

# T E X T

Transactions of the Society  
for Textual Scholarship

1

FOR 1981

*Edited by*

D. C. GREETHAM

*and*

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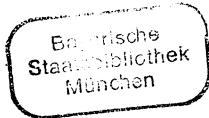
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# The Synchrony and Diachrony of Texts: Practice and Theory of the Critical Edition of James Joyce's *Ulysses*

HANS WALTER GABLER

The address today on "The Synchrony and Diachrony of Texts" will put before you some reflections on the critical implications of a scholarly edition's apparatus of variants. It will open with some remarks on a short story by William Faulkner; proceed to observations on the manuscript development of John Milton's poem "At a Solemn Musick"; and thus approach James Joyce circuitously.

In *These 13*, his collection of tales published in September, 1931, William Faulkner included a story entitled "That Evening Sun." We find it anthologized in A. Walton Litz's *Major American Short Stories*, whence, for present purposes, I derive the text of segment VI.

We left her sitting before the fire.

"Come and put the bar up," Father said. But she didn't move. She didn't look at us again, sitting quietly there between the lamp and the fire. From some distance down the lane we could look back and see her through the open door.

"What, Father?" Caddy said. "What's going to happen?"

"Nothing," Father said. Jason was on Father's back, so Jason was the tallest of all of us. We went down into the ditch. I looked at it, quiet. I couldn't see much where the moonlight and the shadows tangled.

"If Jesus *is* hid here, he can see us, can't he?" Caddy said.

"He's not there," Father said. "He went away a long time ago."

"You made me come," Jason said, high; against the sky it looked like Father had two heads, a little one and a big one. "I didn't want to."

We went up out of the ditch. We could still see Nancy's house and the open door, but we couldn't see Nancy now, sitting before the fire with the door open, because she was tired. "I just done got tired," she said. "I just a nigger. It ain't no fault of mine."

But we could hear her, because she began just after we came up out of the ditch, the sound that was not singing and not unsinging.

"Who will do our washing now, Father?" I said.

"I'm not a nigger," Jason said, high and close above Father's head.

"You're worse," Caddy said, "you are a tattletale. If something was to jump

out, you'd be scairder than a nigger.'

"I wouldn't," Jason said.

"You'd cry," Caddy said.

"Caddy," Father said.

"I wouldn't!" Jason said.

"Scairy cat," Caddy said.

"Candace!" Father said.

The elements of the narration in this conclusion to the story are likely to give main directions to critical exegesis and interpretation. The ditch dividing and distancing the whites from the blacks, the contrast of Nancy's immobility, despite the open door, and the onward-striding generations of the Compsons—in their turn emblemized in the silhouette against the evening sky of Jason carried on Father's back—or the utter mental and physical disintegration of the black woman under terror of a *deus absconditus*: "If Jesus *is* hid here, he can see us, can't he?" Caddy said. "He is not there," Father said. "He went away a long time ago."—these elements will represent, for the critic, central articulations of the story's meaning. In the interpretation that is his professional task he will link them back to the total narrative development of the text: the text before him in the book, the text he has read and re-read, the text which was constituted in and by the act of publication in *These 13* in September 1931.

From its constitution in the act and moment of publication derives the concept, in current theory, of 'text' as a synchronous system of signification. Common notions and consequent methods of the art of interpretation of works of literature are essentially based on this concept of the text as a synchronous (and thereby, in a sense, static) structure, released, if not created, as such by its author in some discernible act of publication—and constituted also, in a post-Gutenberg era, by the book in which it had its first appearance, as if 'book' and 'text' were synonymous. It is but a short step, then, for the synchronous structure of the public text to become by conceptual extension equated with the work—it *is* the work, according to the most widespread critical assumptions.

Consequently, textual instability and variation are felt to be extraneous irritants, if not embarrassments; in order to neutralise them we are strongly conditioned to regard variation as deviation, and (as textual critics, editors) to eradicate it. The conditioned impulse is defensible where the variation, as corruption of the author's text in transmission, indeed *is* deviation. Here, textual criticism and the con-

comitant procedures of scholarly editing offer to literary criticism the work in an ideal purity of text. But a fundamental problem arises when the notion of deviation equally influences critical response to authorial variation, as it customarily does both in literary and textual criticism.

Consider the case of a literary critic (budding or otherwise) faced with William Faulkner's "That Evening Sun Go Down" as first published in *American Mercury* in March, 1931, which ends thus:

Father carried Jason on his back. We went out Nancy's door; she was sitting before the fire. "Come and put the bar up," father said. Nancy didn't move. She didn't look at us again. We left her there, sitting before the fire with the door opened, so that it wouldn't happen in the dark.

"What, father?" Caddy said. "Why is Nancy scared of Jubah? What is Jubah going to do to her?"

"Jubah wasn't there," Jason said.

"No," father said, "He's not there. He's gone away."

"Who is it that's waiting in the ditch?" Caddy said. We looked at the ditch. We came to it, where the path went down into the thick vines and went up again.

"Nobody," father said. There was just enough moon to see by. The ditch was vague, thick, quiet. "If he's there, he can see us, can't he?" Caddy said.

"You made me come," Jason said on father's back. "I didn't want to."

The ditch was quite still, quite empty, massed with honeysuckle. We couldn't see Jubah, any more than we could see Nancy sitting there in her house, with the door open and the lamp burning, because she didn't want it to happen in the dark. "I just done got tired," Nancy said. "I just a nigger. It ain't no fault of mine."

