Joyce Lexicography
Volume
One Hundred and One

Vol. 101

Text Exegesis

Excerpts from

Assessing the 1984 Ulysses

(1986),

edited by C.G. Sandulescu and C. Hart.

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Joyce Lexicography. Volume 101.

Text Exegesis.
Excerpts from *Assessing the 1984* Ulysses (1986), edited by C.G. Sandulescu and C. Hart.

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Volume 101

Contemporary Literature Press is now publishing Volume 101 in its series of Joyce Lexicography. C. George Sandulescu — Director of Princess Grace Library — organized in May 1985 "The First International Seminar of the Princess Grace Irish Library", which took place in Monaco, on an invitational basis, and which he entitled *A **Finnegans Wake** Approach to **Ulysses** (A Scrutiny of the 1984 Edition)*.

The conference was almost immediately followed by the publication of the volume *Assessing the 1984 **Ulysses***, issued by the London Publisher of the Library, and edited by C. George Sandulescu and Clive Hart.

The book we are publishing now includes excerpts from the volume in question, as well as excerpts from the big **debate** that preceded and followed the publication of Hans Walter Gabler's 1984 *Ulysses*.

Volumul 101

Apare acum Volumul 101 din seria Joyce Lexicography publicată de *Contemporary Literature Press*. Acest volum porneşte de la primul Seminar Internațioal al Princess Grace Irish Library, organizat de directorul ei, C. George Sandulescu, în mai 1985 la Monaco. Titlul acelui seminar cu participare numai pe bază de invitație era *A **Finnegans Wake** Approach to **Ulysses** (A Scrutiny of the 1984 Edition)*.

Conferința de la Monaco a fost aproape imediat urmată de publicarea de către editorul londonez al Bibliotecii a volumului *Assessing the 1984 **Ulysses***, editat de C. George Sandulescu şi Clive Hart.

Volumul publicat de noi acum reuneşte fragmente din volumul editat la Monaco, precum şi fragmente din marea dezbatere care a precedat şi a urmat apariției cărții *Ulysses* în ediția lui Hans Walter Gabler din 1984.

Extolling Hans Walter Gabler's major exegetic achievements, one must underline that another great merit of his edition is the stabilization of line numbering, which greatly facilitated research into *Ulysses*.

By publishing *Text Exegesis. Excerpts from* ***Assessing the 1984*** **Ulysses** *(1986), edited by C.G. Sandulescu and C. Hart*, Contemporary Literature Press means to bridge the research of *Ulysses* and of *Finnegans Wake*. The idea was present in the very title given by Sandulescu to the Seminar: *A* ***Finnegans Wake*** *Approach to* ***Ulysses*****.** It was also taken up by Anthony Burgess in his own major contribution.

Trebuie subliniat, pe lângă marile însuşiri exegetice ale cărții, meritul lui Hans Walter Gabler de a fi înlesnit munca cercetătorilor specializați în *Ulysses*, unificând numerotarea rândurilor.

Publicând *Text Exegesis. Excerpts from* ***Assessing the 1984*** **Ulysses** *(1986), edited by C.G. Sandulescu and C. Hart*, Contemporary Literature Press reuneşte cercetarea celor două cărți ale lui James Joyce, *Ulysses* şi *Finnegans Wake*, ceea ce a fost, de altfel, chiar intenția lui George Sandulescu atunci când a intitulat conferința de la Monaco din 1985 *A* ***Finnegans Wake*** *Approach to* ***Ulysses***.

C. George Sandulescu & Lidia Vianu

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Assessing the 1984 Ulysses, edited by C. George Sandulescu and Clive Hart, Colin Smythe, Gerrards Cross, Bucks, 1986.

N.B. This Lexicographic Series as a whole is primarily meant as **teaching material** for the larger half of Continental Europe, which, for practically three quarters of a century, was deprived of ready access to the experimental fiction and poetry of the world. All Western literary criticism was also banned. Hence, the imperative necessity of re-issuing a considerable amount of post-war discussions. **The Publisher.**

Given the importance of James Joyce's *Finnegans Wake*, all postgraduates in English, Romanian, French, and German work on this research project as part of their normal and regular academic assignments. **LV**
Academic Director C L P

If you want to have all the information you need
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This volume is dedicated to John Kidd—the most brilliant troublemaker that I've ever met.

Anthony Burgess enjoyed his argumentation immensely. And so did I.

21 March 2014: The coming of Spring!

G. S.

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The Editions of *Ulysses*

(First Edition)	*Ulysses*	by James Joyce (Paris: Shakespeare and Company, 1922).
(Second Edition)	*Ulysses*	by James Joyce (Paris: Shakespeare and Company, 1926).
(Third Edition)	*Ulysses*	by James Joyce (Paris: Shakespeare and Company, 1927).
(Fourth Edition)	*Ulysses*	by James Joyce. Two volumes. (Hamburg, Paris, Bologna: The Odyssey Press, 1932).
(Fifth Edition)	*Ulysses*	by James Joyce (New York: Random House, 1934).
(Sixth Edition)	*Ulysses*	by James Joyce. With an Introduction by Stuart Gilbert and Illustrations by Henri Matisse. (New York: The Limited Editions Club, 1935).
(Seventh Edition)	*Ulysses*	James Joyce (London: John Lane, The Bodley Head, 1936).
(Eighth Edition)	*Ulysses*	James Joyce (London: The Bodley Head, 1960).
(Ninth Edition)	*Ulysses*	by James Joyce (New York: Random House, 1961).
(Tenth Edition)	*Ulysses*	James Joyce, *Ulysses* (Harmondsworth: Penguin Books, 1968).
(Eleventh Edition)	*Ulysses*	James Joyce. Three Volumes. A Critical and Synoptic Edition prepared by Hans Walter Gabler with Wolfhard Steppe and Claus Melchior. (New York & London: Garland Publishing, Inc., 1984).

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How This Particular Funforall Came About

Disagreement proves to be more productive than agreement.
—Roman Jakobson

1. The 1984 *Ulysses* is an impressive but vulnerable achievement: many have so far stressed how impressive it is; few have emphasized its vulnerability.

In calling an International Conference in Monaco to analyse this scholarly achievement of 'Monaco di Baviera', I assumed that the right balance would be struck between these two poles. Now it is up to the reader of this volume to see whether this has indeed been the case. For it is only when the right balance is obtained between agreement and disagreement that such a gathering could be considered to have been a success.

2. As a Conference Convener, I owe the Joyce community of scholars a word of explanation. The International Meeting which took place in Monaco in late May of 1985 arose out of a deep sense of frustration which I first experienced at the 1984 Joyce symposium held in Frankfurt. On a precedent largely created in 1979 in Zurich, I went to Frankfurt-am-Main almost obsessed, and one might even say saddened, by the idea that the whole conference would be literally monopolized by the publication of the new *Ulysses*. Nothing of the kind!

I was so blinded by my obsession that upon arrival I went straight to the Conference bookstand with the firm intention of getting hold of a copy: for I could not bear the thought of facing the discussion of a book that I had not even seen. I was bluntly told that the three-volume achievement was not yet available: they were

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certainly hoping to get a few copies before the conference was half way through! Desperately, I went through the programme in order to spot the sessions which I should definitely avoid, deprived of the book as I was... I only found that there were no sessions devoted to the new book. Except the last! Except the very last!

After the publicity that the book had already been given in all the dailies, from the low-brow London *Telegraph* and *Nice-Matin* to the high-brow unmentionables, I was downright flabbergasted at the Joyceans' indifference. It took me quite a few hours to realise that there was something deliberate about it. And corridor gossip only contributed to strengthening an intuition. Then half way through the Conference the book arrived; and I was further astonished to find that Joycean colleagues were not even offered the slightest discount on that $200 bagatelle...

Of course I did not buy it, of course next to nobody bought it, and of course very low sales figure had been envisaged as but few copies were made available. It was when I got back home that I was even more astonished: my New York book club, *The Readers' Subscription*, was offering it to all its members at a 15 per cent discount... It was then that I was less surprised by the two parallel monologues of Stephen Joyce and Richard Ellmann on Saturday 16 June 1984 as part of the publication ceremony. I had first thought, in my naïve mind, that publication day *happened* to be Bloomsday—instead of 2 February—and, in its turn, Bloomsday *happened* to be the very last day of the Ninth International James Joyce Symposium, Frankfurt, 11-16 June 1984. In retrospect, such sheer coincidence appeared genuinely Joycean... The way all his birthdays and all his art had always been: with a touch of cunning to it. The only difference was that Joyce's cunning never led to frustration.

