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Language And History In Blake's "milton" And Joyce's "ulysses"

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LANGUAGE AND HISTORY IN BLAKE'S
"MILTON" AND JOYCE'S "ULYSSES"

by

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Department of English

Submitted in partial fulfillment
of the requirements for the degree of
Doctor of Philosophy

Faculty of Graduate Studies
The University of Western Ontario
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ABSTRACT

In this dissertation, I am concerned with the specific relationship between William Blake's *Milton* and James Joyce's *Ulysses*. In chapter one, I excavate and examine Joyce's acknowledgement of a deep debt to Blake and especially to *Milton* through a long series of texts extending from his 1902 essay on James Clarence Mangan to selected passages of *Finnegans Wake*. These acknowledgements indicate that the ground of this debt was Blake's self-reflexive analysis within *Milton* of the formal and material properties of the written text. In chapter two, I review the contemporary theoretical debate on writing and intertextuality and adumbrate the relation of these areas of debate to *Milton* and *Ulysses*. My assumption throughout is that both Blake and Joyce saw a close relation between a writer's formal approach to language and his historical posture. In chapter three, I analyze writing and intertextuality in *Milton* and begin to extract the set of definable structural relations that are the basis of my collocation of *Milton* and *Ulysses*. In chapter four, I look first at *A Portrait of the Artist as a Young Man* because the earlier novel is Joyce's most lyrical and Romantic text and because he completed it at a crucial point in his relation to Blake. Then I examine four chapters of *Ulysses*. Two of these chapters, "Proteus" and "Sirens", contain an extensive analysis of the structure of the written sign and its relation to other modes of communication. The other two, "Scylla and Charybdis" and "Cyclops", present positive and negative structures of intertextuality.
Milton, I maintain, was one of Joyce's intertextual sources for the analysis of Shakespeare's creative and erotic life in 'Scylla and Charybdis', as well as for the overall borrowing and transforming of the narrative pattern of the Odyssey. I conclude by defining the set of linguistic and historical relations that link Milton and Ulysses.
ACKNOWLEDGEMENTS

This dissertation is dedicated first to my wife Kathryn. I think of Blake's description in "Marriage of Heaven and Hell" of how his Catherine assisted him in his work.

And first he drew a line upon the walls of shining heaven
And "Enitharmon tinctured it with beams of blushing love."

I also would like to dedicate it to my daughter Rachel. The unflagging assistance of my readers, Professors Michael Groden and Don McKay, must be acknowledged. Their help through the difficult stages was invaluable. I would like to offer special thanks to Janet Williams for her patient work with the typing.
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A NOTE ON EDITIONS USED

Foreword

The title of this study posits a triad of related and problematic oppositions. These three oppositions are the authorial: William Blake and James Joyce; the textual: Milton and Ulysses; and the theoretical: language and history. On the authorial level, the collocation of Blake and Joyce was first legitimated by Joyce's repeated acknowledgement through a long series of texts of a deep debt to Blake and a profound admiration for his work. Since the first full-length studies of Joyce, critics have catalogued these acknowledgments and argued over their significance as an index of influence. The manifest differences between the historical positions and artistic postures of the two writers have led many critics to discount the existence of any substantial and enduring relation, despite the impressive size of the cumulative evidence. Blake was an Englishman, a Protestant prophetic poet inspired by the Bible, and the most visionary of the high Romantics. Joyce was an Irishman, a skeptical Catholic novelist inspired by a Greek epic, and a naturalist grounded in the classical rigor of high Modernism. Given these formidable differences, how could Blake have influenced Joyce in either the traditional sense of the inheritance of a common cultural tradition or even the complicated psychotheological sense in which Harold Bloom uses that concept?  

1 The phrase "psychotheological" is Geoffrey Hartman's (Criticism 53). In chapter three, I will address Bloom's highly developed concept of influence.
Instead of being closely related, the poet and the novelist would appear to be polar opposites. In answer to this question, I will, in my first chapter, excavate and analyze most of the traces of debt or admiration, both those that lie on the surface of Joyce's discourse and those buried in layers of rich sedimentation. The evidence reveals that on both a personal and an historical level Joyce felt a deep sense of kinship for the poet he recognized as his polar opposite. In his critical work, including an essay on Blake, Joyce dwelt on the points of similarity or parallelism between the circumstances of Blake's life and his own. In his fiction, he used many of these parallels as structuring devices. He also expressed this sense of kinship in allusive and rhetorical terms that involve the other two areas of opposition I have posited, the textual and the theoretical.

Although several studies of the relation between *Finnegans Wake* and specific poems of Blake exist, no one has attempted/or even suggested a similar relation between *Milton* and *Ulysses*. Most critics who do argue for an enduring influence between Blake and Joyce are content, like Frances M. Bolderoff in *A Blakean Translation of Joyce's "Circe"*, to assume a general and vague congruence between Blake's metaphysical system and elements of Joyce's eclectic systems. After all, a group of differences similar to the set of authorial differences would seem to forbid a specific textual collocation of *Milton* and *Ulysses*. Blake's brief epic is mythopoetic, lyric, and prophetic. In contrast, Joyce's massive novel is naturalistic, multivoiced, and parodic. Like their authors, these texts would seem to be polar opposites. However, analysis of the traces of Joyce's debt to Blake also reveals that, though Joyce read widely in Blake and borrowed from many sources, in terms of historical
consistency and overall proportion Milton exercised more fascination over his critical imagination than any other major poet. From the beginning of his career, in his essay on the Irish lyric poet, James Clarence Mangan, delivered in 1902 on the eve of his twentith birthday, to Finnegans Wake more than three decades later, Joyce repeatedly borrowed from Milton. Ulysses contains more of these borrowed figures, phrases, and linguistic structures than any other of Joyce's works.

The basis for this compulsive borrowing and Joyce's enduring interest in Blake is to be found in the third or theoretic area I have designated by the terms language and history. The pattern of borrowing reveals that Joyce was chiefly interested in Blake's self-conscious explorations into the formal and material structures of language and literature. He discovered in Milton and elsewhere an anatomy of language that he adapted and extended. Within the contemporary theoretical field, language, as a hypostatized object of study and a privileged paradigm for analysis, generally means the tradition of Saussurian analysis and cross-disciplinary studies that has flourished on the Continent and recently in North America in both participatory and antagonistic forms through a long stemmata, extending from the Russian Formalists in the second decade of this century to the Structuralists and of fifties and sixties and the Poststructuralists of the seventies and eighties. In my second chapter, I will examine these various theoretical methodologies as they relate to the problematics of language in Milton and Ulysses.

My purpose in employing these theoretical positions will be twofold: (1) to prove that self-conscious analysis of the formal and material structures of language and literature is not alien to the Anglo-American tradition, as many critics of the Continental theorists I will
call upon—Jacques Derrida, Michel Foucault, Mikhail Bakhtin, to name the most important—maintain: (2) to prove that this formalist or linguistic reflexivity is not incompatible with a deep concern with the social and personal context of history. This latter point is crucial. Many theorists, both inside and outside the Saussurian tradition, have insisted on the complete separation of formalism, the critical position that literature is only the elaboration of certain properties of language, from historicism, the position that literature somehow embodies social forces. While the advocates of formalism affirm the impossibility of historicism, historicists derogate formalism as pointless. In this sense, language and history have become irreconcilable polar opposites. On the basis of the authorial oppositions of Blake and Joyce, and the textual oppositions of *Piers* and *Morte*, I will argue that there is a definable set of structural relations between language and history. My hermeneutic, then, will be much like the one that Fredric Jameson gives us a prophetic glimpse of at the conclusion of *The

**Predisposition of Language:**

Indeed, the hermeneutic here forecast would, by disclosing the presence of preexisting codes and models and by reemphasizing the place of the analyst himself, reopen text and analytic process alike to all the winds of history. There is no immutable fatality at work in the history of philosophy to bring such a new methodological development to pass. Yet it is only, it seems to me, at the price of such a development, or something like it, that the twin, apparently incommensurable demands of synchronic analysis and historical awareness, of structure and self-consciousness, language and history can be reconciled. (216)

As a Marxist, Jameson assumes that history must be subsumed under the metanarrative of dialectical materialism, despite his Althusserian attempts in *Marxism and Form* and *The Political Unconscious* to dissolve or sublimate that tragedy of the bourgeoisie and comedy of the proletariat into a non-textual reality. In this study, I will often find Jameson's
particular criticism to be extremely helpful, yet I see no need to submit to the prescriptive artistic or historical dictates of any of the Marxist orthodoxies. Romanticism in general and Joyce in particular have been the target of much shrill and even risible Marxist criticism. Although I will engage the best of the Marxist critics, Georg Lukács, in a dialogue in my brief discussion of *Peregrine*, I will have to seek for my models elsewhere.

In terms of the historical dimensions of language, Blake's and Joyce's material and formal explorations enter into two areas that recent or recently recovered theoretical criticism has concerned itself with. The first is the relation between the two material modes of language, writing and speaking. Jacques Derrida's theory of grammaology, evolved in his criticism of Saussure's and Structuralism's disposition of the two modes, has most vigorously explored this problem. His analysis of the metaphysical assumptions behind the traditional insistence on the intrinsic priority and superiority of speech will throw much light onto Blake's and Joyce's reversal of this insistence. However, Derrida's formalist exclusion of any concept of historicity and his denunciation of historicity as metaphysical require that the problematic of writing be subsumed under another theoretical model or models. This model—the second area Blake and Joyce explored—attempts to describe the layered or woven structure of language, the way in which any manifestation of language, whether written or spoken, textual or conversational, emerges from previous usages and assumes posterior responses. Among many others, Michel Foucault has analyzed this aspect of language under the concept of intertextuality, Mikhail Bakhtin under the concept of dialogism. Both Foucault and Bakhtin have stressed the historical
dimensions of these properties, and my second chapter will conclude with a discussion of these dimensions.

In chapter three, I will examine how these properties—writing, intertextuality—are handled in \textit{Milton} and, in chapter four, how Joyce move them into \textit{Ulysses}. This examination will extract a set of definable structural relations that are, from Blake's and Joyce's points of view, the sub-structures of language and history. These structures share many of the qualities of the dominant model of historical structure, dialectic, yet they are finally non-dialectical. Criticism of both Blake and Joyce has been particularly concerned with the problems and possibilities of dialectical structure. In concert with many of these critics, I will propose these definable structural relations as an alternative to the metanarrative of dialectic at the conclusion of chapters three and four. These structures will reveal the final basis for the collocation of Blake and Joyce, \textit{Milton} and \textit{Ulysses}, language and history.
CHAPTER XI: This Two-Edged Sword

An internal division of emphasis has marked criticism of "Ulysses." On the one hand, there has been a tendency to emphasize the formal or structural elements of the novel, and, on the other hand, an opposing tendency to dwell on the naturalistic and historical details that give substance to those structures. As A. Walton Litz has shown, this division was adumbrated by the reaction of the two prominent contemporary poets (Pound and Eliot on "Ulysses"). In his seminal essay, "Ulysses, Order and Myth," T. S. Eliot seized on the mythic or formal-substructure as the key element of the novel (Selected Poems 175-8). In tacit opposition to Eliot, Pound placed Joyce in the tradition of naturalistic narration, and he became increasingly irritated as Joyce sent him the chapters after "Sirens" that were more and more parodic or highly formalized. Joyce himself may have contributed to this division through his supervision of the first two full-length critical studies of Ulysses. Initiated and educated by Joyce, Stuart Gilbert explored, in his James Joyce's "Ulysses" (1930), the formal sources for the novel in the Odyssey and in such arcane texts as A. P. Sinnett's Esoteric Buddhism. In James Joyce and the Making of "Ulysses" (1934), Joyce's friend, Frank Budgen, examined the actual process of composition as he observed it and the way in which the aleatoric details of Joyce's life were assimilated by the text.

From the time that Budgen established the naturalistic or historicist opposition to Gilbert's formalism, critics have moved through the ensemble
of possible solutions. These solutions have taken many forms; however, whatever the form, the oppositional approaches foreshadowed by Gilbert and Budgen have had to be taken into account.

The critical evaluation of Joyce's relation to Blake has been marked by the same oppositional structure. Once again, Gilbert and Budgen define the tone of the argument. Gilbert writes: "For such exact and scientific use of symbolism, the nearest parallel to the songs in the prophetic books of Blake" (48). Frank Budgen allows that he "knew that [Joyce] was familiar with the interpretations of Blakean mysteries from Yeats and his circle..." But if Joyce at one time steeped himself in Blake he never accepted the Blakean or any other ready-made symbols" (310). Since then critics have attempted to discover from the textual evidence exactly what works of Blake Joyce could have read; what knowledge of Blake's life Joyce could have possessed, what parallels Joyce could have seen between Blake's work and life and his own life and work, and whether his interpretation of Blake could have changed over the years. Our knowledge of the exact bibliographical and biographical details has expanded greatly and made the issue much more complex, yet the divisions Gilbert and Budgen foreshadowed still persist.

For example, in a 1962 article, Robert F. Glickner maintained with Gilbert that Blake was constantly in Joyce's mind during the writing of Finnegans Wake and elsewhere ("Joyce and Blake: Notes"). By 1982, Glickner had become an apostate to the Gilbertian side and endorsed Budgen's disclaimer ("Joyce's Blake"). He still concedes that Blake was an influence, but not to the extent or consistency that he had argued earlier. His recantation was motivated by a reevaluation of all of Joyce's canon, though three pieces of evidence are especially
important: (1) the essay on the Irish lyric poet, James Clarence Mangan, delivered in Dublin in 1902 and again in Trieste in 1907; (2) his essay on William Blake delivered in Trieste in 1912; (3) a crucial passage in Flying, Fame, Blake. I shall examine these articles of evidence in this order.

Anita Gandolfo was the first critic to draw attention to the extent of Blake's presence in the Mangan essay ("Whose Blake" 215-22). She isolates one passage in particular that bristles with deep veins of unacknowledged quotation from Blake:

Poetry, even when apparently most fantastic, is always a revolt against artifice, a revolt, in a sense, against actuality. It speaks of what seems fantastic and unreal to those who have lost the simple intuitions which are the test of reality; and, as it is often found at war with its age, so it makes no account of history, which is fabled by the daughters of memory, but sets store by every time less than the pulsation of an artery; the time in which its intuitions start forth, holding it equal in its period and value to six thousand years. (CW 81; my emphasis)

The three italicized passages are borrowed from Milton. The first does not appear in this exact form anywhere in Blake's work. The "daughters of memory" appear twice in Milton: once in the prose preface, where Blake foresees a time "When the Daughters of Memory shall become the Daughters of Inspiration" (E 95), and, on page 14, when Milton asks "What do I do here before the judgement? without my emanation? / With the daughters of memory, & not with the daughters of inspiration?" (14: 28-9). The second and third are from a single passage much later in the poem:

Every time less than a pulsation of the artery
Is equal in its period & value to six thousand years.
For in this period the poet's work is done: and all the great
Events of Time start forth and are conceived in such a period;
Within a moment, a pulsation of the artery. (28: 62-3, 29: 1-3)
Joyce was so impressed by this card-vascular figure that he reused it ten years later in his essay on Blake:

"To him, each moment shorter than a pulse-beat was equivalent in its length to six thousand years, because in such an infinitely short instant the work of the poet is conceived and born. To him, all space larger than a red globule of human blood was visionary, created by the hammer of Los, while in an area smaller than a globule of blood we approach eternity, of which our vegetable soil is but a shadow. (CW 222, emphasis added.)"

By this time, Joyce had added the spatial counterpart, the globule, to the temporal pulsation. The globule appears later on the same plate as the pulsation:

"For every space larger than a red globule of Man's blood is visionary; and is created by the hammer of Los. And every space smaller than a globule of Man's blood opens into eternity of which this vegetable earth is but a shadow."

(29: 19-22)

In the Mangan essay, Joyce also explicitly mentions Blake twice: "To create a little flower, Blake said, is the labour of an age" (CW 80) and "the life of a poet, is intense—the life of Blake or of Dante" (CW 82). A grumbling Stanislaus Joyce later revealed in My Brother's Keeper that the "most enlightened of Western poets" (CW 74-5) named but not identified in the essay was also William Blake (166).

From this evidence, it would seem clear that by his twentieth birthday Joyce knew Blake's work well, especially Milton, and he was a Blake enthusiast. The title "most enlightened of Western poets" is high praise indeed. Stanislaus provides partial corroboration: "In early youth, my brother had been in love, like all Romantic poets, with vast conceptions; and had believed in the supreme importance of ideas. His gods were Blake and Dante" (Brother's 33). However, a crucial bibliographical problem presents itself. From what edition of Blake had the precocious teenager plundered those lines from Milton? Two texts would have drawn
the attention of a young Irishman in 1902: "The Works of William Blake," edited by L. J. Ellis and W. B. Yeats, published in 1893 in three volumes and "The Poems of William Blake," edited by W. B. Yeats, published in 1895 and reprinted in 1905. As Gleckner notes, E. F. Curran writes in... that Joyce "read Blake closely in the Ellis-Yeats' edition" (Curran 35). Gleckner also notes that "Curran was right about Joyce's reading of the Ellis-Yeats," while Translaus supplies the vague information that "it was Yeats's edition of Blake's poems that directed my brother's attention to him" (Curran 35). Curran maintained that Curran was right about Joyce's reading of the Ellis-Yeats. ("Wesch Blake" 220). Gleckner responds that Joyce read only the Yeats edition ("Joyce's Blake" 144). In both cases his enthusiasm would have been fired by Yeats, an issue I shall have to take up later, yet, in the former case, he would have had access to the entire poem, in the latter, he would have seen only short selections. Yeats printed only six passages totaling sixty-eight lines from Milton. The first selection is the preludial hymn without the prose preface; "And did those feet," and the remaining five he printed under rubrics, the fourth and fifth of which, "Time" (28: 62-2, 29: 1-3) and "Space" (29: 19-22), contain the figures of the pulsation that Joyce used for the Mangan essay and the globule he added in the Blake essay. Yeats obviously chose the six selections for...
their lyric quality and intensity, and they give no indication of the over-all structure of the poem. If Joyce knew only this edition, then his knowledge of Milton would have been severely limited.

We know that Joyce had three editions of Blake in his Trieste library (Fink, 194-198, 102). He had the 1911 reprint of the edition published by William Michael Rossetti in 1875. Rossetti printed only the preludial hymn from Milton (Works of William Blake, 112). He had another edition, edited by Joseph Skipsey and published by the Walter Scott Press, without a date. Although I have not been able to examine this volume, I think we can assume that Skipsey would have followed the editorial practices of Rossetti and Yeats. Finally, Joyce also had the 1905 reprint of Yeats's 1895 edition. These three particular volumes could not have had any effect upon the Mangan essay, though Joyce probably consulted them for the 1912 Blake essay; however, all the assembled evidence seems to indicate that we might have to allow that Joyce really knew only the Yeats edition. That conclusion presents the line of least resistance.

In order to prove that Joyce had looked into the Ellis-Yeats, it would be necessary to uncover something from Milton that Yeats did not print in his own edition and demonstrate that Joyce had some knowledge of the poem in 1902 that the six short selections printed there could not provide. I do not see the necessity of proving that Joyce had a complete knowledge of Blake's entire system. After all, what standard of scholarship should we apply to Joyce? Would he have to know as much as a senior professor of Romanticism for us to allow a degree of influence? If we applied the same criteria to Joyce's Homeric learning, the Odyssey might have to be disallowed as an influence. Rather, I think we
should attempt to isolate the linguistic traces from "Ulysses" that were
planted in Joyce's discourse at this formative period, so that we can
chart their growth and modification over his career. Also I do not see
the necessity of proving that Joyce espoused all of Blake's metaphysical
and poetic system. There were certain things that he found fruitful and-
brooded on all of his life. There were others that he flatly rejected
or simply found inefficacious for his purposes. A full picture of the
Joyce-Blake relationship would require a map of these borrowings and
rejections, as well as an analysis of the way in which the two positions
interact.

To prove that Joyce had looked into the Ellis-Yeats edition, two
clues present themselves that are at first glance admittedly exiguous
but that will eventually have enormous consequendes. Both are in the
passage Gandolfo isolates as particularly Blakean, and both are from
the prose preface to Milton. The first is "daughters of memory"; the
second occurs in Joyce's definition of poetry. Joyce writes: "Poetry,
even when apparently most fantastic is a revolt against artifice, a
revolt, in a sense, against actuality" (emphasis added). The first line
of the preface to Milton, printed by Ellis but not by Yeats, reads: "The
Stolen and Perverted Writings of Homer & Ovid, of Plato & Cicero, Which
all Men ought to contemn; are set up by artifice against the Sublime of
the Bible" (E 95; emphasis added). It would not be much of an argument
to prove influence from the preface to a long and difficult work, yet
these two clues, "daughters of memory" and "artifice", are the origins
of a reticulated web of borrowing, of "Stolen and Perverted Writings,"
that reaches to the end of Joyce's career. The second of these clues
provides the easiest entry into this theft and perversion.
The term defines artifice in contemporary usage, as that which is produced by imposture or fraud, and this appears to be the sense in which Joyce and Blake are both using it here. Joyce's "poetry" revolts against the false, the artificial. Blake condemns the classicist for elevating by fraud the classic texts over the Bible, the Greek over the Jew. Yet a closer analysis of Joyce's syntax discloses a problem. The sentence, as it is constructed, forces us at first to read artifice and actuality as synonyms, when they are not. In fact, they are antonyms. Is Joyce saying that actuality is artificial, or that the artificial is actual? What exactly does poetry revolt against?