But we could still hear her. She began as soon as we were out of the house, sitting there above the fire, her long brown hands between her knees. We could still hear her when we crossed the ditch, Jason high and close and little about father's head.

Then we had crossed the ditch, walking out of Nancy's life. Then her life was sitting there with the door open and the lamp lit, waiting, and the ditch between us and us going on, the white people going on, dividing the impinged lives of us and Nancy.

"Who will do our washing now, father?" I said.

"I'm not a nigger," Jason said on father's shoulders.

"You're worse," Caddy said, "you are a tattletale. If something was to jump out, you'd be scairder than a nigger."

"I wouldn't," Jason said.

"You'd cry," Caddy said.

"Caddy!" father said.

"I wouldn't," Jason said.

"Scairy cat," Caddy said.

"Candace!" father said.

Unforewarned, but with a few minutes for silent preparation, a student who had no training in textual criticism was given these two texts for an oral exam. Very interestingly she was thrown off balance for a moment when told that this, too, was Faulkner's text. She had been all set to explain the differences observed in terms of deviation, assuming that someone—not the author—must have done something to the text she knew from previous reading. By contrast, we will immediately assume from our own experience that this is a different authorial version of the text. Published separately, it possesses its own synchrony of structure; and if the (later) text we first encountered were not extant, or unknown, the *American Mercury* version would represent the work.

In face of both versions, however, there arises a critical problem of correlation. I believe the trained critic, too, will soon catch himself in the act of regarding the one somehow as a deviation from the other. He will take, say, the book text as ideally constituting the work. The textual difference will command his interest to the degree that it adumbrates that ideality, or indeed falls short of it, exemplifying as it often does the less-than-perfection inherent in artistic creation. The argument, having a premise in a critical value judgement, may of course be exactly reversed. One way or the other, the notion of deviation will tend to relegate revisional authorial variation to a category not sufficiently distinguished from that of corrupting transmissional variation. Critically, it will be used as mere material for illustration to enhance the quality discerned in the work's ideal state. Any persisting irritation would seem to be due to a residual—if not, indeed, seminal—uncertainty as to the proper relation of the critical discourse to textual revision. Editorially, the revisional variants will be taken note of in a lemmatised apparatus of the kind devised for the record of transmissional corruption, a procedure which commonly causes, or has caused, little if any embarrassment.

The problems of attitude in the critical discourse, on the one hand, and the format of the editorial apparatus presentation, on the other, are correlated. For there is an apparent dependence of editorial procedure on the broad assumptions—explicit or implicit—of literary criticism. The notion of the ideality of the work manifested in an ideal text purified of all variation is an implicit critical assumption that is much strengthened, circularly, by the editorial thinking which in a sense derives from it. Yet let there be no mistake: it is in no way a theoretical axiom of literary criticism. Indeed, one should recognise an *a priori*



hindrance to its explicit formulation as such in the manifest existence of discrete authorial versions of a text. It is this recognition which, on close reflection, leads to a conception of what I will call a natural condition of the literary work.

No creation of the human mind springs to instant life and perfection without revision. Whether preserved or not, there must always have been discrete textual states, in temporal succession, of a literary composition. Thus the work may be said to comprise all its authorial textual states. By such definition, the work attains an axis and extension in time from earliest draft to final revision. Its total text presents itself as a diachronous structure correlating the discrete synchronous structures discernible, of which that conferred by publication is only one, and not necessarily a privileged one. It is thus a kinetic system of signification whose dynamics revolve on the variant. The variant, far from being an extraneous irritant, becomes an integral textual element of pivotal significance in the textual totality of the work.

It remains for both literary analysis and textual editing to draw conclusions and to derive an appropriate methodology from such theoretical assumptions. For critical discourse, they broaden decisively the textual basis of reference, and provide, in the conceptual status conferred upon revisional variants, an essential category of controlled stimuli to interpretation. We never come closer to an author's willed structuring of design and meaning than through his conscious choices of language, expression and style. Where revisional variants manifest themselves, they make evident crisis points of articulation through which the work passed in the writing. Correspondingly, the articulation of critical understanding—which may at will relate to the diachronous succession of textual states, or to a given synchronous textual structure such as that of the published text—will reach its highest degree of definitiveness from a critical interpretation of the work's revisional variation.

With these ideas in mind, we may conclude, as briefly as possible, the discussion of our Faulkner example. Where the two versions of the text, each a discrete synchronous structure, correlate on the work's axis of diachrony, they command attention no longer by the degrees of textual deviation in one version or the other (or, as the case may be, in both) from an assumed ideality of the work. Their interest lies in the alternatives of expression and meaning within the total structure of the text, as revealed in the choices made manifest by the variation

which is an integral element of that structure. The variation forms patterns of opposition within the diachronous text which become central stimuli to interpretation. Such opposition patterns, in our example, are the non-segmentation as against the segmentation of the text; the telling, as it were, as against the showing of the symbolic significance of the ditch; the absence as against the presence of the emblematic silhouette before the night sky of Jason on Father's back; or the renaming of Jubah as Jesus. The critic, in his discourse, will of course have to account very carefully for absences as well as for new presences of elements of meaning in the text. Nevertheless, by referring to the evident revisional choices, he may assert his understanding of the work, as of each of its discrete textual states, from the textual authority itself of the work's diachronous totality.

