.41| then a young man of twenty)

7.01| is it possible that he did not draw

7.02| the logical conclusion of those premises.

7.03| I am the murdered father; you are

7.04| the dispossessed son: your mother is

7.05| the guilty queen.

Savouring this draft exposition of Stephen's oration to the librarians, what may strike us is how it diverges from what, richly embellished, we remember reading in *Ulysses*, the book (at *U* 9, 147-80). Yet we recognise distinctly here already the stringent argument. Rereading the published text in contrast to the draft, what we also rediscover is Stephen's later double framing, in silent reflection, of the dramaturgy of his delivery.

> Local colour. Work in all you know. Make them accomplices. (*U* 9, 158)

> Composition of place. Ignatius Loyola, make haste to help me! (*U* 9, 163)

By the tingling energy of his opening, it appears, Stephen has instantly made his listeners accomplices. The effect is underscored on the narrative level by a first touch of 'composition of place' as Eglinton relaxes to enjoy the performance. Lest we pass over this as just a marginal mention, Eglinton's composing himself bodily gains weight from Stephen's noting it: 'Lifted him.' To make Stephen comment thus is an authorial touch of composition. It is so written to impress upon us that he, Stephen, is rendered aware of what he must and will do now and through all text revisions to follow over the draft's multiple layers. Stephen will work in all he knows, and rhetorically fulfil, as well, Loyola's maxim of 'composition of place'. On these terms, even at the text's basic layer that I am singling out, he already commands a place, imaginatively composed (for him), of the theatre and its expectant audience, among whom, for all we (with Stephen) may know, were some of Drake's sausage-chewing sailors on furlough among the groundling regulars. In the ensuing draft expansion, Joyce further invents, and so has Stephen unfold, another 'composition of place' prefatory to that of the buzz in the theatre before the play begins. This gels into a veritable film scene of real-life Shakespeare leaving his home in Silver street and making his way across the river to the Globe Theatre, there to impersonate the ghost of Hamlet's father. But the NLI draft's successive revisions do extend to casting Stephen-in-performance as aware of himself as an orator

trained in ancient rules of rhetoric. Unprepared-for in material traces of drafting, Stephen's self-encouragement to work in all he knows, and his prayer to Ignatius Loyola to help him, stand fair-copied, suddenly in place only in the chapter version finalised, beyond the draft, in the Rosenbach manuscript. These two silent phrases in the achieved chapter text, 'local colour' and 'composition of place' thus constitute revisions in meta-textual response to the composition of *Ulysses* in progress. In trajectory of thought and in articulation, they veritably fuse the author James Joyce and the fictional Stephen Dedalus. Author and character are made reciprocally to mirror each other in their awareness of the text creation for, and dramaturgic control over, the narrative. This is an aspect of the author-and-character relationship to which we shall have occasion to return.

Russell meets Stephen's climactic peroration with utter incomprehension. The moment repeats and cuts more deeply than the clash between Stephen and Russell some minutes earlier over the teacher/schoolboy relationship of Plato and Aristotle. If Russell at that point voiced a biographist counter-position, though soon allowing himself to slip into a spiritualist argument, he now much more forcefully denies Stephen's tenets—or rather, what he misunderstands Stephen's tenets to be:

7.06| —But this prying into the family secrets

7.07| of a man, Russell said impatiently,

7.08| is interesting only to the parish

7.09| clerk. I mean we have the plays.

7.10| I mean when we read the poetry

7.11| of *King Lear* what is it to us

7.12| how the poet lived? As for living,

7.13| Villiers de l'Isle said, our servants

7.14| can do that for us. This peeping

7.15| and prying into a the greenroom

7.16| gossip of the day, ~~whe~~ the poet's

7.17| drinking habits, the poet's

7.18| debts.

There is one sentence in Russell's harangue of commonplaces that Stephen would subscribe to: 'I mean we have the plays.' But Stephen would construe it utterly differently. What Stephen says at the climax of his speech is secured precisely in his awareness that 'we have the play'. Yet how he reads the play has nothing to do with 'prying into the family secrets of a man'. Joyce casts Stephen as the radically logical reader of the text Shakespeare created for him, Stephen, and for us to understand. The play text is, as Samuel Beckett would phrase it years later, not about something; it is the thing itself. The perspective Joyce establishes for Stephen made itself already felt in Stephen's earlier comment on the relationship between Plato and Aristotle. That Aristotle began as Plato's schoolboy, Stephen sees not as contingently fortuitous, but as a structured relationship rooted in, and through, culture and education.

The peroration Stephen gives now is decidedly more complex: 'speaking his own words to his own son [. . .] is it possible that he did not draw the logical conclusion of those premises. I am the murdered father; you are the dispossessed son: your mother is the guilty queen.' The key to the logic of this conclusion lies not in the imagined theatrical moment at the Globe, nor in the contingent biographies of Hamlet father and son in the play, nor in William Shakespeare and Hamnet, his son in real life. It lies in the phrase 'speaking his own words to his own son'. What establishes the triangular structure of murdered father, dispossessed son, and guilty queen from the past theatre performance, recreated in the spoken words of Stephen Dedalus, is at the core the text that William Shakespeare, the author, wrote and William Shakespeare, the actor, spoke, speaking his own words. Joyce construes the text of Shakespeare's play not as an entertaining narrative, historical or theatrical, but as a structured set of signifiers, redoubled as spoken language from performing and performed characters. Joyce literally (as one might say) observes Shakespeare living the text he, Shakespeare, created. Through Stephen Dedalus as reader and performer, in turn, Joyce renders the Shakespeare text meaningful to signify a morally fraught human and social relationship.