That is not the end of this polysemic sliding. Artifice itself divides in a semantic bifurcation. Converted into a personal noun, artificer, it means artist or craftsman. Blake also uses it in this sense near the end of Milton: "As the Plowman or Artificer or Shepherd / While in the Labours of the Calling sends his Thoughts abroad / To labour in the ocean or in the starry heaven." (59: 54-6). These three lines are not printed in the Yeats edition, and it is quite possible that Joyce had the last line in mind when he defined the calling of the artificer in the Hangan essay: "Yet so long as this place in nature is given to us, it is right that art should do no violence to that gift, though it may go beyond the stars and the waters in the service of what it loves" (CW 74). Certainly this constellation of figures contributes to the close of A Portrait of the Artist as a Young Man. Stephen often thinks of the artist as the Blakean figure of Los, the smith working at his aesthetic forge (while he was in the first stages of the completion of A Portrait, Joyce wrote the Blake essay). In the last lines of A Portrait, he conflates this image with his supplication to his Daedalian...
or creative father to assist him in his flight "beyond the stars and
the waters" to Europe:

I go to encounter for the millionth time the reality of experi-
ce and to forge in the smithy of my soul the immortal con-
science of my race.

"Artificer, old father, old artificer, stand me now and ever in
good stead." (Ibid. 253)

Like artificer, the word forge contains the rich divisions of a fruitful
polysemy. It can mean smelting in a furnace or counterfeiting, making
or faking. In the article that created the ironic portrait of Stephen
as an Icarus doomed to fall from his idealistic and arrogant sky, Hugh
Kenner links forgery with Blake and Finnegans Wake:

The genuine artists read signatures; the fake artist forges
them, a process adumbrated in the obsession of Shem the Penman
with the most famous of literary forgeries, "Macfearsome's
Ossian"... This accords with Stephen's interest in Blake,
who, as Northrop Frye tells us, looked forward to a world "no
longer continuously perceived but continuously created". The
mature Joyce of Finnegans Wake confidentially labels this process
"forgery," and holds up its exponent, Shem, to continual ridicule.
("Portrait in Perspective" 150)

Gleckner quotes this interpretation as proof of Joyce's abiding distaste
for Blake's idealism or forgery ("Joyce's Blake" 144-5). On the con-
trary, I think that Stephen's flaw in A Portrait is that he has not yet
begun to understand forgery. He still believes in the origin of art in
a unique and unproblematic subjectivity and in his language as a trans-
parently expressive vehicle. His apprenticeship as an artist will dis-
abuse him of this notion, and he will "learn that the artist must borrow,
fake, or steal language wherever he can find it. Much as Blake stole
Milton and many other things for his own poem, the "mature Joyce of
Finnegans Wake" and Ulysses was not above stealing and perverting the
already "Stolen and Perverted Writings of Homer" or any other text,
including Milton. In fact, as Joyce makes clear in "Scylla and Charybdis"
and elsewhere, language itself constitutes a continual theft and perversion. In the interval between a Portrait and Ulysses, Stephen will have served his apprenticeship in the poetics of forgery. Whether this will transform him into a genuine artist remains an inconclusive conundrum. For my purposes, it is important that he indicates in "Scylla and Charybdis" that he learned this poetics in part from Blake's Milton. The second of the small clues from the preface contains the seed of this revelation.

In the second sentence of the preface, Blake foresees a time when the daughters of memory, the false muse, will be transformed into the true muse.

But when the New Age is at leisure to pronounce, all will be set right: & those Grand Works of the more ancient & consciously & professedly Inspired Men will hold their proper rank, & the Daughters of Memory shall become the Daughters of Inspiration. (E 95)

Inasmuch as Milton does contain a narrative, it tells the story both of Milton's recognition that he had been seduced by the false muse at certain points in his poetic career and his corrective transit from his false heaven to reconciliation with his true muse in Blake's body. Many critics of the poem are now beginning to recognize that this reconciliation may be neither an absolute and final state, a poetic eschatology, as it were, nor a dialectical Aufhebung or lifting up to a higher plane; rather, it executes one phase in a complicated structural web. Blake exposes the structures of the creation in Milton, not their abolition in a final apotheosis. If Joyce 'read all of Milton, he likely did not interpret it in this highly sophisticated way. He gives clear indications, however, that by 1902 he was well aware of the structure of the muse-poet relation. His interpretation of this structure may have been influenced by another poem of Blake's.
In an essay on *Finnegans Wake*, Northrop Frye points out that "Joyce's immediate predecessors in his type of epic were the mythological poets of the Romantic period, and among these Blake is clearly the most important for a study of Joyce" ("Quest" 256). Frye identifies two types of Romantic epic: the quest based on a dialectical structure of the resolution of contraries into a higher form and the cycle based on a circular or repetitious motion. He maintains that most Romantic epics were of the former type, though several minor poems of the latter type exerted a special influence on Modernist works like Yeats's *A Vision* and *Finnegans Wake*. Frye isolates one poem in particular:

In the minor poems of this period there are more ironic patterns. Blake's *Mental Traveller*, for example, presents a cycle in which two characters, one male and one female, act on one another in what Yeats would call a double gyre, the man growing old as the woman grows young and vice versa. ("Quest" 262)

Both Clive Hart (Structure and Motif 49) and Frances M. Boldereff (Reading 69-71) have subscribed to the formative influence of The Mental Traveller on Yeats's historical prophecy and Joyce's last work. The concept of the double gyre, two intersecting cones containing the two terms of an opposition that wax and wane alternatively in a strict rhythm, was used by Yeats as the dominating structural figure for *A Vision*. Although it could not have had a direct influence on Joyce before the *Wake* in its Yeatsian configuration, it was a structure he used in many forms, and he most likely borrowed it from Blake.

From the evidence of the Mangan essay, we do know that Joyce had a clearly defined view of the female term of Blake's double gyre. Frye argues that she appears in four forms in The Mental Traveller: (1) as mother; (2) as wife; (3) as daughter; (4) as emanation or projection of the male imagination ("Quest" 262-3). Joyce gives us a tripartite
portrait of her in the Mangan essay, her first avatar is as the mother of inspiration:

But the best of what he has written makes its appeal surely, because it was conceived by the imagination which he called, I think, the mother of things, whose dream we are, who imageth us to herself, and to ourselves, and imageth herself in us—the power before whose breath the mind in creation is (to use Shelley's image) as a fading coal. (CW 78)

Her second is as the virgin bride, the Flower worshipped by Michelangelo, Petrarch, and Dante:

Vittoria Colonna and Laura and Beatrice ... embody one chivalrous idea, which is no mortal thing, bearing it bravely above the accidents of lust and faithlessness and weariness; and she whose white and holy hands have the virtue of enchanted hands, his virgin flower, and Flower of flowers, is no less than these an embodiment of that idea. (CW 79)

Having passed the seasons of her age and youth, she appears last as ruined and rejected queen, brooding over her memories:

In the final view the figure which he worships is seen to be an abject queen upon whom because of the bloody crimes that she has done and those as bloody that were done to her, madness is come and death is coming, but who will not believe that she is near to die and remembers the rumour of voices challenging her sacred gardens and her fair, tall flowers that have become the food of boars. (CW 82)

This lavish and prolix representation demonstrates that by the age of twenty Joyce had a highly developed conception of the various avatars of the Romantic muse. This evidence does not prove conclusively that Joyce knew Milton well in 1902, yet it does prove Joyce's intense interest in the muse-poet relation, an interest he continued to develop.

In the epiphany of A Portrait, Joyce used the second term of this cycle, the virgin bride; in the figure of the seashore dove girl who inspires Stephen (Par 169-73): More than fifteen years after the Mangan essay was first delivered, Joyce again reused many figurative aspects of the muse in the presentation of Shakespeare's wife, Anne Hathaway, in the
"Scylla and Charybdis" episode of Ulysses. By this time, his understanding of the muse had fully matured, and we can demonstrate the direct influence of Milton on this maturation for four reasons: (1) the chapter contains the highest concentration of Blakean allusions in the novel, eight, four of which are from Milton; (2) Stephen analyzes the relation between creation and eros in a major poet in exactly the same way as Blake does in Milton, the only other prior example of such a combined artist/critical strategy I can think of; (3) Blake presents Milton's muse as the six-fold Oolon, and, at the beginning of the chapter, John Elginston asks Stephen "Have you found those six brave medicals...to write Paradise Lost at your dictation?" (9, 18-20; 184); (4) Stephen interprets Shakespeare's career in exactly the same cyclical curve as Blake does Milton's, with the dialogue of Venus and Adonis substituting for Milton's "L'Allegro" and "Il Penseroso", the revenge cycle of Hamlet for the theology of punishment in Paradise Lost, and the reconciliation of the four final romances for Paradise Regained.

By "Scylla and Charybdis", then, Joyce had fully developed the concept of the muse that he first borrowed from Blake for the Mangan essay. His conception of the muse was influenced by both The Mental Traveller and Milton. As Frye pointed out, the salient feature of the muse in the former poem is her structural quality. In a cyclical double gyre, she waxes and wanes with her masculine opposite. For the Mangan essay, these...

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structures are important because Joyce discusses the relation between classicism and romanticism in highly structural terms. A closer analysis of this discussion will reveal the outlines of a habitual model of thought and, in the process, dispel any lingering anti-Romanticism that attaches to Joyce's Modernism.

Joyce begins the essay with a comparative evaluation of the classic and romantic. After several deliberately enigmatic statements about the romantic, he seems to conclude that the classic must be valorized over the romantic because of the latter's nympholeptic yearning for an imaginative plenitude outside of nature:

Yet so long as this place in nature is given us, it is right that art should do no violence to that gift, though it may go beyond the stars and the waters in the service of what it loves. Wherefore the highest praise must be withheld from the romantic school (though the most enlightened of Western poets be thereby passed over). CW 74-5

This putative predisposition towards the classic may be all the more convincing because it can be situated in the contextual background of Modernism's doctrinal distaste for Romanticism. T. E. Hulme's polemical and theological attack on the "spilt religion" of the Romantics is the locus classicus of this often strident derogation (Speculatios 118). Ezra Pound sought for his precursors in the hard rhythms of the Provencal, Chinese and Latin poets, and not in the dreamy cadences of Heats. T. S. Eliot's assertion that he was a royalist in politics, an Anglo-Catholic in religion, and a classicist in poetry dictated the correct posture to a small but influential group of epigoni. Joyce's statements here and in Stephen Hero about the classic and romantic could be cited as clear evidence of a consensus of period opinion. Although the Moderns differed over many things, they closed ranks against Romanticism,
In *Stephen Hero*, Joyce defined the romantic school in pejorative terms that resemble Hume's: "The romantic temper, so often and so grievously misinterpreted and not more by others than by its own, is an insecure, unsatisfied temper which sees no fit abode for its ideals and chooses therefore to behold them under insensible figures" (SH 78). In the Mangan essay, he deliberately opposes the logical and syntactical dimensions of this definition: "The romantic school is often and grievously misinterpreted, not more by others than by its own, for that impatient temper" (CW 74). The structure of Joyce's argument seems to be defining the romantic as this impatient yearning after insensible figures, but his syntax denies it and negates his commitment to it. In *Stephen Hero*, he is an insecure, unsatisfied, impatient temper." In the Mangan essay, the romantic temper "is often and grievously misinterpreted... for that impatient temper." Similarly, he delivers his espousal of classicism with a chaste reticence (he does not present any sort of definition), and he embodies his rejection of Romanticism in the erotic figuration I pointed out earlier. It would seem that Joyce was consciously subverting any univocal or monosemic interpretation of his (non)commitment to classicism and his (non)rejection of Romanticism. As Michael Groden notes about Joyce's treatment of Romanticism in his 1898 essay, "Force": "In fact, Joyce here retains a great deal of allegiance to the romantic vision, even as he calls for its subjugation" ("Classic, Romantic" 11). Rather than rejecting the romantic, Joyce posits a structural tension between the two schools:

Though the dispute has often been ungentle... each school advancing to the borders of the other and busy with internal strife, the classical school fighting the materialism which attends it, and the romantic school to preserve coherence, yet as this unrest is the condition of all achievement, it is so far good, and presses slowly toward a deeper insight which will make the schools at one. (CW 74)
Left in isolation, the two schools gravitate towards the terminal points of materialism and idealism. In order to achieve anything, they require one another. Groden argues that, though Joyce sides with the classic, "he insists that art can be produced at all only because of the coexistence of the tempers" ("Classic, Romantic" 137). In fact, the structural necessities of Joyce's "unrest" resemble the cycles of The Mentor Traveller. Joyce places the two sets of oppositions, male/female, classic/romantic, together in Stephen Hero:

He toyed also with a theory of dualism which would symbolise the twin eternities of spirit and nature in the twin eternities of male and female and even thought of explaining the audacities of his verse as symbolic allusions. It was hard for him to compel his head to preserve the strict temperature of classicism. (SH 210)

Although Blake's cycles were not the paradigm for all of Joyce's structural concepts, Joyce's fascination with symbiotic oppositions, with unrest, drew him continually to Blake.

In the pair of essays Joyce delivered ten years after the Mangan essay (March 1912), "Verismo ed idealismo nella letteratura inglese (Daniele De Foe--William Blake)" he elaborated on the twin eternities of the classicism or "verismo" of Defoe and the Romanticism or "idealismo" of Blake. As many critics have noted, these precursors represented for Joyce the two poles of unrest operating within his own work. Defoe was the precursor of his naturalist exactitude and Blake the forerunner of his formalist experimentation. Within the Blake essay, however, he also examines the patterns of internal unrest operating in Blake's life, language, and historical context. This examination recapitulates and anticipates many of Joyce's epidemic strategies.
Joyce divides Blake's life into a triad: "A full study of Blake's personality should logically be divided into three phases—the pathological, the theosophical and the artistic" (CW 220). The first, the accusation of madness, he dismisses quickly. In the second category, he downplays Blake's mysticism—"It seems to me that Blake is not a great mystic" (CW 220)—as well as Western mysticism as a whole. Then he executes a characteristic manoeuvre by allying mysticism with its oppositional term and insisting on their union or interaction:

In him, the visionary faculty is directly connected with the artistic faculty. Blake naturally belongs to another category (distinguished from mystics), that of the artists, and in this category he occupies, in my opinion, a unique position, because he unites keenness of intellect with mystical feeling. (CW 221)

In the third category, he repeats this binary structure:

The explanation lies in the fact that Blake had two spiritual masters, very different from each other, yet alike in their formal precision—Michelangelo Buonarotti and Emanuel Swedenborg. (CW 221)

Blake's power derives from his union of the oppositional terms, intellect and mystical feeling, Michelangelo and Swedenborg. By positing Blake's work as a union of these two sets of paired oppositions, Joyce could evade the termglish extremism of two contemporary positions on Blake and maintain the creative energy of unrest.

The first of these positions was vigorously represented to him by his brother, Stanislaus. In My Brother's Keeper, Stanislaus alludes to Blake six times, and each time he complains bitterly about his brother's devotion to Blake. He concedes that he had read some of the lyrical poems but writes that "in the mystical books I found nothing but sheer raving, and any mention of Blake's name only elicited jibes from me." (98). Later he recalls that he tried to stop his congenitally intemperate
brother from drinking, and James responded with a proverb of Blake's: "The road of excess leads to the palace of wisdom." With fraternal and critical outrage, Stanislaus responded: "Why the hell do you quote that bloody lunatic to me? In any case, I know the name of the palace. It's called Bedlam" (26).

On the other extreme were the Dublin Theosophists, who saw in Ellis's and Yeats's Blake a spiritual master and mystagogue. Through a spurious source, Ellis and Yeats concocted the fiction that Blake's father was an Irish political refugee, a wild goose, and Blake, really an O'Neill, was a direct descendant of the Celtic Bards. This strategem allowed Yeats to claim both racial and spiritual kinship with Blake. At the beginning of "Scylla and Charybdis," the theosophical poet, A.E., deliberately confuses their initialled identities: "Seven is dear to the mystic mind. The shining seven R.B. calls them" (9.27-8; 184). Angered by this mystical obfuscation, Stephen ripostes with a volley of quotations from Yeats's edition of "Kubla Khan: "Through spaces smaller than red globules of man's blood they creepycrawl after Blake's buttocks into theaternity of which this vegetable world is but a shadow" (9.86-8; 186).

Stanislaus and A.E. represent the two extremes of Blakean interpretation, pure lunacy and pure visionary transcendence, that Joyce

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In his introduction to The Poems of William Blake, Yeats reports that a Dr. Carter Blake told him that Blake's grandfather, John O'Neill, married Ellen Blake, a bootlegger from Rathmines. Blake's father, James, took his mother's maiden name to avoid the authorities. In The Real Blake, Ellis argues that Dr. Blake's story merely corroborates the obvious: "No one can study the cast of William Blake's head made for Deville the phrenologist without seeing that he was an Irishman" (5). No wonder John Fglington asks in "Scylla and Charybdis" about Shakespeare: "Has no-one made him out to be an Irishman? Judge Barton, I believe, is searching for some guiles... He swears (His Highness—not his Lordship) by Saint Patrick" (9.519-21; 198).
scrupulously avoids. On the one hand, his dismissal of the pathological aspect of Blake's personality must be some kind of response to Stanislaus's repeated charges of madness. On the other hand, Stephen's internal response to F. is a parody of the Blake of esoteric Yeatsianism, the mystic adept who had kicked off the trammels of this material world. Critics of the naturalistic school argue that this rejection of the Yeatsian Blake involves a rejection of Blake himself. From this viewpoint, Blake's work represented an idealism that the hard-headed realist flirted with but finally had to renounce in favour of the dreary facts of life. The genetic premise of Blake's work that Joyce could not accept was the abolition of the spatiotemporal world and its concomitant properties. Near the end of the fragment that remains of the Blake essay, Joyce outlines this abolition:

Armed with this two-edged sword, the art of Michelangelo and the revelations of Swedenborg, Blake killed the dragon of experience and natural wisdom, and, by minimizing space and time and denying the existence of memory and the senses, he tried to paint his works on the void of the divine bosom. (CW 222)

In the chapter of Ulysses whose designated art is history, "Nestor", Stephen thinks of this abolition of the works of the daughters of memory:

Fabled by the daughters of memory. And yet it was in some ways if not as memory fabled it. A phrase, then, of impatience, thud of Blake's wings of excess. I hear the ruin of all space, shattered glass and toppling masonry, and time one livid final flame. What's left us then? (2.7-10; 24)

Gleckner argues that "thud of Blake's wings of excess" conflates the Blakean proverb: "The road of excess leads to the palace of wisdom," the apothegm that so infuriated Stanislaus, and "No bird soars too high if he soars with his own wings." He draws the naturalistic conclusion that "Blake flew too often and too far into the beyond, and that excess led finally not to wisdom but to a thud against the unyielding hardness
of reality—for Joyce the reality of Dublin and, in *Finnegans Wake*, of all human history ("Joyce's Blake" 148).

Gleckner's insistence that Joyce valorized the naturalistic terms—reality, Dublin, and history—over their Blakean opposites—presumably, art, Golgonooza, and imagination—is facilitated by the fact that he never once defines what those terms could have meant to Joyce. As we shall see, "Nestor" contains a highly sophisticated vision of history that owes much to Blake in both literary and historical terms. The relation between history and its embodiment in language, whether in historiography or literature, is a complex issue that cannot be settled so easily and arbitrarily. I will deal at length with this theoretical issue in the next chapter, but we should note here that later in "Circe" Stephen wields a walking stick as a substitute for Blake's two-edged sword:

**STEPHEN**

*Nothing!*  
(He lifts his ashplint high with both hands and smashes the chandelier. Time's vivid final flame tears and in the following darkness, ruin of all space, shattered glass and toppling masonry.)  
(15.4241-5; 583)

By maintaining that "Circe", dominated as it is by what Blake called the Female Will, is Joyce's final rejection of Blake, Gleckner manages to ignore this event ("Joyce's Blake" 151). It does not seem in accord with the cluster of naturalistic values that he sees as Joyce's sole interest. From the other extreme, Frances M. Bolderooff interprets Stephen's blow as a pure Blakean triumph over the delusions of space caused by the whore Rahab—or Bella Cohen and her whores—and the tyrannous rationality of Urizen:

Therefore, by reaching up with his poet's wand and striking out the illusory reality of the light in Rahab's world, the artist has declared himself free from the imprisonment of Urizen, free from the dead hampering constrictive reality which the Reason
has imposed in man and has asserted that ‘for the creative man of imagination, time and space have been annihilated.’ (Plato 165)

I will argue that, like the two-edged sword, Joyce’s interpretation of Blake and his borrowing of Blake’s methods cut both ways, towards reality as well as imagination, towards language as well as history. From the beginning to the end of his career, he was fascinated by the perpetual unrest he saw operating within Blake’s twin eternities.