So much for the critical side of the matter. On the editorial side, let me state directly my contention that, in the field at least of textual scholarship as practiced in the area of English and American Literature, we have currently no methodology or model for the constitution of critical texts, or of variance recording and presentation, that will answer sufficiently to the concepts of 'work' and 'text' as I have outlined them. The reason is not far to seek. Our paradigms have not been shaped by texts, or textual situations, where the manner of editorial treatment could possibly have been centrally determined, or defined, by authorial revisional variation. Textual scholarship within Anglo-American literary studies has developed, in the copytext-editing approach and its concomitant highly formalised system of lemmatised apparatus listings, perhaps the most sophisticated and versatile pragmatic methodology available today for the editing of literary texts transmitted predominantly in print. But with that focus, its methods and modes of presentation are basically designed to meet textual situations dominated by corrupting transmissional variation, and they have the ultimate goal of critically constituting ideal texts. Transmissional corruption, like the poor, being always richly with us, there can be no question of fundamentally doubting either the validity or the necessity of the approach, or its proven results, so far as they carry; and in the appropriate situations, they carry far. The ideal text itself, if by 'ideal text' may be meant the authoritative text free of corruption, is an eminently desirable achievement; though of course I am aware that the term means more: that, by accepted definition, the 'ideal text' is to be conceived of as the critically constituted text of final

authorial intention established by bibliographically controlled editorial eclecticism. This, too, let me emphasize, must be considered the pragmatic optimum of editing where, besides being thoroughly intermingled with transmissional corruption, all discernible authorial revision recognisably strives towards the perfection of a text.

But the foreshortening of the diachronous textual dimension implicit in the pragmatic approach of eclectic copytext editing—a foreshortening in most cases quite simply necessitated by the material in hand—ceases to be defensible, or even possible, where the proportional relation of corrupting to revisional variation familiar from dominantly transmissional textual situations is reversed; where, as typically in the manuscript and proof development of texts, textual error and corruption are reduced, or reducible, to an almost negligible—that is, critically negligible—entity and where, instead, authorial revision, by quantity and quality, commands pervasive attention.

\* \* \*

The extant manuscript materials of works so diverse as John Milton's hymn "At a Solemn Musick" and James Joyce's *Ulysses*—to name only these from which I shall illustrate my argument—display alike in their revisions a progressive structuring of meaning by which the discrete textual states in each case are correlated. Focussing on the rich revisional variation in the manuscripts, we naturally find it meaningful only in its contextual relations. It is not our task as editors to undertake its exegesis or interpretation. But our critical sense should make us aware that the authorial revision is inextricably embedded in invariant contexts. This should lead us to devise modes of apparatus presentation which leave the contextuality intact. Lemmatised fragmentation is categorically not suitable for the purpose.

The inadequacy of a lemmatised notation of revisional variance may be strikingly exemplified from Milton's "At a Solemn Musick." Footnotes keyed, say, to one possible copytext, in this case the first printed text in the 1645 edition of Milton's *Poems*, are apt totally to obscure all clues to the significance of the textual facts they record. To give just a few illustrations: quite properly in common editorial procedure, such notes would cite from the first draft the four lines of text following (final) line 4, or the two lines following (final) line 16. They would indicate that (final) lines 21–24 were missing in the first and sec-

ond drafts; or that line in the first draft “Heavns henshmen in ten thousand quires” was revised in the second draft to read “touch thire immortal harps of golden wires.” Lastly, they would record, in lemmatised isolation, that between the holograph fair copy and the printed text, the beginning of the final line was altered from “To live & sing w<sup>th</sup> him” to “To live with him, and sing.”

From this last example may be demonstrated succinctly the all-important correlation of revision and invariant context. The authorial revision was from

To live & sing w<sup>th</sup> him in endless morne of light

to

To live with him, and sing in endlesse morne of light.

The change is connotational: it avoids the somewhat awkward notion, common to the manuscript states of the text, of God as cantor leading the congregation of the blessed. It is also prosodic: it repositions the alexandrine’s caesura, thereby rhythmically enlivening the poem’s closure. Moreover, it has a numerologic significance: it proportions the stresses in the line as 2:4, equalling the 1:2 proportion of the musical octave, the finishing touch to the entire process of revision which, as I have been able to show in an analysis of the poem’s textual diachrony which cannot be unfolded in detail here, appears governed by numerological considerations.

Under the title “Song,” the work was first drafted in an irregular line-length pattern as a madrigal- or *canzone*-type poem of 30 lines, grouped as 22 + 8 lines. These significant biblical numbers subsequently gave way to the Platonic-Pythagorean musical octave proportion as a module for the numerologic design. Entitled “At a Solemn Musick,” the poem emerged from its sequence of drafts as a twenty-eight-line hymn celebrating the harmonic diapason, or octave, of *musica humana* and *musica mundana*, visionally restored in Christian salvation. In “At a Solemn Musick,” the hymnist’s vision is made visible and, as it were, calculable as the result of the revision of the individual line-lengths as well as of the re-proportioning of groups of lines: formally, octave extensions and octave proportions structure the poem throughout in its final revised state.