In an earlier essay, I scrutinised Joyce's fundamental mode of perception, reading, and writing and posited the Joycean 'perception text' as node and link in the progress of his original composition.[13] Behind the Scylla & Charybdis draft from his own Hamlet chapter is Shakespeare's play text. From it, the moment when the ghost of Hamlet's father appears in questionable shape to his son Hamlet becomes, as Joyce reads it, his perception text. This he transforms into his own writing scene, which he gives to Stephen Dedalus to perform to his audience of librarians. When we in turn read the Scylla & Charybdis narrative, we must be aware that what we read is Joyce's envisioning and reading of real-life Shakespeare performing the ghost of old Hamlet confronting young Hamlet, his son, whom in a double-take he, real-life Shakespeare, imagines as the ghost of his son Hamnet 'who would have been then a young man of twenty' had he lived. James Joyce achieves the writing of his scene on the assumption that the author, William Shakespeare, construed his text for the play, now Joyce's perception text, from roots of creativity and writerly sensitivity fundamentally akin to his own. What Joyce assumes, foregrounds, and lets Stephen define as the structure of the relationship between Hamlet, the father; Hamlet, the son; and the guilty queen are thus the characters and character relationships Shakespeare presumably derived, in turn, from his assumed perception text. Materially speaking, this would have been the Saxo Grammaticus chronicle (though neither Joyce nor Stephen draws attention to the fact). To understand Shakespeare's conversion of the chronicle account into his dramatic text for *Hamlet* the way Joyce assumes he did rests on what we must assume to be Joyce's prior assumption that Shakespeare's creative mind worked like his own: that it was natural for both authors to order their perceptions into perception texts, and from such source reading, through recognition of their sources' relational structuring of signifiers, to convert their perception texts into their own creative writing.

13 The essay came out in parallel: '"He chronicled with patience": Early Joycean Progressions between Non-Fiction and Fiction', in *Joyce's Non-Fiction Writings*, ed. by Katherine Ebury and James Alexander Fraser (Cham, Switzerland: Palgrave Macmillan, 2018), pp. 55-75. Identical, though with additional end paragraphs, is '"He chronicled with patience": Early Joycean Progressions between Non-Fiction and Fiction', in *Text Genetics in Literary Modernism and Other Essays* (Cambridge: Open Book Publishers, 2018), pp. 47-64, https://www.openbookpublishers.com/htmlreader/978-1-78374-363-6/ch2.xhtml#_idTextAnchor006.

For James Joyce, clearly, the analogy worked. He read Shakespeare's play text—together with the circumstance, established in tradition, that William Shakespeare acted Hamlet the ghost—as his, James Joyce's, perception text. From it, he shaped his new original text for Stephen to deliver. Behind this rationalisation on Joyce's part lay Joyce's imagined construction of Shakespeare's text as imagined from Shakespeare's perception text, the constellation of characters and events in the chronicle source for Shakespeare's play. That Chinese-box regress from one (Joyce's) perception text to the other perception text behind it (Shakespeare's) did no more, however, than render irrefutable Stephen's contention (as John Eglinton announces it) 'that *Hamlet* is a ghoststory'. It would not have allowed developing the discussion in the National Library from its opening on *Hamlet* to its wider sweep embracing 'Shakespeare' and Shakespeare. We discern in the draft manuscript itself that Joyce realised the difficulty, and with a sleight of hand instantly resolved it:

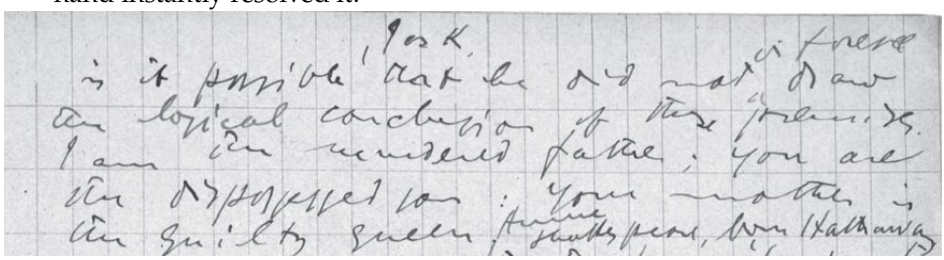

Fig. 9.1. Part of the NLI draft manuscript of the Scylla & Charybdis chapter.

The paragraph at first ends with the half-line 'the guilty queen.'—a line of three words closed with a full stop. The naming 'Anne | Shakespeare, born Hathaway' (without concluding full stop) is crowded into the line's remaining blank space later. While clearly, to judge from its positioning, this is a textual after-thought, it represents an addition made before the draft text had developed much further: it supplies explicitly the prior point of reference for the next sequence of Stephen's argument. After Russell's impatience about 'this prying into the family secrets', followed by Stephen's silent ruminations about having borrowed a pound from AE that he now argues himself into not paying back, Eglinton picks up the earlier thread. He easily follows Stephen's jump from the *dramatis persona* of the queen in *Hamlet* to Anne Shakespeare, born Hathaway

in real life. Yet for Eglinton, the queen's guilt in the play does not by transposition attach also to Anne Shakespeare—or at least, the tradition of three centuries (as one might say) has erased it: 'Her ghost [. . .] has been laid for ever':

7.35| —Do you mean to fly in the face

7.36| of the tradition of three centuries?

7.37| John Eglinton asked. Her ghost at

7.38| least has been laid for ever. She

7.39| died, for literature I mean before

7.40| she was born.

8.01| —She died, Stephen retorted, sixtyseven years after

8.02| she was born.

Eglinton's attempt to counter Stephen is as irrelevant to Stephen's point as Russell's. Where Russell's argument expresses his misunderstanding of Stephen as contingently biographistic, Eglinton, in refuting Stephen, takes recourse in a canonised interpretative abstraction. Stephen's rejoinder to Eglinton, by contrast, lays the foundation for apperception and understanding in historical fact, irrefutable and irrespective of either biography fictionalised into narrative or drama, or a mythified latter-day reception of literature.

The 'She' that both Stephen and Eglinton talk about is no longer the guilty queen. She is Anne Shakespeare, born Hathaway. She will, as the chapter progresses, be a main subject developed through several sequences of Stephen's performance. Joyce, by his creative leap of introducing Anne Shakespeare/Hathaway where he does, shifts the focus of the Library discussion from *Hamlet* and Hamlet to real-life-Shakespeare and author-Shakespeare in conjunction. Fascinatingly, Joyce models this shift on what he has composed for Stephen Dedalus to deliver as William Shakespeare, the actor's, climactic equation of the guilty queen and Anne Shakespeare born Hathaway. The creative leap that Joyce has Shakespeare the actor make, in the play he authored, is to attribute to the actor, in his real-life identity Joyce imagined for him, a transformative extension to the 'logical conclusion' arising from the

play's premises. This is tantamount to Joyce, in his turn, shifting the perception text he reads. It ceases to be William Shakespeare's play text for *Hamlet* and becomes instead what Joyce in his own person has assimilated from contemporary nineteenth-century scholarship and from all the plays of Shakespeare he has read (as opposed to those Stephen claims that he [Stephen? Joyce?] has not read). Joyce has thus assembled for himself a perception text from which to understand Shakespearean biography, historical circumstances of the Elizabethan age, and the dramatist's work—and to blend and write them into original parodistic text of his own. The first forceful signal of the matter-of-Shakespeare that Joyce construes for himself and creates as the text to be performed by Stephen Dedalus is Stephen's no-nonsense, historically precise rejoinder to John Eglinton: 'She died [. . .] sixtyseven years after she was born.' Stephen presents a concise overview of Anne Hathaway-Shakespeare's life, overtly biographical in nature:

8.01| —She died, Stephen retorted, sixtyseven years after

8.02| she was born. She saw him into and out

8.03| of the world. She suffered his first embraces,

8.04| she bore and bred his children and she

8.05| closed his eyes in death.

