

Patriarchal Associations in the Drafting of “Proteus” and “Sirens”¹

Emily Bell

Protean Sirens/Sirenic Proteus

There is a small cluster of jottings on the first full draft of “Proteus” (Buffalo MS V.A.3, reproduced in *JJA* 12) which has not received due critical attention. On first glance, the style of the hand and the writing implement disclose that they were written separately from the drafted page on which they intrude. Notelike in appearance, they are not a discrete grouping in themselves, but presumably represent fragments of the draft, which may or may not have been included in subsequent versions. Most of them do not make their way into the episode verbatim; rather, associative counterparts can be identified in this draft. Indeed, they assume new form and significance when contextualised in the broader drafting process of *Ulysses* as far as we are able to reconstruct it, notably in the specific drafting relationship between “Proteus” and “Sirens”, the earliest versions of which can be found in a single copybook (NLI MS 36,639/7/A).² Before these manuscripts arrived at the National Library of Ireland after their acquisition in 2002, Daniel Ferrer studied the collection in Paris. Of the pairing of “Proteus” and “Sirens” in this particular copybook, he describes the coupling as “a puzzling and suggestive concatenation”³, though he draws no further links between the content of the two episodes at this drafting stage.

Although it is not possible to account for the ‘why’ of this curious combination of episode drafts, the resonances between the episodes at this early stage of composition have been overlooked in terms of how they might illuminate the later “Proteus” draft. The significance of these draft fragments in V.A.3 lies in the associative method and elements that Joyce was working into “Proteus” and episode drafts of *Ulysses* at the time. In scrutinizing the (potential) links, narrative or otherwise, between these fragments and the draft material as a whole, the associative style of “Proteus” is apparent. And, more specifically, in attending to

¹ I am very grateful to Ronan Crowley, Geert Lernout and Dirk Van Hulle for their assistance and suggestions in the writing of this article.

² <http://catalogue.nli.ie/Record/vtls000357771/HierarchyTree#page/1/mode/1up>.

³ Daniel Ferrer, “What Song the Sirens Sang... Is No Longer beyond All Conjecture: A Preliminary Description of the New “Proteus” and “Sirens” Manuscripts,” *James Joyce Quarterly* 39, no. 1 (Fall, 2001): 53.

the associations with Simon Dedalus that are evident in Joyce's earlier literary endeavours – namely the abandoned *Stephen Hero* and *A Portrait of the Artist as a Young Man* (1916) – as well as in these drafts themselves, a thematic shift from the maternal to the paternal asserts itself in “Proteus”. This shift, I argue, is prompted by Joyce's work on “Sirens”, creating a dialogue between the drafts of these episodes. Ultimately, the association that we find deployed in the qualities of Stephen Dedalus in *Stephen Hero* through to *A Portrait*, “Proteus”, “Sirens” and elsewhere in *Ulysses* – music, his origins in Cork, oarsmanship, bankruptcy, or whatever it might be – can be attributed to association as a function of Joyce's compositional practice.

The Beginnings of “Proteus”

The genetic dossier of “Proteus” presents the earliest known draft of an episode of *Ulysses* and exists in two extant textual forms prior to the Rosenbach manuscript: a proto-draft consisting of seventeen vignettes (NLI MS 36,693/7/A) and a full draft (Buffalo MS V.A.3). The earliest extant notes that ended up in “Proteus” are in the so-called “Subject Notebook” (NLI 36,693/3).⁴ This is not surprising: every episode with the exception of “Penelope” has precursors in the Subject Notebook. Another of Joyce's copybooks, V.A.3, is almost physically identical to the Subject Notebook; as Luca Crispi notes, both notebooks have the same recognisable stationer's label on the cover, but V.A.3 also has its location printed at the bottom: Locarno.⁵ So, both these notebooks were purchased and at least started when Joyce was in Locarno from mid-October 1917 until the beginning of January 1918. The intermediary proto-draft of “Proteus” which draws on the Subject Notebook and precedes the first full episode draft was therefore probably also written in these few months before the fair copy (Rosenbach MS) was prepared and given as a typescript to Ezra Pound in early February 1918.⁶ “Proteus” was first published in *The Little Review* in May 1918.

⁴ Wim Van Mierlo, “The Subject Notebook: A Nexus in the Composition History of *Ulysses*—A Preliminary Analysis,” *Genetic Joyce Studies* 7 (Spring 2007): 1-46. Accessed May 6, 2021, https://www.geneticjoycestudies.org/static/issues/GJS7/GJS7_MierloSubject.pdf. The notebook can also be viewed in full through digitised images here: <http://catalogue.nli.ie/Record/vtls000357760/HierarchyTree#page/1/mode/1up>.

⁵ Luca Crispi, “A First Foray into the National Library of Ireland's Joyce Manuscripts: Bloomsday 2011,” *Genetic Joyce Studies* 11 (Spring 2011), accessed April 7, 2021, https://www.geneticjoycestudies.org/articles/GJS11/GJS11_Crispi#top. See also Crispi, *Joyce's Creative Process and the Construction of Characters in Ulysses: Becoming the Blooms*, 31.

⁶ A postcard Joyce wrote to Pound dated 11 February 1918 states that he sent “the third (and last) episode of the Telemachia” that morning. See Yannella, 395.