3. Later that autumn I was asked by one of the editors of *Etudes Irlandaises*, published in Lille, to write an account of what had happened at Frankfurt for that journal, the way I had already done for the Centenary Symposium in Dublin in 1982. I started piecing my information together and decided on making it as factual as is humanly possible, but then I realised that insincerity is a grave sin and dropped the idea of writing an account about Frankfurt altogether. However, it was at that moment that the thought dawned upon me, epiphany-like, that the New 1984 *Ulysses* was badly in need of collective scholarly discussion. In consequence, I then restricted the topic of the Monaco Seminar which I had announced on the very same Bloomsday in the very same hall to the very same public to that one book, by cutting its title in half. John Kidd's visit to Monaco on Epiphany Day of 1985 in order to attend the lecture Anthony Burgess was giving on 'Joyce and the Wake' in the premises of the Princess Grace Irish Library only strengthened my by now deep-seated conviction that the 1984

Ulysses was very urgently in need of collective assessment. The readiness and interest with which more than forty outstanding Joyceans responded to the invitations sent on behalf of the newly set-up Library in Monaco was further solid evidence along that line.

4. In addition to the choice of topic, another word of explanation may be needed about two other choices—that of the date, and that of the invitees.

Mid to late May is indeed the best time of the year to have a scholarly gathering in Monaco: neither the wave of heat nor the big crowds of tourists have yet arrived. Also, it is a fairly convenient date for academics on both sides of the Atlantic, and it has the advantage over late August and early September that it does not clash with many other conventions. I insist on the date for the simple reason that the Whitsun weekend will remain a permanent choice for all the international gatherings to be sponsored by the Princess Grace Irish Library in the years to come, be they on Yeats, or on Beckett, or—why not?—on *Finnegans Wake*. Their Proceedings will all be issued in the present series, which this volume inaugurates.

The choice of participants seemed at the start, and in theory, equally simple and straightforward: in addition to the parties concerned—Publisher (Garland), Editor (Gabler and team), Advisors (Ellmann and Hart)—, one simply needed a representative cross-section of the Joyce Symposia habitués. In other words, I aimed at a mini-Symposium audience, worked out on premises which were analogous to population samples in a Gallup poll. After all, professional merit conjoined with symmetrical geographical spread are criteria which are very much there even for the awarding of the Nobel Prize for literature... Five participants from the United States and, say, five from France would be a fair balance... and five from Britain would balance the five from the German-speaking area of central Europe. Then, Switzerland would balance Belgium, and Scandinavia would balance Monaco. I was painfully aware, at the time the invitations were being sent out, that I was the first in Europe ever to organize an invitational conference on James Joyce closely, minutely, and deliberately patterned on the communicative gimmicks of the Chomsky-type think-tank-cum-brain-storm at M.I.T.

Then the trouble seemed to be starting: Garland Publishers never even bothered to reply to the invitation. Hans Walter Gabler wrote to me saying in as many words that I was 'to a considerable degree falling victim to the strange operations of Dr. John Kidd', and the French, with one exception—that of Jacques Aubert, who acted as observer (and is not present in this volume)—, decided that they were unavailable for the Monaco event, as they had their own Gablerian *funforall* at the Sorbonne

anyhow.

At first sight, there were insurmountable difficulties, but in the long run they turned into clear advantages of objectivity and homogeneousness. The objectivity was generated by the absence of both Hans Walter Gabler and John Kidd; for by now the *Washington Post* splash article had been published, and the Kidd-Gabler New York duel had taken place (in spite of my attempts at U.N. neutrality, all three texts were going round like hot cakes among the Monaco participants). Homogeneousness meant an emphasis on Ireland, and an increase in the English-speaking contingent, which led to very heated and very spontaneous debates in the centre of which was more often than not the ebullient and all too resourceful David Norris of T.C.D.

5. Speaking of spontaneous debates... They have not vanished into thin air: they have all been recorded on tape, have by now become part of the archives of the Princess Grace Irish Library, and in the centuries to come inquisitive Joyce scholars will have the opportunity to study the birth of Gablerisms, or how opinions may vary from one day to another, or from the spoken to the written medium. At one time Clive and I even envisaged including the tapescripts, given in full, in the body of this volume. But on account of strict limitations of space, that will have to wait for another book.

6. Finally, speaking of the spoken medium... Not all the papers contained in the present volume were read in session in the shape they are in now. Some were not read at all.

Bernard Benstock was invited to the Monaco Seminar, but could not attend: he sent a paper instead, which did not arrive in time to be read and discussed in session. On the other hand, Wilhelm Füger, Michael Patrick Gillespie, and Charles Peake did attend the Seminar, though they did not read formal papers at the time; Professor Peake was particularly active throughout the Seminar discussions. After their return home, all three of them sent in their respective papers at the end of the summer. Suzette Henke, Richard M. Kain, Ira B. Nadel, and Donald Phillip Verene read out their respective papers in session almost exactly the shape in which they are printed in this volume. During the summer, Richard Ellmann slightly strengthened the argumentation of the original version of his paper. All the others spoke from notes in the Seminar sessions and submitted their definitive texts some time afterwards.

7. The First Monaco International Seminar on Joyce was hailed in the media as an outstanding success: In a B.B.C. interview, somebody even tagged me to the label 'remarkable academic impressario', and Fritz Senn, thinking of the Seminar as a whole, kindly jotted 'one of the best ever' in the Library's *Livre d'Or* on his departure.

But organizational success is not enough: it is merely a stepping stone towards something else. The first step is to provide a forum for genuinely unbiased and free discussion; but the real goal is to provide an accurate, explicit, concise, and lasting assessment of the 1984 *Ulysses*. And in that respect, though I now leave the reader to decide entirely for himself, I personally express the conviction that there is still a tremendous lot to be done.

8. It took the Gabler team just about as long to fish this fictional man-made mountain out of the water as Joyce himself had initially needed to throw it in. And one is never quite sure whether this mountain-size fish now out of the water in three-volume format does not indeed feel like a fish out of water... John Kidd has so far made a few very strong points in favour of a return to the 1922 *Ulysses*, and there are a few other points to be made in the same direction. As Gabler himself has so far brushed aside all these points, and as the Monaco Conference, with the exception of philosopher Verene (in this volume), did not have much time to deal with them, a satisfactory assessment of the 1984 *Ulysses* is by no means finished: it is, on the contrary, barely starting to take shape. What is the cause of the slow start? you may ask.

9. Before, during, and after this memorable conference devoted to the man who broke the back (sic!) of Monte Carlo, I had literally been haunted by a statement (partially quoted as an epigraph to this account) made in 1958 by linguist Roman Jakobson[1] at an analogous conference which was being held at the University of Indiana:

> Fortunately, scholarly and political conferences have nothing in common. The success of a political convention depends on the general agreement of the majority or totality of its participants. The use of votes and vetoes, however, is alien to scholarly discussion where DISAGREEMENT GENERALLY PROVES TO BE MORE PRODUCTIVE THAN AGREEMENT. Disagreement discloses anatomies and tensions within the field and calls for novel exploration. Not political conferences but rather exploratory activities in Antarctica present an analogy to scholarly meetings.

Joyce scholars might wish not only to give extra thought to the above memorable statement but also to remember that the assessment of the 1984 *Ulysses* attained in Monaco in May of 1985, and only imperfectly mirrored in this little book, is but the tip of the iceberg. For Gabler has by now effectively proved that anything

[1] 'Closing Statement: Linguistics and Poetics' in: Thomas A. Sebeok, ed., *Style in Language* (New York: M.I.T. and John Wiley & Sons, Inc., 1960) 350.

dealing with Joyce's *Ulysses* must be at least *twice its size* in order to begin to make sense... genetically.

Monaco, 2 February 1986

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C. George Sandulescu

Curios of Signs I Am Here to Rede[1]!