This is the opposite of a prying into family secrets. It anchors the life—Anne Hathaway's life—in reality, and it is the point in Stephen's explication of Shakespeare from which biography merges into art. Understanding Shakespeare's art becomes interwoven into life: the lived life of Anne Hathaway both with William and through his absences, and equally the lived life of William Shakespeare, his fellow men and female consorts in London, his brothers, his father, and the widening of Shakespeare's after-lives in the eyes and sensibilities of Frank Harris, Oscar Wilde, and Shakespeare scholars in Joyce's and the librarians' day.

As for the Hamlet chapter's anchoring Shakespeare in Anne Hathaway's life, her presence is all-encompassing. Anne 'saw him into and out of the world', suggesting that eight-year-old Anne assisted the midwife at Shakespeare's birth (and, perhaps, that Anne babysat for William well into her teens). Stephen's phrase spans the union of William Shakespeare and Anne Hathaway over Shakespeare's entire life. Their

bonding is declared absolute. In union, William and Anne are perceived in a lifelong structured relationship. This carries and generates meaning, whereby in turn it becomes both narratable and performable to Stephen's eager listeners. In other words, Joyce's perception text, from the outset, springs from the lifetime bond uniting Anne Hathaway and William Shakespeare. From this core in turn is structured the performance text that Joyce generates for Stephen to speak in the National Library. Joyce's text for Stephen explores the implications of the structure of lifetime bonding into which, by Joyce's perception-text premise, Shakespeare was born. In this, radically and simply, the narrative and performance hinge on words Stephen speaks twice:

11.19| —There is no reconciliation, Stephen

11.20| said, unless there has been a

11.21| sundering.

13.15| —There is no reconciliation, Stephen

13.16| said, without a sundering.

The lifetime bonding draws dynamic energy from the ebb and flow of repulsion and attraction driven by the paired forces of sundering and reconciliation. Such energy metamorphoses contingency into meaningful order and ordered meaning. Stephen is made to explore this first through the phase of Anne and William's consummating their union in a cornfield—ryefield, we should say—and thence, soon afterward, through William's absconding to London. Stephen's librarian audience, intriguingly, offers explanations galore of contingency to rationalise that sundering, adducing even Socrates and his purported shrew of a wife, Xanthippe, in assumed parallel to William and Anne's (the parallel shrew's) separation. The curtest dismissal of meaning inherent in Shakespeare's choice to aim for Romeville—London—singing 'The girl I left behind me' is Eglinton's suggestion, based on hearsay, that Shakespeare may have made a mistake in marrying Anne. Once again, Stephen will allow no such rationalisation:

8.11| —Bosh! Stephen said rudely. A man of

8.12| genius makes no mistakes. His errors

8.13| are volitional and are the portals of

8.14| discovery.

In other words, while mistakes are contingent, 'errors' are 'volitional' and integral as signifiers into structuring a life—be it for the liver, be it for the life's reader. The union that structures William's and Anne's lives also harbours their separate living over many years—the unfaithfulness in Stratford of which the assembled librarians suspect Anne, and William's involvements in London—that even the sparse biographical data we have seem to point to. Again, Joyce through Stephen sees William's union with Anne and his promiscuity in London not as separate. Instead, he construes union and promiscuity to have their common root in William's original 'undoing'. It sealed his bond with Anne but kindled his promiscuity. This is thus declared a systemic consequence of their union.

15.19| [. . .] No wealth of words or

15.20| richness of experience will make ~~the~~

15.21| him who was overborne in a

15.22| cornfield, excuse me, a ryefield

15.23| a victor in his own eyes ever. No

15.24| later undoing will efface the

15.25| first. He may allow it to enflame

15.26| and darken his understanding

15.27| of himself. In youth he thinks

15.28| to put miles between himself

15.29| and it. No assumed dongiovannism

15.30| will save him. That goad of the

15.31| flesh will [. . .]

15.33| [darken] after a

15.34| moment of flame his own

15.35| understanding of himself.

The portals of discovery that volitional error unlocks, open up, not to triumph and self-aggrandisement, but to the insight that '[he] who was overborne in a cornfield, excuse me, a ryefield [will never be] a victor in his own eyes ever', but on the contrary be '[darkened] after a moment of flame [in] his own understanding of himself'. 'No assumed dongiovannism will save him.' Remarkable as this argument is in psychological terms, what is creatively seminal for the text-in-progress is that it intensifies the text's overall movement toward the linking of Shakespeare's life and his art in structured causality as Joyce construes the connection, and as Stephen is in process of presenting it. The life-as-source-of-art argument was already intensely discernible a couple of manuscript pages before, after Stephen's discussion of the 'middle period' of Shakespeare's *oeuvre*, the great tragedies. Joyce makes Stephen associate these plays with the life phases of Anne's and William's sundering. But 'the plays of Shakespeare's last years [. . .] breathe a different spirit'. Russell (this time) has caught on to Stephen's drift of reasoning. He instantly comments ('appeasingly'): 'The spirit of reconciliation'. Stephen thereupon continues:

13.23| Who and what is it that softens

13.24| for awhile the heart of a man,

13.25| of Pericles, shipwrecked in the

13.26| storms of a life's bitterness?

13.27| A baby girl. Marina [. . .] child of seastorm[.]

14.09| [. . .] That which was lost in

14.10| youth is reborn strangely in his wane

14.11| of life: his daughter's child. But

14.12| who will love the daughter if he

14.13| has not loved the mother?

14.14| [. . .] [W]ill he not see in her

14.15| recreated and with the memory of his

14.16| own youth added to her the images

14.17| which first awakened his love?

