

GENETIC INROADS INTO THE ART OF JAMES JOYCE

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Ulysses 1984: To Edit and Read in Flow of Composition

An Envoy

On Bloomsday 16 June 2024, the Critical and Synoptic Edition of James Joyce's *Ulysses* of 1984 celebrates its fortieth anniversary. To mark the occasion is a pleasure, a stimulus, and a challenge. Through these four decades since its release, the edition has for me been history. I am today its reader, explorer, and critic. Yet at the same time it has remained an anchored commitment and responsibility.

What, from the privilege of this double perspective, is there for me to say? My support comes from *Ulysses*. From the essay fresh to this book, 'Composing *Penelope* Towards the Condition of Music', I turn with rekindled curiosity to the eleventh *Ulysses* episode, Sirens. How did Joyce there reach out for language and narration to resound through music? What resonant poetics did the attempt imply? To what depth prospectively in his art did Joyce reach in what he did not explicate when writing to Harriet Weaver to defend his composition of Sirens:

I understand that you may begin to regard the various styles of the episodes with dismay [...] But in the compass of one day to compress all these wanderings and clothe them in the form of this day is for me only possible by such variation which, I beg you to believe, is not capricious.¹

What, then, would it have been about the eleventh episode that worried Weaver, and Ezra Pound similarly with her: the two readers with whom alone Joyce shared the episode while (as we know) it was in transitory

1 *Letters of James Joyce*, ed. by Stuart Gilbert, vol. I (New York: Viking Press, 1957, 1966), (*Letters I*), p. 129.

progress? Weaver and Pound read the episode at the stage it had reached by July 1919. They were unaware of any writing processes prior to that stage. Joyce, though—as today we also know—must, as he embarked on *Sirens*, have been acutely conscious that preparatory attempts to work out the episode had occupied him from close to the earliest stage in his writing towards *Ulysses*. Scholarship and criticism, in turn, learnt very late that first draftings of just these phases of work on the episode had survived. In 2002, eventually, they re-surfaced as part of an essential cache of early drafts from across the stages of progress of the whole novel, and were integrated in the holdings of the National Library of Ireland in Dublin.

* * *

The Critical and Synoptic Edition of *Ulysses* of 1984 stands in an oblique, if not indeed a contrasting relation to *Ulysses*, the First Edition, of 2 February 1922. Or, simply: the critical and synoptic edition does not edit the first edition. It synopsisises, and so edits, the evidence that survives in material transmission of Joyce's composition and revision of, for, and towards his work *Ulysses*. Encompassing the range and span of this evidence means accounting for both its linear, synchronous and its temporal, diachronous dimensions. Bringing this evidence into communicable shape in tune with, essentially, the foundational traditions of editing has meant bringing the linear and the temporal text vectors synoptically together into one in-line progression on a scripted carrier—printed (back in 1984) in book, the medium of communication in analogue mode, as scripting has ever been since humans learned to message in writing. So to bring the linearly synchronous and temporally diachronous dimensions together has meant, simply, to correlate the text vectors by synoptically presenting their flow in progression on the printed page. Technically, back in 1984, nothing but print was practicable as medium to present and access the Critical and Synoptic Edition of *Ulysses*. Meanwhile, however, from the self-same digital storage that generated the edition in print, the Digital Critical and Synoptic Edition that Ronan Crowley and Joshua Schauble have engineered is in development as their renewal enterprise. It enables access to the

edition's core diachronic substance in successive digital display and sequential accessibility to its diachrony.²

The left-hand page of the Critical and Synoptic Edition of *Ulysses*, synoptically designed, constitutes the core of the 1984 edition. It is innovative in conception. It does not 'just' illustrate, as a side-line, the labour that writing went through so as eventually to reach its final accomplishment. It respects and presents, from all surviving material documentary evidence, the full creative investment in that accomplishment throughout the novel's composition and revision. It identifies fresh invention on the fly, or the author's creative response in revising text earlier penned. It acknowledges the writing achieved thus not just as product, but as process endured and accomplished in and over time. The Critical and Synoptic Edition of 1984 hence attends to *Ulysses* under its own double perspective. At its core in the left-hand page synopsis it renders the novel diachronically through the process of writing from the Rosenbach fair copy to the final proofs *towards* the first edition of 1922. The right-hand pages in parallel offer the text instantiation as product, an accomplishment striven for by author, printer and publisher of *Ulysses*—the book text, critically established, that renders Joyce's novel which over the past century has attained the rank of a work of world literature.

