GENETIC INROADS INTO THE ART OF JAMES JOYCE

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Structures of Memory and Orientation: Steering a Course Through Wandering Rocks

To the memory of Clive Hart

'End of First Part of "Ulysses" | New Year's Eve | 1918'. This was the note James Joyce appended to the last page of his fair-copy manuscript of the novel's ninth episode, Scylla & Charybdis. It affirms his accomplishment, as well as the assurance that *Ulysses* will go forward for another nine episodes. In early planning phases for the novel, Joyce had wavered between twenty-four and seventeen chapters, but at the time he reached mid-novel by chapter count, its extension to eighteen episodes stood firm. When declaring the end of the novel's first half, it is true, Joyce does not reveal how he intends to commence its second half. Reading along the surfaces of action and character movement, we feel nonetheless little surprised when, on leaving the National Library, the narrative takes us out into the throng of the city. The tenth chapter is universally recognised and celebrated as the novel's Dublin episode. In terms of the backdrop of *Ulysses* in Homer's *Odyssey*, however, we should by rights be intensely surprised that this chapter does not have a counterpart episode in Homer. By Joyce's workshop title, which we still universally use to identify the novel's chapters, it is the episode of the Wandering Rocks. With it, Joyce encompasses in *Ulysses* Circe's either/or suggestions to Odysseus concerning how, upon leaving her, he might continue sailing homeward. In Homer, Odysseus chooses to be rowed onward through the perilous narrows between Scylla & Charybdis, the

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rock and the whirlpool. He eschews Circe's alternative, the passage through the wandering rocks. Joyce, by contrast, steers *Ulysses* through both of Circe's routes. The legendary source for the novel's tenth episode is antiquity's epic of Jason's quest for the Golden Fleece. Joyce singles out its phase of greatest danger: the passage through the wandering or clashing rocks, the *symplegades*. Wandering Rocks in *Ulysses* has hitherto been explored almost exclusively as the book's Dublin chapter, with scarce attention to its workshop title. Closer regard to its singular design therefore seems warranted.

In form, the chapter stands out by its division into segments separated by triple asterisks. When written in early 1919, this tenth episode was the first *Ulysses* chapter to be in any way sub-segmented. The patterning of the seventh episode, Aeolus, using crossheads resembling newspaper headlines, happened later, in proof, while the novel's seventeenth episode, Ithaka, divided differently again into 'question-and-answer' units, was yet a long way from being written. In the surviving materials from Joyce's workshop, only one precedent exists for the division of narrative material by asterisks. This is a collection of 'purple passages', separated by triple asterisks, in a notebook preceding the composition in narrative continuity of the third episode, Proteus. The individuation of the passages in the notebook precedes the structuring proper of the Proteus chapter, into which the passages are subsequently found to have been dispersed, and from which the asterisk dividers disappeared in the process. In the case of Wandering Rocks, however, the analogous dividers have made it into the published text: they actually determine the episode structure.

Is it an abstract structure? Is it properly divisional, or are we encouraged to read continuously across the dividers, much as we presumably do with Aeolus—since in that chapter the crossheads, while they act as momentary jolts to smooth reading, can always be 'overread' in favour of the continuous narrative that remains discernible beneath them. The case is altered with Wandering Rocks insofar as each segment is a self-contained micronarrative. Does the segmentation as such derive, one might wonder, from an assembly of material for the chapter akin to the 'purple passages' preliminarily assembled for Proteus? It does not seem unwarranted to speculate that the aggregation of text for the chapter may have begun with the collection of more or less self-contained

units; in their published form, they are still sufficiently detached from one another in narrative content—Clive Hart's just plea for the chapter's very special mode of unity notwithstanding.[1] It is through modes of correlation across its detached segments that the episode succeeds in being the novel's Dublin chapter and does not fall apart as an assembly of vignettes of Dublin citizens in their city surroundings. However individually independent the texts between asterisks may have been in their first writing, in the published text, and before it in the pages of the Rosenbach manuscript,[2] they structurally cohere, and the asterisks marking their division are integral to the structure.

Essential to that structure is their number, nineteen in all. The Rosenbach manuscript happens to give specific evidence that the number nineteen was on Joyce's mind at the time of writing. At the bottom of manuscript page 24 a passage lies concealed, since struck through, replaced by other text, and itself (further revised) repositioned elsewhere. As originally written, it reads: 'Two bonneted women trudged along London bridge road, one with a sanded umbrella, the other with a black bag in which nineteen cockles rattled.' The uneven total organises the sequence of segments symmetrically around the middle segment, the tenth. This is where Leopold Bloom sneak-previews and buys *Sweets of Sin* for Molly. What Joyce thus does in pivoting the Wandering Rocks chapter upon its tenth segment is, in miniature, what he had accomplished once before in structuring the entire novel *A Portrait of the Artist as a Young Man* symmetrically around its middle segment. Underneath this novel's division into five chapters lies a total of 19 segments, already characteristically divided by asterisks, too.[3]

That the manuscript of the Wandering Rocks chapter for *Ulysses* as we first have it is not wholly in Joyce's hand but, in approximately its final third, in the hand of Frank Budgen, is unique in the Rosenbach manuscript. Joyce himself, again in his own handwriting, authenticates

1 Clive Hart, 'Wandering Rocks', in *James Joyce's* Ulysses. *Critical Essays*, ed. by Clive Hart and David Hayman (Berkeley–Los Angeles–London: University of California Press, 1974), pp. 181-216 (pp. 188-89).

2 Pages 1 to 31 a holograph in James Joyce's hand, pages 32-48 written out by Frank Budgen at Joyce's dictation.

3 This is discussed in detail in Hans Walter Gabler, 'The Genesis of *A Portrait of the Artist as a Young Man*' in the present volume; previously published 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.

it on the last manuscript page: 'pp. 32-48 were written by my friend Francis Budgen at my dictation from notes during my illness Jan Feb 1919[.] James Joyce[.]' Joyce's illness was an acute worsening of his chronic eye troubles. What 'notes' would he have had to resort to that he felt incapable of himself rewriting in holograph beyond page 31, yet was capable of dictating at an equal level of fluency and literary stringency to Budgen for pages 32 onwards? The text does not in any significant way change in character between the pages in Joyce's hand and the subsequent lines penned by Frank Budgen, hence we cannot suppose that the source materials that stood behind the respective document sections changed when the hands changed. We cannot but assume that what Joyce called 'notes' for the Budgen stretch was simply the continuation of the kind of draft material from which he prepared his own fair copy through the preceding thirty-one pages. It seems natural enough to posit that the draft material in its entirety was already segmented throughout into units delimited by asterisks. However, the fair-copy inscription carries evidence of distinctly greater significance. Clive Hart, and Frank Budgen before him, have taught Joyce readers to pay attention to what Clive Hart calls the 'interpolations' throughout the chapter segments: stray snippets of text that seem displaced, since their narrative context is not integrated in the segment where they are found, but in one or more other among the nineteen segments in all. The interpolations have been noted, but have hitherto remained under-explored as to their function and effect in the episode. In particular, moreover, we have as yet no knowledge of when, genetically, they were interpolated into their respective positions in the chapter text.