For the first full draft of “Proteus” (V.A.3), Joyce made use of notes from another primary notebook (what is known as the “Lost Notebook”), reconstructed by Danis Rose and John O’Hanlon in the 1980s from fragments of unused elements transcribed into a C-Series notebook, Buffalo MS VI.C.16. The V.A.3 draft exemplifies an early stage of composition in its form as well as its dating: Joyce does not leave the verso pages blank which is a practice he adopts just months after this draft.⁷ In fact, the left margin Joyce reserves for additions and alterations to the draft, although it resets on each page, progressively widens over the filled pages of the notebook. It is, nevertheless, a fairly typical Joycean draft. It is typical, too, of the associative “Proteus” that we know in the published text. Yet, it should be emphasised that it is not *because* of the association evidenced in the published version that this reading can be made: the redistribution and interleaving of the vignettes of the proto-draft in this later version equally establishes the narrative mechanism of association.⁸ The draft fragments which will be discussed in the following paragraphs are, with one exception, not worked into the draft or subsequent versions as they are written here. Rather, in the context of the “Proteus” draft, they characterise and demonstrate the association which underpins Stephen’s physical and psychological itinerancy on Sandymount Strand.

It is on the first page of V.A.3 – which is headed with a Roman numeral indicating the third episode – that Joyce recorded some extra fragments for this draft. These fragments might have been consigned to verso pages in this draft, had Joyce left space for such jottings, and their nestling in the page header here is not characteristic of Joyce’s drafts; such placement of draft material is not generally found elsewhere in the *avant-texte*. We can easily identify the crossed-out “transmagnificandjewbangdanciality” which is presumably a trial run of what ultimately becomes “contransmagnificandjewbangtanciality” (V.A.3, p.[2r]; now *U* 3.51), a marginal addition in the same draft. To the left of the heading, there is a cluster that reads “Sorrel nags / lurch / brew”, seemingly in pencil. Continuing across the top of the page in what probably matches the ink of the main body, Joyce writes “beseeching hands seasedge” (V.A.3, p.[1r]) – the “beseeching hands” distinguish themselves from the “seasedge”, suggesting they should be treated as separate units. “Sorrel nags” is an allusion to Jonathan Swift’s *Gulliver’s*

⁷ See, for example, NLI 36,693/8/A: this earliest draft of ‘Scylla and Charybdis’ uses only the recto pages for draft material, leaving the versos free for additions and notes.

⁸ In the proto-draft (MS 36,639/7/A), there are seventeen textual units all but one pair demarcated by several crosses in a line across the page. Though some share theme or subject, their connection to one another in the next extant version is achieved through the insertion of associative links which forms narrative content. The fragments are generally random in their order in this proto-draft form: from 1-17 (as ordered in the proto-draft), they are ‘rearranged’ into the following order in the first “Proteus” draft: 7, 8, 11, 4, 2, 12, 3, 6, 1, 16, 9, 17, 13, 14, 10, 15, 5.

Travels which links it to the “hater of his kind . . . Houyhnhym: horsenostrilled” (V.A.3, p.[3r]) later in the same copybook and already present in the main body of the draft. The Houyhnhnms are the race of horse-people who populate the island of the fourth and final part of *Gulliver’s Travels*. It seems likely that these “Sorrel nags” were recalled in the moment rather than read from the text directly, since it is a phrase used frequently enough in *Gulliver’s Travels* that it might reasonably be remembered independently. In other words, it is probably not a reading note, though it can be considered a Swiftian quotation. The “Houyhnhym” a few pages later is actually a misspelling of Swift’s neologism, bolstering this suggestion that Joyce did not consult the text for his Swiftian allusions at this stage of drafting. By the time the Houyhnhnm reappears in the next extant draft – that is the fair copy (MS Rosenbach) – Joyce had amended the sentence fragment to “Houyhnhnm, horsenostrilled” (*U* 3.111), which matches Swift’s spelling, implying that Joyce went back to the source text for this quotation.⁹ The Houyhnhnm, as Joyce deploys it here, recalls for Stephen the “oval equine faces” of some of his intellectual contemporaries, among them Buck Mulligan. Mulligan, of course, has already been described as physically “equine” in the length of his face (*U* 1.15), a characteristic ascribed to his prototype, Doherty, in a fragment written about six years previously.¹⁰ This longstanding equinity, here expanded into a Swiftian horsiness, is thus a useful associative link that Joyce can exploit in Stephen’s internal wanderings to the earlier events of that morning.

While neither “lurch” nor “brew” are placed in or conceptually pertinent to this draft or subsequent versions, the “beseeching hands” seem very likely lifted from W. B. Yeats’s *The Countess Cathleen* which Joyce saw performed in 1899. Joyce’s relationship to this play is well accounted for through his 1901 essay, ‘The Day of the Rabblement’, as well as its quotations in *A Portrait* and Stephen Dedalus’s own memory of being at the performance. These “beseeching hands” are, however, a little harder to place. It is quite possible that Joyce remembers this phrase in a manner similar to that suggested for the Swift note above – it is repeated twice in the play in the version published in the 1901 edition of *Poems*.¹¹ *The Countess Cathleen* – formerly *The Countess Kathleen* upon publication in 1892 – has a rich textual history itself, having undergone many revisions. These “hands” are absent from the 1892

⁹ Joyce had a single-volume copy of *Gulliver’s Travels* as well as one contained within a collected works volume, both in his Trieste library. The latter volume contains several pencil markings, most of which are in *Gulliver’s Travels*. See Gillespie, items 484 and 485.