14.18| Do you know what you are

14.19| talking about? Love, yes. Amor vero

14.20| aliquid alicui bonum vult, unde a

14.21| et ea quae concupiscimus——

Joyce (through Stephen) constructs as reciprocal the resurgence in Shakespeare's art of Pericles's daughter Miranda in *Pericles*, the first of the late plays, and Shakespeare's experience of the birth of his grandchild. (In real life, the daughter who bore Shakespeare's first grandchild was Susanna, offspring of his and Anne's awakening to one another in the ryefield.) The reciprocity coalesces for Joyce through Stephen as the felt experience of a rebirth of love. The impulse to reconciliation after sundering, as Joyce reads his perception text and generates from it Stephen's delivery text, is absolutely rooted in the *a priori* assumption of the systemic interrelation of life and art. Joyce makes Stephen utter for his audience the rhetorical question, '[W]ill he not see in her recreated and with the memory of his own youth added to her the images which first awakened his love?' To deepen this moment, Joyce provides Stephen, and readers of the *Ulysses* narrative, with a pause of silent reflection: 'Do you know what you are talking about? Love, yes. Amor vero aliquid alicui bonum vult, unde et ea quae concupiscimus——'[14] The silent question 'Do you know what you are talking about?' and its answer may take a felt length of time to read, and to dwell on. In thought, the silent dialogue takes but a split-second to flit through Stephen's mind. As if in one breath, he speaks on in syntactical flow straight from the rhetorical question to his essential answer:

14 Stephen's silent reflection in English and Latin, be it noted, is already firmly in place at the draft's basic layer. Somewhat touched up, it reached the fair copy. But, together with spoken context, it got lost in transmission to the first edition. Its restoration on text-critical grounds in the critical and synoptic edition caused considerable critical turbulence. I have repeatedly explained the transmissional mishap at typescript level by which this passage and its preceding context failed to reach the 1922 edition and remained unacknowledged until 1984. The latest rehearsal of the problem may be found in 'Seeing James Joyce's *Ulysses* into the Digital Age', *Joyce Studies Annual 2018* (New York: Fordham University Press 2018), pp. 3-36 (pp. 19-22), and in this volume, essay 14, 'Love, yes. Word known to all men.'

14.22| —A man of genius above all whose own

14.23| image is to him, morally and

14.24| materially, the Handmaid of all

14.25| experience.

Insisting on the 'man of genius' as subject of his text, Joyce through Stephen triangulates the interdependence of life and art as a field of force among genius, self-image, and experience. The key to comprehending life and art in conjunction is the faculty of 'memory' transubstantiated into 'experience'. Through experience gained from memory, life and art in conjunction model, manifest, and express the self. It should not escape us as Joyce's readers that with the key word 'experience', the *Ulysses* text for Stephen picks up and carries forward Stephen's self-reflective words to Lynch in *A Portrait of the Artist as a Young Man*: 'When we come to the phenomenon of artistic conception, artistic gestation and artistic reproduction I require a new terminology and a new personal experience'. (*P* V, 1269-72) However far experience itself has carried Joyce since he put that sentence into Stephen's mouth, Stephen's tenets and reflections on Hamlet and Shakespeare in Scylla & Charybdis decidedly and repeatedly turn around 'the phenomenon of artistic conception, artistic gestation and artistic reproduction'. Thus, projecting forward from *A Portrait*, we should understand that it is essentially by his sense of himself, and out of his own self, that, in his Scylla & Charybdis chapter for *Ulysses*, Joyce claims to be shaping William Shakespeare. Morally and materially, Joyce models Shakespeare out of his own experience, and so essentially in his own image. The assertion of 'the man of genius', however, 'whose own image is for him the handmaid of all experience', is not as triumphant as it sounds when singled out as we have done. The train of thought devised for Stephen into which it falls carries on, as we have seen, from the near-apotheosis of reconciliation in his silent reflection, 'Do you know what you are talking about? Love, yes', to the deepened awareness of the 'darkening after a moment of flame [of] his own understanding of himself', which springs from the state of sundering. Remarkably, from here on over a stretch of twenty-nine manuscript lines from the bottom of page fifteen to page sixteen,

line 26 in the NLI draft, we witness a text progression that had begun assertively but now grows less and less sure of itself:

15.30| [. . .] That goad of the

15.31| flesh will drive him into a

15.32| new passion—its darker

15.33| shadow—darkening after a

15.34| moment of flame his own

15.35| understanding of himself. A like

15.36| fate awaits him and both

15.37| rages like whirlpools

15.38| commingle. But the later

16.01| *rage* is a fever of the blood which

16.02| tortures but does not strike mortally

16.03| the soul. Under the apparent dialogue

16.04| and diatribe the speech is always

16.05| turned elsewhere, backward.

16.06| He returns, unsatisfied by ~~his~~ the creations

16.07| he has piled up between himself

16.08| and himself, to brood upon his

16.09| wound. Imogen the ravished is

16.10| Lucrece the undeflowered. There

16.11| are no mangods in our time. Shakespeare

16.12| passes towards eternity,

16.13| in undiminished personality,

16.14| unvisited by the eternal wisdom

16.15| ~~we heard about just now, unscathed by~~

16.16| untaught by the laws he

16.17| has exemplified. His beaver

16.18| is up a but he will not speak

16.19| or stay. A ghost, his words are

16.20| ~~for the night of mourning in~~

16.21| ~~which heard only in~~ For the night

16.22| ~~of despair, as~~ the wind around

16.23| Elsinore's rocks, ~~or~~ the sea's

16.24| voice, and only by him who is

16.25| ||*left blank*||, the son

16.26| Consubstantial with the father

This stretch of speech drafted for Stephen to deliver is distinctly less assured than his preceding performance text has been, and it stumbles to an indecisive end. To read, in contrast, the published text corresponding to these twenty-nine manuscript lines—the draft comprises less than 200 words; *U* 9, 450-81 extends to approximately 430 words—shows how provisional Joyce must have felt the manuscript text to be, and how in response he rethought and significantly revised it. Shakespeare seems for a moment to escape Joyce altogether ('Shakespeare passes towards eternity') or to metamorphose back into the ghost whom William Shakespeare, the actor, impersonates ('His beaver is up'). This, in a fresh 'composition of place' over several syntactical fragments, conjures up 'Elsinore's rocks' and in the atmosphere of night and wind around them evokes a vision of 'the son / Consubstantial with the father'. We are back with Hamlet the father and Hamlet the son. It is the constellation in Shakespeare's play from which Stephen's performance started. The father-son constellation will once more recur toward the end of Stephen's performance, as we shall see. To express his sense of the unity of father and son, Stephen uses the strongest language he can command, the notion from Christian doctrine of their consubstantiality. Or should he be heard blaspheming? This is precisely the response Buck Mulligan chooses, eternal mocker

in *Ulysses*. The consubstantiality of father and son is his cue, which he answers with his counter-blasphemous outcry 'Amen!'