The Rosenbach manuscript reveals that the interpolations were not an afterthought—that is, the fair-copy and dictation sections contain the interpolations, in their majority, already in place, even while, quite naturally, and according to Joyce's constantly accretive mode of composition, a few more were added both to the Rosenbach pages and in successive proofs. Taken together, the presence of interpolations at the fair-copy/dictation stage and their further increase go to prove that there is narrative method and functional purpose behind them. In other words, we may with confidence assume that Joyce's 'notes' were essentially the outcome of the creative thought he had already invested in the texting and structuring of the episode before it reached

the Rosenbach manuscript stage, and that Joyce very well knew what, in particular, he wished to construct and achieve with those conspicuous text dislocations throughout the chapter. To put an initial thesis in a nutshell: they are, and were to Joyce, textual devices bracketing the chapter's segment divisions. They are innovative in the manner in which they create cohesion: in the spirit of modernism, they do so non-narratively. They make full claim upon the reader's alertness and memory. At a distinct further level of complexity, moreover, they constitute the textual markers by which the novel's chapter about Dublin turns simultaneously into its epic template, the mythic episode of Jason's navigation through the Wandering Rocks. In this sense, surely, the snippets in dislocation are wandering rocks. The reader's opportunity lies in commanding the passageways through the text like another Jason, and surviving the episode's quest.

To his own essay of 1974 on Wandering Rocks in *James Joyce's* Ulysses. *Critical Essays*, Clive Hart usefully attaches a list of the dislocations he names 'interpolations', extending to thirty-one items.[4] Hart's list constitutes a text specification, with commentary, on the interpolation patterning to which Frank Budgen already draws attention in his book, *James Joyce and the Making of* Ulysses.[5] Budgen simply assesses the interpolations as dislocations in terms of place and time in the reality of the episode's narrative Dublin environment. In contrast, Hart attempts (and is sometimes at a loss) to interpret why the interpolations should have been placed in just the context into which they are set. Neither Budgen nor Hart see or reason the interpolations as a compositional feature *sui generis*. They relate them firmly to time, place and personnel in Dublin as the chapter tells them, but do not provide narratological reflections on the structural and significative potential inherent in the episode's modes of construction. Only Budgen, in a few instances,

4 Clive Hart, 'Wandering Rocks'; the List is on pp. 203-14. Hart omits one early passage qualifying as an 'interpolation', overlooking, it seems, that Budgen before him had opened his account of the displacements with just this half-sentence: 'Father John Conmee stepped into the Dollymount tram on ‹Annesley› Newcomen bridge.' [The bridge name revised in Joyce's manuscript.]

5 First published London 1934. Clive Hart himself re-edited this early classic of Joyce studies in 1972: Frank Budgen, *James Joyce and the Making of 'Ulysses', and other writings*, with an introduction by Clive Hart (London: Oxford University Press, 1972, 1989); Budgen's discussion of the 'interpolations' extends over pages 126 to 129.

fleetingly invokes memory as the faculty with which to allay the puzzlement of the text dislocations. He hints thereby at the role to be played by the reader in comprehending the episode's multiple significances.

The interpolations are forward-directed as much as backward-directed elements in the text. Where their direction is backward, the links they establish are likely to be picked up with just a small effort of memory. Where they project forward, however, the linkings they aim at remain obscure, or may not be picked up at all on a first reading. But as soon as we engage in a second reading, we appreciate at once what stimulus springs from the forward-directed linkings. The recall established on a first reading turns into an anticipatory memory co-active in creating for the reader, during the re-reading process, the text that is yet to come. Such openness and perception in reading and re-reading gains exponential significance (so to speak) in this chapter that, in terms of Homer and Odysseus, tells a non-story. 'The episode's mythic template is an absence—a route not taken.' With the narrative he designs in Wandering Rocks, Joyce 'encourages the (re)reader to construct, through her reading and the memory of her reading', and so to imagine, with him, the route from among Circe's alternatives that Homer did not choose for Odysseus.[6] Thus, Wandering Rocks models the way the cultural skill of reading works and how written texts challenge that skill. The episode exercises for us and with us what it means, through active and engaged reading, to construct and experience worlds.

The interpolations found in the second to fourth chapter segments help to specify the technique and its effects. The mention in the second (Corny Kelleher) segment that 'Father John Conmee stepped into the Dollymount tram on Newcomen bridge' (213-14) becomes an interpolation proper, it is true, only at the sixth stage of proofing through its there visibly being separated as a paragraph. Yet, as the 'Father Conmee' element, it is in a 'Corny Kelleher' segment, and, synchronising sequences of events between the first and second episode segments as it does, it is essentially an interpolation already

6 'Such reading...for Odysseus.' These sentences render Lucy Barnes' insight into Joyce's creative imagining and forming of Wandering Rocks. The phrasings within quotation marks are *literatim* her words in the proof margins of this essay as she was attending to it as publisher's editor.

in the Rosenbach manuscript. The other interpolative half-sentence in the second segment, '[...]while a generous white arm from a window in Eccles street flung forth a coin' (222-23), signals the potential of interpolations to refer back not just to matter narrated in the current chapter, but to activate, too, reading memories of the preceding narrative of *Ulysses* as a whole. It allows one to consider in one's imagination why that arm should be white at all, that is: naked. The first interpolation in the fourth (Dedalus sisters) segment combines and tops the functions of those preceding: 'Father Conmee walked through Clongowes fields, his thinsocked ankles tickled by stubble.' (264-65) It is double-tiered. On the surface, it is merely a link back to the 'Father Conmee' segment. Yet at its core, it aims to activate powers of multiple discernment through reading memory. Not only must the mention in the episode's first segment that 'Father Conmee walked through Clongowes fields' (185-86) be recalled. It must also be remembered that he did so only in memory. Hence it must, or should, be recognised that the retrospective link is established, beyond the confines of *Ulysses*, to *A Portrait of the Artist as a Young Man*, to which the 'Clongowes fields' belong.