After Joyce, Gabler has created most.[2]

1. In the present paper I wish to propose an *alternative theoretical approach* to the *Ulysses* multitext. For what we are faced with is one resultant of an ordered set of subtexts (which had by a complicated process been collapsed into one). This multitext is, within the present theory, the equivalent of the 'continuous manuscript' idea that Gabler propounds. Secondly, its components are sequentially organized (hence the ordered set), and there again my views largely coincide with those of Gabler. However, these subtexts, which are the very members of the ordered set, are not in themselves arranged on a proper diachronic dimension. It is there that I strongly disagree with Gabler's notion of 'diachronic text', which is a flagrant contradiction in terms...

2. But let us begin at the beginning. If a text is a multitext in the sense that it is simultaneously derived from several other texts—which here I name subtexts (a term which has nothing to do with Stanislavski's notion), and which Gabler calls 'documents'—, then its status is that of an output text, which in the last analysis is a common denominator of all component texts.

As this is but the sketch of a theory, I do not wish to take up the theoretical question 'When does disparity become text?', that is to say, at what particular point in time does a jumble of jottings-down, totally unconnected in appearance, acquire the

[1] Curios of signs (*FW* 018.17); Signatures of all things I am here to read (3.3); rede (*FW* 018.18 etc).
[2] After God Shakespeare has created most (9.1028).

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fundamental textual feature of connectedness (as defined in topology). The reason I do not want to take up this question is in order not to have to deny (at this early stage of the discussion) the status of subtext, i.e. component text, to Joyce's notebooks.

3. In quite another respect, there are several major *operations* that can be performed on a text or subtext, though NOT (emphatically!) on disparate jottings-down which have not yet acquired the feature of connectedness. Incidentally, it must be said in passing that these 'operations' are more or less the same as the so-called 'transformations' which may apply on kernel sentences, on an obligatory optional basis, as part of any transformational-generative grammar, particularly one of the first generation, i.e. characterizing pre-1965 developments, as outlined, for instance, by Emmon Bach.[1]

There are six such operations (or transformations) that can be performed on a text; more importantly, there are no other conceivable possibilities. Further, these six operations fall in fact into pairs, the first pair being the most important, as the second pair is easily reducible to the first. The third and last pair of textual operations poses more delicate problems and is less relevant to the present sketch of a theory; however, within the framework of a complete and exhaustive theory, a lot more attention would have to be paid to it.

4. The *six operations*, here defined by means of the standard TG formalizations employed by Emmon Bach, are the following:

A 1.	Deletion	$a \rightarrow ø$
A 2.	Insertion	$ø \rightarrow a$
B 1.	Substitution	$a \rightarrow b$
B 2.	Permutation	$ab \rightarrow ba$
C 1.	Reduction	$a + b \rightarrow a'$
C 2.	Expansion	$a \rightarrow a' + b$ (or $a' + b'$)

It is to be noted that Insertion is sometimes called Addition and Substitution is sometimes called Replacement. The twin term 'deletion and replacement', used by Gabler in the chart of Symbols (on page x of Volume One, and page vi of Volumes Two and Three, lines 10 and 30) is flagrantly ambiguous even in a most elementary approach, as the term *replacement* contains the notion of 'deletion' in its own semantic structure.

[1] E. Bach, *An Introduction to Transformational Grammar* (New York: Holt, Rinehart & Winston, Inc., 1964) 69ff.

Group A, containing the operations of Deletion and Insertion, is made up of two *elementary* changes, or transformations, or operations, or processes. They are 'elementary' in that they cannot be further reduced; in exchange, the two operations making up Group B are easily reducible to the very first two: Substitution is made up, first of a Deletion, then of an Insertion (in the empty slot thus created). In a context-free approach,

a → b	(1) a → ø
	(2) ø → b
	(1 & 2) a → b

there is first a deletion of a, followed by an insertion of b, which is indeed tantamount to a substitution or replacement. In a context-sensitive approach, the formalization would be the following (with x and y denoting foregoing and subsequent context respectively):

xay → xby	(1) xay →xøy
	(2) xøy → xby
	(1 & 2) xay → xby

Operation B 2, called Permutation, should from the start be formalized within a context-sensitive approach, as it is the most complex by far of the four textual operations. Part of its complexity also lies in the fact that in addition to foregoing and subsequent context there can also be some (optional) medial context; these three types of contexts are here denoted by x, y, and z (corresponding to initial, medial and final positions). The breaking down of a permutation of this kind requires four different stages, as follows:

(1)	xaybz → xøybz	(Deletion of a)
(2)	xøybz → xbybz	(Reinsertion of b)
(3)	xbybz → xbyøz	(Deletion of second b)
(4)	xbyøz → xbyaz	(Reinsertion of a)

Alternatively, in another type of sequentialization, the number of stages can even go up to seven, if successive deletions and successive insertions are envisaged separately; also, when more substantial context segments are taken into account, or if one wishes to foreground context segments more prominently, the three corresponding symbols are capitalized:

(1)	XaYbZ → XøYbZ	
(2)	XaYbZ → XaYøZ	
(3)	XøYbZ → XøYøZ	Deletion in output of (1)
(4)	XaYøZ → XøYøZ	Deletion in output of (2)

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(5)	XøYøZ → XøYøZ	Matching of outputs (3 & 4)
(6)	XøYøZ → XøYaZ	Reinsertion of a.
(7)	XøYaZ → XbYaZ	Reinsertion of b.

All this is no theoretical speculation: it is what happens on the actual text in a case of permutation. And this is precisely the situation in Episode Ten, line 183. As a result of a 'revision at first overlay level' (indicated by a pair of carets), the sentence—

.A homely and just word.

becomes—

.A just and homely word.

This is precisely an instance of permutation of the kind formalized in the preceding paragraphs. It also has the extra advantage of containing a medial context. The advantage of treating it as permutation lies in the fact that the correct identification of the phenomenon under scrutiny makes it so much simpler to pass on to an analysis of the poetic reason for the switch: it is more than probable that this particular permutation occurs in order to have the shorter adjective first, the two-syllable one afterwards. As such, it is a clear instance of switch.

5. During the 1979 session of the Joyce Symposium, which took place in Zurich, and which was devoted to a collective scrutiny of the little volume tabled by Gabler under the title *Prototype*[1], I outlined on the blackboard in front of the entire audience the exact relationships existing between the above discussed four operations A 1 and 2 as well as B 1 and 2: Gabler refused to see the theoretical point that was being made. Tucked away somewhere in the middle of page 1901 of Volume Three, this is all Gabler has to say on perhaps the more than fundamental taxonomy of textual operations:

> The diacritical system is a notation in symbols of the dynamics of the textual development in the continuous manuscript as deletion, addition, and deletion + addition = replacement, the three aspects under which all revisional operations at the author's hand may be subsumed.

In the first place, Gabler fails to include the fourth fundamental operation, called Permutation; its existence is among others proved by the symmetry of formalization in the description of the two operations belonging to Group B. Failing to do that, he is forced to treat all permutations in a way which is not only cumbersome

[1] H. W. Gabler et. al., eds, *Ulysses II.5, Prototype of a critical edition in progress* (München 1979). Printed manuscript.

but also grossly misleading poetically. Thus, the above discussed example appears in Gabler's Synopsis (page 480, line 18) as—

> .A (OPEN CARET, OPEN POINTED BRACKET) homely and just (CLOSE POINTED BRACKET) just and homely (CLOSE CARET) word.

The function of pair of carets is to indicate 'the extent of additions and replacements' (sic!). The function of pairs of pointed brackets is to indicate 'currente calamo cancellations and deletions in revision'. It should be first noted that in spite of the fact that, by their very definition, symbols, particularly of the graphic kind, should stand in a one-to-one relation to their gloss, i.e. one symbol/one gloss, each of the above glosses of Caret and Pointed Bracket indicates two possible alternatives. Thus the propositions—

> (1) Pairs of carets indicate additions.
> (2) Pairs of carets indicate replacements.

are both equally true and valid. Given the fact that, as demonstrated above, Insertion (or addition) is an *elementary* operation, and substitution (or replacement) is a *compound* textual operation, the symbol creates grave confusion by its ambiguity. Pointed brackets, too, simultaneously have two semantic alternatives: (a) currente calamo cancellations, and (b) deletions in revision. The most extraordinary and paradoxical outcome of all this is that, between them, the carets and the pointed brackets manage to convey ALL four fundamental textual operations. Quite in accordance with the definitions given in the chart of SYMBOLS placed at the beginning of each of the three volumes—

(1) Pairs of carets insert (i.e. indicate 'additions').
(2) Pairs of carets substitute (i.e. indicate 'replacements').
(3) Pairs of pointed brackets delete (i.e. indicate 'deletions in revision').