In this envoy, it is the synopsis of the process of writing *Ulysses* that I wish to single out in one extended example. In the presentation of the synopsis, we encounter Joyce as both the author and writer of the novel, and as his own first reader in response to, and in writing responding to, the novel's composition in progress. He lived with the work of art he strove to accomplish for close to ten years. When composition in 1921 was at long last tangibly drawing to a close, he wished, indeed he essentially decreed that *Ulysses* was to see publication on 2 February 1922, his fortieth birthday. So to set an end stood in contrast to Joyce's long endurance with the novel's individual episodes, Sirens prominently among them. He thought about and attended to it from the earliest phases of conceiving the novel. Sketches and stretches of early drafting date back to 1914/1915 beginnings. After the episode Wandering Rocks, newly conceived in early 1919, he positioned Sirens

2 Accessible at <http://ulysses.online/index.html>

eleventh in his scheme of episodes for *Ulysses*. It became Joyce's focus of composition in two phases. Following Wandering Rocks in 1919, he wrote Sirens and saw it pre-installed in *The Little Review*. Yet he gave it close and careful attention again two years later when, up until the end of October 1921, he readied it for *Ulysses* 1922. Framed within this larger picture of Joyce's work on the novel, what did it mean for him, and what at the same time did he conceal, when asserting to Weaver even back in mid-1919 that writing Sirens meant: 'in the compass of one day to compress all these wanderings and clothe them in the form of this day,' and to do this 'by such variation which, I beg you to believe, is not capricious' (*Letters* I, p. 129)? What he concealed he yet pointed to in marking out his mode of composition. 'Variation' encompasses the creative volatility and changeability in and of Joyce's art of writing. What he wished Weaver and Pound to sense and to experience was not 'just' the accomplished work of art, but equally its dynamics and progress in invention and composition. What Weaver and Pound could at most have sensed, though they did not, we are today in a position to explore from the material evidence of the processes of Joyce's writing. Such material has survived surprisingly richly from Joyce's years of work towards *Ulysses* as book in its first edition of 1922. This is why, even in an edition in book print that is linear and synchronous in mode, we can synopsis its successive temporalities and, in (as it were) diachronous reading, experience the flow and progress of composition as an essential vector of writing to constitute meaning in text.

* * *

I immersed myself in the the synoptic arrangement of the variation in the left-hand pages of the 1984 edition: in its display of the progress of composition of the *Ulysses* text that the Critical and Synoptic Edition makes available to us. The great advantage of the engagement this time: no longer was my focus on how to edit the text. What I could take in now was how the text, in and through the genetic editing, was shown to be composed and modified. How did this become explicit? Reading *Ulysses*, reading Sirens anew, and reading the episode through the sequence of its revisions, made the diachrony freshly perceptible and interpretable. From the stages of progress of invention and composition through the episode it became exhilaratingly evident how the novel strove for and

reached the state, shape, and significantly modulated narrative mode upon which it culminated through the process of preparing the first-edition book publication of Joyce's *Ulysses*.