The first example of a forward-directed interpolation, by contrast, bursts into the one-legged sailor's jerking himself up Eccles street in the third segment: '^J. J. O'Molloy's white careworn face was told that Mr Lambert was in the warehouse with a visitor.^' (236-37) We are never anywhere in the episode (I believe) enlightened as to who tells J. J. O'Molloy where to find Ned Lambert. More than 200 lines on, in the eighth segment, he joins Lambert and a visitor—identified only by his visiting card as the reverend Hugh C. Love—in the vault of St Mary's Abbey. As the reverend is about to depart, the narrative is interrupted, enigmatically to a first-time reader, by another forward-directed interpolation: 'From a long face a beard and gaze hung on a chessboard.' (425) The reader's memory will, on a second perusal, construct this as an anticipatory projection across another eight segments to the sixteenth, where Buck Mulligan points out to Haines (the Englishman) John Howard Parnell 'our city marshal' (1049) with a partner over a chessboard in the DBC ('damn bad cakes') bakery.

Numbers of further interpolations which need not be cited individually are simply either backward- or forward-directed. Yet a few interestingly, too, fulfil additional functions. By capturing characters

notoriously roaming through Dublin, some interpolations help to enrich the episode's telling the city: the H.E.L.Y'S sandwichmen, for instance (at 377-79), or Denis J. Maginni, professor of dancing &c (added in only at the fourth proof stage, twice: at 56-60 and 599-600); or Richie Goulding carrying the costbag of Goulding, Collis and Ward (at 470-75); or Denis Breen leading his wife over O'Connell bridge (at 778-80); or Cashel Boyle O'Connor Fitzmaurice Tisdall Farrell, a Dublin presence just by the mention of his name (at 919-20); or the two old women with umbrella and midwife's bag (originally at 752-54, but repositioned with revisions to 818-20); or even, in anticipation of the subsequent Sirens episode, 'Bronze by ‹auburn› gold, Miss ‹Douce's› Kennedy's head ⌜1⌞[with] by⌜1⌟ Miss ‹Kennedy's› Douce's head, appeared above the crossblind of the Ormond hotel.' (962-63).[7] Here one observes, by the retouching of the colours and their reattribution between the Misses, how fluid the text for Sirens must still have been while Wandering Rocks was being written. Similarly, though eventually only at the first proof stage, and not strictly by way of an interpolation, even Gerty MacDowell has a flash appearance in the chapter (at 1206-07) among the crowd attending at the grand finale, the viceroyal cavalcade—regardless of the fact that her true hour in *Ulysses* is yet three episodes ahead.

There are, furthermore, a couple of interpolations at mid-chapter that are again likely enigmas to a first-time reader. The isolated mention in the ninth segment is puzzling that 'The gates of the drive opened wide to give egress to the viceregal cavalcade.' (515-16) It gives the first inkling of the matter on which the episode eventually closes. A companion piece two segments further on reinforces it: 'The viceregal cavalcade passed, greeted by obsequious policemen, out of Parkgate.' (709-10) Neatly framing the episode's symmetrical centre—its tenth, or Bloom, segment—and preparing for the narrative staging of the cavalcade at the episode's end, these two forward-directed interpolations halfway through the chapter assume a veritable expositional function. As Ithaka, the novel's penultimate episode, in due course will show, belated exposition is one more modernist wrinkle to Joyce's narrative art.[8]

7 The markings indicate changes in the manuscript.

8 Exposition in the penultimate chapter is, admittedly, not only a poetological idiosyncrasy. It also springs from the conditions of the book's production. See the end paragraphs in the section 'The Finish: "Penelope" and "Ithaca"' in 'Afterword'

In a singular category, finally, should be classed the two interpolations registering 'a skiff, a crumpled throwaway [...] Elijah is coming, [riding] lightly down the river.' In slightly variant wording, the skiff interpolation is entered twice in the manuscript margin, once against lines 294-98, and once against lines 752-54. Consecutively lined, the manuscript carries the narrative forward in Joyce's autograph. The two additions in the margin, by contrast, are in Frank Budgen's hand. They thus record Joyce's revisional response to the main-column text as already in place when test-read (no doubt) to Joyce by Budgen. The shift between main column and margin, redoubled to boot in the shift of hands between author and amanuensis, yields positive proof of Joyce's creative engagement in the episode's segment technique. Its challenge clearly grew on him in the progress of the chapter composition. The interpolation of the crumpled throwaway in Wandering Rocks involves, in the first instance, a reading memory reaching back into the eighth *Ulysses* episode, Lestrygonians (*U* 8, 57-58), where Bloom throws this crumpled paper into the river. Here, in the flow of Wandering Rocks at lines 294-98, the throwaway courses downriver, eastward—and so sails aimlessly in parallel to the cavalcade passing from west to east, first on the north, then on the south side of the Liffey. But when the throwaway is brought back at lines 752-54, the narrative focus changes. The skiff becomes the still centre of the moment. It seemingly no longer flows eastward down the river. Skiff and river become as if stationary. It is the North wall behind the throwaway on the Liffey that is now seen in motion as-if drifting westward.

> North wall and sir John Rogerson's quay, with hulls and
> anchorchains, sailing westward, sailed by a skiff, a crumpled
> throwaway,
> rocked on the ferrywash, Elijah is coming.

This translates into terms of Dublin topology Jason's challenge of focussing and gaining an always unfailing perspective onto the ever-changing aspect of the wandering rocks.

* * *

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to James Joyce, *Ulysses. A Critical and Synoptic Edition*, prepared by Hans Walter Gabler with Wolfhard Steppe and Claus Melchior, 3 vols. (New York: Garland Publishing, 1984).

Having made our way as first-time readers through Wandering Rocks to the end of its eighteenth segment, and having laid the ground, with its interpolated text dislocations, for such special reading skills as this chapter requires, the nineteenth segment should be plain sailing. However, in speed, density and sheer artistry of language, the final segment overwhelms anew. Again and again, it would seem, it tests just how genuinely skilled we have become in playing along with its orientation game founded on reading memory.