And last but not least,

(4) Carets and pointed brackets have in conjoined use the function to permute.

as in the example above discussed. How then can one speak of accuracy and adequate placement on a scale of ideal delicacy in subtext description, when all the four fundamental textual operations are at first reduced to three (as in the statement on

page 1901), and afterwards marked by two symbols only?

As part of the alternative solutions to be offered within the present sketchy outline of a theory, I first propose that the four fundamental operations, if accepted, should each have its separate symbol in the chart. Secondly, leaving aside all the constraints on space, they should be denoted by the computer-type instructions DELETE, INSERT, SUBSTITUTE, PERMUTE. This is at least a solution to be adopted in the preliminary stages of multitext scanning. The main purposes of the exercise are: (a) to keep the four phenomena, thus identified, in watertight compartments, and (b) to avoid the instances of ambiguity no too often characterizing the chart of SYMBOLS.

A minor point worth making before closing this part of the discussion is that what as part of the above quotation from page 1901 is correctly labelled 'deletion + addition = replacement' is strangely distorted on lines 10 and 30 of each chart of symbols so as to become '(deletion and replacement)', placed in parentheses. Not having yet got round to page 1901, the average reader may not be at all able to disambiguate the phrase: he is quite likely to interpret it as 'deletion-and-replacement', whereas it should be read within the parentheses as (deletion, and replacement) or even (deletion; and replacement), to say nothing of (deletion; replacement). In the last analysis, such regrettable ambiguities in the chart of SYMBOLS could only be ascribed to the compiler's lack of familiarity with lexicographic conventions.

6. There are also the changes which surface not within one particular subtext, but rather in the passage from one to the other. All the above four operations can apply equally well, therefore, not only in what Gabler calls 'intra-textual' situations, but also in 'inter-textual' ones. It goes without saying that *textual* is here taken in the sense of *subtextual*. Intra-textual changes are always explicit. Inter-textual changes are usually derived by inference: they are, in other words, obtained by implication.

7. From quite another point of view the changes affect either the language *segment* as such, or they are simply *parasegmental*. The language segment is made up of lexical items, commonly called words, and the textual operations can focus either on one particular one, or on a group of them, forming a phrase, a clause, or a sentence. However, if the changes are not geared to a particular sequence of words, then their focus usually lies beside the segment; rarely can they lie above or below it. Hence, the name of parasegmentals given here to markers such as paragraphs (or more precisely, paragraph indentation), dialogue dashes, and their exact positioning within the symmetry of the run-on graphic text; further, punctuation marks, italics, and quotation marks of all kinds as well as parentheses and specific aside markers. All

these elements, though they are obviously present in the graphic text for everybody to see, are totally aberrant on the surface of a *phonic* text. (It is these elements that, for the sake of simplification, I called *visuals* in the spoken version of this paper given at the Monaco Seminar.)

The main point to be made here is that segmentals and parasegmentals are not at all on a par as regards their specific weight within the overall economy of the text. Thus, a study dealing with the use or non-use of, say, italics is of somewhat less far-reaching significance than a study dealing with the possible insertion or possible deletion of one particular language segment, be it at word, phrase, clause, or sentence level. In consequence, and from that particular point of view, there are two fundamental types of possible changes in a subtext:

(1) segmental changes;
(2) parasegmental changes.

The two types of changes are thus hierarchically organized, with the segmental changes holding a position of dominance over the parasegmental ones. This elementary truth was not accepted by Gabler at all, who, in reaching the figure of 'over 5,000 emendations', goes on counting changes indiscriminately.

In their turn, parasegmentals too are hierarchically organized in that some types of parasegmentals, such as proper-name spelling, are more significant than others. Let us take the following examples:

(1.a) (The 1960 Bodley Head, p. 45, lines 28-29)
.Sounds solid: made by the malet of *Los Demiurgos*.
(1.b) (The 1984 Garland 'Reading Text', Episode 3, lines 17-18)
.Sounds solid: made by the mallet of Los *demiurgos*.
(2.a) (The 1960 Bodley Head, p. 235, line 21)
—Monsieur de la Palisse, Stephen sneered,
(2.b) (The 1984 Garland 'Reading Text', Episode 9, line 16)
—Monsieur de la Palice, Stephen sneered,
(3.a) (The 1960 Bodley Head, p. 250, lines 30-31)
L'art d'être grand… (FOREGOING CONTEXT)
—His own image (SUBSEQUENT CONTEXT)
(BETWEEN THESE TWO CONTEXTS, GARLAND INSERTS 43 LEXICAL ITEMS)
(3.b) (The 1984 Garland 'Reading Text', Episode 9, line 426 ff)
L'art d'être grandp…..
—Will he not see reborn in her, with the memory of his own youth added, another image?
Do you know what you are talking about? Love, yes. Word known to all men. *Amor vero*

aliquid alicui bonum vult unde et ea quae concupiscimus…
—His own image

It must be clear here that I am not at all asking the question whether Gabler is right or wrong in operating the (b) changes in the above instances (1), (2), and (3). What I am exclusively concerned with here is the question 'How important is one change, whichever you wish (of the given three) in the above examples, over the other two?'. The change is of course being defined by the overall discrepancies existing in each case between the (a) instances and the (b) instances. The first change involves parasegmentals, the main question at issue being the deitalicization of LOS. The second change involves intra-proper-name micro-segmentals (PALISSE v PALICE), whereas the last change involves the insertion of no fewer than 43 lexical items between given foregoing and subsequent contexts. However, what is worth pointing out most emphatically in that such changes are but seldom limited to one single phenomenon, the one in the focus of the scrutiny. In the first example, by the side of the deitalicization, there is also the twin phenomenon of decapitalization of DEMIURGOS in the stably italicized LOS foregoing context. In the second instance, by the side of the respelling of a proper name (what's in a name?), we witness the flush-left displacement of the dialogue dash. Lastly, by the side of the insertion of forty-three lexical items, some in English, some in Latin, there is also the insertion of at least ten different parasegmentals (punctuation marks, dialogue dash, paragraph marker, italics, capitals etc.); more importantly, foregoing context ITALICIZED GRAND PLUS THREE DOTS becomes in the Garland version ITALICIZED GRANDP PLUS FIVE DOTS, with not only a P after GRAND, but also two extra dots inserted. Thus, the foregoing context of one change becomes another phenomenon of change in itself, consisting of two distinct modifications. However, the insertion of LOVE WORD KNOWN TO ALL MEN shines so brightly, precisely because it is a *segmental* change, that it outshines all the rest: the great danger is that the average reader, blinded by it, tends to send the rest of the insertion, particularly the Latin segment, into the background, and totally ignore the two changes in the foregoing context. By the side of all other possible hierarchies, one obtains a hierarchy within the segmental, which, by its very essence, falls outside the scope of the present discussion.