Certainly, one of the terms of those eternities was more congenial to him than the other. He preferred keenness of intellect over mystical feeling, Michelangelo over Swedenborg. For example, Stanislaus reports that Joyce wanted to emulate Blake by concluding Stephen Hero with “Steph’mo” “Plejæ” “rinæit,” in imitation of Blake’s signing of his first drawing with “”Pelahæ” “rinæit” (Brether 244). Yet the structural necessities of his theory of unrest would not allow him to discount the opposing term. Stephen’s concession in Stephen Hero that he found it difficult to “preserve the strict temperature of classicism” (CH 210) indicates that the romantic temper played a large role in Joyce’s creative climate, despite his doctrinal disclaimers. In a similar fashion, Blake must display some characteristics of the classical school, and Groden speculates that the lost conclusion of the Blake essay ended with “a discussion of the classical principles and techniques that permit Blake to preserve coherence, the major internal struggle for artists of the romantic temper” (“Classic, Romantic” 15). As that discussion has not survived, we can’t be absolutely certain what the exact principles and techniques would be. However, they would require some accommodation with reality or history, some grounding of imagination in actuality. If the material accuracy of the classic needs the imaginative desire of
the romantic, so the desire of the romantic needs the accuracy of the classic. The basis of this reciprocal unrest as it manifests itself in Blake would be found in the patterns of biographical detail Joyce selected for the essay.

The source of these details, however, presents some immediate surface problems. In an impressive display of scholarship, Gleckner has shown how almost all the biographical facts are pilfered from Edwin Ellis's *The Real Blake* (1907). He isolates at least twenty-six direct borrowings of phrases or details ("Joyce's Blake" 140-4). There is virtually nothing in the essay that Joyce did not glean from Ellis. This massive plagiarism allows Gleckner to argue that not only did Joyce reject the idealism of Blake's poetry, but his fascination with Blake's life was based on secondary and even tertiary knowledge. To begin with, one might well ask what other sources Joyce could have consulted in Trieste in 1911. His research materials would have been very limited. Furthermore, as we have already seen, unacknowledged borrowing, stealing, or plagiarizing was a habit of Joyce's, and this particular pillaging of Ellis's volume only anticipates the more ambitious borrowing that Stephen will make in his extemporaneous lecture on Shakespeare in "Scylla and Charybdis". What is significant is the pattern of details Joyce employs in his portrait of unrest. They fall into two main areas: the familial or erotic and the social or ideological.

In the familial pattern, Joyce first emphasizes the bond between Blake and his brother Robert: "His relations with his young brother Robert recall the story of David and Jonathan" (CW 216). Robert plays an important role in the illustrations in *Milton*, if not in the text. The two central illustrated plates present a likeness of "William" and
"Robert" in reversed postures thrusting their feet towards each other in an act of fraternal communion. Robert represents William's opposite or double in eternity. Although the Biblical analogy would not be apt, Joyce was close to his brother, Stanislaus, and he placed a verbal likeness of him in his work at the beginning and end of his career. Stanislaus was the prototype for Maurice, the brother of Stephen Daedalus in *Stephen Hero*, and the model for Shaun, the fastidious and self-righteous brother of Shee, the Penman in *Finnegans Wake*. Stanislaus's violent antipathy to Blake would make this parallel especially resonant for Joyce.

After the fraternal parallel, Joyce discusses Blake's relation with his wife. Perhaps thinking of himself, Joyce points out that "like many other men of great genius, Blake was not attracted to cultured and refined women" (*CW* 217). This was because he either "preferred...the simple woman of hazy and sensual mentality, or; in his unlimited egotism, he wanted the soul of his beloved to be entirely a slow and painful creation of his own" (*CW* 217). Joyce reports that Blake married Catherine Boucher, an illiterate gardener's daughter, and his creation of her was largely linguistic and artistic:

> In fact, she was illiterate, and the poet took great pains to teach her to read and write. He succeeded so well that within a few years his wife was helping him in his engraving work, retouching his drawings, and was cultivating in herself the visionary faculty. (*CW* 217-8)

Blake recreated her in his poetry as Enitharmon, the wife of the wordsmith, Los. After Los has engraved the lines of the poetry and the illustrations, Catherine as Enitharmon would colour and retouch them:

> "And first he drew a line upon the walls of shining heaven / And Enitharmon tinctured it with beams of blushing love" (*Vala* 90: 55-6, § 378).

Catherine-Enitharmon was a co-labourer with the poet, both in terms of
the actual production of the illuminated text and within the mythic machinery of the poetry itself. She was, in fact, his muse, who assisted and aided him in his writings. In Milton, the Puritan poet reaches a crisis when he realizes that his real muse or muses, whom Blake calls the daughters of Beulah, were his three wives and three daughters:

Then Milton knew that the Three Heavens of Beulah were beheld by him on earth in his bright pilgrimage of sixty years. In those three females whom his Wives, & those three whom his Daughters had represented and contained. . . (15: 51:2, 17: 1-2)

The six domestic muses become the six-fold Oalons who descends after Milton to Blake's garden at Felpham and is sent by Blake to assist Catherine: "but pity th' small Shadow of Delight, enter my Cottage, comfort her, for she is sick with fatigue" (36: 51-2):

From Blake's perspective, then, the muse inhabits two interlocking zones. She is both the actual woman or women in the poet's life, part of his domestic history, and an intrinsic part of the linguistic process. Like the two-edged sword, her existence cuts both ways, towards the reality of the most mundane facts of the poet's life and towards the imagination of poetic creation. This strategy was typical of the linguistic introspection of Romanticism. As Ross Woodman has shown, the Romantics used the muse to explain the structure and origin of their language ("Milton's Urania"). She was neither an atavistic fiction nor a figure of poetic decorum for them, as she had been for the eighteenth century. She was, instead, their language. In this, they both followed and corrected Milton's example. Blake especially used the muse in this fashion, and Milton is largely an examination of competing modes of linguistic production.
As we have already seen, Joyce was much interested in all aspects of the muse. He must have been struck by the parallels between his own domestic situation and Blake’s. Like Catherine, Nora-Barnacle came from a poor rural background. She could read but was not at all intellectual. She was a "simple woman of hazy and sensual mentality" of the sort preferred by men of genius. Unlike Catherine, her assistance to Joyce was probably limited to the contribution of the figure and discourse of Molly Bloom in *Ulysses*, expansive as both those quantities are. In "Scylla and Charybdis", however, *Ulysses* also contains an analysis of the domestication of the muse. According to Stephen’s interpretation, the entire course of Shakespeare’s career was determined by his turbulent relation with his wife, Anne Hathaway. From the allegory of his seduction by the older Anne, *Venus and Adonis*, to the reconciliation of the romance, all of his writing took its tone, imagery, and colour from his marital bitterness. Anne had as deep an effect upon Shakespeare’s language as any other muse.

In *Hilton*, Blake paralleled the domestic life of his precursor with his own. Perceiving the parallels between Blake’s domestic situation and his own, Joyce used Blake’s model to analyze the domestic life of one of his precursors, Shakespeare. Joyce was also very much aware of the parallels between his and Blake’s historical context. In the second of the two main patterns of biographical detail in the essay, the social or ideological, Joyce pondered many of these parallels.

With an eye to his own national origins, Joyce emphasizes Blake’s commitment to a combined literary and political revolution:

As a young man he belonged to the literary-revolutionary school that included Miss Woolstonecraft, and the famous, perhaps I should say notorious, author of the *Rights of Man*. (CW 215)
He carefully notes, however, Blake's rejection of the French revolution after the excesses of the Terror:

Even among the members of this circle, Blake was the only one with the courage to wear in the street the red cap, emblem of the new era. He soon took it off, never to wear it again, after the massacres in the Paris prisons that occurred in September, 1792. (p. 215)

Joyce obviously discerned the similarities between his own ideological context and the political dilemmas that forced Blake to put on and then remove the red cap. In the magisterial study of the political currents and blockages of the Romantic or revolutionary period, The Making of the English Working Class, E. P. Thompson argues that despite the fact that all the conditions for revolution were present in 1790, England failed to reform itself and reified into a strict internal hierarchy and strict external imperialism (see especially 176-8, 852). The success of the American Revolution and the failure of the French created the wave of reaction that imposed very real political and personal restrictions upon poets like Blake who never completely surrendered their egalitarian desires. As an official colony of Ireland after the Act of Union in 1800, Ireland had also been subject to the imperial force of this reaction. W memory opens in a clear symbol of this subjection, a military tower built in 1803 by William Pitt the Younger to repel the revolutionary armies of France. An abortive rebellion led by Robert Emmet also took place in 1803, and, on August 12 of the same year, William Blake threw a drunken soldier named Schofield out of his garden and was charged with sedition. Both events, along with the Irish insurrection of 1798, are of immense significance in the infrastructure of Mephisto.

In The Politics of Irish Literature, Malcolm Brown has shown how this period is a fixation for Irish culture. Despite rebellion after
rebellion and intense parliamentary agitation, the political situation in Ireland, except for the extension of the liberty of holding office to Catholics in 1829, had not been ameliorated in the one hundred years between the Act of Union in 1800 and Bloomsday, June 16, 1904. It must have seemed to Joyce as if the political structure had been frozen between 1790 and 1904, and he inhabited the same political space as Blake, though thickened by one hundred years of hegemony. Like Blake, he longed for the abolition of this order, but he despised in equal measure the futility of revolutionary activity. He says of Blake: "His spirited rebellion against the powers of this world was not made of the kind of gunpowder, soluble in water, to which we are more or less accustomed" (CW 215). As an Irishman, Joyce was much accustomed to at least talking of gunpowder. In "Proteus", he remembers a visit to a fugitive Irish revolutionary and imagines an explosion that figuratively recalls his Blakean abolition of time and space in "Nestor" and "Circe": "Under the walls of Clerkenwell, crouching, saw a flame of vengeance hurl them upward in the fog. Shattered glass and toppling masonry" (3.247-8; 43). But, like Blake, he also knew that any form of regicide or tyrannicide was not an acceptable solution. He notes that there "was evidently a distinct difference between that undisciplined and visionary heresiarch [Blake]... and Don Giovanni Mariana di Talavera, who had written for the stupefaction of posterity a logical and sinister defense of tyrannicide in the preceding century" (CW 216). Although Stephen mentions Talavera in A Portrait of the Artist as a Young Man (Por 246), this would be a totally gratuitous reference, except for the fact that Joyce must have known that Blake attacked Milton in the eponymous poem for defending the execution of Charles I in his prose pamphlets, which Milton
called the work of his sinister or "left-hand" ("Reason of Church
Government" 66).

For an artist, the only possible activity is the practise of his
art. Joyce makes clear that he does not consider this an enclosed
formalist activity. The extant fragment of the Blake essay begins with
an explication of the figures of the oppressions of church and state
in Blake's "London":

How the chimney-sweeper's cry
Every blackening Church appalls,
And the hapless Soldier's sigh
Rings in blood-drown Palace walls (127)

Significantly, Joyce's first image of Blake is the engraver or artificer
at work etching these lines:

While he was still young and vigorous, remaking himself with
these visions, he had the power to etch their image in a
hammered verse or sheet of copper, and these verbal or mental
etchings often comprise an entire sociological system.

(CW 215; emphasis added)

From Joyce's viewpoint, Blake's writing occupies two closely allied
orders of knowledge: the linguistic or literary and the sociological or,
historical. The pen was Blake's two-edged sword, with which he contested
the allied powers of church and state. Not only was the subject or theme
of Blake's writing involved in this two-edged contestation, the very act
of writing itself was significant. Writing is not a political act that
seeks specific goals through specific action--Joyce denies that Blake
was a "second or third rank politician" (CW 215)--yet it has political
dimensions. As an Irishman; Joyce was well aware of the politicization
of literature. Since the Young Ireland movement of the 1840s, founded
by Thomas Davis in his publication The Nation, Anglo-Irish literature had
been highly political (Brown, Politica 51-6). Of course, the poet
laureate of that movement was James Clarence Mangan. In "To Ireland in
the Coming Times", Yeats declared his political-poetic filiation: "Nor may I less be counted one / With Davis, Mangan, Ferguson" (C 57).

Yeats and the group that formed the Abbey theatre, John Millington Synge and Lady Gregory especially, used literature as a political instrument. Joyce mocks their linguistic and political goals in "Scylla and Charybdis". This mockery does not mean that he was apollitical; but that he thought the political dimensions of literature served a purpose different from what he saw as their narrow nationalism. Blake was his model for this different purpose.

So far I have shown that Blake was an early and lasting influence on Joyce. From 1902 on, Joyce continually borrowed from Blake. These borrowings were primarily concerned with three aspects of the muse: (1) her structural opposition to the male; (2) her role as domestic and linguistic helpmate; (3) her use as an explanatory vehicle for the structure and origin of the poet's language. I have also shown how the first aspect of the muse was a model for Joyce's conception of unrest. For Joyce, unrest was a fundamental principle of structuration. The major figure of unrest in the Blake essay is the two-edged sword that combined the cutting edge of two sides of an opposition. Joyce's theory of unrest between the twin eternities of classic and romantic would require that every artist possess a two-edged sword. Of course, the artist could only use this sword to write, and, in the third piece of textual evidence that Gleckner isolates, Joyce presents an intensely complicated anatomy of writing and the poetics of forgery.

In Finnegans Wake, Chapter 1.7, Shaun derisively narrates the career and artistic procedures of his brother, Shem the Penman:
Be that as it may, but for that light phantastic of his gnose's glow as it slid inciferiously within an inch of its page (he would touch at its front to other, the red eye of his fever in sadnessness, to ensign the colours and his education to outlive themselves in the cries of girl-glée....) (FW 182).

In a brilliant insight, Gleckner points out that Shem's "gnose" passing within an inch of its page is borrowed from the image that Ellis gives us of Blake's apprenticeship. ("Joyce's Blake" 186):

When the apprenticeship to Basire the engraver was a settled thing Mr. Blake must have gone home with rather a grim smile, reflecting that this rebellious boy would have seven years of bending over copper plates, with a strong glass in his eye and his nose nearly touching the square of metal... There would not be much room for prepertuous visions in the three inches between the arrogant young face and the pitiless sheet of copper. (Peach Blake 2)

When Joyce first read this between 1907 and 1911, he would have been employed in his own painful apprenticeship to language or the memory of it would still have been very fresh in his mind. Gleckner does not notice that "the bearlitz of his madness" obviously refers to Joyce's humiliating indenture to the Berlitz school of languages in Trieste, where he would have been forced to keep his "gnose" one inch from the English language. As he laboured at inculcating rudimentary English into his Italian speaking students for his master, Berlitz, Joyce must often have thought of Blake labouring with mathematical madness or madness for his master, Basire. The memory of this identification must have been very strong in order to surface so many years later.

From this evidence, we can see that when Joyce reflected on his own linguistic apprenticeship and his own writing practices he habitually thought of Blake. In fact, he identified bodily and textually with Blake. As Shem is an avatar of Joyce himself, "Shem is as short for Shemus as Jim is joky for Jacob" (FW 169), and, as most of Joyce's own
works are attributed to Shem in 1., this means that Blake the engraver
is one of Joyce's great precursors as a writer and a co-producer, in a
sense, of Joyce's work. Joyce clearly indicates in this passage that
the reason for this is Blake's mode of textual production and his self-
conscious exploration of all the implications of that mode. Blake
thematised writing; he made his method the subject of his discourse. As
we shall see, he did this throughout Milton, but his most explicit state-
ment on writing is the description of the "Printing house in Hell" in
The Marriage of Heaven and Hell. Shem's printing house recalls this
infernal press:

The house Q'Shea or Q'Shame, Edwarience, known as the Haunted,
Inkbottle, no number. Brimstone Walk, Asia in Ireland,
with his penname SHUT sepia-scraped on the deorplate and a blind
of Black sailcloth over its wan phœnispogue. (FW 182).

Joyce might also have had the first sentence of The Real Blake in mind,
where Ellis imagines Blake in his house in London:

In the year 1804, a century ago, William Blake sat in his London
rooms on the first floor of No. 17 South Molton Street, dating
the engraved Little-pages of his two final volumes. (1)

Although this was not the house where Blake produced The Marriage of
Heaven and Hell, having moved from Felpham in September of 1803, one
month after the contretemps with Schofield, Ellis presents this house
as an image of the writer; an image which Joyce must have associated
with the infernal press. The two final volumes Blake dated, there were
Milton—in which he locates himself on South Molton Street (4:21)—and
Jerusalem, and Joyce must have been struck by the centurial symmetry
between this date, 1804, and his own dating of Ulysses in June, 1904.
Ellis reinforces this dual perspective by matching this image of Blake
—in 1804, with his own impressions of 17 South Molton Street in 1904:
At the present day, as we walk down the shady side of the street, we can still look up and see several such windows as he sat near. They have six small panes in the lower, and six small panes in the upper half. But the front of No. 17, where he laboured for seventeen years, is now re-glazed with modern paint. (1)

Blake’s window, with its twelve panes and glazed glass, through which he once looked out at the world, might also be related to the “blind of black-sailcloth” that covered the “wen phainshogue” of the haunted Inkbottle, as an eyepatch covered the blind eye of Joyce. Like the young Blake, the elderly and blind Joyce also had to keep his nose one inch from his writing surface.

Blake's thewaticing of writing and Lilia’s reflections provided the complicated precedent for Joyce’s conflation of printing house, body, and text. At the close of “The Writing is the Divine Revelation in the Literal expression” (42 12-4), Shem’s body becomes his own text, a text that much resembles the book itself: “This Esuan Menschowick and the first till last alchemist wrote over every square inch of the only foolscap available, his own body, till by its corrosive sublimation one continuous present tense integument slowly unfolded all marveling mood moulded cyclical whirling history” (EP 185-6). This sentence provides a complex web of formalist observations on the nature of the written text. Shem prints by “corrosive sublimation,” recalling the description in The Marriage of Heaven and Hell of “printing in the infernal method, by corrosives, which in Hell are salutary and medicinal, melting apparent surfaces away, and displaying the infinite which was hid” (E 39). Blake insisted on his text as a written substance, as a body over which a text was written and rewritten. Joyce also insists on the *W* ake as written.
as a visible bodily recreation. On the next page of the book, he foregrounds this by printing the graphic clue, the misspelled "hesitencies" (p. 187), that allowed the authorities to discover that Piggott's letter implicating Joyce's hero Parnell in wrongdoing was a forgery (Brown, p. 330). That clue can only be detected in its written, visible form. Yet language does have two modes, the graphic and the phonic, and, in the adjective "harryvoicing" from the passage above, Joyce plays on this modal relation. Marcovitch is a French word meaning precocity in writing (McHugh, Annotated 186). Harryvoicing also contains many-voiced and marry as in The Marriage of Heaven and Hell or the marriage of writing and speech.

In his arraignment of Sheen, Shaun provides a figure that unites this manyvoicing and writing:

"No can say how many pseudo-African shamans, how few or how many of the most venerated public impostures, how many piously forged palimpsests slipped in the first place by this morbid process from his pelagiarist pen? (p. 181-2)"

The "most venerated public impostures," or works of literature, are actually "piously forged palimpsests" on which many voices have written over and over again with their "pelagiarist pens." This last adjective combines the Pelagian heresy, the denial of original sin, with plagiarism, the unacknowledged use of another's words, implying that the theft and perversion of the words of another or many others is no sin. As we have seen, this pelagiarist practice was a habit of Joyce's from at least the Mangan essay on, when Joyce stole and perverted Blake's own words.