To explore this contention, here is an abbreviated version of the first seventy lines or so of the episode's end segment:

> William Humble, earl of Dudley, and lady Dudley, accompanied by
> lieutenantcolonel Heseltine, drove out after luncheon from the viceregal
> lodge. [...]
> The cavalcade passed out by the lower gate of Phoenix park saluted |1180|
> by obsequious policemen and proceeded past Kingsbridge along the
> northern quays. The viceroy was most cordially greeted on his way through
> the metropolis. At Bloody bridge Mr Thomas Kernan beyond the river
> greeted him vainly from afar. [...]
> [...] In the porch of Four |1190|
> Courts Richie Goulding with the costbag of Goulding, Collis and Ward saw
> him with surprise. [...]
> From its sluice in Wood quay wall under Tom Devan's office Poddle river
> hung out in fealty a tongue of liquid sewage. [...]
> [...] On Ormond quay Mr Simon Dedalus, steering his
> way from the greenhouse for the subsheriff's office, stood still in midstreet |1200|
> and brought his hat low. His Excellency graciously returned Mr Dedalus'

greeting. From Cahill's corner the reverend
Hugh C. Love, M. A., made
obeisance unperceived, [...]
[...]. On Grattan bridge Lenehan and M'Coy,
taking leave of each other, watched the |1205|
carriages go by. Passing by Roger
Greene's office and Dollard's big red
printinghouse Gerty MacDowell,
carrying the Catesby's cork lino letters for
her father who was laid up,
knew by the style it was the lord and lady
lieutenant but she couldn't see
what Her Excellency had on
[...]Over against
Dame gate Tom Rochford and Nosey Flynn
watched the approach of the
cavalcade. [...]
[...] A charming soubrette, great Marie |1220|
Kendall, with
dauby cheeks and lifted skirt smiled
daubily from her poster upon William
Humble, earl of Dudley, and upon
lieutenantcolonel H. G. Heseltine, and
also upon the honourable Gerald Ward A.
D. C. From the window of the
D. B. C. Buck Mulligan gaily, and Haines
gravely, gazed down on the
viceregal equipage over the shoulders of |1225|
eager guests, whose mass of forms
darkened the chessboard whereon John
Howard Parnell looked intently. In
Fownes's street Dilly Dedalus, straining her
sight upward from
Chardenal's first French primer, saw
sunshades spanned and wheelspokes
spinning in the glare. [...]
[...]. Opposite Pigott's
music warerooms Mr Denis J Maginni,
professor of dancing &c, gaily

apparelled, gravely walked, outpassed by a viceroy and unobserved. By the |1240|
provost's wall came jauntily Blazes Boylan, stepping in tan shoes and socks
with skyblue clocks to the refrain of *My girl's a Yorkshire girl* [...]
[...]As they drove along Nassau street [...]
[...] [u]nseen brazen highland laddies blared and drumthumped
after the cortège: |1250|
But though she's a factory lass
And wears no fancy clothes.
Baraabum.
Yet I've a sort of a
Yorkshire relish for |1255|
My little Yorkshire rose.
Baraabum.

(1176-1257)

With a reading memory of the chapter's preceding segments, we understand that we are in Dublin and that the viceregal cavalcade of carriages and riders is proceeding from its north-westerly point of departure at Phoenix Park along the river, crossing at Grattan Bridge and moving further in a south-easterly direction down Dame Street and along Nassau Street outside the south wall of Trinity College. But just how well do we instantly identify all those people dropped into the text by not much more than their names and seemingly arbitrarily-sketched features, gestures, appurtenances and fragmentary actions? Does this relentless parataxis of listings and names aggregate into anything with a claim to be understood as narrative? In their sequence, the utterances and statements have a seminal narrative appeal. Yet they appear randomly collocated without a compellingly inherent relation. Singularly bare of explicit context, they fail to become a stringent narrative. Nonetheless, it is true, we feel urged to fall back on our reading experience to construct (as best we can) the chapter's end. From our efforts to understand it arises afresh an apprehension of the build of the episode.

This may be illustrated by one exemplary network of texts from the many that make up the chapter. Against the mention (1183-84) 'At Bloody bridge Mr Thomas Kernan beyond the river greeted him vainly from afar', we recall from the episode's twelfth segment:

> A cavalcade in easy trot along Pembroke quay passed, outriders leaping, leaping in their, in their saddles. Frockcoats. Cream sunshades.
>
> Mr Kernan hurried forward, blowing pursily.
>
> His Excellency! Too bad! Just missed that by a hair. Damn it!
>
> What a
>
> pity! (794-97)

In the nineteenth text segment, the mention of Mr Thomas Kernan is seemingly cryptic. Yet in substance it recalls—and, as we realise, mirrors from the opposite side of the river—the appearance of Mr Kernan within his own storyline earlier in the chapter. It is initiated in the eleventh segment with the mention that he is pleased at having booked an order (673). This human interest aspect is taken up at the opening of segment 12, which properly develops the storyline centred on Mr Kernan. He goes through in his mind once again the negotiations that led to the deal, remembers that he and his business partners made small-talk over the day's top headlines about the General Slocum catastrophe of yesterday in New York, and is aware that he was appreciated as much for his looks and dress as for his business acumen. Urged by his vanity as he walks, he preens himself 'before the sloping mirror of Peter Kennedy, hairdresser' (743) and a few lines later (755), 'Mr Kernan glanced in farewell at his image' to continue his perambulations. He mentally recalls names of people he knows, some of whom are our reading acquaintances, too: Ned Lambert, for instance, and this because he mistakes a person he sees for Ned Lambert's brother; or Ben Dollard, whose masterly rendition of the ballad 'At the siege of Ross did my father fall' he remembers from his reflections on moments of Irish history—such as the execution of Emmet, an association triggered by his, Kernan's, present itinerary, along which he identifies the actual place: 'Down there Emmet was hanged, drawn and quartered.' (764) His trying to remember by further association where Emmet was—or is said to have been—buried: 'in saint Michan's? Or no … in Glasnevin' (769-70), in turn bringing Kernan back to this morning's burial: 'Dignam is there now. Went out in a

puff. Well, well.' (771) In effect, it is because he enmeshes himself so thoroughly in reminiscences, associations, reflections and vanities that poor Mr Thomas Kernan misses what would have been his crowning satisfaction: greeting properly, and being greeted by, the lord lieutenant of Ireland whom, passing by on the other side of the river, he at Bloody bridge instead merely 'greeted ... vainly from afar'.