From the autograph fair copy of the writing of Sirens towards the first edition, I pick out the narration of the climactic stretch of Simon Dedalus's singing the finale of Flotow's aria *M'Appari*, 'When first I saw that form endearing':

725 First night I met her at Mat Dillon's in Roundtown. Yellow,
726 black lace she wore. Musical chairs. We two the last. Fate. Fate.
After her.
727 Round and round. Slow. Quick. Round. We. All looked. Halt.
She
728 sat. Yellow knees.
729 —Charmed my eye ...
730 Then singing. Waiting she sang. I turned her music. Full voice of
perfumes
731 of the lilactrees. Bosom I saw, both full, throat
732 warbling. When first I saw. She thanked me. Why did she me?
Spanishy
733 eyes.
734 At me. Luring. Ah, alluring.
735 —Martha! Ah, Martha!
736 Quitting all languor he cried in grief, in cry of passion
737 to love to return with deepening and rising chords of harmony.
In cry
738 of loneliness that she should know, must feel. For her he
739 waited. Where? Somewhere.
740 —Co-ome, thou lost one!
741 Co-ome, thou dear one!
742 Alone. One love. One hope. One comfort me. Martha,
^chestnote, ^
743 return!
744 —Come < ! > ...!
745 It soared, a bird, it held its flight, a swift pure cry, soar silver orb
it
746 leaped serene, speeding, sustained, to come, don't spin it out too
long long
747 breath he breath long life, soaring high, high resplendent,
crowned, aflame,
748 high in the effulgence ^symbolistic^, high, of the etherial
bosom<.> high of the vast irradiation, high,

749 everywhere all soaring all around about the all, the
 750 endlessnessnessness
 751 —To me!
 753 Consumed.
 754 Come. Well sung. All clapped. She ought to. Come. To me, to
 him, to
 755 her, you too, me, us.
 756 —Bravo. Clapclap. Good man, Simon. Clappyclapclap. Encore!
 757 Clapclapclap clap. Sound as a bell. Bravo, Simon! Clapclapclap.
 Encore,
 758 enclap, said, cried, clapped all, Ben Dollard, Lydia Douce,
 George Lidwell,
 759 Pat, Mina Kennedy, two gentlemen with two tankards, Cowley,
 first gent
 760 with tank and bronze miss Douce and gold miss Mina.
 761 Blazes Boylan's smart tan shoes creaked on the barfloor, said
 before.
 762 Jingle by monuments of sir John Gray<.>, Horatio Nelson,
 onearmed ^ handled^ adulterer,
 763 reverend father Theobald Mathew, jaunted, as said. Atrot,
 764 in heat, heatseated. Cloche. Sonnez la. Cloche. Sonnez la. Slower
 the mare
 765 went up the hill by the Rotunda, Rutland square. Too slow for
 Boylan,
 766 Blazes Boylan, impatience Boylan, juggled the mare. (*U* 11, p.
 592, p. 594)

Line 725 opens with one sentence recalling a past situation. The narrative is neutral and seemingly uninvolved. Yet quickly, through to line 728, the rendering modulates into fragments of memory. Line 729 climaxes in a first double presence: that of the narrative voice with that of the *M'Appari* aria in performance. The narrative voice's (Bloom's) memory of when '[f]irst I met her' becomes increasingly interwoven with the presence of Simon's singing. The doubling is upheld through fifteen lines, 730 to 744. The narrative is shaped as a progression simultaneously read by sight and heard by ear—it is seen and listened to, as if in performance. Through lines 745 to 750, the narrated, yet thereby intensely heard presence takes flight into music. This stretch of text fills in Simon Dedalus's singing the aria's climax as, musically speaking, the fermata (lines 744; 751): 'Come...! [...]—To me!' that Simon long sustains—from which, at the same time, the narrative judiciously distances itself: 'don't

spin it out too long' (line 746). The narrative mediation—the narrative voice? Bloom? and/or, as both writer and listener in live presence together: Joyce?—takes account even of the singer's breathing rhythm: 'long breath he | breath long life' (lines 746–47). This, in turn, induces us to read in print while simultaneously hearing, like music, what the narrative conveys. The effect bears comparison with the intensification of cinematic action through film music.