The difficult concepts of the "pelagiarist pen" and the "piously forged palimpsests" are the mature harvest of the linguistic traces from Milton that first appeared in Joyce's writing more than thirty-five years earlier. They are the final fruit of Joyce's own unrest and his
development through the roles of apprentice, journeyman, and master in the poetics of forgery. Recent theoretical criticism has made available the methodology and language with which to analyze and discuss these two concepts. The problematic of writing, or the "pelagianist pen," has been studied by the tradition of Structuralist linguistics and most recently and fully by Jacques Derrida. In the next chapter, I will examine their observations on the formal and material structure of language's two modes and the implications of the relation between them. As the pen requires a surface on which to write, an analysis of writing will lead into a theoretical discussion of the richly textured surface of the "piously forged palimpsests." Recent theoretical criticism has discussed this highly textured or woven surface under the concepts of intertextuality and dialogism. My theoretical discussion in chapter two will prepare the ground for an exploration of these two dimensions in Milton, followed by a brief discussion of A Portrait of the Artist as a Young Man, and longer explications of four chapters of Odyssey: "Proteus", "Scylla and Charybdis", "Sirens", and "Cyclops". These chapters were chosen because two of them, "Proteus" and "Sirens", present a complete anatomy of the relation between language's two modes, and the other two, "Scylla and Charybdis" and "Cyclops", present positive and negative structures of intertextuality.
CHAPTER TWO: Pelagiarist Pen, Forged Palimpsests

In terms of either historical emergence or ontological authenticity, language's two modes have not generally shared a status of equality. It seems obvious that writing could not be coeval with speech. We know of preliterate societies but none without some system of verbal signs. At the dawn of time, at the beginning with all its positive values of freshness, expectation, and promise, speech alone was man's system of communication. Writing emerged gradually, painfully, as systems of notation were produced under the pressure of separation and development. Long after the alphabet and manuscript were disseminated, movable type and then electronic communication disturbed the already troubled linguistic order. The classic studies on this subject, Walter J. Ong's *The Presence of the Word*, Eric Havelock's *Preface to Plato*, H. J. Chaytor's *From Script to Print*, Marshall McLuhan's *The Gutenberg Galaxy*, Northrop Frye's *The Great Code*, all document in various ways the encounter of speech with writing and writing with print. With the exception of Havelock, all assume that oral cultures possess a wholeness that written and literate cultures do not, just as preliterate children possess an ontological plenitude, a spontaneity, that adults do not. Racially and individually, we begin in a bright oral innocence that is darkened by ink.

The ontological authenticity granted to speech has important theological implications. At the beginning, man spoke with God or at least discoursed with his angelic emissaries. In *Paradise Lost*, Adam recalls...
his conversations with God and speaks at length with two angels. In order for these original colloquies to take place, language would have to function as a direct transparency between both man and God and man and the world. As the second of Adam's conversations with an angel demonstrates, however, this linguistic and oral transparency gradually darkened. The scale of communication diminished from conversation with God to Raphael's genial discourse to Michael's stern instruction. Finally, we are left with writing, with the Book. The position that Jacques Derrida has called the metaphysics of presence or logocentrism recognizes the blockages, misunderstandings, and connotative detours involved in this development of linguistic opacity, but it holds that somewhere, at either the beginning or end or at the margins of language, the direct transparency between mind and God or mind and world is recoverable. But it can only be recovered through speech. Speech must, then, always be given priority. Using Derrida's concepts, Northrop Frye notes the arrangement of theological discourse in a culture where writing and speech co-exist:

It is already clear that what has been called the metaphysics of presence meets us at every turn of the Bible, and that the spoken word either takes precedence of the written word or lies closely behind it. In general, the great religious teachers do not write what they talk, and their words are recorded by disciples. (Geist 213)

Frye describes exactly Milton's mode of composition: oral dictation to his wives and daughters, the six-fold Ololon. Through this arrangement, Milton delegates the lower, fallen term to his wives and daughters and concerns himself only with the purer ascendent term. Milton's method is in accord not only with the traditional disposition of speech and writing, but also with the treatment of almost all sets of oppositions. In a 1971 interview with Louis Houdébíne and Guy Scarpetta, Derrida outlines the traditional
inequality of oppositions:

To do justice to this necessity is to recognize that in a classical philosophical opposition we are not dealing with the peaceful co-existence of a vis-a-vis, but rather with a violent hierarchy. One of the two terms governs the other (axiologically, logically, etc.), or has the upper hand. To deconstruct the opposition, first of all, is to overturn the hierarchy at a given moment. (Foot 41)

In Milton, Blake attempts to deconstruct Milton’s opposition by overturning the hierarchy and self-consciously writing the poem. At the opening, he invokes the muse in a reversal of the Homeric, Virgilian, and Miltonic formula: “Daughters of Britain! Muses who inspire the Poet’s song / . . . / . . . /Come into my hand / By your mild power; descending down to the Nerves of my right arm / From out the Portals of my Brain” (2: 1, 5-7). Although the teleologies of Derrida’s and Blake’s projects are very different (if one can even discuss a Derridian teleology or project), many of Blake’s and Joyce’s linguistic strategies can be illuminated by Derrida’s work and the linguistic and philosophical tradition in which it is embedded.

In “Linguistics and Grammatology”, a chapter in Of Grammatology, Derrida criticizes Ferdinand de Saussure’s treatment of speech and writing in the Course in General Linguistics. In the Structuralist tradition, Saussure occupies a privileged place as the initiator, the author of the Structuralist discipline, in the sense in which Foucault designates the author of a discourse (“What is an Author?”), much as Freud is the author of psychoanalysis, Marx of Marxism, and Darwin of the life sciences. Saussure provided the related series of binary or oppositional models that became the foundations for the practise of early Structuralists like Roland Barthes and Claude Lévi-Strauss. Before I tackle the complicated relation of the phonic and the graphic, these models should be reviewed and their relation to the two primary texts
under consideration adumbrated. Saussure's binarisms fall into four basic areas: (1) the dual axis of synchrony/diachrony; (2) the concept of differential structure and center; (3) the sign; (4) speech and writing.

Perhaps the enabling premise of the *Course* is the distinction between diachrony and synchrony. Although he had played a large part in the great philological discoveries of the late nineteenth century, Saussure became convinced that the study of language had always been corrupted by a misguided attention to elements exterior to language. Population shifts, climate, fluctuations in political and economic power, all had an effect upon language, yet they were not language itself. The first task of the linguist would be to isolate the object of his research and extirpate all factors that had a mere historical or contingent provenance. Once this movement of epistemological purification was executed, the two axes of language would more clearly reveal themselves. The first, which remains philological, is the diachronic or horizontal extension of language through time. The diachronic linguist studies the changes in language. The second, the new science of linguistics, is the synchronic or vertical order of language in one specific time and place. In the *Course*, Saussure discusses the temporal structure of these two approaches and the domains of authority:

In practice a language-state is not a point but rather a certain span of time during which the sum of the modifications that have supervened is minimal. The span may cover ten years, a generation, a century or even more. Of two languages that exist side by side during a given period, one may evolve drastically and the other practically not at all; study would have to be diachronic in the former instance, synchronic in the latter. (101)

The synchronic is not a point; however, as it is static and concerns itself with the minimum of change, it intersects the diachronic at one.
historical point. Cédric Jameson has pointed out that this relation is
the "primary Saussurian distinction" (Preachmane 57), and Saussure re-
peats it in two other sets of binary oppositions. In considering the
relation between the social and the individual, Saussure posits a verti-
cal and abstract axis of language as a whole, langue, that relates in
some way to the horizontal and concrete axis of the individual speech
act or parole (9-11). In terms of the individual speech act, he posits
a vertical axis of homophones, homonyms, synonyms, and antonyms—the
axis of association—that offers itself to the speaker for actualization.
The actual words that the speaker selects he calls the syntagmatic (122-7).

This two-dimensionality is notoriously difficult to present in
either visual or rhetorical terms. I have used the two dimensions of
width or the horizontal, one term coming after another in a continuous
sequence, and height or the vertical, a series of relations with one
term above or below another, because the two dimensions of the page dic-
trate it, but also because, in his compulsive search for figures, Saussure
uses an image that legitimates the figure. He employs the topos of
the temple, a privileged Greek image, to describe the relation of these
two dimensions:

From the associative and syntagmatic viewpoint a linguistic unit
is like a fixed part of a building, e.g. a column. On the one
hand, the column has a certain relation to the architrave that it sup-
ports; the arrangement of the two units in space suggests the
syntagmatic relation. On the other hand, if the column is Doric,
it suggests a mental comparison of this style with others (Ionic,
Corinthian, etc.). Although none of these elements is present in
space: the relation is associative. (123-4)

Not only is the relation between columnar styles associative (Doric, Ionic,
etc.), but also Saussure clearly regards this topos as a metaphor for
the lengthy though finite series of conjunctions between the two axes
that would constitute language in its totality. The architrave is the metaphoric vehicle for the linearity of diachrony, \textit{para\textipa{c}}e, and the syntagm. The column is a metaphoric vehicle for the verticality of synchrony, \textit{langue}, and the associative. Language would be like a vast columnar portico.

Although Derrida has made an impressive beginning, a complete rhetoric of the \textit{cape} is yet to be done. Saussure continuously has recourse to figures to articulate his concepts. In this sense, his text is poetic. This dual axis of diachrony and synchrony also has literary antecedents. In one sense, the discontinuous, synchronic order that relates in some way to diachrony but is not identical with it is, poetically speaking, the lyric moment of inspiration. Blake calls this, in the figure that Joyce compulsively borrowed, the moment "less than the pulsation of an artery" (28: 62) in which "the Poet's Work is Done & all the Great / Events of Time start forth" (29: 1-2). This discontinuity must, however, find some relation with the continuity of the diachronic or linear axis in order to be articulated at all. A duration of such finitude could perhaps only be graphically marked by a dot on the page.

Blake explores this problematic relation from all possible angles in Milton. Each angle produces a different figure, and, in chapter three, I will analyze how these figures interlock structurally. But one architectural and geometrical figure perhaps best expresses Blake's highly developed sense of synchrony:

\begin{quote}
But others of the Sons of Los build Moments & Minutes & Hours \\
And Days & Months & Years & Ages & Periods: wondrous buildings \\
And every Moment has a Couch of gold for soft repose, \\
(A Moment equals a pulsation of the artery)
\end{quote}

\begin{quote}
And every Minute has an azure Tent with silken Veils.
\end{quote}
And every Day & Night has Walls of brac & Gates of Adamant
And every Month a silver paved Terrace builded high.

(28: 44-7, 50-1, 54)

The eight temporal units that Blake names form a series of concentric circles around the discontinuous moment. Given his predilection for the Gothic arch and his distaste for mathematical form, Blake would have despised Saussure's Greek and perpendicular figure, yet the problematic relation that they are both addressing is in many senses the same.

As his repeated use of Blake's moment indicates, Joyce also had a profound understanding of the dimensions of synchrony and diachrony. This understanding is the real locus of his Blakean abolition of time and space. "Proteus" begins with Stephen considering the temporally extended or linear dimension of "nacheinander", or one thing after another, and the simultaneous or synchronic dimension of "nebeneinander" (3.13, 15; 37), or one thing beside another. Throughout the episode, he will conduct a series of sensory and intellectual experiments that explore the relation between synchrony and diachrony and push to the frontier of language in both dimensions. Many of the figures he uses to express this relation are borrowed from Blake's Milton.

Despite the columnar metaphor, Saussure's conception of the associative or langue was not linear or substantial. He argued that the terms within a language signify only through their differences. They are systemic or emic, not atomic or etic. The constituent elements of an emic system exist only in their relation to all the other elements in the system and not in their discrete, substantial, or etic identity. For example, in spoken language, the phoneme or smallest irreducible unit of sound achieves its linguistic status through its difference from all the other phonemes, not from its identity with itself. No two
phonemes could ever be exactly alike. Similarly, the morpheme, or smallest irreducible unit of meaning, achieves its meaning from its difference from other morphemes. The epistemological object of linguistics, then, is relational or based on its difference from other terms. Saussure notes:

"Everything that has been said up to this point boils down to this: in language there are only differences. Even more important: a difference generally implies positive terms between which the difference is set up; but in language there are only differences without positive value." (d20; Saussure's emphasis)

This definition of structure as wholly relational or differential became the basic principle of Structuralism. In literary criticism, it was applied to narratives in two fundamental ways, the first based on the associative dimension of narrative, the second on the syntagmatic.

Claude Lévi-Strauss' analysis of the myth of Oedipus in his essay, "The Structural Study of Myth", is perhaps the locus classicus of the first approach (Structural Anthropology 206-31). He produces a visual or textual image of the double dimensions of myth by breaking it into the smallest constituent elements, mythemes, and printing them in four vertical columns under four rubrics, "overrating of blood relations", "underrating of blood relations", etc., in such a way that when read across and down in the diachronic sequence the reader sees the plot of the myth, but when viewed synchronically he sees the mythic structure.

Vladimir Propp's early text, Morphology of the Folktale (1927), approached literary systems from the syntagmatic dimension. He posited a limited number of folkloric sentences that had definable and demonstrable grammatical constructions. Each separate tale would only be a copy of the tale type and could be reduced to a sequence of motifs that would compose the irreducible folkloric sentences. Tzvetan Todorov, in
"Narrative" by Mieville and Roland Barthes, in "Introduction to the Structural Analysis of Narratives," also tried to isolate the fundamental syntagmatic structures of narratives.

The narratology of Gerard Genette (Narrative Discourse) and Jean Ricardou is a variation of the Structuralist model, as it depends on what Ricardou calls a bi-axial parallelism ("Time of the Narration") between story—the events to be narrated—and discourse—the event of narration. Genette argues that the discourse is distinguished from the story by its temporal arrangement. The story, which can never be identical with the discourse, takes place in a pure linear temporal sequence with no possible deviation. The discourse, on the other hand, can present any temporal order. Events can be narrated twice, as the first six chapters of Ulysses narrate the same three hours. Temporal sequences can be reversed, in the device Genette calls anachrony, or not narrated at all, in the procedure he calls ellipsis. None of these distortions can affect the story.

Critics of these approaches argue that all manifestations of the binarisms of Structuralism assume a controlling and governing center outside of the system that structures and orders the system without being a part of it. Barthes himself came to believe this, and in studies like "The Death of the Author", "From Work to Text", and S/Z, he proposed a new or Poststructural model of reading that did not approach the text with a stable and centered order in mind. In a 1966 essay on Levi-Strauss, "Structure, Sign and Play in the Discourse of the Human Sciences", Derrida discussed the purpose of the stabilizing center.

The function of this center was not only to orient, balance, and organize the structure—one cannot in fact conceive of an unorganized structure—but above all to make sure that the organizing
principle of the structure would limit what we might call the play of the structure. (GT 278)

Derrida is arguing that concrete structures, like the models that Lévi-Strauss uses, limit or close off differential play at some predetermined point. In other words, structuralist methods that begin in a differential play of terms without positive or substantial meaning end up with a reified structure that infinitely produces copies of itself, much like a Platonic form.

In terms of structure and center, *Milton* and *Ulysses* are intensely problematic and complicated texts. These complications are designed, I will argue, to avoid the reification and closure of play that Derrida discusses. They are both open texts with a multiplicity of structures. Their titles indicate a relation to an epic poet and a specific epic, *Paradise Lost* and the *Odyssey*, that they will interrogate, deconstruct, and reconstruct in a new form. Both are concerned with the nature of subjectivity, *Milton* through lyricism, *Ulysses* through interior monologue, but both present an interpretation of subjectivity that opens up the univocal or atomic interiority to a multiplicity of voices. Both are directly concerned with one Shakespearian text: *A Midsummer Night's Dream* in *Milton*, *Hamlet* in *Ulysses*. Both maintain a double structural location: a specific city, London in *Milton* (though several key scenes take place at Felpham) and Dublin in *Ulysses*, and in one of the two cradles of Western civilization, the Jewish Holy Land in *Milton* and the Greek Mediterranean basin in *Ulysses*. *Ulysses* passes through a succession of heterogeneous styles, never privileging one style over all the others. Although *Milton* seems to have one poetic style, it contains eighteen voices within the written text, each with a different view of events, and ten full-page illustrations that contest the thrust of the
narrative. Both texts also contain a multiplicity of internal structural devices: linguistic, geometric, and figurative. Both are deeply concerned with the relation of the body to the text, of flesh to [latent] or the mark upon the page. Both present a complete anatomy of the body with special emphasis on the alimentative or "lower" functions. And finally both are deeply concerned with their own mode of production, their status as engraved or etched text (Millon) and as printed text (Ulysses), and how these modes relate to their position amid the networks of language.

In general, The closure of structure that Derrida discusses has many other aspects. The most basic of these aspects is the post-Saussurian concept of the sign. Saussure argued that the sign was created by the associative union of two terms: "The linguistic sign unites, not a thing and a name, but a concept and a sound image" (66). To emphasize this relation, he chose a new set of defining terms: "I propose to retain the word sign (signe) to designate the whole and replace concept and sound image respectively by signified (signifié) and signifier (significant)" (67). Like the recto and verso of a single sheet of paper (one of Saussure's few textual metaphors; 113), the signifier and signified are indiscernible.

Despite this, there is no natural or analogical relation between them:

The bond between the signifier and signified is arbitrary. Since I mean by sign the whole that results from the associating of the signifier with the signified, I can simply say: the linguistic sign is arbitrary. (67; Saussure's emphasis)

The signifier of any sign was not produced by an attempt to simulate the forms of the signified; rather, the signifier was arbitrarily chosen

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Emile Benveniste has noted how this surreptitiously introduces the third term: reality or the object world. The signifier does not reproduce the forms of the signified, Saussure argues; however, as an arbitrary
from among the ensemble of possible signifiers and associated with the signified in an act of convention or custom. Saussure anticipated the apparently minor objections that there were forms, like onomatopoeia and interjections, that were "motivated" or produced by an act of imitation or analogy. These forms are too minor to be significant, he maintained, and the difference between onomatopoeic signs across cultures, in "English bow-wow and French ouaoua" (69) for a dog's bark, demonstrates that they are subject to arbitrary convention as any obviously unmotivated sign.

Saussure's binarism, arbitrary/motivated, recapitulates the classic problem of culture and nature. Are cultural systems arbitrary and exclusive, a product of normative choice, or does nature exert some morphological pressure on culture? Saussure would seem to support the former view, yet, at a crucial point in the COURSE, he must concede that there is a degree of "relative motivation" in language:

In fact, the whole system of language is based on the irrational principle of the arbitrariness of the sign, which would lead to the worst sort of complication if applied without restriction. But the mind contrives to introduce a principle of order and regularity into certain parts of the mass of signs, and this is the role of relative motivation. (133)

This often overlooked concession moves Saussure's total conception of the sign closer to the Peircian or American view, a view that is perhaps more influential in contemporary linguistics. Charles Sanders Peirce, an American philosopher contemporaneous with Saussure, initiated a parallel study of the sign he called semiotics. As Saussure's and cultural concept, the signified could not have a natural or referential form. Hence, the signified must possess some degree of referentiality or, as Saussure later defines it, relative motivation (Probleme 44).
structures were all binary, Peirce's were all triadic. He posited three orders of signs, based on a diminishing degree of motivation: (1) icon, in which the relation between signifier and signified is directly formal or analogical; (2) index: the same relation is directly causal; (3) symbol; the relation is wholly arbitrary. These orders are not mutually exclusive, and Raimo Antilla argues, in *An Introduction to Historical and Comparative Linguistics*, that they vitally interact with one another:

The best signs are mixtures of all the ingredients, a situation that is often clearest in poetry, where a symbol with associative power (indexical) and sound symbolism (iconic) is very effective. (14)

No forms are purely symbolic or purely iconic, not even the lowly form that always seems to haunt linguistic speculation. Antilla writes about the cock's crow:

The cock goes *cock-a-doodle-do* in English, *kikeriki* in German, and *coq-neriez* (or *coq-notre*) in French, whereas in Finnish it always utters the well-formed sentence, *hukka, hukaat* "the cock crows". (14)

This much celebrated polyglottic rooster will play a small role in my chapter on "Proteus".

Antilla also repeats an argument of Émile Benveniste: "What is arbitrary is that a particular sign be connected with a particular element of the 'real world'. The connection itself is not arbitrary" (13; Antilla's emphasis). Benveniste argued that for the user of a language, situating himself in his native tongue, the sign is not arbitrary, but necessary. A speaker cannot use any other signifier, as he would not be understood (*Generali Linguattera* 45). Benveniste is quite correct; however, his objections raise what came to be the essentially political question of the degree of freedom and coercion involved in the relation
of the individual speaker to his linguistic community. In France, Structuralism had an aggressively political side, and, in his early work, Roland Barthes addressed the politicization of semiotic systems through the concept of motivation. The concluding essay of Barthes' *Mythologies*, "Myth Today", defines myth as a false consciousness, an ideology in the negative sense, that obscures or deliberately forgets the historical making of culture: "Myth is constituted by the loss of the historical quality of things: in it, things lose the memory that they once were made" (142). Through a vast effort of fraud, the bourgeois, the *bête noire* of the free blend of Marxism and Structuralism Barthes practises, converts the made world into the found world, culture into nature: "We reach here the very principle of myth: it transforms history into nature" (129). The bourgeois, Barthes argues, conceals from itself the historical and hence alterable composition of culture. A personified myth rationalizes that things are the way they are because that is human nature.