This example shows how reading the chapter depends on internalising the models of reading configured throughout the episode by way of its methodically distributed interpolations and text dislocations. To read, or re-read, the episode from the vantage platform of its final segment demands skills of memory, association and freely jumping backwards over segment demarcations of the episode, as well as across chapter divisions. To make the connection from the nineteenth back to the twelfth segment, we must synchronise the segments and learn that progression in reading time does not equal progression in narrated time—an illusion we may perhaps be initially excused for having fallen for through the sequence of segments 1 to 18. But whatever regularity in their temporal sequence existed through segments 1 to 18, segment 19 does a repeat run through that time sequence. It does so equally through Dublin characters who have made appearances once or repeatedly in those earlier segments, as for instance Tom Rochford, Nosey Flynn, Simon Dedalus, Hugh C. Love, Lenehan, M'Coy, Blazes Boylan and more. Given as names in the end segment, they could be 'filled in' as Tom Kernan was filled in from segments eleven and twelve. Other names, however, cannot be so substantiated, or could not be from the chapter alone. One example is Tom Devan, by whose office in a building above Wood Quay wall the sluice is located from which 'Poddle river hung out in fealty a tongue of liquid sewage' (1196-97)—and who, as a person, is not a character in the Wandering Rocks, or *Ulysses*, narrative; but he is a man with an office in the Dublin of 1904, and it is true that his name turns up once more in the novel when Molly Bloom in the final chapter identifies him as the father of two sons, young men she is aware that Milly 'is well on for flirting with'. (*U* 18, 1023-24)

But if we must go back to segment 12 to read with contextual understanding the one snippet in the viceregal cavalcade segment about Mr Kernan, 'At Bloody bridge Mr Thomas Kernan beyond the river

greeted him vainly from afar'—does this mean that there one is told the full context in a satisfying instance of narrative closure? Far from it. Instead, the segment sends the reader off on further adventures of contextualising. Shackleton's offices, Peter Kennedy the hairdresser, or 'John Mulligan, the manager of the Hibernian bank,' not to mention all the callings-up of buildings, streets or bridges by hardly more than their names, catapult us right out into extra-textual Dublin. For *Ulysses*, and our reading of it, extra-textual Dublin, to be sure, has a strong intra-textual counterpart. That is where, say, Ned Lambert, or Ben Dollard, and (sadly) Dignam belong. But it is not the local narrative, not Kernan in his inner-monologue roaming, nor the mediating narrative voice, that places them there. The contextualising reinforcement, whether in the extra-textual or the intra-textual direction, is wholly the reader's achievement. Challenges of contextualisation keep the reader on the alert and send him or her constantly beyond the moment of easy, since present, linear reading progression through the text. Formally speaking, this is supported by the fragmentation of textual continuity into short sub-segments, many of which are challenges again to contextualise beyond the segment under scrutiny into the episode as a whole, and further beyond into *Ulysses* in its entirety, or beyond *Ulysses* comprehensively into Joyce's oeuvre—which, be it emphasised, works not only retrospectively; it works prospectively too into *Finnegans Wake*—and, not to forget, it contextualises also the reader's experience of Dublin, as of the world throughout.

The significance of the segmenting technique—that is, its importance for constituting connections and thereby meanings of the narrative through reader participation—is underscored by the way the chapter comprehensively trains the reader to it and draws her into collusion with it. This works in the first instance through the interpolations and dislocations. One of their functions has been recognised as a synchronising of events in different areas of Dublin during (roughly) the hour from three to four allotted to Wandering Rocks on 16 June 1904. For the reader to grasp the synchronisation means having to jump between the segment divisions and thus to generate the necessary contextualisation. Its other main function therefore lies in ensuring constant reader alertness. Examples in the twelfth segment include lines 740-41:

—Hello, Simon, Father Cowley said. How are things?

—Hello, Bob, old man, Mr Dedalus answered, stopping.

a dialogue Tom Kernan cannot hear, since he is not *en route* at that moment on Ormond Quay Lower where it takes place. This circumstance is confirmed when segment 14 in lines 882-83 commences *literatim* with the same exchange, and localises it in front of Reddy and Daughter's antique dealers, or lines 778-80:

> Denis Breen with his tomes, weary of having waited an hour in John Henry Menton's office, led his wife over O'Connell bridge, bound for the
> office of Messrs Collis and Ward.

again a movement not within Tom Kernan's vision. Even less can, or does, he (at 752-54) see the passage of the throwaway skiff on the Liffey, whether focusing properly on the skiff sailing on the river eastward, or fixing on it before the North wall and Sir Rogerson's quay that hence apparently sail westward. These latter two intercalations at 778-80 and 752-54, even while picked up once more in segment 19, do not properly provide references that link within the Wandering Rocks episode at all. They constitute, as we are able to contextualise, continuations of the *Ulysses* narrative from a preceding chapter, the eighth episode, Lestrygonians.

Not that, in being trained, we as readers are not also being played with when we are tested about how alert we are to the game, and perhaps momentarily fooled. Thus (once more), just what further point does inserting the 'North wall and Sir Rogerson's quay ... sailing westward' intercalation make in this Tom Kernan segment? Might it be a warning to us not to lose focus in our reading? Only on the surface does the intercalation tell us of the change of perspective by which fixation on the throwaway makes the North wall and Sir Rogerson's quay seemingly sail westward. Surely the question we should on reflection move on to asking is: why is Tom Kernan's vision fixated? We would then understand that this intercalation (added late) is not just narratively re-refocusing-by-arresting the skiff in relation to its surroundings. The arrest in perception turns out to be Tom Kernan's: the intercalation reveals his state of mind. So fixed in anticipation is he on the passing-by of the viceregal cavalcade on the opposite side of the river, and before

the backdrop of the North wall, that he misperceives the river-to-shore correlation. His optical illusion could be serious. It would be fatal were it Jason's in calculating the relative motions of the wandering rocks.

Furthermore, just how discerning and knowledgeable are we when, in following Kernan's associations apropos Emmet's execution, we read (lines 764-66):

> Down there Emmet was hanged, drawn and quartered. Greasy black rope. Dogs licking the blood off the street when the lord lieutenant's wife drove by in her noddy.

No, that was not Lady Dudley just come by, whom we know is this very moment cavalcading along Dame Street or thereabouts with her husband, lord lieutenant William Humble, earl of Dudley. In the historic account, the mention is of 'a woman who lived nearby'. It is Kernan who is made to upgrade her into the wife of the lord lieutenant in office back in 1803, insidiously so, to lure us into the trap and, by better contextualising, extricate us from it again.