The ensuing paragraph, lines 753 to 760, transforms in its turn the memory of the audience reaction to Simon Dedalus's performance into acoustic presence. The names of all present at Barney Kiernan's render that immediacy audible (as it were). In the final paragraph, even the fleeting visitor who has already left, Blazes Boylan, is in narrative imagination for a moment brought back. True to the episode's dimension of music, Boylan is re-presented through recall of a noise: 'Blazes Boylan's smart tan shoes creaked on the barfloor, said before' (line 761). That he flirted with the barmaids is acoustically recalled in verbal repetition of 'Cloche. Sonnez la. Cloche. Sonnez la.' Unfortunately, though, with 'Cloche. Sonnez la', Bloom slips back into the preoccupation that, between four and four thirty that *Ulysses* afternoon, he has been at great pains to silence. His last resort, however, in (half-)suppressing the image of Boylan's carriage ascending the hill by the Rotunda, Rutland square, heading for his *rendezvous* with Molly at 7 Eccles street, is to focus not on the impatient carriage passenger, but on 'Slower [...] joggled the mare' (lines 764–66).

* * *

The shape of the episode in composition at its fair-copy state is accomplished and ready for publication. For which, in principle, it was at that point destined. Within weeks, we must assume, upon completion of the fair copy, *The Little Review* signaled through Pound (Joyce's middleman in London, negotiating the pre-publication of *Ulysses*, episode by episode, with this monthly journal from Chicago) that it was ready to receive the novel's eleventh episode for its ongoing serialisation. What reached Chicago was not the holograph fair copy by which Joyce had satisfied himself that the episode was publishable. Through Pound, the episode reached Chicago in typescript. The typescript exemplar from which it was typeset has not survived. Collating the 1919 published

instalments of the Sirens episode in *The Little Review* against the preceding holograph fair copy reveals that what reached the journal's publishers shows significant variation from the fair copy. Fortunately, the typed carbon that served as printer's copy for the 1922 first edition of *Ulysses* (printer: Maurice Darantiere in Dijon, publisher: Sylvia Beach in Paris) can serve as a check copy against the lost *Little Review* printer's copy in typescript. To all appearances, this carbon is of the 1919 typing, of which the *Little Review* printer's copy, lost, was the top copy. As it survives, the Darantiere/Beach exemplar features some revisions in Joyce's hand. These autograph changes and additions date patently from a renewed working-over for added revision in 1921. They do not cast in doubt that, at its typed level, this printer's copy for Darantiere, the carbon of a lost top copy, originated in 1919. Significantly, though, collating this carbon strictly against the holograph fair copy of 1919 and *The Little Review* shows that the *Little Review* serialisation of 1919 does not reproduce the fair copy text identically. *The Little Review* features revisions that must post-date the fair copy. We conclude, therefore: Joyce did, in 1919, within weeks after writing out the holograph fair copy, intensely work over a holograph document that preceded the fair copy. I have called this predecessor the [lost] 'final working manuscript'.³ It was this [lost] 'final working manuscript' that he revised into the genetic state manifest both in the *Little Review* serialisation and in the carbon typescript that served as Darantiere's printer's copy for the first edition of *Ulysses*.

Thus my sample passage, genetically advanced at the initial post-fair-copy level in 1919, reads as follows [revision changes in red]:

725 First night **when first I saw** her at Mat Dillon's in **Terenure**.
 Yellow,
 726 black lace she wore. Musical chairs. We two the last. **Fate**. After
 her. **Fate**.
 727 Round and round **slow**. Quick **round**. We **two**. All looked. Halt.

3 See the passage 'The Continuous Manuscript Text' in the 'Afterword' to James Joyce, *Ulysses. A Critical and Synoptic Edition*, prepared by Hans Walter Gabler with Wolfhard Steppe and Claus Melchior, 3 vols. (New York and London: Garland Publishing, 1986), Volume 3, pp. 1895-96. 'If thought of as projected onto a single imaginary document, it will be perceived as a many-layered and highly complex text that carries the dynamics of an extended textual development within it.' (p. 1895).

Down she

728 sat. **Lips laughing.** Yellow knees.

729 —Charmed my eye ...

730 **Singing.** Waiting she sang. I turned her music. Full voice of
perfume

731 of **what perfume does your** lilactrees. Bosom I saw, both full,
throat

732 warbling. **First** I saw. She thanked me. Why did she me? Fate.
Spanishy

733 eyes.