In Barthes' ideological, semiological analysis, motivation receives the negative values of coercion and disease, arbitrariness the positive values of liberty and health:

From the point of view of ethics, what is disturbing in myth is precisely that its form is motivated. For if there is a "health" of language, it is the arbitrariness of the sign, which is its grounding. (126)

Barthes even admits to being made ill by motivation: "The will to weigh the signification with the full guarantee of nature causes a kind of nausea" (126). Yet, seven years later in *Elements of Semiology* (1964), Barthes is forced to concede, like Saussure, that the motivated or analogical and the arbitrary or unmotivated are double terms in a definable structural relation:
It is therefore probable that at the level of the most general semiology, which merges into anthropology, there comes into being a sort of circularity between the analogical and the unmotivated; there is a double tendency (each aspect being complementary to the other) to naturalize the unmotivated and to intellectualize the motivated (that is to say, to culturalize it). (53-4)

The figure Barthes chooses is a kind of Blakean double gyre, with nature and culture modifying one another in a double rotation.

Blake attacks motivation in language and mimetic representation in painting with a zeal greater than Barthes. In a public address on his illustrations of Chaucer's Canterbury pilgrims, he charges that "No man of sense ever supposes that Copying from Nature is the Art of Painting. If the Art is no more than this it is no better than any other Manual Labour any body may do it & the fool offen will do it best as it is work of no Mind" (E 578). In Milton, he denounces the "destroyers of Jerusalem . . . /. . . / Who pretend to Poetry that they may destroy Imagination / By Imitation of Nature's Images drawn from Remembrance" (41: 24-5). Yet there are points at which a motivated or mimetic element invades his discourse. All of his illustrations, for example, are based upon the human body, a natural form. In Milton, he even includes a rare example of onomatopoeia. In a passage printed by Yeats as one of his six selections, a lark sings: "The Lark sitting upon his earthy bed: just as the morn / Appears; listens silent; then springing from the waving Corn-field! loud / He leads the Choir of Day! trill, trill, trill, trill!" (51: 29-31). Despite these incursions, Blake bases his rejection of motivation on the belief that the natural world is finite, unequal to man's imagination. From his earliest writings, "There is no Natural Religion" (1788), he maintained that real inspiration is to be found in revealed religion, in the writings of the Bible.
Neither nature nor the classical texts, the work of the Gentiles, are adequate to man's imagination.

Joyce, on the other hand, rigorously explores in "Proteus" the circularity that Barthes outlines. Vico's *New Science*, which we know Joyce had read by 1913 (p. 340), would have told him that onomatopoeia was the first verbal form. (Vico 106-7). Stephen's linguistic experiments demonstrate that onomatopoeia is also on the margins or frontier of any contemporary order of language. Through an impressive series of onomatopoeic representations borrowed from literature and nature, Joyce analyzes the extremities of the diachronic and synchronic, where language meets the pre-linguistic silence of history and the pre-linguistic noise of nature.

Vico also would have told Joyce that the real object of man's study should not be the two texts that God produced, the Book of nature and the Jewish Bible, but the world that man alone produced, the classical texts of the Gentiles (Vico xxiv, xxvi-ii, 53). Given this opposition of Jew and Greek in Blake and Joyce, it is interesting that at the beginning of "Proteus" Stephen consciously adopts the posture of Blake in Milton. He thinks:

My ash sword hangs at my side. Tap with it: they do. My two feet in his boats are at the end of his legs, nebeneinander. Sounds solid: made by the mallet of Los demiurgo. Am I walking into eternity along Sandymount strand? (3,16-19; 37).

In Milton, "all this Vegetable world" becomes a sandal that Blake puts on: "I stooped down & bound it on to walk forward thro' Eternity" (21: 14). Blake is also Los working with hammer and anvil at his forge, making a linguistic world. Joyce conflates this figure with the demiurge, the world maker from Plato's *Timaeus*. As writers, as forgers of language, Blake and Joyce are both word makers shaping their worlds with their
writing instruments. The constituent elements of these worlds are what Saussure calls "signs on a white field" (3.415:48) or writing.

Saussure did not believe that signs on a white field, the marks of phonetic notation, were a real object of linguistic investigations:

Language and writing are two distinct systems of signs; the second exists for the sole purpose of representing the first. The linguistic object is not both the written and the spoken forms of words; the spoken forms alone constitute the object. (23-4)

Writing is only the sign of a spoken sign. It exists to complete the circuit of discourse when that circuit must be extended beyond the spatio-temporal limits of unmediated phonation and audition. The communicants within a sign system have recourse to writing only when they cannot speak to each other; therefore, writing is the sign of a presence that for some reason must be absent. Within the synchronic axis, writing is secondary, a substitute for the "real object".

Writing also carries a negative valuation within the diachronic axis. Language constantly evolves, yet it only changes in the phonic element. Writing is immensely conservative, maintaining the spelling for obsolete pronunciations; in fact, Saussure argues, writing forces pronunciation to submit to orthography, contrary to the "natural" order:

But the tyranny of writing goes further. By imposing itself on the masses, spelling influences and modifies language. This happens only in highly literate languages where written texts play an important role. Then visual images lead to wrong pronunciations; such mistakes are really pathological. (31)

Derrida argues that this expulsion of writing is a manifestation of the onto-theological structures of Western thought. He notes the essentially theological nature of Saussure's rhetoric:

The contamination by writing, the fact or the threat of it, are denounced in the accents of the moralist or preacher by the linguist from Geneva. The tone counts; it is as if, at the moment
when the modern science of the logos would come into its autonomy and its scientificity, it becomes necessary again to attack a heresy. (67 34)

In theological terms, speech and writing share the same structure as soul and body. Speech is the pure breath, the pneuma of divine creation. Writing is the body, the corporeal and secondary home or clothing of the soul. Derrida notes: "It is not a simple analogy: writing, the letter, the sensible inscription, has always been considered by Western tradition as the body and matter external to the spirit, to breath, to speech and to the logos" (67 135). To subvert these onto-theological metaphors, Derrida executes two reversals. First, he argues that the linguistic structure precedes the theological, that speech and writing lend their relation to soul and body: "And the problem of soul and body is no doubt derived from the problem of writing from which it seems—conversely—to borrow its metaphors" (67 35). Secondly, he argues, with crucial qualifications, that writing constitutes the foundation of language.

I would wish rather to suggest that the alleged derivativeness of writing, however real and massive, was possible only on one condition: that the "original," "natural," etc. language had never existed, never been intact and untouched by writing, that it had itself always been a writing. (67 56)

He is well aware that this inversion is, in theological terms, sinful: "Sin has been defined often—among others by Malebranche and Kant—as the inversion of the natural relationship between soul and body through passion" (67 34). Yet his grammatology or philosophy of writing is not concerned with such a simple inversion: "Deconstructing this tradition will therefore not consist of reversing it, of making writing innocent. Rather of showing why the violence of writing does not befall an innocent language" (37). The concept of linguistic
innocence belongs to the metaphysics of presence or logocentrism. Logocentrism maintains that at some point the deferrals and play of structure terminate in a controlling center that is outside, above, or on the margins of language. As we find in trying to define any sign, the meaning or signified always converts into another signifier under the pressure of definition, or, in the diachronic or philological perspective, one word always develops out of another. Logocentrism holds that these two chains of signifiers lead towards a teleological point of closure. In theological terms, this point is the Logos, or what Derrida calls the transcendental signified (WD. 280). The onto-theological position that Derrida criticizes in Saussure also maintains that the full presence of the transcendental signified can only be approached through the phonic, through sound. This is because sound appears less material than writing and more ethereal or spiritual. Derrida calls this position phonocentrism (OG 11-2). In the arts, the next elevation of phonocentrism is the Paterian statement that all art aspires to the condition of music. Paul de Man calls this position melocentrism (Allegories 89).

In place of this complex of values—phonocentrism-transcendental signified-logocentrism—Derrida would reestablish the concept of difference without positive values that Saussure posited in language. In the Houdébine interview, he clarified his evaluation of Saussure:

Nor have I ever said that "Saussure's project," in its principle or in its entirety, was "logocentrist" or "phonocentrist". Saussure's text, like any other, is not homogeneous. Yes, I did analyze a "logocentrist" and "phonocentrist" layer of it, but I did so in order to show that it was in contradiction to Saussure's scientific project. (Poesis 52)

Saussure's scientific project was the isolation of difference as the foundation of language. Yet this project was invaded, overturned, and denied by a metaphysical determination that manifested itself in the
phonocentric expulsion of writing. In order to emphasize that his is a concept based on a reunion of writing and speech, Derrida takes over Saussure's difference and writes it as "differance" with the a that can only be seen in writing. Derrida is well aware, however, that this does not abolish metaphysics. No text, from Derrida's point of view, can be either homogeneously metaphysical or non-metaphysical. Like the church, all texts contain several heterogeneous layers.

As we must use the terms of metaphysics, the only way to subvert them is to put them "en echant" or under erasure (77: 19). Derrida borrowed the concept from Heidegger, who found that when he wrote "Being", the questions with which he wished to interrogate that concept were pre-answered. So he wrote it and crossed it out, Being, putting it under erasure. Derrida would put all of the concepts of metaphysics under erasure, including writing in the vulgar sense of actual manuscript. For writing, he would substitute the term "archi-writing", a structure of play and difference that denies any qualitative or constitutional distinctions between modes of communication (77: 70). All modes are archi-writing in Derrida's non-system.

I have been using writing in the vulgar sense because that is how Blake and Joyce use it at the most basic level. They were both keenly aware, however, of the metaphysical implications of writing. Blake knew that the distinction between speech and writing, or literature as speech that must unfortunately be written and literature as writing, was a prior analogue for soul and body. He was well aware, then, of the principle that linguistic structures precede and in some way determine metaphysical structures. Consequently, he claims in The Marriage of Heaven and Hell that he will overturn the metaphysical error of separating...
soul from body and valorizing one over the other through the linguistic process of relief etching:

But first the notion that man has a body distinct from his soul, is to be expunged; this I shall do, by printing in the infernal method, by corrosives, which in Hell are salutary and medicinal, melting apparent surfaces away, and displaying the infinite which was hid. (I. 39)

As Derrida's remarks about the heterogeneity of Saussure's text make clear, metaphysical dualisms cannot be abolished by simple fiat. Leopold Damrosch, Jr. has argued in one of the best recent books on Blake that, though Blake explicitly abolished the dualism of soul and body here in The Marriage, it continually resurfaced in his later poetry (Symbol 165-76). He could subvert this and other dualisms, yet they would always return. Hence, the real significance of this statement lies not in the desired abolition, but in the fact that it is directed at Milton. Through his excessive phonocentrism, Milton made the series of errors that Blake will correct. Blake analyzes these errors in Milton and restores the linguistic balance by self-consciously writing the poem.

Although he was himself a singer, Joyce was well aware of the dangers of melocentrism. In "Sirens", he explores the structure of music and its close relation to the futility of Irish nationalism. As a counter-balance, Joyce displays a marked predilection in "Proteus" for what Stephen calls the "modality of the visible," or the graphic, over the "modality of the audible" (3.13; 37), or the phonic. However, despite the fact that Joyce wrote the entire novel long-hand, writing, in the sense of manuscript, is not especially significant in Ulysses. Both of the protagonists are writers—Stephen is a poet, Bloom a writer of newspaper advertisement—yet the text displays more of an interest in printing. As Hugh Kenner has observed, Ulysses was the last major text
originally set by hand, so that its mode of production is as significant in a historical sense, as Blake's infernal press ("The Most Beautiful"). The newspaper episode, "Aeolus," most clearly demonstrates this bibliographical self-consciousness. It contains sixty-three headlines that give the text the appearance of a newspaper, though a newspaper where the stories would have to be read in linear diachronic sequence, as the reader turns the page, instead of the synchronic and selective order that confronts the reader of a full-size newspaper.

In the Modernist period, the importance of writing was most fully grasped by Ezra Pound. After he received Ernest Fenollosa's manuscript, *The Chinese Written Character as a Medium for Poetry*, from the author's widow in 1913, Pound vigorously proselytized for the ideogram as the exemplary form of poetic writing (Kenner, *Pound Era* 197-8). The ideogram is closer to nature because the signifier produces a motivated, visual or metaphoric similitude of the signified. It is iconic in the Peircean sense. In Hugh Kenner's interpretation of the period, Fenollosa's slender volume would be the *ars poetica* of the twentieth century. From the Poundian perspective, Kenner may be quite correct; yet one would have to write English like Chinese, as Pound did, in order to create a meaningful degree of ideographic motivation. We have no evidence that Joyce was persuaded at all by Pound. In fact, Pound briefly mentioned Fenellosa only once in a letter to Joyce, *Pound/ Joyce 53*). Joyce was much more interested in the actual process of textual production and consumption. John Paul Riqelme has shown how *Finnegans Wake* swarms with printer's and writer's terms and procedures. In the first chapter, the plural composer of the *Wake* delivers a hortatory and instructive address to his readers.
(Stoop) if you are abedminded, to this claybook, what curiosity of sign is (please stop), in its allahbed! Can you rede (since we and Thow had it out already) its world? It is the same told of all. Many... A hatch, a celt, an earshare the pourqouise of which was to cassay the earthcrust at all of hours, furrowwards, bagawards, like yoxen at the turnpath. (FW 18):

like "yoxen" who move "furrowwards, bagawards" across the field, the reader, the writer, and the printer move forwards and backwards across the page. After Joyce, Riquelme calls this ox-like movement boustdrophondtic (Teller 16). Milton is also boustrophondtic on many levels. One of the most important of these is the division of labour between the sexes. The two main figures of the introductory "Bard's Song", Palamabron and Rintrah, drive a plow and harrow, respectively. These two farm implements move backwards and forwards on a two dimensional surface. The central form of feminine labour, weaving, executes exactly the same motion. The shuttle that pulls the woof backwards and forwards across the fixed threads of the warf also moves boustrophondtically. Blake clearly uses these three engines—plow, harrow, shuttle—as analogues for both the writer's hand and reader's eye moving across the two dimensional field of paper and, as we shall see, for the entire process of language itself.

Many aspects of the formal and material structure of these two texts, then, can be illuminated through Structuralist and Poststructuralist methods. This partially satisfies the first of the purposes I listed in my Foreword: to demonstrate that self-conscious analysis of the formal structures of language and literature is not alien to the Anglo-American tradition. The second of my purposes has yet to be fully addressed: to show that formalist reflexivity is not incompatible with
a deep concern with the social and personal context. In order to move
to this second premise, the Derridian project will have to be set aside.
Derrida has consistently repudiated the historical dimensions of textu-
ality and identified history with metaphysics. In "Structure, Sign and
Play", he praises Lévi-Strauss for his derogation of history:

By reducing history, Lévi-Strauss has treated as it deserves a
concept which has always been in complicity with a teleological
and eschatological metaphysics; in other words, paradoxically,
in complicity with that philosophy of presence to which it was
believed history could be opposed. (67) 291

Through his identification of history and metaphysics, Derrida has acquired
a reputation as an anti-historicist. In the 1971 interview, Foucault and
Scarpitta pursued this issue until Derrida replied with some evident
irritation:

Must I recall that from the first texts I published, I have
attempted to systematize a deconstructive critique precisely
against the authority of meaning, as the transcendental signi-
fied or as telos, in other words, history determined in the last
analysis as the history of meaning, history in its logocentric,
metaphysical, idealist . . . representation. . . . (Posit 49-50)

What Derrida is rejecting is a conception of history as a metanarrative
to which we can attach all of the intended meaning and structure (begin-
ning, middle, end) that we discover as a matter of critical habit in
literary narratives. This rejection of history in favour of an enclosed
textuality has flourished in North America.

In Deconstruction: Theory and Practice, Christopher Norris main-
tains that we can discern two Derridas: the early Continental Derrida
embroiled in the European discourses of phenomenology, Marxism, and
psychoanalysis (none of which, as Vincent Leitch notes, has ever had
more than a tenuous foothold in North America [Deconstructive 61]), and
the later American Derrida who found in the dehistoricized ground.
prepared by New Criticism's rejection of history, biography, and the
panoply of the extra-textual a fertile ground for his ludic experi-ment-
tation (Declaration 159-60). The Yale critics--Paul de Man, Geoffrey
Hartman, and J. Hillis Miller--were quick to join him, though Norris
maintains that de Man was the only one to continue working in Derrida's
more serious early mode. These three critics are the most articulate and
vigorously of those who insist on a complete separation of literature from
history. Miller and de Man have been the most insistent on this formalist
enclosure of the text, and I would like to briefly analyze their posi-
tions before proceeding to a discussion of intertextuality and dialogism.

In 1974, three years after the Houdebine interview, J. Hillis
Miller published an article, "Narrative and History", in which he claimed
that "The assumptions about history which have been transformed to the
traditional conception of the form of fiction may be identified"
(459-60). The nine assumptions about history that have contaminated
fiction or narrative with their logocentric value are: (1) origin and
end; (2) unity and totality; (3) reason as ground; (4) human nature;
(5) linearity; (6) progress; (7) Providence; (8) causality; (9) gradu-
ally emerging meaning. He cites Hayden White's Metahistory as proof
that "historians have always known that history and the narrative of
history never wholly coincide" ("Narrative" 461). In his magisterial
anatomy of historiography, White argued that all nineteenth century
histories contained four formal categories, each of which had four
aspects. The four main categories were emplotment, formal argument,
ideological implication and tropological structure. Uniting the

White borrows the four modes of emplotment from Northrop Frye:
romance, tragedy, comedy, and satire; from Karl Popper the four modes.
last category with Derrida's figural analysis, Miller argued that all language is fundamentally figurative, not referential. In an attack on M. H. Abrams, published in 1972, Miller outlined this deconstructive assumption:

[Nietzsche and others] would see language as basically metaphorical; metaphorical in its origin. Rather than figures of speech being derived or "translated" from proper uses of language, all language is figurative at the beginning. The notion of a literal or referential use of language is only an illusion born of the forgetting of the metaphorical "roots" of language.

("Tradition" 11)

In his contribution to the Yale manifesto, *Reconstruction and Criticism* (1979), Miller also maintained that "there is no conceptual expression without figure, and no intertwining of concept and figure without an implied narrative" (223); hence, to complete the syllogism, narrative is purely figural. This means that literature is only the play of figures, removed from all contamination by an afigural reality, and criticism is only a tropological exegesis of the play of figures. The nine logocentric assumptions are forever obsolete.

Paul de Man has most rigorously and cogently employed this figural criticism. In *Allegories of Reading*, he borrows the ur-figures of metaphor and metonymy from Roman Jakobson's seminal essay, "Two Aspects of Language and Two Types of Aphasia" (1956). In clinical work with aphasics, Jakobson found that they divided into two distinct types: those who experience difficulty in the syntagmatic plane of the zone of combination, as he calls it, and those who could not function on the associative plane. de Man combines them, as well as the other categories of the four tropological modes, into a new set of semantic figures: from Karl Mannheim the modes of ideological implication: conservative, liberal, radical, and anarchist (7-38). The four tropological modes are metaphor, metonymy, synecdoche, and irony.
plane of the level of selection. Jakobson maintained that this division corresponded to the two fundamental figures in rhetoric:

The development of a discourse may take place along two different semantic lines: one topic may lead to another through their similarity or their contiguity. The metaphoric way would be the most appropriate term for the first case and the metonymic way for the second, since they find their most condensed expression in metaphor and metonymy respectively. ("Two Aspects" 70)

Placing himself in the Saussurian and Jakobsonian tradition, de Man argues that all discourse is metaphoric or metonymic. The metaphoric he calls rhetoric, the metonymic grammar. However, as a "literary text simultaneously asserts and denies the authority of its own rhetorical mode" (Allegories 17), the dominant mode is always being challenged and overturned in procedures he calls the "grammatization of rhetoric" and the "rhetorization of grammar" (15). In the grammatization of rhetoric, a text that appears to valorize the metaphoric properties of resemblance, analogy, and necessity, always concludes through figural play with the dominance of the metonymic properties of contiguity, difference, and contingency. The rhetorization of grammar, a rarer occurrence, reverses this process. The master trope of literature, then, would be the figure of chiasmus, the crossing over of opposed qualities.

Do Man's rhetorical analysis presents us with an enclosed and encapsulated textual space. The borders of the text are sealed, the possibility of reference denied. I have maintained that formalist analysis like his should be reconciled in some way with an historical or referential approach. In the opening pages of Allegories of Reading, de Man derides this position with Olympian wit:

With the internal law and order of literature well politely, we can now confidentially devote ourselves to the foreign affairs, the external politics of literature. Not only do we feel able to do so, but we owe it to ourselves to take this step: our moral conscience would not allow us to do otherwise. (3)
By stigmatizing referentiality with the charge of moralism and the dis-

tasteful business of foreign affairs (what does he mean? colonialism?

the confrontation of east and west?), de Man diminishes and trivializes

the historicist approach. In keeping with the doctrine of pure figura-
tion, he claims that "the recurrent debate opposing intrinsic to extrinsic
criticism stands under the aegis of an inside/outside metaphor that is
never being seriously questioned" (5).