¹⁰ BL Add MS 49975.

¹¹ It is possible that Joyce knew this version of the play: in a letter to Yeats on 19 September 1912, he mentions the translation of *The Countess Cathleen* already undertaken by Nicolò Vidacovich which used “the text in Fisher Unwin’s edition of [Yeats’s] collected verses published a few years ago” (*LI* p. 71), though Joyce does not specify any involvement in this first translation process.

publication and also from the revised version printed for Yeats's 1895 *Poems*. It is possible that they were an addition on a prompt copy for the premiere which Joyce attended, which would mean that Joyce first heard the words before he read them. The phrase remains in the 1912 T. Fisher Unwin publication of the play, a copy of which survives in the Trieste library.¹² Oona's lyric from the play was already written into the opening episode of *Ulysses*, and the first line that Stephen recalls is repeated in this first draft of "Proteus": "And no more turn aside and brood" (V.A.3, p.[8v]). Earlier on the same page of the manuscript, we meet with a number of hands which, while not in name, could be considered beseeching in nature. Writing his own lyric on a scrap corner torn from Deasy's letter for the newspaper, Stephen thinks of the "touch of her hand, gentle" and the "soft soft soft hand" (V.A.3, p.[8v]), and a number of other hands were written and deleted on this page of the copybook. It is possible that the hands are filtered through this Yeatsian association at this stage of drafting, though it is not explicit until the quoted line from the play returns a little further down the page. In any case, the presence of those hands in the fragment on this first page links them by association with the other *Countess Cathleen* moments of the "Telemachia" as a whole.

The "seasedge" might well be connected to "the edge of the sea" (V.A.3, p.[5v]) where Stephen finds himself upon drifting out of his reverie about the Egans in Paris. It might alternatively – or additionally – refer to sea sedge, a rush-like plant which commonly grows near bodies of water (in this particular case, the sea). Thus, we could see the influence of this note in the "sedge & eely oarweeds" (V.A.3, p.[6r]) that Stephen climbs over as he moves up the beach to avoid the rising tide. Joyce favours this phrase after cancelling "greasy weed" and "salvage of weed" and subsequently describes the "bloated carcase of a dog" lying "among the oily sedge" (V.A.3, p.[6r]). This second instance of "sedge" is replaced with the published "bladderwrack" (*U* 3.286) by the fair copy (MS Rosenbach) of "Proteus". Considering the appearance of sedge as a plant, there is also the resonance with the "bulrushes" which form part of a marginal addition to this draft (V.A.3, p.[6r]). These rushes supposedly conceal a proxy-Moses in the further associations Stephen makes as he sees the "two maries" approaching across the sands: "figures, two. The two maries. They have tucked it safe among the bulrushes" (*U* 3.297-8).

Finally, seemingly standing alone in the top right corner below "seasedge" reads "Crosshaven strand, was I there?" (V.A.3, p.[1r]). This latter note is not too difficult to place

¹² See Gillespie, item 556: 264.

conceptually in the episode, though it is not directly incorporated in any subsequent versions of “Proteus”. The peregrinations of Stephen’s thoughts as he crushes and cracks his way along Sandymount Strand might easily lead him to thoughts of beaches elsewhere, and this interrogative unit correlates with the typical stylistics of a stream-of-consciousness mode. In the second paragraph of this opening page, Stephen asks himself, “Am I walking into eternity along Sandymount Strand?” (V.A.3, p.[1r]); this self-interrogative mode is sustained throughout the episode. The question which forms the draft fragment intimates the fallibility of memory; like that of “walking into eternity”, Stephen cannot resolve it himself. But the voicing of such a question itself immediately creates a memory, whether fabricated or based on a real experience: his thoughts are forced into an arrival at that moment of his (un)presence on “Crosshaven strand”, as he calls it. The fact of its *not* being written into the draft nor subsequent versions, then, further complicates its ontological stance. As encapsulated by this question, there is an admixture of the real and the existential in the episode’s interrogatives more generally: from Stephen’s wondering whether he will actually visit his mother’s family (literally, “Am I not going there?” (*U* 3.158-9), formally reminiscent of the Crosshaven fragment) and predicting the idiomatic questions with which he would be met; to a contemplation of his own physicality and that of solid forms, mingled with philosophy and sensuality, where he asks “Endless, would it be mine, form of my form?” (*U* 3.412-3). The Crosshaven question masquerades as a real query but in the implicit questioning of memory itself, it is rather the existential. Indeed, this self-questioning characteristic of “Proteus” in the published version is evident in equal measure in this first full draft.¹³ And the majority of questioning is like for like from this first draft through to the published version of the episode, with the pertinent exception of this discarded Crosshaven musing.