Its entire form is thus an essential significative aspect of a poem at each stage of its development—a thesis which should hold true beyond

what may at first sight be regarded the special circumstances of numerological organisation in "At a Solemn Musick." As a comprehensive signifier, the poetic form is subject to semantic revision just as are individual words and phrases. To render interactive revision of form and words critically analysable from the edited total text in a scholarly edition, it would seem an absolute necessity to devise, in the parlance of German textual scholarship, some manner of "integral apparatus" for the visualisation of revisional variance in invariant contexts, which in this case should display the work's entire shape, or sequence of variant shapes, in apparatus form before the critic's eye.

An "integral apparatus" may range from multiple parallel printings of the textual states to their full superimposition in one continuous synopsis. Without losing sight of essential tenets, such as those of the situatedness in context of the revisional variant and its integrity to the work's total text, the actual form adopted for the apparatus presentation of textual diachrony will depend on the given situation—no amount of theoretical reflection, after all, is going to change the pragmatic nature of editing. For "At a Solemn Musick," I would opt for an apparatus design intermediary between parallel text display and synoptic superimposition of the textual states. The entire poem in apparatus display is presented diachronically and in discrete states of synchrony in Figure 1.

FIGURE 1.

## Song

1	1 < >	Blest paire of Sirens pledges of heavens joy	
2	2 < >	Spheare-borne harmonious sisters Voice, & Verse	
			[Mix yo <sup>r</sup> choice chords, & happiest sounds]
3	3 < >	vine power & joynt force employ	3 Wed yo <sup>r</sup> divine sounds, & mixt power employ
4	4 < >	dead things w <sup>th</sup> inbreath'd sense able to peirce	
	5 < >	whilst yo <sup>r</sup> + equall + raptures temper'd sweet	5 and + [whilst] as + yo <sup>r</sup> equall raptures temper'd sweet
	6 < >	happie spousal meet	6 in high misterious + [holie] happie <sup>+</sup> spousall meet
	7 < >	snatch us from earth awhile	
	8 < >	home-bred + woes + beguile	8 us of our selves & + [home-bred] native <sup>+</sup> woes beguile
5	9 <and to our high-rays'>d + [fancies then] fantasie <sup>+</sup> present		9 and to our + highraysd + [highrays'd] [uprays'd] Phantasie præsent
6	10 < >	that undisturbed song of pure concent	
7	11 < >	ay surrounds the + [soveraigne] saphire-colour'd + throne	11 ay sung before the saphire-colour'd Throne
8	12 < >	irce < >e	12 + [&] to + him that sits thereon
9	13 < >	versa < > & sollemne crie w <sup>th</sup> saintlie shout & sollemne jubilee	13 w <sup>th</sup> saintly shout, & sollemne jubilee
10	14 <wher>e the ser<aphick> princely row		14 where the bright Seraphim in + [tripled] [triple] burning <sup>+</sup> row
		[<th>ire loud ange<lick> trumpets blow]	+ [high lifted loud archangell]
11	15	loud symphonie of + silver + trumpets blow. + [and] [the]	15 thire loud uplifted + angell trumpets blow
12	16	the + youth <ful cheru>bim sweet winged squires	16 and the Cherubick hoast in thousand quires
13	17	+ Heavns henshmen + in ten thous<and quir>es	17 touch thire immortal harps of golden wires
14	18	w <sup>th</sup> those just <spirits> that beare weare the + [fresh greene] blooming victorious + palmes	18 w <sup>th</sup> those just spirits that weare the blooming palmes victorious
15	19	[in] hymnes d<evout> & sacred psalmes	19 hymnes devout & sacred holie psalmes
16	20	singing everlastingly + [that] while <sup>+</sup> all the f<ram>e of heaven and arches blue	
21		whilst the whole frame of <heaven and arches blue> + [then] [whilst] while <sup>+</sup> all the starrie frame <and arches blue>	[while all the starrie rounds & arches blue
22		resound & eccho Hallelu]	
17	23	that we + [below may learne w <sup>th</sup> ] w <sup>th</sup> undiscording + hart & voice	21 that we + on earth + w <sup>th</sup> undiscording [ + hart & ] voice

At a solemn Musick	
Blest paire of Sirens, pledges of heavens joy,	1
Spheare borne, harmonious sisters Voice,	2
and Verse,	
Wed your divine sounds, and mixt power	3
employ	
Dead things with inbreath'd sense able to	4
peirce,	
And to our high-rays'd phantasie præsent	5
That undisturbed song of pure concent	6
Ay sung before the sapphire-coulour'd	7
throne	
To him that sits theron	8
With saintly shout, and sollemne jubilie,	9
Where the bright Seraphim in burning row	10
Thire loud up-lifted angell trumpetts blow,	11
And the Cherubick hoast in thousand	12
quires	
Touch thire immortal harps of golden	13
wires,	
With those just spirits that weare	14
victorious palmes,	
Hymns devout and holy psalmes	15
Singing everlastingly.	16

21 that wee on earth w<sup>th</sup> undiscording voice      That wee on earth with undiscording voice 17

18	24	+ may+ rightly [+ to] answe <sup>r</sup> e that melodious noise	22	may rightly answe <sup>r</sup> e that melodious noise
19	25	by leaving out those harsh chromatick jarres	23	by leaving out those harsh + [chromatick] ill sounding+ jarres
20	26	of sin that all our musick marres	24	of [ ] clamourous sin that all our musick marres
21				
22				
23				
24				
25	27	& in our lives & in our song		
26	28	may keepe in tune w <sup>th</sup> heaven, till God ere long		
27	29	to his celestiall consort us unite		
28	30	To live & sing w <sup>th</sup> him in ever-endless ever-glorious uneclipsed light where day dwells without night in endlesse morne of light cloudlesse birth in never parting light	28	to live & sing w <sup>th</sup> him in endlesse morne of light