Paul Ricoeur, in *The Rule of Metaphor*, provides one purely figura-
tive approach. He adopts Emile Benveniste's distinction between semiotics
and semantics (Benveniste, "La forme et le sens"). The unit of semiotics
is the sign, the unit of semantics is the sentence. Ricoeur allies this
with Gottlob Frege's old, but useful distinction (1892) between *Sinn* and
*Bedeutung*, sense and reference (Frege, "Sense and Reference"). The

semiotic sign is concerned with sense, with the intra-linguistic system
of differentiation that produces meaning. The semantic sentence passes
out of language to reference. Ricoeur writes: "There is no reference
problem in language: signs refer to other signs within the system. In
the phenomenon of the sentence, language passes outside itself; refer-
ence is the mark of the self-transcendence of language" (Rule 74).

Following Jakobson, de Man makes metaphor a manifestation of the Sauss-

surian associative axis—the system of resemblances—and metonymy a
manifestation of the syntagmatic—the linear actualization. Through his
two procedures, he then subverts one by the other. What Ricoeur does
first is to argue that metaphor is a statement and not a single word
substituted for another. This strategy enables him to argue further
that metaphor belongs on the syntagmatic axis and hence to semantics and
not to semiotics, to reference and not to sense. As a demonstration, he
adopts the distinction between metaphors of usage (I hit the roof, he was at the end of his rope, etc.) and metaphors of invention. "Because of their banality, metaphors of usage carry no new information about the world. Metaphors of invention, which include all poetic metaphors, are actually the rhetorical figure called catachresis, or the misuse of a term. In Metaphor and Metaphor, the philosopher Max Black argues:

So viewed, metaphor is a species of catachresis, which I shall define as the use of a word in some new sense in order to remedy a gap in the vocabulary; catachresis is the putting of new senses into old words. (32-3; see Ricoeur, Rule 83-90)

A catachresis is a category mistake, mistaking one thing for another, that gives us new information about the world. This relay of information enables Ricoeur to argue that metaphor is referential, not a mere ornament or mere figural play.

Ricoeur's approach is instructive, yet one does not have to remain wholly within figuration or rhetoric. There are other aspects of language that enable us to speak of reference as well as sense, Bedeutung as well as Sinn. In the contemporary theoretical field, two theorists from different times, places, and intellectual backgrounds present themselves: Michel Foucault and Mikhail Bakhtin.

In After the "New" Criticism, Frank Lentricchia opposes Foucault to the group he calls the Yale Derridians (156-211). He sees, Miller, de Man, and Hartman as heirs of both the anti-historicism of New Criticism and the phenomenological criticism of Georges Poulet that brackets or set off history. The Yale Derridians have simply adapted Derrida's theories to the enclosed ground already prepared. Lentricchia argues that Foucault's strategies are in consonance with "Derrida's major points about decentering, difference and free-play" (191). Derrida was Foucault's
student, but that these strategies function as enabling premises that make genuine history writing possible, not as rationalizations for enclosing and subverting the text. This form of history writing involves a re-evaluation of the concept of discontinuity. Lentricchia maintains that "for the classical historian, discontinuity is simply a raw given, but it is unthinkable and must be overcome" (191). In The Archeology of Knowledge, his only full-length theoretical text, Foucault writes that the new task is "this displacement of the discontinuous: its transfer which makes the obstacle to the work itself" (8-9). Lentricchia argues that to achieve this Foucault attacks a series of eleven assumptions that bear a strong resemblance to Miller's nine:

- Tradition, influence, development, evolution, spirit, oeuvre, book, origin, voice, langue, and the divisions of discourse made along the usual disciplinary lines. (After 193)

In place of these eleven, Foucault would establish a conception of language or any communicative order that he has called by various names. In The Order of Things, he terms it the "historical a priori":

This a priori is what, in a given period, delimits in the totality of experience a field of knowledge, defines the mode of being of the objects that appear in that field, provides man's everyday perception with theoretical powers and defines the conditions in which he can achieve a discourse about things that is recognized to be true. (158)

Foucault has also called it the discursive formation, the episteme, archive, genealogy, archeology, and power-knowledge.

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The historical a priori executes two closely allied functions. It determines the normative rules for discourse. Lentricchia writes: "In a brilliant illustration, Foucault says that 'it is not enough to speak the truth—one must be within the truth' (dans la vérité)" (196). It also provides the force of exclusion for those discourses outside the truth: "These principles of exclusion... all are so many ways of rarefying the thick densities of discourse and repressing those modes of discourse which cannot be sanctioned by rules of formation currently in place" (AFTER 198). The example Lentricchia gives is from the literary academy. In order to be dans la vérité, a current young critic would possess a degree from a short list of elite universities, would publish with certain presses or in certain journals, and would situate himself within the orthodoxies (Structuralism, Poststructuralism) currently dominating the discourse.

The closest analogue to the historical a priori in the Anglo-American tradition is probably Richard Rorty's conception of "conversation." In Philosophy and the Mirror of Nature, Rorty conceives of a "philosophy without epistemology" (357), without the unmediated contact between a privileged philosophical subject and an object that, he argues, has been the goal of philosophy at least since Kant. Instead, he wants to see philosophical discourse as a conversation carried on between a group of discussants, in which the rules of the historical a priori are constantly changing under the relentless pressure of argumentation. In Foucault and elsewhere in Poststructuralism, this shift of focus from a unique phenomenological self to conversation and discourse has had profound consequences for the conceptions of self, subject, consciousness, and, in the literary sphere, the author.
In *The Order of Things*, Foucault claims that our present dilemmas were inscribed in a nineteenth-century dialogue.

For Nietzsche, it was not a matter of knowing what good and evil were in themselves, but of who was being designated, or rather who was 'speaking', where one said *Agatha* to designate oneself and *Duilea* to designate others. To the Nietzschean question: "Who is 'speaking'?", Mallarme replies... by saying that what is speaking is, in its solitude, in its fragile vibration, in its nothingness, the word itself. (305)

The word itself speaks, not the speaker. This means that the author and the whole conception of an originating subject must be abandoned. In "What is an Author?", Foucault maintains that the author is only one of the limiting and excluding rules of the historical a priori.

The author is not an indefinitely source of signification which fills a work; the author does not precede the work; he is a certain functional principle by which one impedes the free circulation, the free manipulation, the free composition, decomposition and recomposition of fiction. (159)

The author does not produce the text in an act of pure expressivity, rather, as Foucault notes in *The Archaeology of Knowledge*, a text is caught up in a system of 'references to other books, other texts, other sentences, it is a system in a network'. (23) Nor can the text be a pure representation of an exterior world perceived and articulated by the privileged self of the author. When speaking of the notion of a direct correspondence between word and object, Rorty denies the possibility of pure referentiality and proposes a linguistic network similar to Foucault's: "We have to drop the notion of correspondences for sentences as well as for thoughts, and see sentences as connected with other sentences rather than 'with the world'" (Mirror 371-2). From this point of view, language is neither the transparent manifestation of a subjectivity nor the undistorted mirror of the subject's encounter with the object world. Instead, it is the vast reticulated web of intertextuality.
Beginning with the premise of intertextuality, Foucault moves to the conclusion that our inherited conceptions of the subject, author, and even the human must be abolished. Like Edward Said, I do not see the need for this abolition of the author, since, as Said notes, Foucault himself has become such an authorizing presence in our own discourse ("An Ethics of Language"). For me, Bakhtin’s conception of the dialogic that negotiates a settlement between the massive priority of language and the individuality of the self is a much more balanced approach to this problem. Also, Foucault’s excessive desire for these serial abolitions obscures the real importance of the notions of intertextuality, conversation, etc. This importance lies in the insistence that each individual sentence can only be interpreted in terms of its place within the web of language. Through this concentration on the place of the sentence, we can discuss the historicity of the sentence without recourse to a model of the subject’s encounter with himself or with the object world that must necessarily be atemporal. Conceptions of language as either pure expressivity or referentiality must assume some epistemological encounter between perceiver and perceived that is not determined by any prior knowledge; hence, it is outside time, outside language, and outside history. Intertextuality denies the possibility of this atemporality and places each language act back in its context. Every sentence is connected to previous sentences, is paralleled by other sentences, and anticipates the sentences that follow. Every sentence has a specific location that can be determined only by relation to the context of other sentences.

It is these intertextual relations and their context that Bentricchia argues are in consonance with Derrida’s "major points of decentering, difference and freplay" (After 191). Derrida uses them to create a
volatile field of linguistic and figurative free play. For Foucault, they function as enabling premises that make 'real history' writing possible. This form of history writing does not look for continuity, logical development, or rational evolution; rather, it examines the sedimented layers of discourse accumulated at any specific time and place. Foucault has called these sedimented layers the 'archive.' In the introduction to his first major text, *The Order of Things* (1966), he poses a rhetorical question about his archival project:

Where can an interrogation lead us when it does not follow merely in the horizontal course, but has to penetrate in time that layer first 'written', which confronts European culture with what it is not, establishes its range by its derangement. (xi; emphasis added)

The archive is that "constant verticality" that does not "follow reason in its horizontal course," that "is controlled by neither teleology of truth nor the rational sequence of causes" (xi). In the "Nestor" episode of *Ulysses*, Mr. Peasly, Stephen's employer and sententious advisor, introduces the horizontal teleological conception of history as the inexorable course of rational evolution: "The ways of the Creator are not our ways, Mr. Peasly said. All human history moves to one great goal, the manifestation of God" (2.580-1; 34). Stephen proposes the counter-position:"History, Stephen said, is a nightmare from which I am trying to awake" (2.378; 34). This apparent antipathy to history has long troubled critics. In *Joyce's Voice*, Hugh Kenner points out Joyce's lack of historical sense:

And Joyce's own lack of any feel for the past—for any past more remote than the world his father could talk about—is one of the most striking aspects of his talent. Though abundant in historical and mythological paradigms, *Ulysses* tends to refuse sensations of time-travel. We are always in 1904. (47)

Kenner claims that this is because "Romanticism skipped Ireland" (49), and so the culture that Joyce grew up in was not saturated with Romantic
notions of continuity, evolution, and growth. The Romantic insistence on continuity was manifested linguistically in the great philological discoveries of the nineteenth century, and Kenner links the fruit of these discoveries, the

That great collective labor the English epic of the nineteenth century presents every usage current today as but our date’s cross-section through an organic process extending back seamless to Indo-European. Such studies epitomize what Saussure has taught us to call the preoccupations of the diachronic, elements arrayed in time and our time a thin slice. It is easy to call Joyce the supreme artificer of Saussure’s counterpart, the synchronic: all that exists exists only now, and the past is really only as I imagine it. (49)

Kenner is quite correct that Joyce is the "supreme artificer" of the synchronic. Joyce’s synchronic systems, however, are not historical; rather, they are historical in the Foucauldian sense. Stephen’s statement about history, which defines accurately the treatment of history in the novel, is in accordance with most of Foucault’s major points. In opposition to the Hegelian optimism of Qeas, Stephen obviously believes that history "does not follow reason in its horizontal course" (MC xi). Instead, history is a "derangement" in Foucault’s terms, a "nightmare" in Stephen’s. This nightmare manifests itself in the "constant verticality" of exclusion and punishment. In his own historical writing, Foucault has consistently focused on the exclusions, confinements, and punishments visited upon the abnormal. Madness and Civilization traced the confinement of madness from the moment in 1656 when the Hôpital Général in Paris was converted from a leper house to an insane asylum, and, Foucault contends, reason ceased its dialogue with madness. It would have been interesting to approach Blake and Joyce from this position. In the mythopoetic figure of Urizen, Blake embodied this rationalist confinement. Blake himself is the focus of the charge of madness, as Joyce
knew through Stanislaus. Also contains its wandering madmen.

Coshel Boyle O'Connor Fitzmaurice Tisdall Farrell wanders the streets like the nomadic madmen before confinement. The delusions of Denis Breen cast their shadow over "Cyclops". Derrida even makes a connection. In his essay on Foucault, "Cogito and the History of Madness", he uses as an epigraph Joyce's statement about Ulysses: "In any event this book was terribly daring. A transparent sheet separates it from madness" (WD 31). However, the mass of textual evidence and my own concern with the body rather than the mind determined that I deal with Foucault's second study of punishment.

In Discipline and Punish: The Birth of the Prison (1976), Foucault meditates on the evolution of the concept of punishment from public spectacle to private surveillance. The public execution, he argues, was a complex semiotic event, a point of maximum communication between the king and his subjects. The communication was corporeal, a ritually excessive destruction of the patient's body, based on an elaborate "political technology of the body" (24). In the first few pages, Foucault dwells at macabre length on an historical account of the destruction of the body of a regicide in France on March 2, 1757 (the year of Blake's birth). He then traces the evolution of punishment as it changes under the pressure of the guillotine in France during the Revolution, the counter-Revolutionary terror in England (when the number of capital offences rose from 160 to 223 [14]), the technological changes as the modern gallows was developed in 1760, the place of execution moved from Tyburn to Newgate in 1783, and finally the hiding of the spectacle when public executions were banned in England in 1868.

For Milton and Ulysses, a historical and theoretical study of punishment is significant because both texts are deeply concerned with
specific historical examples of execution and the literary consequences of the whole apparatus of revenge. In Blake's view, Milton's major error was the defense of the execution of Charles I. This error was embodied in *Paradise Lost* with the theology of revenge exacted upon Adam and Eve for their transgression. Blake may have feared for his own life during his trial for sedition. (David Erdman, however, maintains that it was not a capital offence [*Prophet* 404].) Although it had not been used for several years, the ancient place of execution, Tyburn, was just around the corner from the location of the manuscript of *Milton*, South Molton Street, and it plays a large role in the poem. In *Ulysses*, Stephen interprets *Hamlet* as an anguished personal cry for revenge, sustained by the theology of punishment. Revolutionary activity never really began in England, yet it broke out repeatedly in Ireland, creating a long list of martyrs from the Croppy boys of 1798 to the Phoenix Park murders of 1882. The Imperial hangman was a dominant figure in the Irish imagination, and "Cyclops" contains a complete archive of his activities.

Foucault, then, will enable me to highlight the negativity of historical confinement, and the way in which Blake and Joyce embody and contest the murderous monologue of the king. To this obsession with confinement and negativity, I can add Mikhail Bakhtin's theories of the openness and communality of language, and the positive energy he calls the carnivalesque.

In 1928, along with P. N. Medvedev, Bakhtin published *The Formal Method in Literary Scholarship*. The English translator, Albert J. Wehrle, claims that it "aims at a rapprochement between Marxism and Formalism" (*Formal xiv*). The questions of Bakhtin's authorship and his Marxism are highly disputed issues, complicated by the publication of two other texts,
Freudianism (1927) and Marxism and the Philosophy of Language (1929), that are often attributed to Bakhtin but appear under the name V. N. Voloshinov, a young friend who was subsequently eliminated by the Stalinists. Michael Holquist has done the most complete work on this problem in English, and he claims that Bakhtin did write the two Marxist studies, yet they are sublimations of his personal Christian beliefs that somehow allowed him to have a voice in the otherwise exclusive and totalitarian discourse of Russian Marxism ("Politics of Representation"). Whatever the truth of the issue, this concatenation of problems demonstrates the opposed forces through which Bakhtin had to work. In The Formal Method, he faced, on the one hand, the group we now call the Russian Formalists, who insisted on isolating the literariness of the text, its pure formal self-development and self-exposure. On the other hand, he faced the Marxists, who claimed that literature was solely a product of historical and ideological forces. As David Carroll has pointed out, this dual perspective has been repeated in Bakhtin's sudden re-surfacing in the contemporary debate, where, as I noted earlier, the polarization of formalist and historicist has been especially strong. Carroll argues that "the formalists see in Bakhtin a way of affirming the impact of history on literature and in doing so, protecting themselves from the critique that they are antihistorical," whereas Marxists appropriate him as "a way to bring the problem of form into their own critical investigations and thus to defend themselves from possible formalist critiques" ("The Alterity" 57). Bakhtin and his collaborators assume a different structural order:

For Medvedev/Bakhtin, a critical approach to form and history cannot be satisfied with the privileging of one term at the expense of the other, with arguing form against history or history against form. (69)
He (they) achieve this order through a re-definition of the social and individual structure of language.

Bakhtin posits two basic forces in language: the centripetal and the centrifugal. The centripetal, which he calls the monologic, aims at the highest possible degree of pure univocality, that is, a single language that an individual possesses exclusively and produces in a singular act of expressivity. Unfortunately, he identifies the monologic with poetry. In "Discourse and the Novel", a seminal essay from the mid-thirties, he writes:

*The poet is a poet insofar as he accepts the idea of a unitary, and singular language and a unitary, monologically sealed-off utterance. ... The poet must assume a complete single-personed hegemony over his own language, he must assume equal responsibility for each one of its aspects and subordinate them to his own, and only his own, intentions.* (Di 296-7)

What Bakhtin calls poetry is an act of pure intentionality, in which the poet attempts to purify his words of their former usages and speak in isolation. Unlike Foucault, Bakhtin does not deny the existence of an individuated, centripetal voice. But he does deny the possibility of the linguistic enclosure of that voice from all other voices. That enclosure cannot be achieved because of the opposed and dominant force of language. This opposed force, the centrifugal, begins from the fact that language is not produced *ex nihilo* by any speaker, but originates and remains in a constant state of circulation. Any user of a language takes his place within this system of circulation, and his intentions collide or interact with the intentions of the previous users when he, in Joycean terms, borrows his words:

*The word in language is half someone else's. It becomes "one's own" only when the speaker populates it with his own intentions, his own accent, when he appropriates the word, adapting it to his own-semantic and expressive intention. Prior to this moment of appropriation, the word does not exist in a neutral and impersonal
language (it is not, after all, out of a dictionary that
speaker gets his words!), but rather it exists in other people's
mouths, in other people's contexts. *(DI 293-4)*

This constant circulation Bakhtin calls the dialogic. The dialogic
assumes that language is a continual exchange between the intentions of
many voices, never a single utterance. In a larger social context, this
exchange involves the many disparate and competing groups that compose a
linguistic community. Bakhtin calls this synchronic variety heteroglossia:

Thus at any given moment of its historical existence, language is
heteroglot from top to bottom: it represents the co-existence of
socio-ideological contradictions between the present and the past,
between different socio-ideological groups in the present, between
tendencies, schools, circles, and so forth, all given a bodily
form.* *(DI 291)*

Only the novel, or what Bakhtin calls the novelistic, contains all of
these sociolects in a condition of linguistic equality: "The novelis
does not acknowledge any unitary, singu lar, (naively or conditionally)
indissoluble or sacrosanct language. Language is present to the novelist
only as something stratified and heteroglot" *(DI 332).* Each of these
sociolects possesses the whole force of an ideology, and, as they form
a system when taken in their totality, Bakhtin calls the language of each
social class an ideologeme.*

*In Marxism and the Philosophy of Language*, Voloshinov (Bakhtin)
criticized the school of "abstract objectivism," of which Saussure is
the chief example *(58-61).* Holquist has argued that at first glance the
difference between them would be that Saussure favours *langue* or system
and Bakhtin *parole* or performance. However, "instead of working with
the old dualism of system and performance, [Bakhtin] posits communication
and not language as the subject of his investigations" ("Answering", 311).
Holquist may be right, but it is important, I think, that Saussure and
the whole concept of the systemic, that later became the foundation of
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as the 1920s. The ideologeme is one manifestation of this.
As Nina Perrina has pointed out in an unpublished paper, Bakhtin's conceptual complex of dialogic-novelistic-heteroglotic was directed against the monologic authority of Stalin, an authority that disposed of all competitors to its monologue with brutal efficiency ("Bakhtin and Buber"). In tacit opposition, the novelistic is open, inclusive, and egalitarian. In his Problema of Dostoevsky's Poetics, where he used the term polyphony, Bakhtin claimed that the true novelist never closes the dialogue, never privileges one voice over another (4). Only the poet encloses and elevates his singular discourse. This derogation of poetry would seem to cause insuperable difficulties for a study that includes a Romantic poet. How could such a system based entirely on the novel be applied to poetry?

First, Bakhtin posits the poetic and the novelistic as two basic forces in language: one tending to be exclusive, conservative, and authoritarian, the other inclusive, progressive, and subversive of authority. He does expel poetry from his system, but if we changed his terms, these two forces would be extremely helpful in expounding any text. After all, a poem like The Waste Land is considerably more heteroglotic than any novel by Henry James. The best way to approach the problem would be through the linguistic nature of subjectivity.