734 At me. Luring. Ah, alluring.

735 —Martha! Ah, Martha!

736 Quitting all languor **Lionel** cried in grief, in cry of passion

737 to love to return with deepening **yet with** rising chords of
harmony. In cry

738 of **lionel** loneliness that she should know, must **martha** feel. For
only her he

739 waited. Where? Somewhere.

740 —Co-ome, thou lost one!

741 Co-ome, thou dear one!

742 Alone. One love. One hope. One comfort me. Martha, chestnote,

743 return!

744 —Come ...!

745 It soared, a bird, it held its flight, a swift pure cry, soar silver orb
it

746 leaped serene, speeding, sustained, to come, don't spin it out too
long long

747 breath he breath long life, soaring high, high resplendent,
aflame, crowned,

748 high in the effulgence symbolic, high, of the etherial bosom,
high, of the

749 **high vast** irradiation everywhere all soaring all around about
the all, the

750 endlessnessnessness

751 —To me!

753 Consumed.

754 Come. Well sung. All clapped. She ought to. Come. To me, to
him, to

755 her, you too, me, us.

756 —Bravo! Clapclap. Good man, Simon. Clappyclapclap. Encore!

757 Clapclapclap clap. Sound as a bell. Bravo, Simon! Clapclapclap.
Encore,

758 enclap, said, cried, clapped all, Ben Dollard, Lydia Douce,

George Lidwell,
 759 Pat, Mina Kennedy, two gentlemen with two tankards, Cowley,
 first gent
 760 with tank and bronze miss Douce and gold miss Mina.
 761 Blazes Boylan's smart tan shoes creaked on the barfloor, said
 before.
 762 Jingle by monuments of sir John Gray, Horatio **onehanded**
Nelson,
 763 reverend father Theobald Mathew, jaunted, as said **before just**
now. Atrot,
 764 in heat, heatseated. Cloche. Sonnez la. Cloche. Sonnez la. Slower
 the mare
 765 went up the hill by the Rotunda, Rutland square. Too slow for
 Boylan,
 766 **blazes** Boylan, impatience Boylan, joggled the mare. (*U* 11, p.
 592, p. 594)

There are two revisions straight away in line 725. The second chooses the alternative name '**Terenure**' for 'Roundtown', where Bloom and Molly first met. The first revision is more momentous. Read (synoptically) against the reading it replaces, it secures resoundingly at the passage's outset the musical dimension of the episode. It double-focuses narrative from memory with the present moment of Simon Dedalus's singing. It narrates Bloom's remembering his first encounter with Molly to the words '**when first I saw** [that form endearing]' that he hears Simon singing. Through slight shifts in phrase and sentence rhythms, furthermore, the intense memory of the first encounter is re-présented and enlivened in eye- and emotional contact. 'All looked' (line 727, fair-copy texting) finds resonance in '**Lips laughing**' (line 728, phrase added in revision). Joyce's attention to this first-revised rendering was to be deepened two years later in the further texting for *Ulysses* towards the book publication.

Simon's sung phrase next: '—Charmed my eye ...' (line 29) as narrated, clearly again resonates the consonance of memory and the present moment of the musical performance. The remembered past and the heard presence fully interweave, and they do so at four levels, as lines 754–55 eventually confirm. 'To me, to him, to her, you too, me, us' (in fair-copy wording unchanged) marks severally the levels of Bloom's memory, the heard music, the singer Simon's awareness, and the awareness, too, of the community of both readers and listeners.