The *vertical* parallel columns correspond to 1st draft, 2nd draft, partial 3rd draft, and fair copy. The fair copy, in this case, is well suited to function as an orientation text for the apparatus, and also as a reading text. For the reading text, editorial emendation is an optional procedural device. The last line of the fair-copy text, in this instance, has been emended from the printed text, a fact which needs to be properly noted in an appropriate section of an edition. A textual display in the *horizontal* parallel is used in columns 1–3 for progressive verbal revisions of individual lines. (In line-bound texts, such as poems or dramatic texts in verse, both the vertical and the horizontal can of course be employed for parallel text display.) The aspect of *synoptic superimposition* enters for columns 1 and 2 where lines are identical, or are critically inferred to be identical, to the drafts. (Pointed brackets indicate where text has been lost through mutilation of a manuscript leaf.)

Needless to say, the proposed apparatus endeavours to record all revisional variation and should thus provide a basis for all manner of



22	may rightly answer that melodious noise	May rightly answer that melodious noise	18
23	as once we + [could] did + till dis<pro>portion'd Sin	As once wee did, till disproportion'd sin	19
24	+ [drown'd] jarred against + natures chime & w <sup>th</sup> + [tumultuous] harsh + din	Jarr'd against natures chime, and with harsh din	20
25	broke the faire musick that all creatures made	Broke the fair musick that all creatures made	21
26	to thire great Lord whose love thire motion swaid	To thire great Lord, whose love thire motion sway'd	22
27	in perfect diapason whilst they stood	In perfect diapason, whilst they stood	23
28	in first obedience & thire state of good	In first obedience, and thire state of good.	24
29	Oh may wee soone + againe + renew that song	Oh may wee soone againe renew that song	25
30	& keepe in tune w <sup>th</sup> heaven, till God ere long	And keepe in tune with heav'n, till God ere long	26
31	to his celestiall consort us unite	To his celestiall consort us unite,	27
32	To live & sing w <sup>th</sup> him in endlesse morne of light	To live with him, and sing in endlesse morne of light.	28

analysis and interpretation, and not merely for the inquiry into the poem's formal structure which first induced me to construct it.

\* \* \*

James Joyce's *Ulysses* is not a twenty-eight-line poem in verse; it is a 732-page novel in prose. To present its textual diachrony in the integral apparatus of a critical edition, the expansiveness of a parallel text display is not a practicable proposition. The nature of the work's development in extant documents may be briefly characterised. Early drafts, mostly fragments, exist for a minority of the eighteen chapters, or episodes. For every episode, we have a fair copy, or else a final authorial draft of equivalent developmental status. Beyond the fair copy/final draft stage, the text was first typed, then typeset. Concurrently, it was cumulatively augmented by some 30% in revisions and additions entered in autograph onto the typescripts and proofs (there being sometimes up to nine or ten successive proof stages for a given page, or gathering, of the book). There is, as a document, no one authorial manuscript corresponding to the text as published.

However, if over the entire extension of the pre-publication development and transmission we isolate the autograph inscription of the text, as the extant documents allow us to do, from its transposition into typescript and letterpress by the agency of typists and compositors, we may define a continuous manuscript of *Ulysses*. This extends over a sequence of witnesses which, for the purposes of the critical edition, begin with each chapter's fair copy, or final draft. If the continuous manuscript were thought to be projected onto one imaginary document, it would there be contained in a multi-layered inscription as a synopsis of the textual diachrony of *Ulysses*. It is the continuous manuscript which provides the basis text for the critical edition. The synoptic form of presentation for the integral apparatus is, in a sense, prefigured in the textual materials themselves.

At least three self-contained synchronous states of the text may be distinguished along the diachronic axis of *Ulysses*. There are the fair copy/final draft text; the first published text of 14 of the 18 chapters as serialised in *The Little Review*, corresponding to the stage of first revision of the respective chapter typescripts; and the text of the first edition in book form, published in 1922. Though teeming with transmissional errors—2000? 4000? 6000? 8000? we shall know when the edition is completed—the first edition text corresponds to the final level of revision, free of transmissional corruption, of the continuous manuscript text. It is this final level of revision of the continuous manuscript text which the critical edition endeavours to establish as the edition text, and to present as a clear reading text. In view of the complex interaction of authorial and transmissional inscription during the pre-publication process, the critical constitution of the edition text entails a considerable amount of emendation of the actual notation of the continuous manuscript text in the documents. The result of the emendation is an ideal text in the more restricted sense of the term used above, i.e., an authoritative text free of corruption. All emendations are duly recorded in the type of subsidiary apparatus best suited to the purpose, i.e., an appended lemmatised emendation list; and, where necessary, they are explained, or refusals to emend are defended, in a set of discursive textual notes. Moreover, the edition features an historical collation list recording the history of the text's corruption in such editions during Joyce's lifetime as may lay any hypothetical claim to authorial influence. Thus the traditional apparatus format has not been abandoned, though it has been firmly

restricted to the kind of use for which it was designed, namely the recording of transmissional variation.