Alerted to the need to cross the visible or felt divisions segmenting the material surface of the text, we become aware of the generative energy invested in the rigorous segmentation of the tales told and the consequent reduction of narrative plenitude. Yet this is but a seeming reduction. By making the narrative, and specifically understanding it, dependent on an alert cross-over reading between text segments, continuity of the tale is, on the reception side, created through the acts of reading themselves; while on the production side, the continuity and discontinuity of the narrative may be said to be construed and constructed in conjunction. With increasing immersion in the chapter, as must be emphasised, narrative plenitude is not reduced at all. On the contrary, the narrative method enables an aggregation of narrative content far richer than could be achieved through explicit straightforward telling of an hour's events in Dublin on 16 June 1904.

* * *

Not surprisingly, the chapter's main narrative substance in fictional terms is triple-centred, aggregating around Stephen Dedalus, Molly Bloom, and Leopold Bloom. Most circumstantially and comprehensively, it aggregates around Stephen. Not only are two segments (6 and 13)

given largely to him, but his sisters at home feature in the chapter, in segment 3 boiling dirty clothes (not food) on the kitchen stove; his sister Dilly abroad in town waylays her father in segment 11 to wheedle housekeeping money from him, and she is (in segment 13) herself run into by her brother at a second-hand bookdealers' where, unsuccessful in selling a book or two (of Stephen's), she has become engrossed in a French primer instead. Their father Simon Dedalus figures not only with his friends—he and they are, as we know, recurring characters in *Ulysses* (which stimulates once more the jumping of chapter boundaries to establish the pertinent connections); here alone in *Ulysses* is Simon Dedalus encountered, too, in his strained relationship with his daughters, especially over money for the family, and this in turn, by the by, gives a pawnbroker and an auctioneer's lacquey walk-on roles in the episode.

All this belongs to what might be called the Joycean 'matter of Dedalus', and we realise that nowhere in *Ulysses* outside Wandering Rocks is that 'matter of Dedalus' so comprehensively laid out. Be it noted that even the very first segment of the episode belongs firmly to it. Stephen Dedalus was a pupil of Father Conmee's back in the Clongowes days of *A Portrait of the Artist as a Young Man*, as *we* know, although Father Conmee is not made to recall the fact. Without our knowledge of the connection, Conmee's dominance over the lengthy opening would make distinctly less sense in the episode and for the novel—or it would make sense only at the level of symbolism: Church in the episode's first segment against State in its last one, as has often been observed. The 'matter of Dedalus' brought to bear on Wandering Rocks is thus particularly rich—yet for us to activate it, we must jump segment barriers not only within Wandering Rocks or *Ulysses*. We must, from our reading memory of *A Portrait of the Artist as a Young Man*, too, generate comprehensive implications for the meaning of the narrative localised in Wandering Rocks.

The chapter is furthermore interwoven with 'the matter of Molly'. Molly, admittedly, makes her appearance in the chapter metonymically only, by merely an arm. But with it, she throws a coin out of the window to a onelegged sailor, himself in turn important enough to the chapter's web to be seen hobbling along on his crutch in three separate segments. Right at the chapter's opening, Father Conmee registers him as a British navy veteran. His missing leg therefore should be taken to

stand in (an unhappy turn of phrase admittedly in this instance) for his admiral's (of a century or so earlier), Lord Nelson's missing arm—to be contrasted, in its turn, with Molly's very present arm. Nelson is dubbed the 'onehandled adulterer' in the seventh, the Aeolus episode, of *Ulysses*. In other words, 'the matter of Molly' is by, again, combinatory association of carefully distributed segmental snippets, to be grasped in terms of the theme of adultery—which should cause no surprise: for, after all, the Wandering Rocks hour from three to four culminates in the preparation for the adulterous tryst pending at 7 Eccles Street (set for four, though delayed eventually until four thirty). The preparations, private and intimate, are Molly's. The preparations, public, extrovert and very much promiscuity-tinged, are Blazes Boylan's, so that (again in a spread over chapter segments) we accompany him in turn on his walk through the city, stand by his side as he orders his fruit-basket present for Molly, watch him flirting hotly with the fruit-and-flowershop girl, and overhear his telephone call to his secretary, whom, set apart by a chapter segmentation, we also meet herself, bored and abandoned, at her typist's desk. In such ways, 'the matter of Molly', variously aggregated and distributed, plays beautifully into, and at same time emerges out of, the episode's game of segmentation.

It is debatable, perhaps, whether a 'matter of Bloom' can be established in the chapter on a scale similar to that of the 'matter of Dedalus' and 'matter of Molly'. But Bloom is present in the chapter, and the way he is present is related, on the one hand, to the chapter's establishing its themes, and on the other hand, it is importantly related to its technique of segmentation. Segment 10 is the episode's Bloom segment. It is a close-up of Bloom alone at the bookstall trading under-the-counter porn at Merchant's Arch. Selecting a book to bring home for Molly, as he does, we see and overhear Bloom, alas, perversely pandering to her erotic longings in his own way as we have seen, and anticipate seeing, Boylan doing in his. Through his sample reading of *The Sweets of Sin*, at the same time, Bloom is stimulated just as, towards the end of the preceding (ninth) segment, Lenehan relates having been aroused when sitting next to Molly's warmth once on a winter's-night carriage ride back from (aptly) Featherbed Mountain. In one sense, therefore, the Bloom segment together with the Lenehan passage closely preceding it extends the chapter's 'matter of Molly'. At the same time, though, segment 10

is the episode's one autonomously Bloomian stretch of narrative. As, numerically, the episode's mid-point, it runs counter to the technique's distributive, dispersive and associative effects with which I have hitherto been concerned. To this point, I shall shortly return.

If one may define the 'matter of Dedalus', or the 'matter of Molly', dispersed over the chapter by means of its construction by segments, one will also join in the general consensus that 'the matter of Dublin' pervades, indeed dominates, Wandering Rocks. Extrapolating from what we have observed of the generative power of the narration by segments, we have no difficulty in appreciating just how richly Dublin grows in our imagination by our participatory engagement with the text—as well as, it must be emphasised, from what real-life experience and knowledge one may possess of the city and its lore of history, legend and myth. Many have contended that this would be the episode to start from to realise Joyce's boast that, were Dublin to be destroyed, it could be rebuilt afresh from *Ulysses*. Perhaps. But if so reconstructed it could be as an imaginary city only, extrapolated precisely out of a generative engagement with the segmented, indeed fragmented nuclei for Dublin that the text of Wandering Rocks and of *Ulysses* gives.