‘Singing.’: the (in revision) one-word assertion opening line 730 thus fully synchronises past and present singing. Three sentences thereafter, furthermore, this synchrony ties back into yet another memory loop. It calls upon the reader. She remembers from reading the novel’s fifth episode, Lotus Eaters, the phrase now inserted as a snippet recalled from Martha Clifford’s letter. The Sirens revision accordingly modulates the fair-copy reading ‘Full voice of perfumes of lilactrees’ into ‘Full voice of perfume of **what perfume does your** lilactrees.’ Grammatically truncated as it is, however, the revision suggests, significantly, just a flash of retrospective Bloom memory (forgetfulness is specific to the Lotus Eaters episode). It is but a fleeting mental reflex at the present narrative moment to signal Bloom’s felt anticipation of what Simon is just on the point of singing. Bloom’s auditive imagination, ‘At me. Luring. Ah, alluring’ (line 734) pre-vibrates the emotion in the next line (735) that Simon sings from the opera: ‘—Martha! Ah, Martha!’ This outcry in its turn deepens Bloom’s presence, now fully involved, in the ongoing singing performance—a deepening that will be yet further intensely responded to at the third level of revision of the printer’s-copy text towards the first edition of *Ulysses*. Here, in the course of the revisions from the (lost) final working draft, Bloom (through the narrative) emotionally reaches out to identify with the character whom Simon’s singing impersonates: **Lionel** (line 737); lionel and martha, in lower-case lettering, persist in Bloom’s, the listener’s, mind through the ensuing sentences: ‘In cry of **lionel** loneliness that she should know, must **martha** feel. For **only** her he waited’ (lines 737–39).

Thus with intense engagement, lines 725 to 739 in particular, from our sample, underwent significant creative revision, and this, we assume, within weeks upon completion of the holograph fair copy (the Rosenbach manuscript). The remainder of the passage, too, received changes. They were, in the main, style adjustments—with one exception. ‘Horatio Nelson, onearmed \wedge handled \wedge adulterer’, according to the *currente calamo* sequence of changes of the holograph fair copy, in the final working-draft revision loses the mark of adulterer. The mention of which he does still prove worthy is distilled into what one might call a *portmanteau* phrase: ‘Horatio **onehandled Nelson.**’

So far, then: lines 725 to 739 are evidence of Joyce's resonantly creative revision of the text instantiated in the holograph fair copy. To effect the changes this involved without compromising the appearance of his fair copy, Joyce went back to the episode instantiation from which he had derived it: namely, the [lost] final working manuscript. It was this he further revised to make the changes evident in the *Little Review* serialisation of the episode in 1919. They recur identically, as noted, also in the printer's copy deployed in 1921 towards the typesetting for the 1922 first edition *Ulysses*.

It was materially in the surviving carbon copy that Joyce in 1921 encountered afresh the text of Sirens in its state of post-fair-copy revision. His response was further attention. His fresh immersion in the text as it already existed from the writing phases of two years earlier, and which he now re-encountered in re-reading, rekindled his engagement in creative invention. The documents that survive from the workshop (to use the time-honoured concept) permit us to retrace from their surviving material record the progress and processes of invention, writing and revising through which Joyce rendered his art and artistry manifest. To specify his re-encounter with the Sirens episode in late summer to mid-autumn 1921, here in synopsis is the text of my chosen passage in progress from the [lost] final working manuscript (red) to autograph revision successively in the typed printer's copy (brown), the first proof level (green), and the third proof level (yellow):

725 First night when first I saw her at Mat Dillon's in Terenure.
 Yellow,
 726 black lace she wore. Musical chairs. We two the last. Fate. After
 her. Fate.
 727 Round and round slow. Quick round. We two. All looked. Halt.
 Down she
 728 sat. All ousted looked. Lips laughing. Yellow knees.
 729 —Charmed my eye ...
 730 Singing. Waiting she sang. I turned her music. Full voice of
 perfume
 731 of what perfume does your lilactrees. Bosom I saw, both full,
 throat
 732 warbling. First I saw. She thanked me. Why did she me? Fate.
 Spanish
 733 eyes. Under a peartree alone patio this hour |+in old Madrid+|

one side in

734 shadow Dolores shedolores. At me. Luring. Ah, alluring.

735 —Martha! Ah, Martha!

736 Quitting all languor Lionel cried in grief, in cry of passion
dominant

737 to love to return with deepening yet with rising chords of
harmony. In cry

738 of lionel loneliness that she should know, must martha feel. For
only her he

739 waited. Where? Here there try there here all try where.
Somewhere.