We might even consider it a piece of self-irony on Joyce's part to let Mulligan enter just here. The NLI draft documents the *Ulysses* episode Scylla & Charybdis in the making. Occurring near the end of page sixteen of the manuscript, which extends to thirty-three pages, Mulligan's entry marks its midpoint. We assume that this draft draws on a parent 'Hamlet chapter' that Joyce in 1916 offered for pre-publication to Ezra Pound and preserves a significant residue from it. The Hamlet-Shakespeare matter indeed represents, I suggest, the core of that predecessor and provides the main narrative strand of the Scylla & Charybdis episode for *Ulysses*. This remains true for the Hamlet-Shakespeare passages yet to follow in the NLI draft's second half. Yet what the NLI manuscript materially also shows is that, by its midpoint reached, the substantial transformation of the lost 1916 *Hamlet* chapter into a *Ulysses* episode could and would be held back no longer.

Materially, from Buck Mulligan's entry on, the manuscript drastically changes its appearance. Starting right there in the bottom half of page sixteen, and onward over many of its subsequent leaves, it is heavily overcrowded with revisions and additions between the lines, in the right-hand-page left margins and on the facing left-hand versos of the pages preceding. To a large extent, all such revision and addition amplifies the situational matter arising from Buck Mulligan's fresh presence in the National library—although, it is true, changes in the Shakespeare matter are also involved. Thus, left-hand pages accommodate first draftings of such a set piece in the Shakespeare-Anne Hathaway context as the second-best bed dramulet, or the similarly stage-set appearance of William Shakespeare's brothers. These and a plethora of other changes and additions to the base-level run of writing in the draft, by such evidence in the penning itself, do not indicate that the texting was inherited from the 1916 *Hamlet*. They are more likely evidence of fresh invention in the NLI draft that parallels the revision and accretion of the matter of Mulligan through manuscript pages seventeen to thirty-three. This culminates in the episode's third playscript sequence, a list of characters, and even an opening dialogue exchange, for Mulligan's obscene invention of a play, 'Everyman His Own Wife'—of which only the list of characters, but not the attempt at dialogue, let alone the play, ever makes it into *Ulysses*.

Mulligan on arrival is welcomed to join the ongoing Shakespeare discussion, which he acknowledges facetiously enough: 'Shakespeare?' [. . .] '—To be sure, he said. The chap that writes like Synge.' Mr Best instantly tells him, too, that 'Haines was here [. . .]. He'll meet you after at the D.B.C.'—by which we learn for a second time in the chapter that Haines has come and gone again 'to buy the *Lovesongs of Connacht*'. The chapter's doubling of the information betrays, it feels, Joyce's concern to write a *Ulysses* episode beyond its predecessor, the 'Hamlet chapter' of 1916.

The matter-of-Shakespeare that we take to be the core sequence of the 1916 Hamlet does not end at the chapter hiatus of Mulligan's entry. It soon re-asserts itself with Eglinton's remark:

17.15| —Shakespeare's fellowcountrymen, John

17.16| Eglinton said, are rather tired of

17.17| our brilliancies of theorising.

One of these (Irish) theorisings, Oscar Wilde's 'picture of Mr W. H.', is cited as the most brilliant. On this the assembled librarians themselves have so much to say that Stephen can for a moment opt out of the Shakespeare discussion. To keep us aware of his presence, the narrative draws him in as he is mocked by Mulligan about the telegram he sent to 'Malachi Mulligan' and his drinking companions—among them Haines—at '[T]he Ship, Middle Abbey Street, Dublin'. Important for the chapter composition as a whole, Leopold Bloom's first appearance on the margin of the library scene is staged at this juncture, before the matter-of-Shakespeare resumes. Eventually, four draft pages on from Mulligan's entry, Eglinton's second attempt succeeds in bringing the library entertainment back on its original track:

20.18| —We want to hear more, John Eglinton

20.19| said. We are beginning to be interested

20.20| in Mrs W. Till now we had thought

20.21| of her, if at all, as a patient Griselda

20.22| or as Penelope stayathome.

Notably Eglinton identifies Ann as 'Mrs W.', that is, as Mrs William Shakespeare, the customary Victorian and post-Victorian form of written address for a married woman, so identified as an adjunct to her husband's household. In the book, this has been changed to 'Mrs. S.' To judge by the level and tone of this resumption of the earlier theme, Stephen's—that is, Joyce's—poetics behind his complex strands of argument in the first half of the episode-in-the-making have apparently thoroughly passed by John Eglinton and his fellow librarians. 'We are beginning to be interested in Mrs W.' instead betrays simple gossip curiosity. Stephen, no longer set on delivering a theoretical treatise, half plays along. In the end, as we know from the book text, he denies believing in his 'theory'—as his listeners call it—altogether; and indeed this is his exit strategy already in the NLI draft. Stephen also plays subversively at his listeners' level of interest. He sketches in gossipy terms Shakespeare's affluent living in London and regales them with Sir Walter Raleigh's rich apparel when he was arrested, and Queen Elizabeth I's under-linen that 'was as great as that of the queen of Sheba'. However, the sketch of Shakespeare as feudal dramatist, and of his private life in London consorting 'with Mary Fitton and lady Penelope Rich (I say nothing of the punks on the Bankside)' leads over to its counterpart question: 'What do you imagine poor Penelope was doing in Stratford?' Here Stephen subverts the gossip with his author's life-into-art logic. His rhetorical gambit—'Say that Shakespeare is the spurned lover in the sonnets. Once spurned twice spurned.'—re-establishes the interrelation of life and art, experience and creativity. The lines following distinguish the second spurner, Mary Fitton, from the first, Anne Hathaway:

21.11| [. . .] At least

21.12| one, the court wanton, spurned him

21.13| for a lord.

[. . .]

21.17| —For one younger and handsome.

21.18| Nor did she betray a vow.