It is the fully emended, 'ideal' text of the first edition, then—i.e., the critical edition's clear reading text—which is provided with an accompanying integral apparatus in the form of a synopsis of the text's diachrony from fair copy/final draft to book publication. The synoptic apparatus is designed as in the example in Figure 2. It does not use the dimension of the vertical parallel—except of course that to its right is printed out in parallel its final state of development in cleartext form; and, since it surveys the revisional progression of a prose text, it cannot utilise the dimension of the horizontal parallel. Prose progresses line by line endlessly; and so the synopsis is superimposed, by means of diacritics, onto the continuous prose line.

Raised halfbrackets in opening and closing pairs, indexed as to the document levels of the changes, delimit the extension of variation within the invariant continuum of the text. Where changes take place within the autograph notation of one document, rather than on a document subsequent to an earlier one, the marks of delimitation are raised pairs of carets, rotating clockwise/anticlockwise where there are two or more levels of change in the autograph text of the one document in question. Text simply enclosed in halfbrackets or carets is added text at the given level. Deletions effected on the document of entry itself of the text deleted are enclosed in pointed brackets, and, where possible, indexed inside the opening bracket as to the caret-level of the deletion. (*Currente calamo* deletions receive no caret index.) Deletions of earlier text on a later document are enclosed in square brackets and indexed inside the opening bracket correspondingly. Revisions are represented as replacements, or deletions-*cum*-additions, with the caret or halfbracket opening before the bracketed text and closing after the replacement text.

The functional correlation of the edition text and the synoptic apparatus is very important. The user of the edition should be in a position to read the textual development in reverse—i.e., he should be able to begin his analysis from the final synchronous state of the text which he finds printed out separately on the edition's right-hand pages and, subtracting from it level after level of revision, work his way backwards to the earliest such state included in the synopsis. Conversely, by following the indices to the textual development, letters of the alphabet first and then rising numerals, he should be able to build up

FIGURE 2.

Sardines on the shelves. <sup>2</sup>^ Almost taste them by looking. ^ Sandwich?  
 Ham and his descendants mustered and bred there.<sup>2</sup> Potted meats.  
 What is home without Plumtree's potted meat? Incomplete. What a  
 stupid ad! ^<sup>1</sup>[Right under] Under<sup>1</sup> the obituary notices <sup>1</sup>[too:] they stuck  
 it.<sup>1</sup> <sup>2</sup>All up a plumtree.<sup>2</sup> Dignam's potted meat. ^ <sup>1</sup>Cannibals would with  
 lemon and rice. White <sup>5</sup>[men] missionary<sup>5</sup> too salty. Like pickled pork.<sup>1</sup>  
<sup>5</sup>Expect the chief consumes the parts of honour. Ought to be tough from  
 exercise. His wives in a row to watch the effect.<sup>5</sup> <sup>7</sup>*There was a right royal  
 old nigger. Who ate or something the somethings of the reverend Mr  
 MacTrigger.*<sup>7</sup> With it <sup>1</sup>an<sup>1</sup> abode of bliss. Lord knows what concoction.  
<sup>1</sup>Cauls mouldy tripes windpipes faked <sup>4</sup>and minced<sup>1</sup> up. <sup>2</sup>Puzzle find the  
 meat.<sup>2</sup> Kosher. <sup>2</sup>No meat and milk together.<sup>2</sup> Hygiene that was what  
 they call now.<sup>1</sup> <sup>1</sup>^ Yom Kippur fast spring cleaning of inside. Peace and  
 war depend on some fellow's digestion. Religions. Christmas turkeys  
 and geese. Slaughter of innocents. Eat drink and be merry. Then casual  
 wards full after. ^ <sup>2</sup>Heads bandaged.<sup>2</sup> Cheese digests all but itself. Mity  
 cheese.<sup>1</sup>

- Have you a cheese sandwich?

the textual genesis from the apparatus presentation. The apparatus is thus consciously designed analytically, contrary to attempts at reproducing textual genesis elsewhere, which might be termed mimetic. These start, say, from the norm of an early manuscript and then indicate revisions, deletions and accretions as deviations, using a system of typeface variation and bracketings, whereby the final revisions tend to get hidden in close-to-impenetrable thickets of brackets. In such a manner, a progressive textual integration by successive revision towards intermediary or final stable textual states of the work becomes incongruously visualised by escalating typographical disintegration. By contrast, the synoptic apparatus for *Ulysses* should encourage a reader to move as freely along the type-line in print as forwards and backwards along the axis of diachrony of the work's total text.

Sardines on the shelves. Almost taste them by looking. Sandwich? Ham and his descendants mustered and bred there. Potted meats. What is home without Plumtree's potted meat? Incomplete. What a stupid ad! Under the obituary notices they stuck it. All up a plumtree. Dignam's potted meat. Cannibals would with lemon and rice. White missionary too salty. Like pickled pork. Expect the chief consumes the parts of honour. Ought to be tough from exercise. His wives in a row to watch the effect. *There was a right royal old nigger. Who ate or something the somethings of the reverend Mr MacTrigger.* With it an abode of bliss. Lord knows what concoction. Cauls mouldy tripes windpipes faked and minced up. Puzzle find the meat. Kosher. No meat and milk together. Hygiene that was what they call now. Yom Kippur fast spring cleaning of inside. Peace and war depend on some fellow's digestion. Religions. Christmas turkeys and geese. Slaughter of innocents. Eat drink and be merry. Then casual wards full after. Heads bandaged. Cheese digests all but itself. Mity cheese.