740 —Co-ome, thou lost one!

741 Co-ome, thou dear one!

742 Alone. One love. One hope. One comfort me. Martha, chestnote,
743 return!

744 —Come ...!

745 It soared, a bird, it held its flight, a swift pure cry, soar silver orb
it

746 leaped serene, speeding, sustained, to come, don't spin it out too
long long

747 breath he breath long life, soaring high, high resplendent,
afame, crowned,

748 high in the effulgence symbolic, high, of the etherial bosom,
high, of the

749 high vast irradiation everywhere all soaring all around about
the all, the

750 endlessnessnessness

751 —To me!

752 Siopold!

753 Consumed.

754 Come. Well sung. All clapped. She ought to. Come. To me, to
him, to

755 her, you too, me, us.

756 —Bravo! Clapclap. Good man, Simon. Clappyclapclap. Encore!

757 Clapclapclap clap. Sound as a bell. Bravo, Simon! Clapclapclap.
Encore,

758 enclap, said, cried, clapped all, Ben Dollard, Lydia Douce,
George Lidwell,

759 Pat, Mina Kennedy, two gentlemen with two tankards, Cowley,
first gent

760 with tank and bronze miss Douce and gold miss Mina.

761 Blazes Boylan's smart tan shoes creaked on the barfloor, said
before.

762 Jingle by monuments of sir John Gray, Horatio **onehanded**
Nelson,
 763 reverend father Theobald Mathew, jaunted, as said **before just**
now. Atrot,
 764 in heat, heatseated. Cloche. Sonnez la. Cloche. Sonnez la. Slower
 the mare
 765 went up the hill by the Rotunda, Rutland square. Too slow for
 Boylan,
 766 **blazes** Boylan, impatience Boylan, joggled the mare. (*U* 11, p.
 592, p. 594)

Within this passage, Joyce, in revising the 1921 typed printer's copy, adds just one phrase in line 728: '**All ousted looked.**' Three words. They balance the two that, from the post-fair-copy revision of 1919, follow them. The added phrase rounds the effect. Only the two phrases together—'**All ousted looked. Lips laughing**'—achieve what the 1919 revision beckoned towards. They establish now, in conjunction, the mutuality of awareness between Molly and her audience.

The addition at page-proof level one, by contrast, draws in context and knowledge that, strictly, the reader does not yet have at the point of progress the fiction *Ulysses* has reached with Sirens, its eleventh episode. The addition (in lines 733-34): '**Under a peartree alone patio this hour | + in old Madrid + | one side in shadow Dolores shedolores**' establishes a text extension that, in one respect, through its *currente calamo* addition '**in old Madrid**', alludes to Molly's youth in Gibraltar. But this, in the novel's overall design, gains—will gain—its fullest narrative specificity only in the novel's final episodes. In another respect, the addition's '**one side in shadow**' element alludes to authorial self-dialogue in the margin of a pre-fair-copy draft for Nausikaa (two episodes further on from Sirens) that was never scribbled as *Ulysses* text. In that extra-textual (private) note, Joyce reminds himself that he still needs to decide on which side of her face Molly prefers to let admirers gaze.⁴ Untypically, thus, the additions to lines 733-34 do not intensify the narrator's bond with Simon Dedalus singing *M'Appari*. They are instead, one might say, nudges from the text as to how, using what convoluted associations, *Ulysses* offers itself to be read. Or else, from the 'workshop' point of view, they are

4 Traced for me by Daniel Ferrer in the margin of the second draft for Sirens: 'Molly likes left (?) side of her face best' (Buffalo V.A.5.15; JJA 13:47).

fragments of what happens to come to the writer-as-author's mind from recall, when revising, of earlier details of composition. In the contexts of *Ulysses* beyond Sirens, the 'peartree ... patio ... in old Madrid one side in shadow Dolores shedolores' associations to Molly do not lack charm. At the same time, though, they somehow lose touch with the passage as it otherwise synchronises Bloom's past in memory with his raptured presence at hearing Simon's aria performance. Such associative text enrichment can at times be in danger of falling flat. A third-proof level revision in line 739 baffles outright. 'Where? Somewhere' becomes: 'Where? Here there try there here all try where. Somewhere.' It seems, alas, to add wording to little effect other than bafflement. But then again: is this bafflement perhaps precisely the message, now insisted on, that we should read from the revision?