However, the association in this case is not only one of form and style in its interrogative mode, but also of content. The specific place should not be overlooked: Crosshaven is a seaside village in County Cork, to which Joyce had a not entirely elusive connection. It crops up twice in *Ulysses*, once in “Wandering Rocks” (*U* 10.400) and again in

¹³ The equal measure I refer to here is quite literal: there are exactly seventy-five questions in this first draft (including cancellations), if we discount the marginal question mark (V.A.3, p.[7r]) which is ostensibly unattached as a speech mark. This matches the number of questions in the 1922 edition with the errata corrected, although they differ in some places. To give a few examples: “by the law Harry I’ll knock you down?” (V.A.3, p.[2v]) becomes declarative at least by the fair copy; his epiphanies written on the leaves, copies of which are “to be sent if you died to all the great libraries of the world, including Alexandria?” (*U* 3.141-3) becomes interrogative at least as early as the Rosenbach fair copy; the Parisian interlude of Stephen and the Egan is pregnant with questions in the recollected interaction with the French serving-woman (added in the first page proofs of the episode), which seems to cause some crossed wires.

“Sirens” (*U* 11.850), the latter being a characteristic riff on the former. On both occasions it is accompanied by Ringabella, another town in County Cork, located about five kilometres from Crosshaven as the crow flies. There is an account of Crosshaven in Joyce’s heritage as recorded by Richard Ellmann in his biography of Joyce: James Joyce’s paternal grandmother, née Ellen O’Connell and her sister Alicia “entered the Presentation Convent at Cork as postulants about 1847” (*JJ*: 13). Their brother owned a seaside house in Crosshaven and Alicia, following a certain premonitory dream, founded a convent and boarding school there. Fast-forward to the month of Joyce’s twelfth birthday in 1894, and Ellmann reports that John Joyce “took his son to Crosshaven” to this very convent “to try, unsuccessfully, to get two of his daughters accepted as free boarders” (*JJ*: 37). Unfortunately, there is no auspicious recollection in the Ellmann account of a day at the beach in Crosshaven; that would be too easy. Presumably, there was family still surviving in the vicinity on John Joyce’s side and it seems that Joyce pens this note as a flash of a half-memory he ascribes to Stephen. It would have served as a brief mental departure to Cork on Stephen’s part as his mind wanders along the beach, but, like some of the other marginalia nestled atop this manuscript page, it was not specifically developed beyond this interrogative jotting.

It seems, nevertheless, that it received thematic development in other associated material. The allusion to Cork here is most likely a nod to Joyce’s father, who is nearly always emphasised as a Corkonian in his appearances as the fictionalised Simon Dedalus. Presumably, the note bears some resemblance to Joyce’s memory of his own visits to Cork, which occurred in the summer of 1893 when his father began selling off the family properties and again in 1894, as explicated above.¹⁴ James Joyce’s final visit to Cork was as an adult on 12 December 1909 as part of a venue reconnaissance mission for his cinema venture, though nothing came of this trip. Beyond his final time in Cork, the city permeates his writing biographically and thematically through associations with his patrilineage. In letters that Joyce writes where he refers to his father or to Cork, they are usually one and the same.¹⁵ This assertion of a tie to Joyce’s father (or, by extension, to Simon Dedalus) in the contents of this small note is less about understanding the intention of its potential insertion in the episode as it is about

¹⁴ See also Norburn, p.4. Norburn does not record the 1894 visit to Cork, so there is a chance that these two visits actually refer to the same single incidence, but with a disputed date. The notes for *A Portrait* contained in Buffalo MS II.A refer to “The affairs of Mr. Daedalus.” and “The journey to Cork” both under the heading “June 1893 to September 1893” (*The Workshop of Daedalus*, p. 71).

¹⁵ See “My father is a Munsterman” to Geoffrey Molyneux Palmer on 6 October 1913 (*LI*, p. 74); “My father is from Cork city” (*LI*, p. 115); and, “In the end I livened up for he too, like my father, is a Cork man and a tenor.” (*LI*, p. 313).

suggesting a shift towards Stephen's patrimony from an episode otherwise concerned with the maternal. In light of the compositional history of "Proteus" and other near-contemporaneous drafting, the thoughts about his father in "Proteus" are connected to a more general development of these associations with Simon at this point of composition.

Joyce's "corked father" (FW 155.1)

In *A Portrait*, Joyce presents for us Stephen's sardonic sense of what his father represents in a melange of societal, familial, and self-defined terms: "A medical student, an oarsman, a tenor, an amateur actor, a shouting politician, a small landlord, a small investor, a drinker, a good fellow, a storyteller, somebody's secretary, something in a distillery, a taxgatherer, a bankrupt and at present a praiser of his own past" (*P* 241). Such characteristics are evident in the character of Simon in *A Portrait* and also in *Ulysses*, but there are particular associations which are emphasised more than others and in different places. His medical studies and oarsmanship, for example, are overt in *A Portrait*, while his singing voice is arguably the richest association deployed in *Ulysses*. While a useful blueprint for many of the associations we might find peppered throughout *Ulysses*, we should not forget the Corkonian we know John Joyce to have been.