- Have you a cheese sandwich?

The practical results of a reflection on the theoretical problem of the synchrony and diachrony of texts are thus new forms of apparatus presentation in scholarly editions to do justice to revisional variation, a distinct and an essential textual category in both critical and editorial terms. By way of an analysis of a passage chosen at random from Leopold Bloom's lunchtime chapter "Lestrygonians" I should, in conclusion, like to demonstrate how, in the case of *Ulysses*, the integral apparatus of the work's diachronous synopsis may be used to direct the critical discourse.

Comfortable in the atmosphere of Davy Byrne's, Bloom decides to order his lunch. "Let me see. I'll take a glass of burgundy and . . . let me see." His mental wanderings as he hesitates are briefest in the earliest extant draft stage represented by the basic inscription in the Rosenbach Manuscript. "Sardines on the shelves. Potted meats. What is a home without Plumtree's potted meat? Incomplete. What a

stupid ad! With it an abode of bliss. Lord knows what concoction.  
—Have you a cheese sandwich?”

The moment is quite unobtrusive within the flow of the narrative. Its dialectics are perfunctory. Disliking the idea both of fish and flesh suggested by the exposed sardines and potted meats (in contrast to his matutinal relishing of “the inner organs of beasts and fowls”), Bloom asks for a cheese sandwich. Fleetinglly, his professional mind recalls the Plumtree’s advertisement and condemns both product and promotion. Though the reader may recall earlier uses in the novel of the motif of the Plumtree’s ad, Bloom does not yet make the connection. The gruesome reference back to the “Hades” chapter seems to have occurred to Joyce in the very act of faircopying the passage. “Dignam’s potted meat.” is crammed in between the lines, and on second thoughts additionally prefixed by “Right under the obituary notices too:” Transferred back to the final working draft, the composite addition reappears in the typescript in a revised shape more idiomatically conforming to the style of Bloom’s stream of consciousness: “Under the obituary notices they stuck it. Dignam’s potted meat.” Moreover, the typescript reveals how the passage, once defined in structural outline, begins to expand by its own law of dialectical opposition and to be exposed to variants of overarching thematic import. On the plane of Bloom’s realism, set against the doubtful “concoction” (now specified as “Cauls mouldy tripes windpipes faked up”) is the idea of “Kosher,” which in its turn is immediately translated into the modern analogy of “Hygiene.” Two of Bloom’s constant preoccupations, his Jewish heritage and his urge for cleanliness, are thereby simultaneously brought to bear. Purportedly also on the realistic level, but with overtones of the Homeric myth of the Lestrygonians discernible to the reader’s ear, “Dignam’s potted meat” leads to the association of “Cannibals.”

### FIGURE 3.

Sardines on the shelves. Potted meats. What is home  
without Plumtree's potted meat? Incomplete. What a stupid  
ad! [Right under] Under the obituary notices  
[too:] they stuck it. Dignam's potted meat.  
Cannibals would with lemon and rice. White men too  
salty. Like pickled pork. With it an abode of  
bliss. Lord knows what concoction. Cauls mouldy tripes  
windpipes faked up. Kosher. Hygiene that was what they  
call now.  
—Have you a cheese sandwich?

Thus, from the final working draft, the passage stood for the pre-publication in *The Little Review* in February 1919. The revisions made on the typescript submitted to the French printers in the summer of 1921 (stage 1 in the post-final-draft textual development) document the subsequent two-year evolution under the influence of the novel's entire growth. Importantly, the synthesis of the fish:meat opposition is drawn into the stream of consciousness itself with the proverbial adage of "Cheese digests all but itself," and a Bloomian pun is flourished in conclusion: "Mity cheese." The adjective's homophone (which all printed texts of *Ulysses* display: "Mighty cheese," thereby unauthoritatively suppressing the cheese-mite as the material cause for the cheese's self-digestion) is a common attribute of the Lord (who "knows what concoction"). "Kosher" is his command; so the line of association is open to "Yom Kippur" and "Religions," and thence to an attempted resolution in "Christmas" of the heathen:jew opposition as implied in cannibals:kosher. But 'kosher' combines the notions of religion and food. So the contrapuntal strand of eating and digestion, inducing the new opposition of peace and war, also radically subverts all positive valencies of Christianity by evoking only its worldly manifestations of injustice, belligerence, and gluttonous materialism. "Christmas turkeys and geese. Slaughter of innocents. Eat drink and be merry. Then casual wards full after." Bloom's original slight hesitation over his order for lunch has become transformed into a multidimensional acid sketch of a hungry man's world view.

## FIGURE 4.

Sardines on the shelves. Potted meats. What is home  
without Plumtree's potted meat? Incomplete. What a stupid  
ad! Under the obituary notices  
they stuck it. Dignam's potted meat.  
Cannibals would with lemon and rice. White men too  
salty. Like pickled pork. with it an abode of  
bliss. Lord knows what concoction. Cauls mouldy tripes  
windpipes faked up. Kosher. Hygiene that was what they  
call now. <sup>f</sup>Yom Kippur fast spring cleaning of inside.  
Peace and war depend on some fellow's digestion.  
Religions. Christmas turkeys and geese. Slaughter of  
innocents. Eat drink and be merry. Then casual wards full  
after. ^ Cheese digests all but itself. Mity cheese.<sup>f</sup>  
—Have you a cheese sandwich?