In strong and exhilarating contrast, the fusion of the narrator's bond with the singer climaxes in the two revisions to the third page-proof level at lines 736 and 752. With the extension of line 736 by just one word: '[Lionel cried in grief, in cry of passion] dominant', the narration signals hearing Simon's performance not just as and through narrated text but, in the scale relation of the aria's music, in its sounding the dominant (the fifth note in the scale) audibly. This opens the narrator's (Bloom's) ear in imagination—and with it, the reader's ear correspondingly—to hearing the music sung in pitch.

This is an important instance in the course of this music-focused episode conveying a moment of and in music itself. It prepares for setting the summit of revisions at line 752, with the paragraph cry in one word: 'Siopold!' Fusing the singer's name, Simon, and the listener's, Leopold, this outcry, newly added, is sandwiched between the fermata end (line 751): '—To me!' and the narration's laconic: 'Consumed' (now line 753). The full accomplishment in text of the rendering of Simon Dedalus's performance of Flotow's aria *M'Appari* is now, at the third level of revisions in proof, composed as a simple three-line conclusion to the aria's performance:

751 —To me!
 752 Siopold!
 753 Consumed. (*U* 11, 594)

To edit a work of literary art in the progress of its composition in time constitutes a fundamentally fresh approach to the cultural heritage we possess of the transmission of texts. Standard practice has been oriented towards the author as the absolute lode-star of such transmission. But to define and, moreover, to classify texts by the criterion that they are 'authorised': willed, decreed, and authenticated by their authors, is a strictly historically conditioned concept. It established itself increasingly since, and largely as an effect of, the invention of book printing. It culminated through the age of reason, beyond which, in the era of the 'original genius', the author won near-absolute dominance over text. It is from his—less pervasively her—genius that the work of art in language now springs—was understood to have sprung. True enough: the author creates the work. Yet (s)he so conceives it and forms it from language. Language is dialogically processual by nature. In shaping language into text, the creator of art from language is correspondingly challenged to live up to, and creatively respond to, the inherent dialogism as well as the diachronicity, the progress in time, of transubstantiating language through invention and composition into literary art. Our author-centric traditions of reading and scholarly editing have presented the work of literary art as an authorised, definite, definitive, and, through its book publication, synchronously laid out, a wholly finished product. What has fallen by the wayside, in seeing the work as product alone, is the recognition and exploration in the written record of the creativity in progress through all processes of shaping language into literature: of turning language into text, of evolving it through imagining, writing, rethinking, revising and, in variation again and again, insistently rematerialising the material text record.

Joyce lived with *Ulysses* for some eight years, from his beginnings in 1914 textually conceiving and writing the novel to when he saw it published in its first edition in 1922. Every texted note, every draft, every copy in fair hand, every autograph change and addition in typescripts and proofs testify to spans and moments of attention in imagination, to thought and reflection, to trial attempts at texting, writing, and rewriting; to re-reading text earlier penned and maybe reconsidering, changing, deleting, expanding or outright replacing it. Every such moment, to which its author's papers materially bear witness, testifies also to living moments in the years of composition for *Ulysses*. Presenting the creative

art lavished on *Ulysses* in synoptic mode has enabled me to support endeavours to read what Joyce achieved over the time during which he created the novel. My centre of attention in this has been throughout the process and progress, the life, of the writing and the text. So to characterise the work, forty years after we released *Ulysses. A Critical and Synoptic Edition* in Frankfurt and Munich in 1984, is an invitation *to whom it may concern* to rise above the shoulders of my team and myself and take over.