The references to Cork in Joyce's works (with the exception of *Finnegans Wake*) most commonly derive from his father's status as a Corkonian; that is to say, they are, for the most part, biographical. The earliest evidence of Joyce citing this Cork connection is in *Stephen Hero*. Noting the filial disparity, Stephen's mother remarks to her son: "Well, you see, Stephen, your father is not like you ... When he was young he told me he used to spend all his time out after the hounds or rowing on the Lee." (*SH* 90) What remains of the *Stephen Hero* manuscript, however, does not include any further references to Cork. There is no direct correspondence between this observation by Stephen's mother in *Stephen Hero* with any she makes in *A Portrait*, and the Lee is only mentioned once in the latter work as a detail in the embarrassment Stephen feels accompanying his father around Cork (*P* 94). The rowing remains in *A Portrait*, in the twice-mentioned oarsmen (*P* 91, 241), and the hunting is also carried over. The stark difference in dispositions of Simon and Stephen Daedalus/Dedalus is transferred to a feeling of Stephen's in *A Portrait*, rather than remaining an external remark made by his mother. The filial difference is captured in the latent sense of shame in one of Stephen's closing diary entries which reports meeting his father: "Asked me why I did not join a rowing club. I pretended to

think it over” (P 250). The conceptual continuity between these incidents in the two works witnesses the initiation of this fatherly biographical element in *Stephen Hero*; subsequently, in *A Portrait* and *Ulysses*, Cork becomes synonymous with Simon.

While these details are fairly inconsequential in and of themselves, it is noteworthy that we learn about them differently in *A Portrait*. While *Stephen Hero* reports the relationship through Mrs Daedalus, the reader of *A Portrait* experiences such details directly in interactions between Stephen and his father. This parallels the evolution of “Proteus” as Joyce shifts the focus towards Simon Dedalus. While in “Telemachus” and “Nestor”, Stephen dwells on his mother, his thoughts move towards his father in “Proteus” in its first full draft. The particular notes on the “Proteus” draft examined earlier, along with the other additions to this draft level indicate a shift from memories of Stephen’s mother to that of his father. The proto-draft of “Proteus” contains very little to suggest this turn towards patrimony. Indeed, the seventh vignette (7A, p.[4]) is the only section to explicitly address ideas of his family and it focuses on his mother’s brother (with whom Simon Dedalus does not get along, as the full draft alludes) as Stephen wonders if he will pay a visit to the house as he passes by it along the seafront. The expansion of this in the first draft of “Proteus”, however, prompts Stephen to think of the family asking after his father, “uncle Si” (V.A.3, p.[2r]). The ninth vignette also comments on maternity, ending with the sentence fragment: “Mother, womb of all sin” (7A, p.[6]). But on its inclusion in the Buffalo draft – “Womb of sin” (V.A.3, p.[2r]) – the maternal is elided and Stephen’s mind turns initially to his father: “Wombed in darkness I was too, made not begotten: by them, the man with my voice & my ~~strange~~ ^eyes^” (V.A.3, p.[2r]). As in the shift from *Stephen Hero* to *A Portrait*, the mother acts as a conduit for the father.

The focus on Simon Dedalus in “Sirens”, unequivocal in this early draft in 7A, might have prompted the thematic shift to the paternal in “Proteus”. It is possible that the remainder of the 7A copybook beyond the “Proteus” proto-draft was left blank until V.A.3 was filled; it is also possible that Joyce added to the copybook’s material with the “Sirens” draft directly after working on the vignettes.¹⁶ Joyce, working on the draft subsequent to the vignettes (either

¹⁶ As Ferrer notes, we can “guess that Joyce decided to use the empty pages of this notebook after ‘Proteus’ was finished or abandoned – but we do not know when he did it. The interruption could have been relatively long, and we cannot infer that ‘Sirens’ was written immediately after ‘Proteus’ or that it was meant to follow it in the outline of *Ulysses* – but there is no proof of the contrary.” See “What Song the Sirens Sang... Is No Longer Beyond All Conjecture: A Preliminary Description of the New “Proteus” and “Sirens” Manuscripts,” *James Joyce Quarterly* 39, no. 1 (Fall, 2001): 57. In the same issue of *JJQ*, Michael Groden suggests that the pre-fugue form of this “Sirens” draft and the general conforming of its narrative technique with other Bloom episodes “indicates that he wrote ‘Sirens’ much earlier than we had thought, maybe even around the time of ‘Proteus’ and the other Telemachia episodes.” Groden also looks to some early genetic readings conducted by Rodney Wilson

for V.A.3 or a lost intermediary draft), would have revisited the copybook where this earliest draft of “Sirens” was written, not to mention that this “Sirens” draft may have been composed in the midst of the “Proteus” drafting process.