The vow makes the essential difference. This, in Stephen's argument, pivots on the perception text itself, the fundamental situation that

Shakespeare the author composed for *Hamlet*, with Shakespeare the actor impersonating the ghost:

21.18| [. . .] For these

21.19| two offences are as raw in the ghost's

21.20| mind as is the carnal act

21.21| itself: the broken vow and

21.22| the dullbrained yokel on whom

21.23| her favour has descended.

Yet the words Stephen is here cast to speak do not morally condemn 'Penelope stayathome'. She in Stratford and William in London live in mutual sundering. Life, and from it experience, that earlier in Stephen's argument '[darkened] . . . his own understanding of himself' are correspondingly (if somewhat summarily) invoked in mitigation for Penelope—that is, for Anne who overbore William in a ryefield:

21.23| [. . .] Women

21.24| who seduce men younger

21.25| than themselves are, I daresay,

21.26| hot in the blood. And once a

21.27| seducer, twice a seducer.

The case is thus altered when the focus shifts to Joyce's poetics of life-into-art, delivered by Stephen, of Shakespeare's creative response in his art to life experience, and so to the creative capacity of the 'man of genius'. Stephen posits: 'Say that Shakespeare is the spurned lover in the sonnets', and with great urgency he challenges his listeners to grasp what he wishes to convey:

21.32|—The burden of proof is with you

21.33| and not with me, he said

21.34| frowning. If you deny that

21.35| in the third scene in *Hamlet*

21.36| he has branded her with

21.37| infamy explain why there is

21.38| no mention of her ~~for the~~

21.39| during the thirtyfour years

21.40| between the day he married

21.41| her and the day she buried

21.42| him.

One very practical reason for there being 'no mention' of Anne (or only one, as Stephen instantly corrects himself) is that, if Shakespeare's life is but scantily known, let alone documented, biographical data about Anne Hathaway is virtually non-existent. Stephen and his librarian listeners know this from the contemporary Shakespeare scholarship they keep referring to in the chapter's exchanges. Through the argument devised for Stephen, this indeterminate lacuna becomes, paradoxically, the very ground on which Joyce's poetics thrives: 'life *into* art *equals* experience *into* creativity'. No facts can falsify the assumptions and conclusions of this formula. Clutching, as the librarians all do, at the seemingly only known fact of documented intercourse between William and Anne, William's specific bequest of the second-best bed to her in his will, Stephen and the librarians (at Joyce's authorial behest) give free rein to speculations about the second-best bed, but offer nothing more than gossip. To objectify this mode in an adequate literary genre, their exchange resurges, as a play within the play in the novel's printed text. Further gossipy bantering ensues in the draft, covering Shakespeare as ruthless businessman, 'jobber and moneylender' 'who drew Shylock out of his own long pocket'—a playful, fresh instance of the life-into-art transformation that Stephen promotes. Might Shakespeare therefore be proven a jew, John Eglinton wants to know, whereas an opposite opinion (Irish to boot, favoured, as he instantly points out, by Stephen's 'dean of studies') claims him as a 'good Roman Catholic'. As for Anne, recipient of the second-best bed under whatever assumption: Stephen's own assessment of Shakespeare is of 'a man who holds so closely to what he calls his rights over what he calls his debts will hold tight also to what he calls his rights over her whom he calls his wife'. Stephen himself crowns

this pronouncement with the well-known jingle: 'If others have their will [. . .] Ann hath a way.' Whether or not the bequest ('he omitted her name from the first draft' but 'was urged [. . .] to name her' in a codicil) betokens a reconciliation, Anne's survival in widowhood is the irrevocable seal on their final sundering.

24.37| [. . .] In

24.38| her age she takes up with lollard

24.39| preachers and hears about her

24.40| soul. Venus has turned bigot. It

24.41| is the agenbite of inwit, the

24.42| remorse of conscience: it is the

24.43| age of exhausted whoredom

24.44| groping for its god.

By this time, Stephen's and the librarians' anatomising of William and Anne appears roundly summed up in John Eglinton's digest:

25.04| [. . .] I should say that

25.05| only family poets have family lives. The author

25.06| of the Falstaff was not a family man. I feel

25.07| that the fat knight is his supreme

25.08| creation.

Stephen is given a brief interior monologue to call the bluff of Eglinton's 'denial of kindred'. Stephen recalls, and so we learn, that Eglinton has a father in Antrim who habitually visits him at the Library. Thereupon follows an astonishing narrative gambit of Joyce's in two parts. Its second part is another stretch of self-dialogue in Stephen's mind. We shall return to it because it is essential for understanding Joyce's poetics of art from life and experience in this chapter, and throughout *Ulysses*. The first part is a stretch of neutral narration to the reader: a simple, yet strange step in the narrative mechanics of the scene-in-progress. It brings in an attendant announcing to Eglinton that there is a gentleman

outside to see him. 'Says he's your father.'—that is, precisely the man, if he is who he says he is, whom just before Eglinton has implicitly denied, but whom, and whose visits at the Library, Stephen has silently remembered. The gentleman himself is not brought onto the library scene, nor is the attendant seen or heard of again. The moment is irrelevant for the chapter's setting or plotting. Its one contextual function is to extend Stephen's awareness of family with the (for him) fraught significance of the 'father':

25.27| —A father is a necessary evil, Stephen said

25.28| battling with despair.

'Necessary' yet 'evil'—and the despair Stephen battles with arises, as we will see, from the self-dialogue just preceding it. Joyce, through Stephen's delivery, poses that the writing of *Hamlet* arose from Shakespeare's experience of the death of his father and that this freed Shakespeare in his creativity to reach absolute realms of pure art:

25.27| —A father is a necessary evil, Stephen said

25.28| battling with despair. He wrote the play

25.29| in the months following his father's

25.30| death.

[. . .]

25.43| [. . .] Fatherhood,

25.44| in the sense of conscious begetting,

25.45| is unknown to man: it is a

25.46| mystical estate, an apostolic

25.47| succession. When he wrote the

25.48| play he was not the father

25.49| of his own children merely, but

25.50| because no longer a son, he was

25.51| and felt himself the father

25.52| of all his race, the father

26.01| of his own grandfather, the father of his

26.02| unborn grandson who, by the same

26.03| token, never was born[.]