The subsequent revisions to the first, the third, the fourth and the sixth proofs (stages 2, 4, 5 and 7 of the whole chapter's textual development) add enriching details and virtuoso touches to the narrative

unfolding of Bloom's agile, albeit undisciplined, mind and witty perception, while at the same time tightening the net of correspondences among the book's motifs and incidents. Within the ambience of religions now established, the specification of the cannibals' victim as a "missionary" seems inevitable. It sparks off the crowning vision of the chief consuming the parts of honour (like Mr Bloom, he ate with relish the inner organs . . .), with his wives in Mollean expectancy watching the effect of their digestive transformation. The picture of the missionary's fate at the hands of the cannibals is an allusive counterpoint, surely, to the Alaki of Abeakuta's visit (in "Cyclops") to civilised Cottonopolis, his ethics sustained by the gift of Queen Victoria's bible. The savages' potential marital bliss inspires, as a final signature to the passage, Bloom's literary creativity to mirror Joyce's in the incipient composition of a limerick. "There was a right royal old nigger. Who ate or something the somethings of the reverend Mr MacTrigger." Bloom's hunger, however, proves stronger than his powers of concentration, so he fails to complete it until preparing to eat his cheese sandwich. Not only may the limerick by this delayed completion have eluded the skimming eyes of censors; the passage from which it springs has also escaped the danger of isolation as a set piece of brilliant writing by becoming firmly reintegrated into the flow of the narrative.

But this narrative, it should be seen, has been transmuted from the one of the final working draft/typescript/*Little Review* version of "Lestrygonians." Its focus was on the fictional character of Leopold Bloom, constructed with skill in a stream-of-consciousness technique to lend psychological verisimilitude to his actions and thoughts. As a fictional character, he does not become displaced by the text in revision. But, since his identity is a device of language, his centrality to the tale may now take on a new function. Once established, the structures of his mental behaviour no longer exclusively, or even predominantly, serve to unfold a personality. They become employed by the narrative to penetrate the world of everyday which Bloom, as a person entrapped in the nets of his idiosyncratic sensibilities, strives to evade. Bloom's momentary distraction as he hesitates over his sandwich order at the earliest stage of the text is plausible action. But by no stretch of critical good will can the multidirectional linguistic display of the final version be taken as an instance alone of verisimilitudinous character portrayal to fit the narrative situation. Autoreflexively, the text of *Ulysses* has turned in upon itself to expand in a constant play-



back of variation and alternatives, re-using as a style of language to encompass the world in the fiction what at first was a mere device of character construction.

\* \* \*

*Ulysses* presents an amply documented case from which to work out the implications of the basic assumption that the object of scholarly and critical analysis and study—as opposed to an author's object of publication, and a general public's reading matter—is not the final product of the writer's art alone, but beyond this, the totality of the Work in Progress. It is an assumption that follows from the theoretical premise 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. Joyce's textually manifest creation, in the case of *Ulysses*, is not the published text of 1922 alone, but this text in its relationships to the cumulating succession of notebooks, notesheets, drafts, fair copies, typescripts, *Little Review* serialisations, and author's augmentations and revisions in typescripts and proofs; and beyond, in its manifest links with the oeuvre of which it is a part. The relationships observed require stringent definition and classification. Suitable methods of approach, with their appropriate critical tools, need to be developed to master the analysis of a text of which the elements are not merely juxtaposed as it were spatially, but also succeed one another in time. This is as yet essentially virgin land for criticism. It should be explored from a firm base of editorial presentation controlling both the synchrony and the diachrony of the text. And to reevaluate our notions of the artistic nature of the literary work there may be no better paradigm than that of *Ulysses*.

## NOTE

This paper was written for oral delivery, and no essential changes in the script have been made to the section read at the first STS conference in 1981. For reasons of time, the concluding extended analysis of an example of textual diachrony from the "Lestrygonians" chapter of *Ulysses* was not given in New York. In the meantime, the *Critical and Synoptic Edition* of James Joyce's *Ulysses* has been published (3 vols., New York: Garland Publishing Inc., 1984). Its principles and format of apparatus presentation are as here detailed, minor modifications in the externals of the diacritical system notwithstanding. My analysis of the genesis of "At a Solemn Musick" has appeared as "Poetry in Numbers: A Development of Significant Form in Milton's Early Poetry" in *ARCHIV*, 220 (1983), 54-61.

The lack of specific footnoting in this article is the concomitant of its oral delivery. My debts to the Anglo-American school of bibliography and textual editing should be obvious. I equally draw on current German approaches to editing. They are reflected in Hans Zeller's "A New Approach to the Critical Constitution of Literary Texts," *Studies in Bibliography*, 28 (1975), 231-264. A much broader survey of the complexity of issues digested and developed in the present paper may be gained from Gunter Martens and Hans Zeller, eds., *Texte und Varianten. Probleme ihrer Edition und Interpretation*. München: C. H. Beck, 1971 (with a bibliography of exemplary editions), as well as from the special numbers *Edition und Wirkung* of *LiLi. Zeitschrift für Literaturwissenschaft und Linguistik*, 5 (1975) (Heft 19/20), and *Probleme neugermanistischer Edition*, Band 101 (Sonderheft) of *Zeitschrift für Deutsche Philologie* (1982).

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