The sketchy analysis of segmentals and parasegmentals here undertaken was, among others, meant to point to the necessity of keeping descriptive stages quite separate from axiological operations. It may be quite safe to state by way of principle not only that minute description always precedes value assignation, but also that the two operations are quite independent of each other. However, the other conclusion is

that the axiological significance of a theoretical problem is also related to the relative frequency of occurrence of the phenomenon under scrutiny: the graphic positioning of the dialogue dash becomes an overwhelmingly important problem, given the extremely high incidence of dialogue-marking parasegmentals (it is worth noting that monologue sequences, e.g. Chrysostomos, etc., are marked on an exclusively semantic basis, or in plain words, not marked!). Also interesting to analyse in relation to the dialogue dashes and monologue sequences is the graphic positioning of verse: monologue lines of verse never go flush left in the 1984 Edition, whereas dialogued verse invariably does. The direct outcome is that a hypothetical feature labelled [± FLUSH LEFT] can tell the two apart with absolute certainty: a disambiguation devoutly to be wished…

8. The *multitext* is the abstract embodiment of an ordered set of subtexts, which is either open or closed (depending on the status accorded to so far lost or as yet undetected, and undiscovered, component items). In consequence, the relationship these subtexts have to one another can be analysed in terms of the set theory in mathematics and general linguistics. It is important to note in this connexion that each element of a set can in its turn be or become a set. In its simplest formal (or formalized) description, a multitext can therefore be made up, derived from, based on, etc., a set of subtexts as follows:

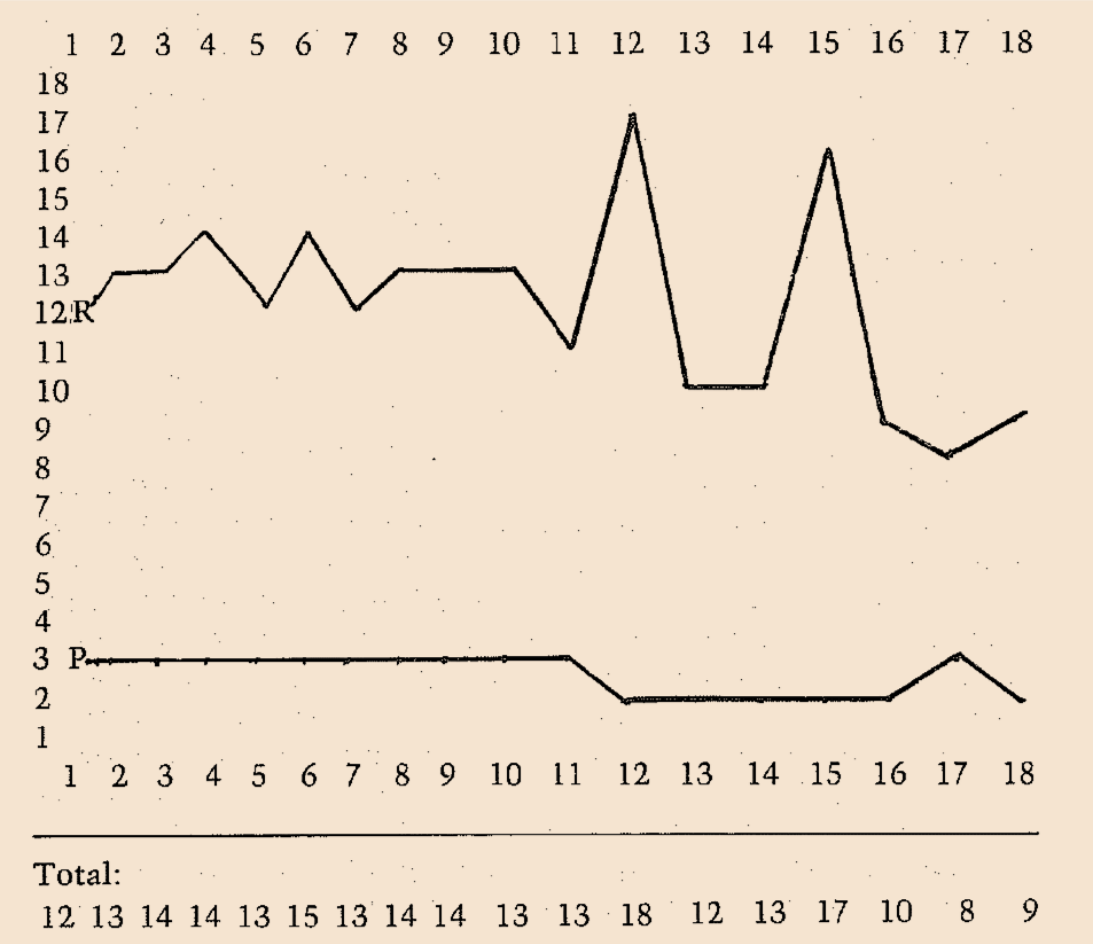
$$mt \leftrightarrow st_1\ st_2\ st_3 \ldots\ st_n$$

This is the formal relation in which Gabler's 'documents', chronologically sequentialized on a mini-, or micro-, time dimension, stand with regard to Gabler's 'continuous manuscript' idea. There is a complex relationship of overall equivalence (which it would take a lot more space to formalize) between the elements on either side of the equivalence symbol. Depending on the actual and concrete circumstances, a set may have a minimum of one member, where the relationship of equivalence becomes mt↔st (or even be an empty set, a possibility not explored here), or on the other hand, a maximum which remains indefinite and unspecified. An open set is by definition open-ended, though for practical purposes, particularly so in *Ulysses* studies, the maximum number of subtexts required for the complete description is, again according to Gabler, made up of under twenty members.

The multitext is made up of a stable number of eighteen episodes (too often given Homeric names), numbered from 1 to 18 horizontally, and, on the other hand, it is vertically made up of a variable number of subtexts for each of the eighteen episodes. By a strange coincidence, the highest number of subtexts for one single episode (Episode Twelve) is again 18!

It is worth noting that the 1922 published edition of *Ulysses* is taken as one such subtext, here denoted as P (for Published). At the other end of the ordered set stands the R subtext, which is Gabler's own abbreviation for the Rosenbach manuscript. The following diagram shows that P and R do not at all have symmetric positions in the eighteen ordered subset constituting the eighteen episodes of Joyce's novel:

Chart of P & R Correlations



Note One: The ordered set of EPISODES is indicated on the horizontal dimension.
Note Two: The ordered set of SUBTEXTS indicated on the vertical dimension:
The letter R denotes the Rosenbach manuscript;
The letter P denotes the 'Published' 1922 Edition.
Note Three: The horizontal 'TOTAL' line at the very bottom of the Chart indicates the total number of subtexts per episode.

The first major conclusion derived from this chart is that the 1922 edition is a subtext, or 'document', which lies at position three in the vertical subset for the first eleven episodes of the novel; it is then at position two for the subsequent five; there

are again changes as regards the last two episodes.

The positioning of the Rosenbach manuscript within the ordered set is far more complex, as the chart clearly shows. Diagramming its place within the ordered set it belongs to is clearly like following the day-to-day evolution of the US dollar on the Paris Stock Exchange in late 1985 and early 1986... For practical purposes in particular, it would have been far simpler to keep both the Rosenbach and the 1922 Edition at the same level of description; the introduction of, say, certain empty subsets could perhaps have helped. The 1922 Edition could have thus constantly been at level three (in both description and notational conventions, with zero subtexts introduced wherever it happens to appear at level two. On the other hand, the Rosenbach would constantly be at level 17 (the highest level of actual occurrence in the ordered set).

Against the formalized background, the instruction 'INSERT AT FOURTEEN' would always and invariably mean that the segment, or parasegment, in question is inserted at the level of the fourteenth member of the subset. The same simple procedure would also apply to the other three operations of deletion, permutation, and substitution. Further, a similar formal convention will have to be devised for the phenomena of inter-document changes. The very important outcome of this proposal would be that the novel *Ulysses* would in the formal description be treated as a *unitary* whole, instead of a jumble of disparate episodes painfully emerging out of a jumble of subtexts as is the case now.

9. Another weak point regarding the existing strategies of information display is Gabler's highly subjective theoretical notion of *synopsis*: for how can a synopsis be objective when out of the eleven Editions extant (see Bibliography, vol. III, pp. 1855-56), only the First Edition is part and parcel of the above diagrammed and discussed ordered set of subtexts? Had there not been the two lists of errors after the First Edition, there is a more than average chance that no printed edition would have been taken up as a subtext at all. Then, why not include all editions published in Joyce's lifetime? Perhaps some subsequent lists of errors may have been lost, or which is worse, never put on paper. It must be emphatically stated at this stage that in a rigorously formalized approach, circumstance does not count.

In accordance with the elementary rules of information display, and equally elementary definition of the term *synopsis*, the left-hand pages of the 1984 Edition, called by Gabler *The Synopsis*, give the average reader but a partial synthesis of the information carried in the ordered set of subtexts. First, on account of the questionable space constraint imposed from the very start ('The length of line of synoptic text should be equal, or near-equal, to length of line of reading text') a lot of more than

vital information overflows into the footnotes; then, the footnotes on the left-hand page flood the bottom of the right-hand page. But that is not enough: information is further split into two types: (a) footnote information, and (b) textual-note information, with the latter kind being relegated to the end of Volume Three. So far we deal with mere overflow which does not derive from the theory. But what does derive from the theory is that information obtained from all editions other than the first one should be kept out of sight (largely on the strength of the proverb bearing the same name!), and relegated to what is termed *Historical Collation List*, again at the end of Volume Three.