According to the terms of its own self-definition, Romanticism was chiefly concerned with the exploration of subjectivity. In "The Internalization of Quest Romance", Harold Bloom has shown how the quest structure was adapted to a mapping of interiority (Fingers 13-36). The poetic form of subjectivity is the lyric, where the poet expresses himself in a singular, short, discontinuous moment of significant fullness or emptiness. By the terms of its own definition, Milton is a lyric poem,
celebrating the discontinuous moment less than the pulsation of the
artery. Yet it extends to almost two thousand lines, contains many
forms antithetical to lyric and sustains eighteen different speakers.
The purity of lyricism cannot accommodate these heterogeneous factors,
and a new generic model would have to be found. 'Like Wordsworth's The
Prelude, Milton has often been defined as a hybrid form: the lyric epic,
that somehow mixes the brief and autonomous subjectivity of the lyric
with the length and objectivity of the epic. This hybrid form seeks
some linguistic method of adapting the centrifugal to the centripetal
and vice versa. In this respect, it resembles drama—especially Shake-
spearean drama—where the centrifugal is present in the dialogue of
characters and the centripetal in the subjective revelations of soliloquy.
As M. H. Abrams has shown, however, the crucial critical dilemma for
the Romantics was the poetic status of Shakespeare's drama (Mirror
235-41). If poetry was to be defined as pure centripetal expressivity,
"the spontaneous overflow of powerful feelings," as Wordsworth called
it in the preface to the Lyric Ballads, then how could Shakespeare's
drama or any other centrifugal form be poetic? To answer this problem,
Blake took as his model Milton's intertextual use of A Midsummer Night's
Dream in his dialogue poems, "L'Allegro" and "Il Penseroso". In the
two poems, Milton assimilated the dramatic into a poetic structure that
appeared to be monologic on the surface—each speaker seems to be inde-
dependent and autonomous—but was actually dialogic at all levels—their
language and figures interlock completely. Milton creates a similar
structure on a much larger and more complex scale. The result is a
blurring of the boundaries between centripetal and centrifugal. Lyric
subjectivity takes on the dialogic intensity of dramatic contestation.
It becomes multi-voiced and multi-layered. In this sense, the poem embodies the centrifugal energy of the forces Bakhtin called novelistic.

One of the notebooks that Joyce kept in 1904 during his residence in Pola contains the cryptic phrase "centripetal writing" (Workshop 87). At this point, Joyce was still writing *Stephen Hero* and working his way through the patterns of unrest he had discussed two years earlier in the Mangan essay. Although he does not elaborate on centripetal writing or present any contrary notion, he must have seen a pattern of unrest between a centripetal drive inward to unity and a centrifugal drive outward to multity. In *A Portrait of the Artist as a Young Man*, he worked out these patterns both in Stephen's discussion of the three modes of literature—lyric, epic, and dramatic (*Por* 213-5)—and in the techniques in which that discussion is embedded. As the perspective of *A Portrait* is limited to the narration of the internal and external events of Stephen's consciousness, and, as Stephen is a writer in what he himself calls the first or lyric stage of development, we may define *A Portrait* as a lyric novel. In this sense, it parallels the generic blending of Blake's lyric epic, *Milton*. The ironies that Joyce sows in *A Portrait*, however, demonstrate his extreme unease with centripetal writing.

By the time of *Ulysses*, his conception of linguistic subjectivity had adapted under the pressure of unrest to contain the centrifugal energies of what Bakhtin calls the dialogic and heteroglotic. Close analysis of the linguistic structure of the internal monologues of *Ulysses* reveals that, though each character has a distinctive internal voice, this voice contains multiple traces of the borrowed words of other voices. As in Blake's presentation of subjectivity, the centripetal contains the centrifugal. The discursive subject does not possess a single voice, but
a multiplicity of voices, none of which have absolute or monologic authority.

In the public sphere, this open and subversive energy was embodied in what Bakhtin calls the carnivalesque. In *Rabelais and His World*, Bakhtin maintains that the novelistic originates in the tradition of the carnival or feast of fools that extends back to the Roman saturnalia and the Greek symposium. For a brief period, license was granted to mock and parody the privileged discourse of the social hierarchy. In "local fairs" and buffoon spectacles... there was to be found a lively play with the 'languages' of poets, scholars, monks, knights and others, where all 'languages' were masks and where no language could claim to be an authentic, incontestable face" (273). The disruptive energies of the carnival were fueled by the figures of the rogue, clown, and fool, who collectively overturned all structures of authority through their mockery. They celebrated body over soul, irrationality over reason, the excremental functions over the head, hell over heaven, pleasure over piety.

The carnivalesque was a moment of political and linguistic liberation, when the confinement of the powers of authorization and exclusion that Foucault identified as the historical *a priori* were abrogated. Both Foucault and Bakhtin display a deep interest in the levelling or overturning force of madness, folly, and irrationality. *Madness and Civilization* reads like a clinical and negative counterpart to *Rabelais and His World*. Foucault traces the evolution of confinement (the opaque last chapter considers the incompatibility and interdependence of madness and literature), while Bakhtin marks the literary liberation. In both cases, the energy is directed at the central structuring authority. Blake and Joyce share this interest. Shakespeare's festival or carnival
play, *A Midsummer Night's Dream*, is at the background of *Milton*. Hamlet's madness contributes to the discourse of Stephen. The authorities they both contest are designated in Blake's short poem, "Merlin's Prophecy":

The harvest shall flourish in wintry weather
When two virginites meet together

The King & the Priest must be tied in a tether
Before two virginites can meet together. (E 473)

*Ulysses* opens with a rogue, clown, and fool--Buck Mulligan--parodying the Roman Catholic mass at the top of a tower owned by the "secretary of state for war" (1.540; 17). In the same chapter, Stephen tells the Britisher, Haines, of the authority of king and priest:

-I am the servant of two masters, Stephen said, an English and an Italian.
-Italian, said Haines.

-The imperial British state, Stephen answered, his colour rising and the holy Roman Catholic and apostolic church. (1.638-9. 643-4; 20)

These are the two powers that Blake, in the first image that Joyce gives us in the Trieste essay, contested in his poem "London". In his confrontation with Pvt. Carr in *Ulysses*, an avatar of Blake's Pvt. Schofield, Stephen taps his brow and says: "But in here it is I must kill the priest and the king" (15.4436-7; 599). *Milton* and *Ulysses* unite in this contestation of priest and king.

The two-edged sword that contests the spiritual and corporeal authorities of priest and king is identical with the plagiarist pen that denies any monologic authority and opens up literary discourse to all of the competing voices of the personal and public sphere. In "Word, Dialogue and Novel", the 1966 essay that was instrumental in introducing the term "intertextuality" and Bakhtin into the contemporary critical debate, Julia Kristeva argues for the close relation between linguistic and social transgression:
Carnivalesque discourse breaks through the law of language censored by grammar and semantics, and at the same time, is a social and political protest. There is no equivalence but rather identity between challenging official linguistic codes and challenging official law. (Cécile 65)

Kristeva maintains that the linguistic self-consciousness intrinsic to the dialogue has been suppressed: "The dialogic inherent in all discourse is smothered by prohibition; a censorship such that the discourse refuses to turn back on itself, to enter into a dialogue with itself" (176-7). By breaking this prohibition and exploring the formal and material structures of language, Blake and Joyce challenged both official law and those who sought to overturn these laws through extra-linguistic means. For the artist, the only fruitful transgression is through the self-conscious practice of his art. It is this self-consciousness that constitutes the carnivalization of literature and the basic tenet of the carnival-intertext is that "any text is constructed as a mosaic of quotations, any text is the absorption and transformation of another" (Debèle 66). Milton self-consciously absorbs and transforms many texts, including Milton's "L'Allegro" and "II Penseroso", Paradise Lost, and Paradise Regained, Shakespeare's A Midsummer Night's Dream, the Bible, and, in a covert form, "the Stolen and Perverted Writings of Homer and Ovid." Ulysses not only absorbs and transforms the Odyssey and Hamlet, but also brings this absorption to the surface by self-consciously displaying itself as a "mosaic of quotations." In Finnegans Wake, Joyce called this mosaic "piously forged palimpsests" (182). These palimpsests can only be written with a plagiarist's pen.

In this chapter, I have traced the evolution of the Saussurian tradition from its source in the Course in General Linguistics through
Philosophy to Derrida's revision of Saussure in *Discourse on Language*. I have emphasized the ways in which this tradition can illuminate certain aspects of Blake's and Joyce's treatment of language. I have also shown how this tradition led in Derrida and in his American disciples to an emphasis on an enclosed formalism, in which language elaborated its own properties without regard for anything outside the text. In place of this formalism, I have advocated two theoretical approaches that emphasize the historical or social dimensions of language. Although language may not purely reflect a pre-linguistic reality, whether subjective or objective, as Rorty maintains, it still is in the world and circulates continuously throughout that world. All literary texts are part of the vast woven web of language and, as such, part of the web of history.
CHAPTER THREE: Blake's Milton

III.1 Introduction

The apparent contradiction between Blake's fierce vatic stance as a Protestant prophetic poet committed to a theology of salvation and his intense linguistic self-consciousness has caused some disquiet in Blakean criticism. At the conclusion of Symbol and Truth in Blake's Myth, Leopold Damrosch, Jr. affirms the unshakeable prophetic foundations of Blake's poetry; then, in the very next sentence, he reverses himself by conceding the troubling presence of many of the elements of Post-structuralist research:

Blake's theory of visionary truth is fundamentally incompatible with modern theories of intertextuality, indeterminacy, and deconstructive license. The Book of Revelation is a very different model from the speculations of Jacques Derrida. Yet these problems are recognizably Blake's. . . . (355)

The most consistent and articulate defender of Blake's prophetic humanism from the inroads of Poststructuralism has been Harold Bloom. He will concede nothing to the linguistic preoccupations that I analyzed in the previous chapter. In his highly developed system of influence, all poetry--and Blake's in particular--is fundamentally oral and original. This insistence on oral inspiration and the poetic drive for autonomy enables him to reaffirm the psychological and theological values of prophetic humanism. In the second section of this chapter, I will analyze his position and argue from the evidence of Blake's two decades of commentary on Milton, in both illustrations and poetry, that Blake's
poetic was fundamentally grammatological (in the sense of denying any substantial or qualitative difference between speech and writing) and intertextual.

Blake's commentary on Milton contains an elaborate analysis of Milton's use of language and the way in which that use related to his personal and political life. In order to preserve the oral autonomy of the poet, Bloom simplifies this relation and ignores many of the levels of Blake's linguistic practice. Bloom's simplification is especially damaging because the entire purpose of Blake's poetry was the liberation of language from simple meanings, from monologue. Essentially, Blake attempted to free language by showing it forth in all its possible aspects. As we have seen, these aspects include the semantic, material, phonic, graphic, synchronic, diachronic, figural, bibliographic, and social dimensions of language and literature. In section three, I will examine Blake's liberation of language.

From Blake's perspective, Milton's errors, both poetic and historical, originate in his suppression of several of these categories. However, as a true poet, Milton also contributed to the liberation of language, and Blake celebrates this contribution. This double response to Milton--correction and celebration--presents one of the levels of structural difficulty in Milton. In section four, I will address the complicated problem of structure in Milton. Critics of Blake have long argued over this question, and several recent proposals have been made by critics on the basis of the linguistic structures I analyzed in the last chapter. In concert with several of these critics, I will posit a structure founded on both the grammatological and intertextual elements from section two of this chapter and the multi-leveled liberation of
language in section three. This structure will most fully contain the multiple levels of the text and its intertextuality.

In this chapter, I will also have to maintain a dual perspective—backwards from Blake to Milton and forwards to Joyce. Several elements of the Blake-Milton relation will not pertain directly to Joyce, yet they are part of the linguistic web that, I have been arguing, Joyce found so congenial to borrow from. Analysis of these elements will give us a more complete picture of the over-all pattern of language and a full conception of the density of writing on those surfaces Joyce called "piously forged palimpsests."

III.2 Stolen and Perverted Writings

Blake's commentary on Milton was not restricted to the two books of Milton. As a professional artist, he also illustrated most of Milton's poetry. The chronological sequence of these illustrations is especially interesting. The first illustrations were the two sets for Comus executed in 1801. Then he did two sets for Paradise Lost, in 1807 and 1808, and two sets for the "Nativity Ode", one in 1809 and another that cannot be dated. His last words on Milton, pictorial or otherwise, were the illustrations for "L'Allegro", "Il Penseroso" and Paradise Regained done in 1816 (Dunbar, Illustrations 115, 163). The reasons for this sequence may be as adventitious as the fact that this was simply the order of commissions, but it could be argued that he selected the texts in the order of diminishing Selfhood exhibited by Milton. Comus comes first because it is completely dominated by the most tyrannical manifestations of the Selfhood, virginity. Pamela Dunbar (Illustrations 10) and Irene Taylor ("Say First") have clearly demonstrated the highly critical and
corrective stance of Blake's illustrations to the masque. The illustrations for Paradise Lost could have been done either before or during the composition and etching of the first editions of Milton, as the first copies of Milton, A to C, are watermarked 1808, the last copy, D, is watermarked 1815 (E 806). As Dunbar has demonstrated, Blake had begun to soften his criticism of Milton, and, in several of his illustrations, he deviates from the long tradition of Milton illustrators to depict scenes that emphasize Christ's benevolence. In the "Nativity Ode" sequence, Blake celebrates the Incarnation, the binding of the Selfhood, and the expulsion of what he had called in Milton "the detestable Gods of Priam" (14: 15). Then, almost sixty years of age, he illustrated the twin apprentice poems, "L'Allegro" and "Il Penseroso", and the final brief epic, Paradise Regained.

It would seem natural that Blake illustrate Paradise Regained last, yet the deferral of the apprentice poems to the status of a final statement is striking. On one level, this collocation of first and last texts was dictated by Blake's interpretation of Milton's career. Joseph Anthony Wittreich has argued that Blake believed that Milton found in old age the gods he had lost in his youth (Angel 134); hence, he consciously linked Milton's end with his beginning. But the twin poems assumed a position of prominence in Blake's work far beyond the neat symmetry of this circularity. His own career had also begun with a set of oppositional poems, Songs of Innocence and of Experience, based on the contrary states of "L'Allegro" and "Il Penseroso". He was not alone in this borrowing. Harold Bloom maintains that the sequestered IL Penseroso is the progenitor of Wordsworth's Recluse in The Excursion, Shelley's Poet in Alastor, Yeats's contemplative persona in poems like
"Meditations in Times of Civil War", and Stevens' Crispin in The Comedian as the Letter C (p. 129). At several intertextual removes, the oppositional structure of the twin poems is also the model for the double gyres of primary and antithetical in Yeats's A Vision. Northrop Frye has gone so far as to claim that all of the elements of romance, and hence of Romanticism, are to be found in "L'Allegro" and "Il Penseroso" (Secular 83). Despite their humble origins as academic exercises, the twin poems have exerted a prodigious influence.

Susan Fox has argued that the twin poems are also the model for the two books of Milton; their interlocking structure, and the multiple series of contraries inhabiting all levels of the poem (Poetic Form '21). As we shall see in sections three and four of this chapter, Fox is quite correct about the influence of "L'Allegro" and "Il Penseroso" on the structure of Milton. There are, however, many other dimensions of the apprentice poems she has not noticed. From the evidence of his poetry and illustrations, we can see that Blake discerned in the poems a clear initiatory statement on the structure and teleology of the poetic act, the nature of its quest, and the various impediments to its realization. Bloom's characterization of the Romantic poetic in his brilliant early essay, "The Internalization of Quest Romance", describes this process succinctly:

The hero of internalized quest is the poet himself, the antagonists of quest are everything in the self that blocks imaginative work, and the fulfillment is never the poem itself but the poem beyond that is made possible by the apocalypse of imagination.

(Blooms '10)

Blake discovered the antagonists or impediments in a bias in Milton's sensory disposition that would endanger the realization of the quest throughout his career. This bias was Milton's excessive phonocentrism.
At the end of "L'Allegro", the poet calls for music that he describes as soporific and enervating:

And ever against eating Cares,
Lap me in soft Lydian Airs,
Married to immortal verse,
Such as the meeting soul may pierce
In notes, with many a winding bout
Of linked sweetness long drawn out,
With wanton heed, and giddy cunning,
The melting voice through mazes running;
Untwisting all the chains that tie
The hidden soul of harmony... (L'Allegro: 135-44)

This music slightly awakens a sleeping Orpheus, who stirs for a moment and then falls back to sleep:

That Orpheus' self may heave his head
From golden slumber on a bed
Of heart Elysian flow'rs, and hear
Such strains as would have won the ear
Of Pluto, to have quite set free
His half-regain'd Eurydice. (L'Allegro: 145-50)

Orpheus' quest to the underworld to rescue his wife, Eurydice, may be seen on one level as a paradigm of the Romantic poet's quest for his muse, emanation, or épankhè. In Milton, the dead poet will be inspired by the "Bard's Song" and descend from his false heaven to this world of death to rescue his emanation, Olo'lon. With the help of Blake, that quest will be partially successful. In the twin poems, Milton emphasizes only Orpheus' impotence and passivity. Orpheus was unable to rescue his bride even though his music and song made Pluto grant his wish. When Il Penseroso seeks his muse to reproduce the music, he recalls this failure:

But, O sad Virgin, that thy power
Might raise Museus from his bower,
Or bid the soul of Orpheus sing
Such notes as, warbled to the string
Drew Iron tears down Pluto's cheek
And made Hell grant what Love did seek. (Il Penseroso: 103-8)
Orpheus is now a prisoner of music and dreams. For Milton, he was the exemplar of poetic failure, yet strangely, he identified with him. Milton internalized the Orphean myth and experienced it as a very real danger to himself. He feared the Orphean sparagmos. In "Lycidas", he contemplates this dismemberment:

What could the Muse herself that Orpheus bore,
The Muse herself, for her enchanting son
Whom universal nature did lament,
When by the rout that made the hideous roar,
His gory visage down the stream was sent,
Down the swift Hebrus to Lesbian shore. (Lyc: 57-63)

This fascination with poetic failure in such a sublimely self-confident poet as Milton is revealing. Orpheus is the key to a system of anxieties and Miltonic thematics that Blake analyzes in Milton. The chief of these is Milton's problematic relation with his muse, adumbrated in the twin poems and brought into full consciousness in the invocations in Paradise Lost.

Even though Mirth and Melancholy are invoked as muses in "L'Allegro" and "Il Penseroso", a more powerful formative influence is at work in both poems--Morpheus, the dream giver. As Cleanth Brooks observes, no one works in the two poems (Well Wrought 61). All labour, pastoral and poetic, is done in sleep. The Lubber Fiend threshes the corn while the farmers sleep. L'Allegro goes to the court to see:

Such sights as youthful Poets dream
On Summer evens by haunted streams.
Then to the well-tro'd stage anon,
If Jonson's learned sock be on,
Or sweetest Shakespeare, fancy's child.
Warble his native Wood-notes wild. (L'All: 129-34)

Il Penseroso retires to a wood to have this dream:

While the Bee with Honied thigh,
That at her flow'r's work doth sing,
And the Waters murmuring
With such consort as they keep,
Entice the dewy-feather'd Sleep;
And let some strange mysterious dream
Wave at his Wings in Airy stream.  .. (11 Pen: 142-7)

The encounter with the muse occurs in a dream, and Milton clearly locates his authority for this process of composition in Shakespeare's A Midsummer Night's Dream.