The reliance on music in “Sirens” is Homeric, but it is also unmistakably related to Simon Dedalus. This proto-draft corresponds to roughly the first half of the published episode (*U* 11.98-540), though it underwent quite significant changes beyond this earliest drafting stage. Crispi remarks on the exceptionality of this copybook for the fact that it contains drafted portions of two different episodes.¹⁷ It is also significant that “Sirens” is the most heavily-coloured episode with symbolism or associations with Simon, the progenitorial Cork man. At this point of composition, the draft explicitly ties the musical theme to Simon: the ritual cleaning of his tobacco pipe produces a “husky whistle” (NLI 36,639/7/A, p.[14]); Joyce takes pains over Simon’s rendition of “Goodbye, Sweetheart, Goodbye” at the newly-tuned piano, as evidenced by the cancelled phrasings and re-phrasings in the margin of this page (NLI 36,639/7/A, p.[16]). In the final version of the episode, these melodic performances are expanded further (*U* 11.216-218; 11.313-425), and the latter is interpolated among the action of the main barroom to give the impression of the song drifting through from the saloon. This early draft also contains Simon’s recollection of hearing Italian songs at the Queenstown harbour as a boy growing up in Cork, prompted by Ben Dollard’s assertion that “Italian is the only language to sing” (MS 36,639/7/A, p.[21]), though this narrative prompt is actually an addition to the paragraph opening with Simon’s vocalised memory of Queenstown. Furthermore, this declaration about the nonpareil of Italian for singing is transferred to Simon himself in the very next draft. In other words, the rudimentary associations of Simon Dedalus’s character that date back to the manuscript of *Stephen Hero* are skeletonised in this earliest draft of “Sirens”; what were at first character-building elements persist now as associations that function as interchangeable surrogates for the character himself. The narrative elements of character are thus implicit in the musical and Corkonian units.

The clustered nature of these associations is further evidenced in additions made to this episode in September 1921. An extra copy of the typescript prepared in July 1919 for the *Little Review* printing of “Sirens” was used for further revisions by Joyce two years later ahead of the book publication of *Ulysses* (Buffalo MS V.B.9). On what Joyce numbered as page thirteen

Owen in 1983 to support this hypothesis. See “The National Library of Ireland’s New Joyce Manuscripts: A Statement and Document Descriptions,” *JJQ* 39, no. 1 (Fall, 2001): 40-2.

¹⁷ Crispi, Luca. “Earlier Partial Drafts of ‘Proteus’ and ‘Sirens’ and Notes: 1917,” *Genetic Joyce Studies*, Issue 11, Spring 2011, n.p.

of this typescript, there are some additions from a notebook (NLI MS 36,693/5/A), the compilation of which Crispi dates to between February and May of 1921.¹⁸ There are three notes of particular interest, all crossed from the notebook in blue crayon: “throw flower feet of tenor M’Guckin” (5A, p.[15]); “Corkmen’s voices soft air” (5A, p.[15]); and “Si D singing hands and feet” (5A, p.[14]). These notes are added to the typescript in the following way:

—*Full of hope and all delighted...*

Tenors get women by the score. ^Increase their flow. **Throw flower at his feet.** When will we meet? My head it simply.^ [...]

—*But alas, ’twas idle dreaming...*

Glorious tone he has still. ^**Cork air softer** also their brogue.^ Silly man!
Could have made oceans of money. Wore out his wife: now sings. But hard to tell.
Only the two themselves. If he doesn’t break down. ^Keep a trot for the avenue. **His hands and feet sing too.**^ (*JJA* 13.70; *U* 11.686-98)

Here in these clustered additions, the associations of Joyce’s father coalesce, though Simon’s presence is unnamed, reduced to the dispersed lyrics that float through to the dining room. There is even a further triangulation of the associative nexus of John Joyce through the reference to the Irish tenor, Barton McGuckin, explicit in the note though obfuscated in the draft insertion, “Throw flower at his feet” (*JJA* 13.70; *U* 11.686-7). Of course, “M’Guckin” has appeared in the ruminations of Richie Goulding as Simon approaches the piano in the bar (*JJA* 13.68; *U* 11.611). According to Ellmann, John Joyce met McGuckin in 1875 when singing in a concert at the Antient Concert Rooms.¹⁹ However this meeting really occurred, it was a connection of which Joyce had formed his own idea. Writing to Alfred Bergan on 20 December 1934, Joyce reports of Giorgio’s “first concert over the radio in New York” and gives account of John McCormack’s praise of Giorgio’s “magnificent bass” (*L III* 333); the corollary that ensues from Joyce’s associative propensity is that “McGuckin used to say Pappie had the best tenor voice in Ireland in his time.” (*L III* 333)²⁰ Though it occurs later in the drafting process,

¹⁸ Crispi, “A First Foray into the National Library of Ireland’s Joyce Manuscripts: Bloomsday 2011,” *Genetic Joyce Studies* 11 (Spring 2011), Accessed April 7, 2021, https://www.geneticjoycestudies.org/articles/GJS11/GJS11_Crispi#top.

¹⁹ Ellmann relates the interaction between Joyce’s father and McGuckin, giving John Joyce’s purported version of events. See *JJ*, 15-6.

²⁰ There is yet another associative parallel that Joyce imparted in his view of John O’Sullivan. In a letter of 28 January 1928, Joyce writes of an improved mood one evening, owing to the fact that “he too, like my father, is a Cork man and a tenor.” (*LI* 313).

this exemplifies the infusion of associative material while the subject himself (Simon) is absent from the text.