Imagine a researcher focusing exclusively on a close analysis of the first three episodes of *Ulysses* only (in 1983 Mondadori really turned this hypothesis into reality by publishing the one-volume *Telemachia*). Not sufficiently familiar with the 1984 information display, and going by the semantic features intrinsic to the word synopsis, he would assume, quite wrongly, that what he needs is to be found in Volume One, and take it home accordingly…

The label Historical Collation List is a misnomer: it concedes that in some way, particularly in the very essence of the term 'historical', its subtexts as well as those of the Synopsis all belong together; they are all part and parcel of the same ordered set (for a precedent had been created by the insertion in the set of the First Edition). It is indeed one of those Wilde paradoxes that, though the Historical Collation List should in the theory not be confused with the Synopsis (as it is defined at G 1901 ff.), it is nevertheless included in the SYNOPTIC (sic!) 1984 ULYSSES! There is then reason to wonder in how many meanings does SYNOPSIS circulate in Gabler's theory of text change.

10. Each of the 5,000 or so proposed changes, as advanced by Gabler, should form the object of individual *case studies*, the way this is currently done in medicine, psychoanalysis (notoriously by Freud himself), and also in sociology and even linguistics. Such case studies should be carefully formalized in order to give explicit information on at least ten different points:

(1) TYPE OF MATERIAL under operation
    (segmental, parasegmental, combined etc.)
(2) TYPE OF OPERATION
    (Deletion or Insertion; Substitution or Permutation.)
(3) If intra-textual, SUBTEXT IDENTIFICATION (from 1 to 18).
(4) If inter-textual, IDENTIFICATION OF at least TWO SUBTEXTS.
(5) Specification of MATERIAL IN CONTEXT-FREE situation.
(6) Specification of MATERIAL IN CONTEXT-SENSITIVE situation.
(7) Degree of EDITORIAL INTERVENTION explicitly described.

(8) Degree of RELIABILITY OF THE CHANGE regardless of editorial intervention.
(9) Degree of RELIABILITY OF EDITORIAL INTERVENTION
(a) objectively; (b) subjectively.
(10) Status of subtext in point of AVAILABILITY:
(a) available, (b) 'lost', (c) hypothetical existence.

Further information may need explicit specification in the process of drafting the actual case studies. In the last analysis, the structure of a case study is not so very remote from the display of information in any good news items drafted for a newspaper (or for the telex of any news agency); for such an item, in order to deserve its name, must needs provide answers to the questions WHO? WHAT? WHEN? WHERE? HOW? and, as much as is humanly possible, WHY?

Information leading to the construction of such case studies is in the process of being provided by Gabler himself, in reply to queries in public—at conferences and conventions—, or merely in private (in a letter to a friend or over a pint of beer).

Editorial hesitations over the possible insertion of, say, another period somewhere in the middle of Molly's monologue (as expressed in public by Gabler himself at the Sorbonne Conference in mid-May of 1985) should most certainly be included in the case studies, not only on account of their intrinsic value, but also on account of the fact that they provide a 'diachrony' of the Editor, and his shifts of decision, in much the same way in which the Editor's self-defined job in the Synopsis is to provide a 'diachrony of the Author' and of 'the shifts in HIS decisions'. For it is at this very point that the Editor comes closest to the Author and 'creates', as the epigraph to this contribution says, together with him. As the Author lingers, fumbles, and hesitates before a change (and the Editor is keen to provide that by way of striptease entertainment!), so does the Editor too linger and fumble and hesitate. It is not his moral duty to make the two kinds of phenomena equally public?

11. This passing Author-Editor analogy in the process of text production occasioned among others the deliberate introduction of the term *diachrony*. In the above lines I used it with deliberate humorous intent: on the other hand, Gabler used it very much in earnest in his article 'The Synchrony and Diachrony of Texts: Practice and Theory of the Critical Edition of James Joyce's *Ulysses*'[1]. More than half the article (twelve out of twenty pages!) is devoted to the analysis of a story by Faulkner and a

[1] H. W. Gabler, 'The Synchrony and Diachrony of Texts: Practice and Theory of the Critical Edition of James Joyce's *Ulysses*' in *Text Transactions of the Society for Textual Scholarship* I (1981) (AMS Press, Inc. 1984) 305-26.

poem by Milton. (Why Faulkner before Milton in a discussion of diachrony?)

In looking at the prose of Faulkner and the verse of Milton, Gabler's aim is to point to the objective necessity of deriving a multitext out of an ordered set of subtexts. He then turns to the mountain achievement that is *Ulysses* only to emphasize the increased necessity of the same correlation. Seven of the eight remaining pages of this article expound the procedures of 'synoptically' displaying the information contained in the multitext (which passively mirrors the primary subtext existence of the given phenomena). The discussion is based on the sardines-on-the-shelves paragraph of Episode Eight, which had occurred on page 25 of the *Prototype* (cf. pp. 362-63 of the 1984 Edition), a booklet which was distributed to the participants in the 1979 Zurich Symposium on Joyce (and afterwards withdrawn).

It is only in the half page conclusion of his Diachrony article that Gabler comes round to tackling genuinely theoretical problems when he states, somewhat dogmatically, that—

> the work of literature possesses in its material medium itself, in its text or texts, a diachronic as well as a synchronic dimension. The act of publication which confers upon it a synchronous structure does not at the same time have the power to obliterate the coexisting diachronous structure of the work, to which the discrete temporal states of its text coalesce by complex hierarchical interrelationships. The synchronous and diachronous structures combine to form the literary work in the totality of its real presence in the documents of its conception, transmission and publication.

This chunk of text from Gabler's article is important as it contains all the theory that lies behind the construction of the 1984 Critical and Synoptic Edition of ULYSSES. Moreover, the passage is important as practically all the theory contained in it is wrong. The synchronic/diachronic distinction was first made by Ferdinand de Saussure[1] in 1907, and published in 1916. But the only thing Saussure had in mind was the *system* of the language, never the *structure* of the text. Saussure's starting point is that a change in the system of phonemes triggers other changes which affect the various language compartments differently:

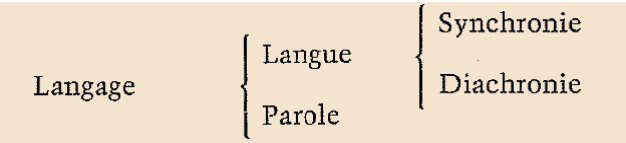
> Le système de nos phonèmes est l'instrument dont nous jouons pour articuler les mots de la langue; qu'un de ces éléments se modifie, les conséquences pourront être diverses, mais le fait en lui-même n'intéresse pas les mots, qui sont, pour ainsi dire, les mélodies de notre répertoire.

[1] Ferdinand de Saussure, *Cours de linguistique générale* (Paris: Payot, 1969) 134 and 139 respectively.

It so happens that the system of phonemes is a paradigmatic phenomenon; whereas the structure of a text is a syntagmatic phenomenon. The above passage from Saussure as well as his analogy with the playing of an instrument point to the clearcut distinction he makes between the paradigmatic and the syntagmatic axes.

Another fundamental distinction within Saussure's theory of language is that between 'Langue' and 'Parole':

Le tableau suivant indique la forme rationnelle que doit prendre l'étude linguistique:



The above diagram shows beyond any shade of doubt that the Synchrony/Diachrony distinction only applies to Langue within Saussure's theory, never to Parole. And text is always and invariably an instance of Parole; or of performance, as part of Chomsky's terminology (never of competence!). Gabler totally ignores and dismisses the fact, most clearly established by Saussure, as above, that the Synchrony/Diachrony distinction is not applicable to Parole phenomena.

12. Literary historians and text emendators would do well to read Saussure 'by the hour', as Joyce used to peruse Skeat, and then ask themselves the question—If the theory (Gabler's, not Saussure's of course), goes so wrong at such an early stage in its development, how can the practice be so very right? This discussion has been a mere preface to the issue as to why genetic studies, particularly those of late Joyce, are in my opinion badly in need of solid theorizing before passing on to the practice.