Put simply: Dublin could from *Ulysses* be reconstructed only through acts of reading, not through any material reconstruction and reliving. This can be supported by the fascinatingly successful failure of the experiment of re-enacting Wandering Rocks onsite in Dublin on the occasion of the International James Joyce Symposium in 1982, the centenary year of Joyce's birth. With actors, large numbers of the populace, and even with the city itself, in a sense, participating, all dressed up for the occasion, and with the chapter's segments staged at their diverse locations and as precisely as possible to their inferred times within the Wandering Rocks hour, *Ulysses* could, through this mid-novel episode, be brought back to Dublin and become a real-life presence. Or so it was thought. Triumphant the idea was—and bathetic at the same time. The individual events were entertaining, but the chapter, one might say, fell completely apart. For it was impossible for any individual observer to read it whole, that is to say: to be in more than maybe two or three locations in time to witness what happened there. Connections to all other 'matter of Wandering Rocks' were completely severed. The experience of Clive Hart, for instance, eminent Joycean, was extreme.

Got up in clerical garb as Father Conmee, he walked from Mountjoy Square to Newcomen Bridge and there duly boarded a tram (turned into a bus in the meantime) to follow his prescribed itinerary from Mud Island, now Fairview Park, to Artane along streets that a hundred years earlier had been largely open fields. Returning to the Symposium gatherings later in the afternoon, he sadly had to admit that his exercise had been entirely solitary. Nobody was out there in Dublin's north-east watching his progress, that is: reading Clive Hart's Conmee itinerary in *Ulysses* terms. And even to begin with, when he started off from Mountjoy Square, no-one watching Stephen and Buck Mulligan leaving the National Library in Kildare Street shortly after 3pm could possibly at the same time be in Mountjoy Square for Father Conmee's encounter with Mrs Sheehy, or his little clerical intimacies with the schoolboys from Belvedere. Wandering Rocks, in other words, holds together not through any material or topographical localisation, but through acts of reading alone: reading the episode from its construction as a text. The unifying experience that arises from reading the chapter, moreover, is generated precisely (and paradoxically, one might say) from its narrative technique of dispersive segmentation.

* * *

Segmentation is a technique and an art of dispersing text and content into an 'open' narrative construction designed to stimulate acts of reading that will re-discourse and thereby recontextualise the text so dispositioned. At its surface, the text is centrifugal. Against its centrifugality is then set a reading energy that generates effects of understanding and insight. These can thus far surpass and hence be far more encompassing than any that a consecutive, narratively 'closed' text could achieve. Logically, therefore, it follows that, as counterweight to the surface centrifugality of a segmented text, the reading energy invested in it should be seen as a centripetal force. That this is no fanciful assumption may be demonstrated on the structural level of Joycean texts.

Experimenting with and deploying techniques of segmentation is a mode of literary composition not unique to James Joyce. On the contrary, writing and narrating in segments is a pervasive device of high modernism in literature (and as such has often been paralleled with, for instance, the fracturing of surfaces and colour in cubism).

Virginia Woolf, to name but one example, appears, in the process of writing her novel *Jacob's Room* in 1920, to have discovered for herself the core potential of text arrangement by segments. Her narrative was configured into stretches separated by void interstices for the reader imaginatively and co-constructively to enter into and thereby to join the narrated segments through co-constructive reading interpretation. For Joyce, segmenting and the segment itself were early preoccupations that grew firstly, it appears, out of structural concerns. His epiphanies, while initially discrete as individual compositions, soon offered themselves for concatenation, that is: for arrangement as nuclei from which to generate consecutive narratives. The numbering on the back of the leaves containing the epiphanies that survive in Joyce's hand bear witness to such an arrangement, and the composition of both *Stephen Hero* and *A Portrait of the Artist as a Young Man* confirms that such was the purpose of the numbering. A stretch of text in the second chapter of *A Portrait of the Artist as a Young Man* shows materially how Joyce built a narrative progression out of concatenating epiphanies. This is the sequence of Stephen's visits to relatives and to a children's party, on offer to the reader because Stephen is said to have 'chronicled with patience what he saw' (*P* II, 251). What Stephen saw is, as we realise, recorded in epiphany form: in their majority, the text passages in question happen still to survive as epiphanies. They are asyndetically arranged over some hundred lines in the *Portrait* text, and it is really from their interstices that the tension arises that holds them together—and holds the reader's attention.

Joyce planned *Stephen Hero* throughout in units, in groups of chapters, before he properly began to write it. He wanted to write it to the length of sixty-three chapters, or nine groups of seven chapters, schematised according to the ages of man. He accomplished four of these nine groups. Yet, filling in the pattern by 'reading' his own biography, life and age drifted seriously apart in the fourth group: the narrative's protagonist should have reached the age of twenty-eight at the end of it, but Stephen Daedalus is barely over twenty-one, just as James Joyce was in real life, when the fragment breaks off near the end of chapter 28 and, in terms of narrated action, on the verge of the 'Departure for Paris'. We may speculate that Joyce encountered not only the increasing impossibility of telling a literalised autobiography beyond the age and

the experience of his real life, but also the problem of the concatenation of the narrative units incrementally progressing. The section from *Portrait* just discussed seems to indicate this factor as one imaginable reason for Joyce's abandoning the *Stephen Hero* project. *A Portrait of the Artist as a Young Man* as finished solves what we implicitly recognise as the structural impasse encountered with *Stephen Hero*, namely the serial, and thus the exclusively forward, movement of the narrative.

A Portrait, by contrast, is a novel in five chapters. As has been rightly argued, there is a relentless forward movement to them, of which one effect is to ironically distance Stephen: the position of awareness, even self-awareness, that Stephen reaches at the end of each chapter is regularly undercut and collapsed at the beginning of the subsequent one. At the same time, however, the novel's disposition in five chapters, an uneven number, centres it. *Portrait's* centre is chapter three, the chapter that turns on the retreat in honour of Saint Francis Xavier, at the core of which in turn stand Father Arnall's three hell sermons. Moreover: not only is *Portrait* thus divided into five chapters centred on the third chapter. Below the chapter level the novel's text as a whole is articulated, too, into nineteen segments divided by asterisks—the number, as we have noted, that recurs for Wandering Rocks. Their mid-segment ten is again precisely Father Arnall's hell sermon segment. It thus perversely constitutes the dead centre of *A Portrait of the Artist as a Young Man*.