As Joyce shifts artistically towards this associative style, his reader is also trained in mental association, primed by *A Portrait* and the earlier episodes of *Ulysses*. That is not to say, however, that Joyce always initiates the reader: for example, few other than his early Dublin coterie readers would have seen *Stephen Hero*, but Joyce almost writes *A Portrait* as if his readers are versant in its unpublished prototype. It is perhaps, then, also a case of association in his compositional method. In *Stephen Hero*, Simon is tangible as he is observed and described by Stephen's mother; in *A Portrait*, the associations with Simon's character are rather experienced and felt in the focalised narrative of Stephen; and finally, in *Ulysses*, the associations are almost all that remain as the character of Simon has been diffused into these tangential elements. That these earlier fatherly associative elements in "Sirens" were initiated close in time to the 'Crosshaven' note gracing the first page of the later "Proteus" draft suggests that the associative narrative method is paralleled by association as a compositional practice. As evidenced by the concentrated typescript additions of September 1921, Joyce's compositional process is focused by the associative technique. The associational composition between "Proteus" and "Sirens" derives from adjacency in the copybook, prompting an arbitrary coupling of these episodes. At this early stage of drafting, this brief, simultaneous work on these episodes forges a compositional connection which importantly remains as a narrative connection between the episodes in the final novel. What had been an incidental sharing of material between the two by association facilitates and galvanises the operation of associative elements in place of the named thing.

Corkonian by Association

The Irish writer, Frank O'Connor, met Joyce for the first and only time in the late 1920s in Paris. This introduction is the source of the story of the fabled painting of Cork framed in cork which hung in Joyce's Rue de Grenelle flat. O'Connor recounts their meeting in a recording from 1950 for the BBC, classifying this particular quirk of custom framing as Joyce suffering from a slight "associative mania".²¹ Without pathologizing Joyce too readily, the appetite for associative thinking that O'Connor discerns in Joyce's character had already been identified as

²¹ Frank O'Connor, "Portrait of James Joyce," February 13, 1950, BBC, MPEG-4, 6:08, <https://www.youtube.com/watch?v=8DW-gkLFb-Q>. Transcriptions are my own.

a style of *Ulysses* in many contemporary reviews.²² O'Connor, meeting Joyce in the midst of his composition of *Finnegans Wake* – needless to say, a book so highly associative that it becomes almost disassociative – need not have made a huge leap in order to perceive this trait in his person. It is a quality Joyce evidenced in his questions to O'Connor: “he said at once, [the] first words he uttered were: ‘Are you a bass?’ The second was: ‘Aren’t you from Cork?’”²³ O'Connor does not link the apparent “associative mania” to these questions, instead suggesting that the exchange over the cork-framed Cork painting is symptomatic of this mania and, further, that it “illustrat[es] Joyce’s state of mind at the time”²⁴. Yet it is clear from the genetic analyses above that the associative elements identified here exist not only between Joyce and O'Connor, but between the questions themselves in their ties to Joyce’s father. Rather than representing Joyce’s mental state in that moment, the interaction seems to typify the way in which Joyce’s worldview is structured by links whereby seemingly incongruent things can be brought together.

It is thus *by association* that Joyce makes his conversation with O'Connor. A third question follows O'Connor’s answers “in the affirmative” to the first two, in which Joyce asked O'Connor, “Do they still call a penny a lob?”²⁵ O'Connor corrects this retrospectively, asserting that “they never called a penny a lob in Cork, we call it a *lop*”²⁶. Joyce’s will of association, however, is sometimes more wilful than associative, as indicated by O'Connor’s amendment of the Cork slang here. This particular example is an association with Cork that was long misattributed by Joyce. In *A Portrait*, we find this vernacular error in the middle of Cork itself:

To the sellers in the market, to the barmen and barmaids, to the beggars who importuned him for a lob Mr Dedalus told the same tale, that he was an old Corkonian, that he had been trying for thirty years to get rid of his Cork accent up in Dublin and that Peter Pickackafax beside him was his eldest son but that he was only a Dublin jackeen. (*P* 93)

²² See, for example: Sisley Huddleston, review of *Ulysses* for *Observer*, 5 March 1922 (Deming, 213-216); Gilbert Seldes, review of *Ulysses* for *Nation*, 30 August 1922 (Deming 235-239); Julien Green, comments on *Ulysses* published in *Philosophies*, no. 2, 15 May 1924 (Deming 309-312). Later, Stuart Gilbert observes the same principle of association guiding the narrative in his influential work of Joyce criticism, *James Joyce’s Ulysses: A Study* (New York: Vintage, 1930).

²³ Frank O'Connor, “Portrait of James Joyce.”

²⁴ Frank O'Connor, “Portrait of James Joyce.”

²⁵ Frank O'Connor, “Portrait of James Joyce.”

²⁶ Frank O'Connor, “Portrait of James Joyce.”

Either Joyce never knew the correct term, or, by the early 1910s, it was already distorted in memory with this altered positive ending. Either way, this mistake actually imitates a narrative phenomenon which Joyce employs in *Ulysses*. It is exemplary of Joyce's assumed knowledge of his readers and, in its misattribution, exemplary of how an associative leap made in Joyce's mind cannot always be followed by the reader: without the context of O'Connor's anecdote revealing Joyce's analogical misinterpretation, this "lob" would be entirely unfettered by association (and discernible meaning). In keeping with this dialectal misstep, the Corkonian note on the "Proteus" draft assumes a similar kind of disconnection: there is no beach at Crosshaven referred to as the strand, officially nor colloquially. Through this (almost) impossible leap exacted on the reader, it approximates the readerly difficulty of the associative assumptions that are made throughout *Ulysses*.