Text Exegesis.
Excerpts from *Assessing the 1984 Ulysses* (1986),
edited by C.G. Sandulescu and C. Hart
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A Brief Note about this Bok

An invitational conference on the topic A *FINNEGANS WAKE* APPROACH TO *ULYSSES* was organized by The Princess Grace Irish Library in Monaco in late May 1985. Her Serene Highness Princess Caroline said in her inaugural speech that this was the first in a series of annual international conferences devoted to Irish studies to take place there.

The sole purpose of this first conference was to achieve a collective assessment of the three-volume *Ulysses* by James Joyce, edited by H. W. Gabler & team, and published by Garland of New York on Bloomsday 1984. This book contains the proceedings of that conference.

The Editors

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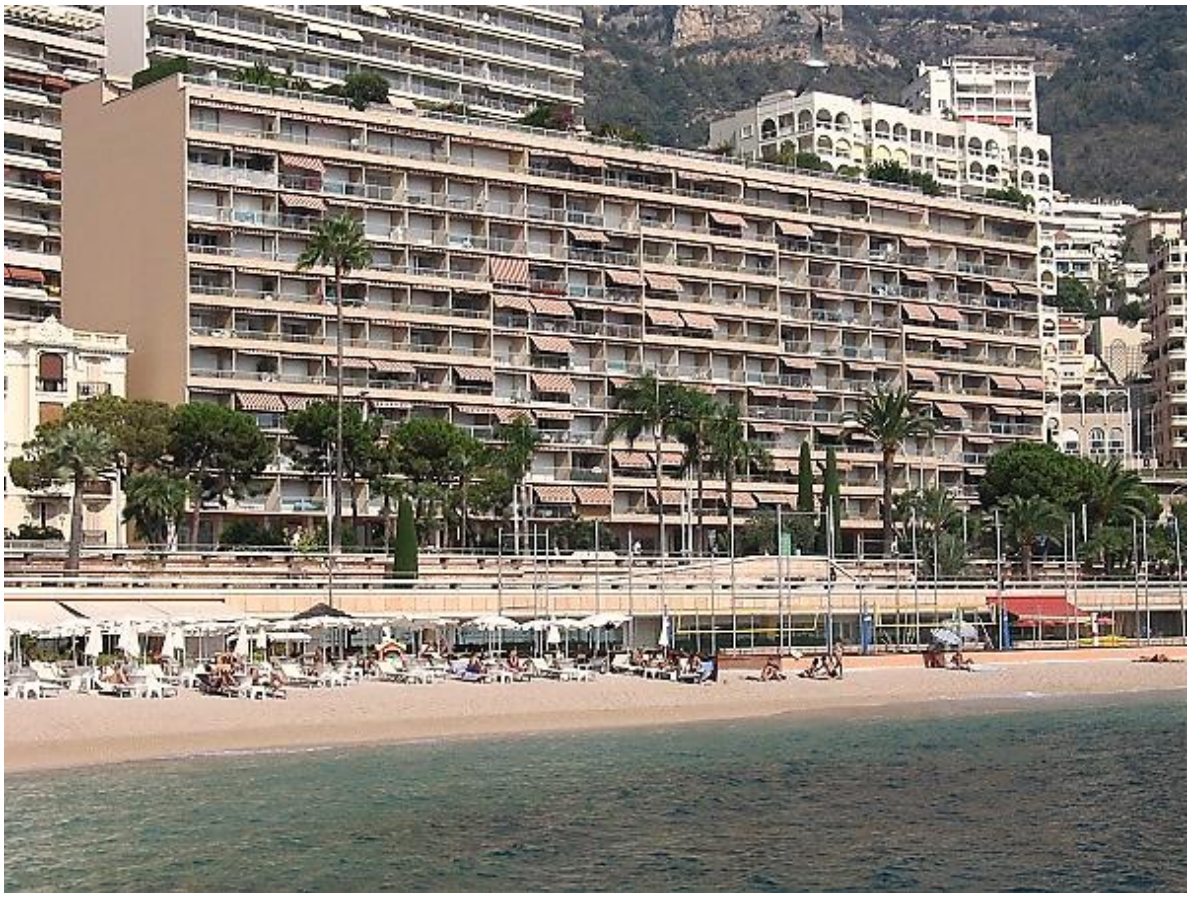
RICHARD ELLMANN, Woodruff Professor at Emory University, and Goldsmiths' Professor Emeritus at Oxford University, is the author of *James Joyce* (rev. ed. 1982), *Ulysses on the Liffey*, *The Consciousness of Joyce*, and other books, and editor of Joyce's *Letters*, vols. II and III, and other writings of Joyce. He has written widely on modern writers.

WILHELM FÜGER received his Ph.D (1963) and his Venia Legendi (1970) from the University of Munich, and has been Professor of English at the Free University Berlin since 1973. His numerous publications range from Spenser to Beckett and include monographs on Daniel Defoe (1963), the English Prose Poem (1973), and Virginia Woolf (1980). He is the editor of a casebook of German criticism of Joyce's *Portrait* (1972) and of a concordance to *Dubliners* (1980). He contributed articles and notes on Joyce's oeuvre to *Anglia*, *arcadia*, *Archiv*, *AWN*, *DVJS*, *GRM*, *ITL*, and *JJQ*. Narrative theory is another field of

research he has been working on. For more details, see *Kürschners Deutscher Gelehrtenkalender 1976,* ed. by W. Schuder, Berlin and New York 1976, I, 823; *Neuer Anglistenspiegel*, ed. by Th. Finkenstaedt, Augsburg 1983, I, 218–22.

MICHAEL PATRICK GILLESPIE has been an Assistant Professor of English at Marquette University, Milwaukee, since receiving his Ph.D. from the University of Wisconsin in 1980. He has written *Inverted Volumes Improperly Arranged: James Joyce and His Trieste Library* (1983) and *An Annotated Catalogue of the Joyce Trieste Collection* (forthcoming). His present research includes a study of Joyce's stylistic development.



CLIVE HART was born in Western Australia and educated at the Universities of Western Australia, Paris, and Cambridge. He was Chairman of the

Departments of English at the Universities of Newcastle, N.S.W. (1967-69) and Dundee (1969-72) before taking up his present post as Professor of Literature at the University of Essex. He is the author of several books on Joyce, including *Structure and Motif in Finnegans Wake* (1962) and *James Joyce's Ulysses* (1968). He is co-editor, with David Hayman, of *James Joyce's Ulysses: Critical Essays* (1974) and was co-founder, with Fritz Senn, of *A Wake Newslitter: Studies of James Joyce's Finnegans Wake* (1962-84). He is editor-in-chief of A Wake Newslitter press. In addition to writing on other aspects of modern literature, he has written a children's book and is the author of three books on the early history of flight.

DAVID HAYMAN was educated at New York University and the University of Paris. He taught Comparative Literature and English at the Universities of Texas and Iowa, before moving to the Comparative Literature Department of the University of Wisconsin. He also taught at the University of Paris and the Goethe Universität in Frankfurt. His published work includes over fifty articles in English, French, Spanish, and Portuguese on James Joyce, Gustave Flaubert, literary theory, as well as 19th and 20th Century English, French, and Spanish literature. Among his books are *Joyce et Mallarmé*, *A First-Draft Version of Finnegans Wake*, *Ulysses: The Mechanics of Meaning*, *James Joyce's Ulysses: Critical Essays* (edited with Clive Hart), 25 volumes of *The James Joyce Archive* (edited with Danis Rose), and *In the Wake of the Wake* (edited). He also edited and served on the editorial boards of seven journals including *Contemporary Literature*, *James Joyce Quarterly*, *The Iowa Review*, *TriQuarterly*, and *Formations*.

SUZETTE A. HENKE is Associate Professor of English at the State University of New York at Binghamton. She is author of *Joyce's Moraculous Sindbook: A Study of 'Ulysses'* (1978) and co-editor, along with Elaine Unkeless, of an essay collection entitled *Women in Joyce* (1982). Her work in modernist and feminist studies includes essays on such authors as Virginia Woolf, Samuel Beckett, Anais Nin, Dorothy Richardson, E. M. Forster, W. B. Yeats, Frances Farmer and John Cage. She is presently completing a book on *James Joyce and the Politics of Desire* and working on a study of autobiographical fiction by contemporary women writers.