Hence, it was in *A Portrait of the Artist as a Young Man* that Joyce discovered how to contain in chapters, and to pivot on a structural centre, a narrative progressing by serial segmentation. Within the *Portrait* segments, though, it is true, the narrative propels forward still in essential linearity. Nor does this narrative mode much change throughout the first half of *Ulysses*—up to New Year's Eve 1918, so to speak. Yet under the surface (as it were), it must have become ever clearer that reading and understanding *Ulysses*—and in fact writing and composing it, in the first place—depended on simultaneous forward and backward as well as crosswise reading, remembering and contextualising. Hence, Joyce devises a meta-narrative strategy for Wandering Rocks—the first out-and-out one, perhaps, of its kind, to be followed by his teaching of reading in terms of the perception of music in Sirens, or of foregrounding the dependence of world views on the deployment of style (Cyclops and Nausikaa), or indeed on the very epistemology built into language in

its historically variable constructions of perspective (Oxen of the Sun). Through Wandering Rocks, the episode that disperses its narrative widely, and yet firmly anchors it on a central segment and character, we are taught how to read *Ulysses*, and Joyce's work as a whole, always crosswise—besides, of course, always in relation to the city of Dublin.

* * *

Yet why should it have been needful to explore free relational reading techniques just with the novel's tenth episode, Wandering Rocks? In terms of the novel's overall progression, the chapter marks the moment when *Ulysses* embarks on as yet unchartered courses across the depths and shallows of its adventurous second half, for which not just its author, but its readers, too, will stand in need of fresh navigational aids and tools. Was it, at their point of invention, Jason, the commander of the Argo, who proffered the template for orientation? His hope for survival lay in navigating those narrows between the rocks that were constantly moving. This required a sense of timing of the rocks' movements and a stereoscopic eyesight.

To all appearances, James Joyce derived the idea of how to deal with Jason's navigational problem, and the reader's problem of how to steer unscathed through Wandering Rocks and *Ulysses*, from Leopold Bloom. Of his ruminations, we read in the eighth episode, Lestrygonians, the following:

> After one. Timeball on the ballastoffice is down. Dunsink time. Fascinating little book that is of sir Robert Ball's. Parallax. I never exactly
> understood. [...]
> Par it's Greek: parallel,
> parallax. Met him pike hoses she called it till I told her about the transmigration. O rocks! (*U* 8, 109-13)

Here, constructed into Bloom's mind, is a link between parallax, the scientific term for an optical phenomenon conditioning and enabling stereoscopic sight (*stereopsis*), and a time-measuring device of which Bloom fumblingly tries to make sense. Never exactly having understood 'parallax' gives him—at the back of his mind, so to speak—the advantage of 'parallactically' correlating the stereoscopic and the stereo-temporal. For another four hundred lines of the chapter text he

subliminally broods on the problem until he verbalises it again and understands that synchronising Greenwich time and Dunsink time is, in Dublin, performed by the falling time-ball at the ballast office. This, for him, exemplifies 'parallax'—which, having to his own satisfaction so understood it, he now wants defined by an expert:

> Now that I come to think of it that ball falls at Greenwich time. It's the clock is worked by an electric wire from Dunsink. Must go out there
> some first Saturday of the month. If I could get an introduction to professor
> Joly [...] man always
> feels complimented. [...]
> Not go in and blurt out what
> you know you're not to: what's parallax? [...] (*U* 8, 571-78)

What for the present argument is most amazing is that the first of the preceding quotes ends with Bloom's exasperated expletive 'O rocks!' over Molly's dexterity in playing hard words by ear. Could there be a creative undercurrent from it overflowing into Wandering Rocks? In exemplifying from the chapter's Tom Kernan narrative, the linking of segment 19 back to segment 12, I drew attention to the circumstance that Kernan's vain greeting of the viceroy from one side of the river in segment 12 was narratively registered from across the Liffey divide in segment 19: 'At Bloody bridge Mr Thomas Kernan beyond the river greeted him vainly from afar.' So mirrored and synchronised, the moment is doubly caught by Bloomian parallax. Once alerted, we find, retrospectively from segment 19, multiple such double anchorings with sightlines across and between them. Throughout the chapter, the structural game is often amusingly playful, too—as for instance in the case of the skiff, the crumpled throwaway, 'Elijah is coming.' At lines 294-98 it is floating regularly eastward down the river. At lines 752-54, by contrast, the text holds the river bank firmly in sight from the point of view of the throwaway rocked on the ferrywash. It fixes the North wall which, consequently, unmovable in its position as it is, appears to sail westward. The correlations build up to a principle of structure for the chapter. The interpolated dislocations of text with which we began this discussion equally realise the principle. Their function, as generally recognised, is prominently to synchronise narrative strands and events

between the chapter segments. This in its turn means that Wandering Rocks deploys 'parallax' on the Lestrygonian terms of both space and time.[9] It turns Bloom's fuzzy notion of 'parallax' into an innovatively modernist mode of narrative.

* * *

With Wandering Rocks, then, we as readers are cast as Argonauts bent on safely passing through the *symplegades*. By Jason's ruse, as the rocks sway hither and thither, doves are sent out between them, both (stereoscopically) to focus and (stereo-temporally) to time their movement: witness the many tail feathers trapped, or wedged into the swaying rocks, or en-taled, that is: worked by the cunning author into the tales interpolatively configured in the main chapter segments. Every feathery sub-segment that 'really', according to time and personnel and topography, does not belong within the chapter segment in which we find it, playfully represents, I suggest, such a snipped-off tail/tale feather. Once we detect it and identify it for what it is and where it does connect, our orientation parallactically focusses and we are set and safe for the next stretch of navigation. This is part of the enjoyment of reading and, from our reading, co-constructing Wandering Rocks. Through its narrative matter, the chapter anchors us firmly in Dublin. Yet in structure and performance, it answers with high ingenuity to Joyce's working title for it: Wandering Rocks. The episode performs with us, through its challenges to our reading skill, an ultimately successful passage through its segments and wandering snippets of narrative. As through the passageway of the episode's rocks, swaying but ultimately all focusable in position and time, we enter into the novel's second half, we steer irrevocably out on its open seas to sail before the crosswinds of the unending rereading adventure that is *Ulysses*.

9 As Wikipedia meanwhile already knows, 'The word and concept feature prominently in James Joyce's 1922 novel, *Ulysses*', https://en.wikipedia.org/wiki/Parallax.