The position that Stephen has thus reached in his argument allows him over another five manuscript pages to unroll the panorama of 'family' that he posits Shakespeare transformed into his dramatic art. The range of family all-round provides, for the 'man of genius', experience so to be transubstantiated. Having discussed Anne in depth with the librarians, and having introduced and dismissed Shakespeare's father, Stephen now reaches out to Shakespeare's mother and his three brothers, Gilbert, Richard and Edmund. Responding to Eglinton's common-sense objection that the brothers' names were, after all, already in Shakespeare's sources, Stephen counters first with the question:

28.36| —Why did he take them in preference

28.37| to others?

and immediately follows up with his own trenchant rebuttal:

29.11| —Why? Stephen answered himself.

29.12| Because the theme of the false brother

29.13| is to Shakespeare, what the poor

29.14| are not, always with him.

It is a theme, therefore, to be metamorphosed into art: that is, the contingency of brothers in real life is a source of experience to be transfigured into theme through art, nourished on the creative gift and energy of genius.

Stephen's strategy to relate the contingency of family members in life and the construct of characters in dramatic art via the attribute—or is it the essence?—of names acquires stringency of its own in the final phase of his performance. Unsurprisingly, this thread in the discourse opens with the familiar quote from *Romeo and Juliet*:

26.46| —Names, John Eglinton said. What's

26.47| in a name?

27.01| —Much, Stephen said.

Within half a manuscript page Stephen's speech culminates for a second time in an apotheosis of Shakespeare he once earlier reached out for, if vaguely worded: 'Shakespeare passes towards eternity, in undiminished personality'. (NLI draft, 16.12-13) Stephen now focuses on the celestial representation of William Shakespeare's given name:

27.18| [. . .] A star, a daystar rose

27.19| at his birth. It shone by day

27.20| in the heavens over delta in

27.21| Cassiopeia, the *strange* constellation

27.22| which is the signature of his

27.23| name among the stars.

Equally unsurprisingly, this leaves the librarians puzzled:

27.28| —What is that, Mr Dedalus? the

27.29| quaker librarian asked. Was it a

27.30| celestial phenomenon really?

In spoken response, Stephen side-steps into Old Testament phrasing:

27.31| —A star by night, Stephen said.

27.32| The pillar of the cloud by day.

Yet in extension, James Joyce endows him with an unspoken, deep-searching self-definition:

27.33| Names. The fabulous artificer, a

27.34| hawklike man. You flew. What to find?

27.35| Paris. What did you find? Stephanos

27.36| Dedalos. Your crown where is it? Here.

27.37| Young men, christian association

27.38| hat. ~~Lapwing, you sit here. You sit~~

27.39| ~~with~~ Name yourself: Lapwing.

The two deletions of phrasing toward the end indicate how Stephen's giving himself the name 'Lapwing' is in the very writing being chiseled to best effect. Stephen is made to take recourse in the situation in *Hamlet* Act 5, Scene 2 when Osric, the detestable courtier (a 'base fly' in Hamlet's words), has just left, having delivered Claudius's challenge that Hamlet appear before the court to fight a duel with Laertes. Horatio comments, 'This lapwing runs away with the shell on his head' (*Hamlet* 5.2.178). Stephen adopts the name, picturing himself under it as a runaway akin to Osric, and like him in appearance even to the 'shell', or 'christian association hat' on his head (otherwise, as at NLI draft 10.11-12, his 'black hat' or 'casque'). Stephen's self-image as hatted, ground-creeping lapwing stands in strongest possible contrast to Shakespeare emblematised under 'delta in Cassiopeia [. . .] signature of his name among the stars'. At bottom, however, it is not Stephen Dedalus who is so set in opposition. It is James Joyce who reads himself in contrast to his perception text 'William Shakespeare'. This is inscribed undisguised into the silent monologue texted for Stephen.

27.33| Names. The fabulous artificer, a

27.34| hawklike man. You flew. What to find?

27.35| Paris. What did you find? Stephanos

27.36| Dedalos.

This is pure Joycean biography. It re-biographises the Stephen at the end of *A Portrait* into his author, and now, in retrospect, defines that novel's apostrophe, 'Welcome, O life! I go to encounter for the millionth time the reality of experience' (*P* V, 2788-9). Paris is the environment for encountering experience in the reality of life. What the silent reflection here in the NLI draft for Scylla & Charybdis specifies, with the greatest authenticity possible, is that in his months in Paris, James Joyce invented for himself the pseudonym 'Stephen D(a)edalus'. Between late 1902 and spring 1903, the then medical student James Aloisius Joyce lived in the French capital. These were intensely formative months. In self-projection into the future, the name he gave himself toward later renown

as Irish author was, as the NLI draft declares in Joyce's handwriting and pseudo-Greek spelling, 'Stephanos Dedalos'. Joyce published the earliest *Dubliners* stories under this pseudonym and signed most, if not all, of his private correspondence, too, 'Stephen D(a)edalus'. It was not until around mid-1905 that he ceased so to name himself—coincidentally, as it happens, with breaking off and abandoning the writing project *Stephen Hero*. Over the time he asserted his identity with the self-created pseudonym, the name Stephen D(a)edalus constituted Joyce's repository to gather and articulate experience encountered in his life's realities. As a pivotal passage, the silent reflection written for Stephen Dedalus succinctly reveals Joyce's self-scrutiny. It allows us to grasp firmly the mutual identity of James Joyce and Stephen Dedalus in the present Scylla & Charybdis draft and the fully shaped chapter it progressively materialises into, as well as in all text extensions throughout the first half of *Ulysses* (Telemachus, Nestor, Proteus, and Scylla & Charybdis) that Joyce narrates through Stephen. If, in the course of this chapter, I have emphasised how Stephen Dedalus as fictional character functions to articulate and develop the underlying poetics governing James Joyce's experience of literary art in reception and in creation, it becomes increasingly evident from the moments of Stephen's silent thoughts in the NLI draft that it is Joyce himself who expresses himself directly. So revealed, Joyce may be seen and understood to express himself undisguisedly and in a near one-to-one symbiosis with Stephen Dedalus.

Some reflections narratively located in Stephen's mind clarify this essential identity of the author's and the narrated character's consciousness. One, trivial enough to be obvious, is the instance when the exchange with the librarians about brothers momentarily deviates silently into:

28.25| Where is your brother? In

28.26| the Apothecaries' hall.