Conclusion

Association is the *lingua franca* of "Proteus" as Joyce floods Sandymount Strand with the internal associative world of Stephen Dedalus. The patrimonial associations that have here been highlighted in the genesis of "Proteus" and the earliest drafting stages of "Sirens" witness a dialogue between these two episodes which narratively connects them in a novel way. Thus, a filial bond is established in the association that results of their early compositions and which strengthens the links between the content of the two episodes. This association as compositional practice manifests in the patrimonial elements that suffuse both "Proteus" and "Sirens", evidenced through the incremental thematic and linguistic shifts in the genesis of the episodes in tandem: "Sirens" acts as a catalyst for the patriarchally-focused development of "Proteus". Joyce cultivates a narrative mode in which he can write outside the object, building the thing itself through its associations, perhaps without recourse to a reader's comprehension and often at the expense of comprehensibility altogether. Our improved understanding here of the drafting relationship between "Proteus" and "Sirens" and the associative compositional practice illuminates elements of Simon Dedalus (and John Joyce) that might otherwise remain in the shadows of Joyce's private associative universe.

Abbreviations

FW Joyce, James. *Finnegans Wake*. London: Penguin, 2000.

Cited by page and line number(s).

JJ Ellmann, Richard. *James Joyce*. Oxford: Oxford UP, [1959] 1982. Revised Edition.

JJA Groden, Michael, ed., and others. *The James Joyce Archive*. 63 vols. New York & London: Garland Publishing, 1977-1979.

Cited by volume and page number.

References are given in the following form: JJA volume number and page number(s).

LI Gilbert, Stuart, ed. *Letters of James Joyce. Vol. I*. London: Faber and Faber, 1957.

L III Ellmann, Richard, ed. *Letter of James Joyce. Vol. III*. London: Faber and Faber, 1966.

P Joyce, James. *A Portrait of the Artist as a Young Man*. New York: Viking, 1971.

SH Joyce, James. *Stephen Hero*. London: Jonathan Cape, [1944] 1969.

U Joyce, James. *Ulysses*. Ed. Hans Walter Gabler with Wolfhard Steppe and Claus Melchoir. London: The Bodley Head, [1986] 2008.

Cited by episode and line number(s).

Works Cited

Crispi, Luca. "A First Foray into the National Library of Ireland's Joyce Manuscripts: Bloomsday 2011." *Genetic Joyce Studies* 11 (Spring 2011). Accessed April 7, 2021, https://www.geneticjoycestudies.org/articles/GJS11/GJS11_Crispi#top.

---. *Joyce's Creative Process and the Construction of Characters in Ulysses: Becoming the Blooms*. Oxford: Oxford University Press, 2015.

Deming, Robert H. (ed.) *James Joyce: The Critical Heritage, Volume 1, 1907-27*. London: Routledge, [1970] 2002. PDF.

Ferrer, Daniel. "What Song the Sirens Sang... Is No Longer beyond All Conjecture: A Preliminary Description of the New "Proteus" and "Sirens" Manuscripts," *James Joyce*

- Quarterly* 39, no. 1 (Fall, 2001): 53-68. Accessed April 7, 2021, <http://www.jstor.org/stable/25477842?origin=JSTOR-pdf>.
- Gillespie, Michael Patrick. *James Joyce's Trieste Library: A Catalogue of Materials at the Harry Ransom Humanities Research Center The University of Texas at Austin*. Austin: Harry Ransom Humanities Research Center, 1986.
- Groden, Michael. "The National Library of Ireland's New Joyce Manuscripts: A Statement and Document Descriptions." *James Joyce Quarterly* 39, no. 1 (2001): 29-51. Accessed April 7, 2021, <http://www.jstor.org/stable/25477841>.
- Ingersoll, Earl G. "Who Is Bartell D'Arcy, and Why Does He Sing in Both "The Dead" and "Ulysses"?" *Irish University Review* 23, no. 2 (1993): 250-57. Accessed April 7, 2021, <http://www.jstor.org/stable/25484565>.
- O'Connor, Frank. "Portrait of James Joyce." February 13, 1950. BBC. MPEG-4, 6:08. <https://www.youtube.com/watch?v=8DW-gkLFb-Q>.
- Norburn, Roger. *A James Joyce Chronology*. Basingstoke: Palgrave Macmillan, 2004. PDF.
- Joyce, James. *The Workshop of Daedalus: James Joyce and the Raw Materials for A Portrait of the Artist as a Young Man*. Edited by Robert Scholes and Richard M. Kain. Evanston, Illinois: Northwestern University Press, 1965.
- Joyce, James and Philip R. Yanella. "James Joyce to 'The Little Review': Ten Letters." *Journal of Modern Literature* 1, no. 3 (March 1971): 393-398.
- Van Mierlo, Wim. "The Subject Notebook: A Nexus in the Composition History of *Ulysses*—A Preliminary Analysis," *Genetic Joyce Studies* 7 (Spring 2007): 1-46. Accessed May 6, 2021, https://www.geneticjoycestudies.org/static/issues/GJS7/GJS7_MierloSubject.pdf.