

Joyce's Music and Noise

The Florida James Joyce Series

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Joyce's Music and Noise

Theme and Variation in His Writings

Jack W. Weaver

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To my family, Betty; Becky; Laura, Chris, Josh,
and Ryan; and Steve, Heather, and Zachary;
to my mentor, George Mills Harper;
and to my colleagues in English and Music,
I offer this work in partial thanks.

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Foreword

In *Joyce's Music and Noise* Jack Weaver has expanded the perimeters of musical scholarship on Joyce far beyond what his predecessors have done in effectively establishing the musicality of Joyce's writing in terms of its structure and verbiage. The techniques he describes are more than merely arguably present; they permeate Joyce's writing, even those parts aside from allusions to specific musical works. Weaver follows a continuum from Joyce's early poetry through the *Wake*, becoming more and more involved technically as Joyce's own technical and theoretical virtuosity concomitantly expands, and returning as did Joyce to a basic recourse retrospective arrangement that is as much musical as it is literary.

Weaver's study embodies a perceptive, believable explication of Joyce's interpolation of verbal and musical modalities, and in the process makes the reader eminently aware of the interlocking nature of the two art forms with the rest of the physical universe and the mental processes by which we have come to understand them. Time and again he rightly aligns such diverse devices as the naming process, cataloguing, augmentation, onomatopoeia, modulation, and improvisation as techniques that apply as directly to music as to writing. While he is doing it, Weaver makes equations between vocalized/written music and traditional physical science, quantum mechanics, chaos theory, and noise segmentation, even while he stirs into the mixture the more traditional literary sources we are accustomed to reading about.

Zack Bowen
Series Editor

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Abbreviations

- CM *Chamber Music*. In *Collected Poems*. New York: Viking, 1957.
- CW *The Critical Writings of James Joyce*. Ellsworth Mason and Richard Ellmann, eds. New York: Viking, 1959.
- D *Dubliners: Text, Criticism and Notes*. Robert Scholes and A. Walton Litz, eds. New York: Viking, 1969.
- E *Exiles*. New York: Viking, 1951.
- FW *Finnegans Wake*. London: Faber and Faber, 1975. This edition has the same pagination as the 1939 editions issued by Faber and Faber and the Viking Press.
- GJ *Giacomo Joyce*. Richard Ellmann, ed. New York: Viking, 1968.
- Letters 1, 2, 3* *Letters of James Joyce* (3 vols.). Vol. 1 edited by Stuart Gilbert. New York: Viking, 1957; reissued 1965. Vols. 2 and 3 edited by Richard Ellmann. New York: Viking, 1966.
- P *A Portrait of the Artist as a Young Man: Text, Criticism and Notes*. Chester G. Anderson, ed. New York: Viking, 1968.
- SH *Stephen Hero*. John J. Slocum and Herbert Cahoon, eds. New York: New Directions, 1963.
- U *Ulysses*. Hans W. Gabler et al., eds. New York: Random House, 1986.