This is a self-query of real-life Stephen Dedalus—that is, of James Joyce under the guise of his pseudonym. At the beginning of 1904, the year into which *Ulysses* is fictionalised, James Joyce's brother Stanislaus was, quite simply, a clerk in the Apothecaries' hall in Dublin—albeit that by 16 June, the fictional day of the Shakespeare discussion in the

National Library, he had quit the job.[15] For the moment of symbiosis or super-imposition where the fit of Joyce's trains of thought over those he composes as Stephen's is poignantly perfect, we return to the moment when Stephen recalls that John Eglinton has a father in Antrim who has a habit of visiting his son at the National Library. This stirs Stephen to reflect on his own situation:

25.19| And mine?

25.20| Hurrying to her squalid deathbed

25.21| from gay Paris on the quayside I touched

25.22| his hand. Fine, brown and shrunken. A

25.23| drunkard's hand. The voice, new

25.24| warmth, speaking new tones remembered.

25.25| The eyes that wish me well. But do they

25.26| know me?

This is Stephen facing an existence he feels is fatherless and solitary. It is, at the same time, authentically Joyce's deeply felt response to the moment when he returned from Paris at his father's bidding by a telegram telling him that his mother was dying. The curve of emotion in the text's movement is both wholly Stephen's and wholly James Joyce's. Just how intimately true it is, is reflected retrospectively in the one slight author's emendation at the end of the published text. The final pair of sentences in the draft: 'The eyes that wish me well. But do they know me?' are revised in the published *Ulysses* as 'The eyes that wish me well. But do not know me.' The change from query to statement, and consequently from question mark to full stop in the end punctuation, severs the assessment of the well-wishing eyes from the tentative anxiety of a James Joyce in Stephen Dedalus guise. It releases fictional Stephen Dedalus into autonomy as the character in the novel that he is—with a life-in-art and thus a narrated judgement of his own: 'But do not know me.' That final sentence pair, so precisely adjusted in the revision, is the

15 As may be gathered from Richard Ellmann, *James Joyce* (Oxford: Oxford University Press, ²1982), p. 144.

gesture by which James Joyce, the author, frees himself from the double identity in which he has (since Paris days) lived with Stephen Dedalus. Frank Budgen reports that Joyce admitted in conversation that Stephen 'has a shape that can't be changed'. Stephen, he said, 'no longer interests me to the same extent'.[16] Budgen specifies that Joyce made these remarks 'at about the time of the publication of the *Lestrygonians* episode'. Lestrygonians was, after the three episodes of the Telemachia, the fifth of the first sequence of Bloom chapters in *Ulysses*. The character of Joyce's shaping who was now constantly subject to change was Leopold Bloom. With Bloom, Joyce acquired, and through him expressed, 'a new personal experience'. He no longer creatively depended on Stephen Dedalus. Lestrygonians appeared in *The Little Review* in two instalments in September and October 1918. It was very much the time when Joyce braced himself for Scylla & Charybdis. Stephen may have 'no longer interest[ed him] to the same extent' because he had 'a shape that [couldn't] be changed', but clearly Joyce decided to work himself out of his erstwhile symbiosis with Stephen Dedalus by finally realising his plan of long standing. He fell back on his project, conceived and grown, I believe, already in the wake of his Triestine *Amleto* lectures, to let Stephen Dedalus *in loco auctoris* perform on Hamlet and Shakespeare in the National Library. Through to its conclusion, the Scylla & Charybdis chapter, from the NLI draft onwards where it is earliest documented, is progressively intensified as a chapter of sunderings. James Joyce strips off the fetters of the Stephen Dedalus role. The darker purpose of introducing at mid-chapter the mocker Buck Mulligan to scoff at Stephen's explication of Hamlet and Shakespeare to the librarians in the National Library proves by the chapter's end, once the bardolatrous entertainment is over, to stage Stephen parting company with him:

32.46| Part. The moment is coming

33.01| now.

33.02| My ~~soul~~ will, his will that fronts me,

33.03| seas are between.

16 Frank Budgen, *James Joyce and the Making of 'Ulysses' and Other Writings* (Oxford: Oxford University Press, 1972), p. 107.

Here once more—because we are in the Scylla & Charybdis chapter—Joyce still thinks and speaks through Stephen Dedalus. Yet at its most fundamental level, the moment turns into *Ulysses* narrative the inner parting of James Joyce from Oliver St. John Gogarty. Both of Joyce's sunderings, that from Stephen Dedalus and that from Buck Mulligan, do not preclude reconciliations of sorts. Stephen and Mulligan are granted reappearances in the nine-chapter sequence progressing through the second half of *Ulysses*, yet now purely as narrative characters among their fictional likes in the novel's web of recurrences, no longer as the real-life intellectual sparring partners: Mulligan, *alias* Oliver St. John Gogarty, and Stephen, *alter ego* of James Joyce, author of *Stephen Hero*, *A Portrait of the Artist as a Young Man*, and the first nine episodes of *Ulysses*. In the episodes that follow, Stephen Dedalus is liberated to booze with his cronies at the Maternity Hospital and at Burke's pub in Oxen of the Sun. He is narratively also set free for adoption by Leopold Bloom (and in wishful thinking, too, by his wife Molly) as their surrogate Hamnet for Rudy, the son they lost. Strongly under the influence of the novel's encompassing givens, Stephen moves through Circe, Eumeus, and Ithaka until, from Ithaka, and the Blooms' kitchen in 7 Eccles street, he 'passes towards eternity' in the manner he had imagined for William Shakespeare (at NLI draft 16.12-13). He does so 'in undiminished personality' as we engage with him as the creation in art, Stephen Dedalus, the pseudonymous *alter ego* experience of his real-life author, James Joyce. Life engenders experience that the man of genius metamorphoses into art. Below the *finis* stroke marking the end of the episode in the Rosenbach manuscript, Joyce implicitly reflects the experience that life with *Ulysses*-in-progress has opened and promises further to expand for him. Uniquely self-commenting the fair copy, he encrypts his own awareness of what, at mid-point by episode, his labours have accomplished. Joyce's coda to Scylla & Charybdis on the last leaf of the episode's fair copy states:

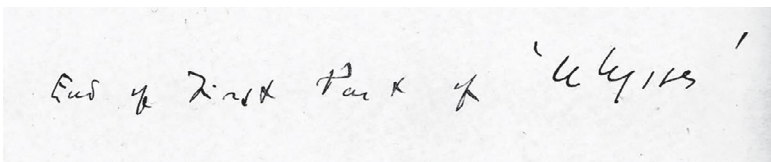

Fig. 9.2. Joyce's inscription at the end of the Rosenbach manuscript.