Professor Henke has taught as a guest professor at Aarhus University in Denmark and Haifa University in Israel. She recently completed a round-the-world lecture tour that included India and Australia, and has spent a sabbatical semester in residence as a fellow at the Camargo Foundation in southern France.

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CARLA MARENGO VAGLIO is Professor of English at the University of Turin, Italy. She graduated in 1966 from the same university. In 1977 she published *Invito alla lettura di Joyce* (Milan:Mursa), and *An Introduction to La Grazia* (Milan: Rizzoli). More recently, she published 'Time Theme in Dubliners' in *Genèse et metamorphose du texte joycien* (Paris: Sorbonne, 1985) as well as 'Joyce and Metafiction: The Case of EUMAEUS' in *International Perspectives on James Joyce* (New York: Whitson, 1985). She has been a member of the Board of Trustees of the James Joyce Foundation at Tulsa since 1982, and her current research preoccupation is the linguistic analysis of *Finnegans Wake*.

IRA B. NADEL is Professor of English at the University of British Columbia in Vancouver. He was educated at Rutgers and Cornell. His publications include *Biography: Fiction, Fact & Form* (1984) and articles on Victorian autobiography and fiction. He has recently co-edited four volumes on Victorian novelists and poets for the Dictionary of Literary Biography, as well as a series for Garland entitled *The Victorian Muse, Selected Criticism and Parody of the Period*. He is presently completing a study of Joyce and his Jewish circle.

PATRICK PARRINDER was born in Cornwall and studied English at Cambridge, where he subsequently became a Fellow of King's College. He moved to Reading, where he is currently a Reader in English. His first book was *H. G. Wells* (1970), and he later edited *H. G. Wells: The Critical Heritage* (1972) and co-edited *H. G. Wells's Literary Criticism* (1980). He has also written *Authors and Authority* (1977), *Science Fiction: Its Criticism and Teaching* (1980), and *James Joyce*, in Cambridge University Press's 'British and Irish Authors' series (1984). His next book, a collection of essays on contemporary criticism and fiction to be entitled *The Failure of Theory*, will be published by Harvester Press.

CHARLES PEAKE is Emeritus Professor of English Literature at the University of London. He published the comprehensive critical study *James Joyce, the Citizen and the Artist* in 1980. In addition to James Joyce and the modern novel, his main interests lie in the area of eighteenth century literature, notably Jonathan Swift, Defoe, and Richardson. He has contributed a number of articles to journals and periodicals.

C. GEORGE SANDULESCU holds degrees from the Universities of Bucharest, Leeds, and Essex. His interests are equally divided between twentieth century fiction, with special emphasis on James Joyce, and present-day theories of language, with special focus on Discourse Analysis. He edited *Language for Special Purposes* (Paris: Didier, 1973), published *The Joycean Monologue* (Colchester: A Wake Newslitter Press, 1979), and has contributed articles on both language and literature to scholarly journals. During the academic years 1983-84 and 1985-86 he was visiting professor of English at the University of Turin, Italy. He is a member of the editorial board of *Etudes Irlandaises* (University of Lille), and Director of the Princess Grace Irish Library of the Principality of Monaco.

FRITZ SENN has been director of the Zurich James Joyce Foundation since its inception in August 1985. He has attended practically all the international James Joyce Symposia since 1967. He is a trustee of the James Joyce Foundation at Tulsa, and European editor of the *James Joyce Quarterly*. In 1984 he published two volumes of essays entitled *Nichts gegen Joyce*, and *Joyce's Dislocutions*. He

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FRANCISCO GARCÍA TORTOSA studied modern philology at the University of Salamanca, where he was awarded a B.A. and a Ph.D. He has been an Assistant Teacher at Kingston Polytechnic, London, and at the University of Leeds, as well as lecturing on English philology at the Universities of Salamanca, Santiago de Compostela and Seville. He has been Head of the Departments of English Philology in Santiago de Compostela and in Seville, where he is presently Dean of the Faculty of Philology, and has lectured at universities in Europe and North America. He has published five books and a considerable number of articles in Spanish and foreign periodicals. His research centres mainly on stylistics applied, principally, to modern English literature, and especially James Joyce, although he has also dealt with medieval and Renaissance literature.

DONALD PHILLIP VERENE is Professor and Chairman of the Department of Philosophy at Emory University, Atlanta, Georgia. He has published a number of volumes in the field of philosophy, among which are: *Giambattista Vico's Science of Humanity* (1976), a volume of essays edited with Giorgio Tagliacozzo; *Symbol, Myth, and Culture: Essays and Lectures of Ernst Cassirer 1935-1945* (1979), a volume of Cassirer's unpublished papers; *Vico's Science of Humanity* (1981); and *Hegel's Recollection: A Study of Images in the Phenomenology of Spirit* (1985). He is Editor of the quarterly *Philosophy and Rhetoric*, and Coediter of the yearbook *New Vico Studies*. He organized and directed the international conference on *Vico and Joyce* in Venice in Summer 1985.

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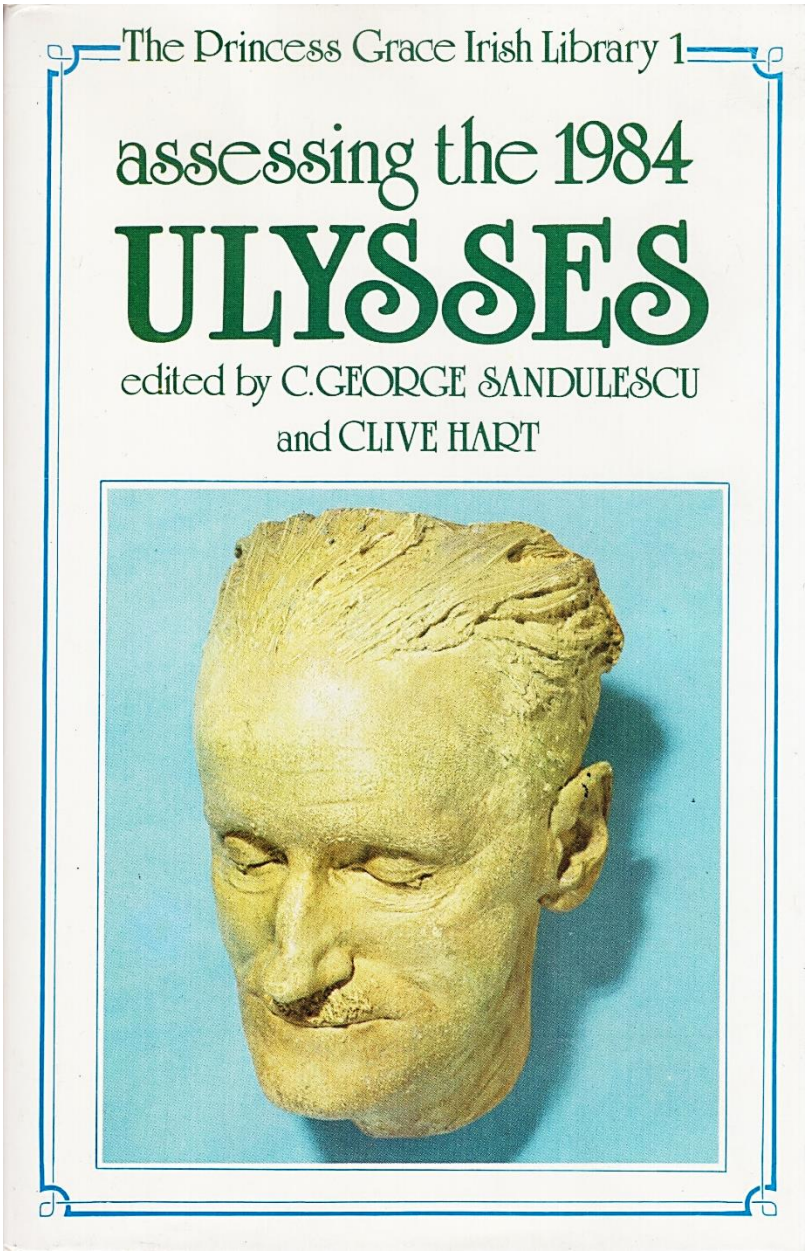

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in One Hundred and One Volumes

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