Since this contact with the muse occurs in sleep, it contains an infinite capacity for delusion, just as Titania was deluded in loving Bottom in Shakespeare's dream play. In pre-lapsarian sleep, the creative ability of dream to incarnate the muse and her world of Eden or Blakean Beulah was absolute. Immediately after his creation, Adam falls asleep and dreams of paradise: "Whereat I wak'd, and found / Before mine Eyes all real, as the dream / Had lively shadow'd" (PL: VIII, 309-11). His emanation, Eve, is later produced from his side in a dream. But Milton cannot have that confidence; the identity of his muse troubles him deeply. As Balachandra Rajan has observed, a strange dualism divides Milton's inspiration. In his justification of his poetic vocation to his father, "Ad Patrem", Milton identifies this duality:

For I have nothing except what golden Clio has given and what has been the fruit of dreams in a remote cavern and of the laurel groves of the sacred wood and of the shadows of Parnassus. (85)

This proleptic collocation of Clio, the muse of history, and the fruit of dreams, Urania, dictating to the slumbering poet is also revealing. Rajan argues that these two principles, represented by their later avatars, the figure of Osiris from "Aeropagitica" and Urania in Paradise Lost, are the oppositional paths of the poet: one the fragmented and scattered ground of history, remembered piece by piece, and the other the immediate flight to the empyrean, the immediate circumvention of all linguistic fragmentation and deferral. It could be a false muse, though, and Rajan writes: "If his muse is Urania, the poem he writes is dedicated to Osiris" ("Osiris" 231).
After the war in heaven, halfway through his epic, Milton calls on his muse to sustain him in his heroic composition. Yet he has trouble identifying her. He cannot find any signifier within the language he must use adequate to her meaning or signified:

Descend from Heav'n Urania, by that name
If rightly thou art call'd, whose Voice divine
Following, above th' Olympian Hill I soar,
Above the flight of Pegasean Wing.
The meaning, not the Name I call... (PL: VII, 1-5)

She eludes definition. Clearly, she could not be the pagan muse because she can give him direct access to the presence and language of heaven:

Up led by thee
Into the Heav'n of Heav'n have presum'd,
An Earthly Guest, and drawn Empyreal Air.
Thy temp'ring; with like safety guided down
Return me to my Native Element:
Lest from this flying Steed unbrand'd, (as once
Bellerophon, though from a lower Cline)
Dismounted, on th' Alcian Field I fall
Erroneous there to wander and forlorn. (PL: VII, 12-20)

Without any mediation other than her tempering of the transcendental air, his muse introduces him into the phonetic system of heaven. This means that he moves from the substitutions of the myth of presence, as Derrida and Frye use that term, to the reality of presence. At this point, there are no mere deferrals, blockages, or detours of meaning; the chain of signifiers end in the presence of the Logos, the transcendental signified: That is why he cannot find any signifier adequate to her signified. Yet he must descend back to his "Native Element," back down the chain of signifiers. As Ross Woodman notes, this descent causes him tremendous anxiety ("Milton's Urania"). His native element is heteroglotic, in the sense in which Bakhtin uses that term, containing not only the inspired speech of the Jewish prophets and the revelation of the New Testament, but also the discourse of the Greeks and Romans. He has chosen to
speak in their discourse--the epic is theirs after all--and his chosen language is Latinized English. For Milton, this is fraught with dangers, and again he locates his anxieties in the myth of Orpheus:

But drive far off the barbarous dissonance
Of Bacchus and his Revellers, the Race
Of that wild Rout that tore the Thracian Bard
In Rhodope, where Woods and Rocks had Ears.
To rapture, till the savage clamor drown'd
Both Harp and Voice; nor could the Muse defend
Her Son. So fail not-though, who thee implores:
For thou art Heavn'ly, shine an empty dream. (PE: VII, 32-9)

The heteroglossia of Bacchus and his revellers, that "barbarous dissonance," fragments and disperses the inspired language of heaven. Furthermore, Orpheus' harp and voice only excites the sparagamos of the poet. We must have recognized that this repeats the same complex of anxieties that Milton had adumbrated in the twin poems: composition through dream, poetry as music or song, the danger of the poetic act, and the dismemberment of the poet.

From a certain deterministic standpoint, afterwards known as the dissociation of sensibility, Milton had no choice. He had a personal and theological predisposition towards phonocentrism, which his blindness only exaggerated, as he himself emphasized in the invocation to Book III. This places him in a posture of passivity, like the slumbering Orpheus of "L'Allegro", a passivity he acknowledges in Book IX:

If answerable style I can obtain
Of my Celestial Patroness, who deigns
Her nightly visitation unimplor'd,
And dictates to me slumb'ring, or inspires
Easy my unpremeditated vers. . . . (PE: IX, 20-4)

Only through dream, when the active will is asleep, can he receive his dictate from the muse, and she can only instruct him through the ear, the passive organ. It is this passivity that makes Milton unable at
this point in his career to rescue and espouse his muse. He cannot even discover her sign.

In two of the 1816 illustrations to "L'Allegro" and "Il Penseroso", Blake presented symmetrical versions of this oneiric velleity that reflect back on his first Milton series begun at least twelve years previously, and on the last Milton edition done just the year before. "The Youthful Poet's Dream", the sixth and last of the "L'Allegro" series, depicts Milton asleep on the bank of a stream writing in a book. Above him appears the great sun of inspiration, flanked by Jonson on the left and Shakespeare on the right. Shakespeare holds a panic pipe and gestures to the Druid oaks with his left. Jonson holds a book and a pen. In the top half of the sun, the hymeneal rites of Milton and Mirth are performed. In an article that contributed much to the study of Blake's illustrations, John E. Grant argues that this illustration catalogues all of the errors of Milton's apprenticeship ("From Fable" x-xiv). Milton passively receives Shakespeare's dictation. The three unhappy figures in the bottom of the sun of inspiration are the daughters of memory, the ratio of all that is known. On the banks of the stream, a tiny figure raises the alarm that the dreaming figure may be a false poet, while on the stream the three daughters of inspiration drift helplessly. More importantly, two forlorn figures embrace on this side of the stream. These figures present the most incriminating index of Milton's compositional errors. They are Orpheus and Eurydice, unable to cross out of death's dream kingdom because of Milton's passivity. Grant argues that Blake's interpretation is wholly negative.

Pamela Dunbar, on the other hand, maintains that this illustration celebrates the transmission of inspiration from Shakespeare to Milton.
She cites Blake's approving quotation of *A Midsummer Night's Dream* in *Milton* (28: 1-7), and she quotes Blake's letter to Dr. Trussler of August 16, 1799, in which he claims to receive his visions through a Miltonic dictation: "And though I call them (my designs) Mine I know that they are not Mine being of the same opinion with Milton when he says That the Muse visits his Slumbers & awakes & governs his Song when Morn purples The East" (E 701).

These two critical interpretations accurately reflect a characteristic instance of Blake's ambivalent or two-edged attitude to Milton. As Grant argues, Blake does find fault with Milton's oneric composition; that is clear from the illustration. But then, as Dunbar notes, he claims this form for his own and puts it into execution in *Milton*, a poem that takes place in a dream and relies heavily on Shakespeare's dream play. Furthermore, Blake claims to be in the orally inspired tradition of Milton, even though in the poem of that name he insists on his role as sceptor. Both Grant and Dunbar are correct; Blake both celebrates and corrects Milton. He complicates and redefines the structure of dream, voice, and writing. Milton receives his oral dictate in dream, yet, in this illustration, he converts the phonic into the graphic through writing. Despite the many negative indices Grant notices, this has to be, in terms of the posture of the poet in *Milton*, a positive factor.

In the penultimate illustration to "Il Penseroso", "Mysterious Dream", Blake redacts many of his earlier corrections and celebrations from *Milton*. As in "The Youthful Poet's Dream", Milton again reposes on the bank of a stream. The dream hovers over him and dictates into his left ear. Although the dream is masculine in "Il Penseroso", this dream seems strangely feminine, and her attitude suggests Urania's nightly
visitations. Her right wing is plunged into the stream and seems to be pulling out an embracing couple, who again would be Orpheus and Eurydice. Along her wings there appears to be seven eyes, recalling the Seven Eyes of God in Milton. Over her left wing appears the masculine world of Eden or art. Dunbar argues that the three figures in the foreground are the three major related arts: poetry in the middle, carrying music on his right, who covers his ears, and painting on his left, who covers his eyes (Illustration 158). This triad recalls the depiction of Noah, Japhet, and Shem as the three arts in "A Vision of the Last Judgement". The grim figure behind would be Jehovah, from whom they are trying to escape. Flanking Milton on each side are three "Spirits or Fairies: hovering on the air with Instruments of Music" (E 685), as Blake described it in "On the Illustrations to Milton". As Dunbar points out, these six "Fairies" obviously recall the six-fold Miltonic emanation from Milton, Oolon. Their position along the flanks of Milton also suggests the lyric "Moment", less than the pulsation of the artery, in which Blake claims all of artistic work is done:

And every Moment has a Couch of Gold for soft repose,  
(A Moment equals a pulsation of the artery)  
And between every two Moments stands a Daughter of Beulah.  
To feed the Sleepers on their Couch with maternal care. (28: 46-9)

The "Mysterious Dream" contains a remarkable concatenation of images from Milton's early and late poetry as well as Blake's poetry and illustrations. In the twin poems, Milton properly perceived the poetic quest to be an Orphic attempt to rescue the emanation from this world of death. At certain points in his career, Milton achieved this quest; at others he did not. In this illustration, Orpheus and his bride are just emerging from the river of death. The river would then be Lethe, the river of forgetfulness that destroys memory. Flanked by the six-fold
emanation, Milton appears to be on the verge of achieving the antinemonic discontinuity of the lyric moment. However, as both Dunbar (Illustrations 168) and Grant ("Blake's Designs" 445) point out, the left wing of the dream that is either supporting or excluding the masculine arts seems to be cracking under the strain of support or enclosures. It is difficult to interpret, but the wings appear to be enclosing the dreamer. If I am correct, then the dream's wings perilously protect the volatile lyric moment of Milton, a moment that is always in danger of being crushed or assimilated by the Urizenic or Satanic Selfhood, depicted in Jehovah, and so, as we shall see, requires placement in a more open and pluralistic form.

Obviously, Milton should be compared with the figure of poetry or Noah in the illustration. Milton is asleep, surrounded by feminine sound and dreaming of Orpheus and Eurydice. Poetry, on the other hand, appears active, masculine, wide awake, his eyes on heaven. Furthermore, he supports the arts most clearly embodying language's two sensory modes. One figure covers his ears, the other covers both his eyes and ears. Poetry's eyes and ears are unobstructed, and he is poised over a scroll. The iconography of this illustration seems to suggest a deficiency in Milton, a lack of masculine volition, a submission to sound at the expense of a more complete integration of language's two modes embodied in poetry. Blake did not intend this as an unqualified derogation of Milton; rather, his depiction hypostatizes the complex of problems involved in the poetic act itself. This is the gestalt of images in which Blake thought of Milton and poetry.

Blake's borrowing of the myth of Orpheus and Eurydice presents several problems of a doctrinal nature. The first sentence of the
preface, which I have argued influenced Joyce, castigates "The Stolen
and Perverted Writings of Homer & Ovid, of Plato and Cicero, which all
Men ought to contemn." In his 1820 note on Homer, Blake declared "The
Classics! it is the Classics, & not Goths nor Monks, that Desolate Europe
with Wars" (F 270). In Milton, he criticizes his twin precursors for
contributing to this martial glorification: "Shakespeare & Milton were
both curb'd by the general malady & infection from the silly Greek &
Latin slaves of the Sword" (F 395). From the evidence presented so far,
however, it is clear that Blake was not above stealing from Ovid either.
In a letter of August 23, 1855, Samuel Palmer remembers Blake's secret
admiration for Ovid and reports that Blake surrounded himself with two
images, one from the Metamorphosis and one of Il Penseroso's precursor:

He delighted in Ovid, and, as a labour of love, had executed
a finished picture from the Metamorphosis, after Guelio Romano.
This design hung in his room, and, close by his engraving table,
Albert Dürer's Melencolia, the Mother of Invention, memorable as
having been seen by Milton, and used in his Penseroso. (BR 565)

Palmer does not reveal the subject of this illustration. It may have
been "The Judgement of Paris", one of the few Ovidian subjects that I
can discover in Blake's extensive catalogue (Butlin, Blake III). How-
ever, the fact that Blake chose to surround himself with these two images,
one of the Classical poet from whom Milton borrowed so freely and another
of the precursor of the precursor of that long list of Romantic protagon-
ists Bloom identified (Wordsworth's Recluse, Shelley's Poet in Alastor,
etc.), argues for their extreme significance in Blake's poetry. Blake
was well aware of Milton's borrowings and borrowed just as freely himself.

These borrowings were not restricted to Ovid's discontinuous epic.
There are hints that he also borrowed from Joyce's parallel text, the
Odyssey. Alicia Ostriker notes several striking similarities:
Affinities with the Odyssey include the fact that Milton begins "unhappy tho' in heaven" as Odysseus is restless with Calypso; watched over by immortals, he rejoins Blake and Oolon (Telemachus, Penelope) and triumphs over the False Religions (suitors) which have infected the homeland. There is no evidence that Blake intended these parallels, but they are there. (Vision 482-3)

These multiple parallels between the Odyssey and Milton should not be so surprising. We know that in the fall of 1801 and winter of 1802, while at Felpham, Blake learned Greek. On November 8, 1801, William Hayley, Blake's patron at Felpham and a key figure in Milton, wrote to John Johnson, the literary executor of William Cowper's estate, about the poet's reading:

... & now let me congratulate you on having travell'd so well thro the odyssey! --Blake & I read every evening that Copy of the Iliad, which yr namesake of St pauls was so good as to send me, comparing it with the 1st Edition with the Greek as we proceed--we shall be glad to see the odyssey also, as soon as it is visible-- & with it the pages of the Iliad, that were not dispatch'd from the press, when our Copy arriv'd, they contain the close of the 12th Book-- (PH 86; Hayley's emphasis)

On February 3, 1802, Hayley wrote to Johnson "Here is instantaneously a Title page for Thee, & a Greek motto, which is Blake who is just become a Grecian & literally learning the Language consider as a Happy Hit!"

The happy hit, in which Blake must have had a hand, read "The Odyssey of Homer, translated into English Blank Verse by the late William Cowper, Esq" (BR 90). This means that during the period when Blake had the experience that produced Milton he was deeply absorbed in the Iliad and the Odyssey in both the original Greek and Cowper's translation. Homer, as well as Milton, must have constantly been on his mind.

The contradiction between Blake's explicit distaste for the classics and his borrowing from them can be explained by his theory that as Roman artworks were merely copies of Greek artifacts, so the Greek works were merely copies of Jewish originals. The Greeks stole the Jewish originals
and perverted them to their own use. This strategy allowed Blake to simultaneously condemn and use Grecian art. For example, as Morton D. Paley points out, Blake's late etching of the Laocoön (1820) legitimates the Greek statue by claiming that it is only a copy of the Cherubim of Solomon's Temple ("Wonderful Originals," 1819). By copying (or stealing) the best of Greek art, then, Blake would be copying Jewish originals.

Joyce had a similar theory of Greek art. Through Victor Bérard's Les Pheniciens et l'Odysée, he was aware of the hypothesis that the Odyssey was actually a Phoenician or Semitic poem. As Michael Seidel points out in his study of Bérard and Joyce, "le géographie," Joyce told Frank Budgen "there's a lot to be said for a theory that the Odyssey is a Semitic poem" (19: Budgen 170). In accordance with this theory, he makes his Odysseus a Jew who wanders a Christian city before reunion with his beseiged but considerably less resistant Penelope.

The general shape of the Ovidian and Homeric narratives are obviously the same: a search by a husband through dangerous realms for a lost wife. Blake's collocation of them in the preface would argue that they were parallel structures for him, and he felt free to absorb and transform them into Milton's search for Ololon. In terms of the problems of influence and intertextuality that I examined in chapter two, all of these borrowings are of immense significance. Perhaps more than anyone else, Harold Bloom has attempted in his ever-expanding system to provide a map of the concept of influence. Because of his position at Yale and his own casual use of the term, he has often been defined as an intertextualist like J. Millis Miller or Geoffrey Hartmann. On the contrary, as Frank Lentricchia has observed, he may be the most passionate defender of a traditional oral, prophetic humanism (After 341-9). For Bloom, the
substance of poetry is, as Hurtman's phrase points out, "psychotheological" (Criticism 53). The privileged myth in Bloom's system has always been the psychoanalytical myth of the Oedipal struggle of father and son. Bloom grants this myth irrefragable status, based on no more than his arbitrary decision to regard poetic influence as a family romance. All poetry, all influence must be subsumed under the Oedipal myth of the struggle of the young poet or ephèbe with his fatherly précurseur. The zone of Bloom's Romantic tradition--or what he would call poetry--is excessively small, no more than a dozen poets (Anxiety 52). The Milton-Blake relationship is arguably the paradigm for Bloom's theory, Milton being the most obvious statement of influence in English, so that Milton can stand metonymically for all of Bloom's tradition. And it only marginally presents an action that can be interpreted as Oedipal, the struggle of Milton--Loe with Urizen. The dominant mythic structure is not Oedipal, but rather the motion of Orpheus to Eurydice, Odysseus to Penelope, Milton to Oisín, and Blake to Catherine.

This mythic obduracy is one of the areas where Bloom reveals his profound traditionalism. He requires origins, totalizing systems, and the fundamental and unproblematic orality that makes it all possible. I shall argue in the following pages that Bloom's theory is probably the ultimate systematization of M. H. Abrams' delineation in The Mirror and the Lamp of the Romantic program to locate the expressivist origin of a poem in an individuated monologue. Bloom will not tolerate any theories of writing or intertextuality.

In his first book, Shelley's Mythmaking, Bloom declared his essential religiosity. He explicates Shelley's poetry in terms of Martin Buber's theologically opposed discourses of the personal and impersonal pronouns,
I and thou. Lentricchia, I think correctly, observes that Bloom's rebellion against the New Critics is based on his prophetic religiosity (After 323): The New Critics valorized the tense ironic religious ambiguities they found in Donne and Eliot and redrew the map of English literature accordingly. Milton and the Romantics were excluded, stigmatized as enthusiasts. The permitted and the forbidden were determined by the private prejudices of a few critics armed with the authoritative theory of the dissociation of sensibility. Bloom reacted against this mapping. In many ways, his alternative map is a projection of Frye's synchronic system over the diachronic judgements of the New Critics, that is to say, he imposes Frye's hierarchized system, which privileges romance as the mode that most fully realizes the origin of poetic acts, desire, over the New Critical map, displacing the Metaphysicals and the Moderns in favor of the visionary or prophetic art of Milton and the Romantics (Lentricchia, After 15). A new myth of the undissociated sensibility is substituted for the now discredited one.

This mapping is essential to my own study because Blake's critique of Milton is the first full exploration of the self-estrangement of language that supposedly occurs in Milton, and this self-estrangement is the basis of all subsequent theories of sensibility. These theories generally begin from the premise of sensory imbalance. For example, T. S. Eliot's attack on Milton, "Milton I", assumes a consensual agreement on Milton's excessive orality, a consensus that has been operative, Eliot covertly admits, since Blake's illuminated books. ¹ Bloom is

¹Eliot assumes that Milton's extreme phonocentrism divided the signifier from the signified, making two readings necessary: A disadvantage of the rhetorical style appears to be, that a dislocation takes place, through the hypertrophy of the auditory
fighting the same New Critical battles, but now on the ground of the
prophetic rather than the Metaphysical, on the autonomy of the poetic
self rather than the poem, and on the necessary priority of the oral
over the written. This is a battle, Bloom clearly recognizes, to pre-
serve the humanist and religious values from the inroads made by what
he calls a "de-idealizing criticism" (Map 49).

In A Map of "A Word," he engages Derrida on what he regards as
his private territory, the Freudian interpretation of language. Derrida
argued, in "Freud and the Scene of Writing," that Freud had prefigured
consciousness as a mystic writing pad, on which memory traces are con-
tinually inscribed and erased without being entirely effaced (WA 196-231).

From this perspective, consciousness would be the kind of palimpsest that
Joyce discussed in Finnegans Wake. In fierce opposition, Bloom posits
a theatre of consciousness prior even to this, the "Scene of Instruk-
tion," which is irreducibly oral and anterior to all psychic events:
"The first element to note then about the Scene of Instruction is its
absolute firstness; it defines priority" (Map 51). There is a subtle
comedy of misunderstanding here. The vitalizing principle of Derrida's
essays is that there is no discernible origin or end, no point at which

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imagination at the expense of the visual and tactile, and tends
to become something occult, or at least without effect on the
reader until fully understood. To extract everything possible
from Paradise Lost, it would seem necessary to read it in two
different ways, first solely for the sound, and second for the
sense. (Selected Prose 263).

He then confesses: that he cannot penetrate beyond the phonocentric
layer of the text and makes what appears to be a totally gratuitous
reference to Blake (the only one in the essay): "I cannot feel that my
appreciation of Milton leads anywhere outside of the mazes of sound.
That, I feel, would be the matter for a separate study, like that of
Blake's prophetic books ...." (263).
the chain of erasure and deferral can be stopped, no point at which the transcendental signified abolishes the signifiers or marks on the mystic writing pad. Bloom doesn't seem to understand this. He believes he has refuted Derrida by finding a scene prior to Derrida's, whereas Derrida makes no claims for priority. Bloom seems obsessed by firstness. The six phases of The Anxiety of Influence chronicle the ephie's efforts to displace the poetic father and establish himself as the ur-father. The poet will not accept belatedness, deferral, or absence, in Bloom's view. Derrida, on the other hand, is with Foucault and Bakhtin the philosopher of belatedness. He emphasizes the text's recognition that it is only another word in an open system, a system already overcrowded with, yet never full of, the words of the others.

Bloom regards this as dehumanizing:

The human writes, the human thinks and always following after and defending against another human, however fantasized that human becomes in the strong imaginings of those who arrive later on the scene. (Map 60)

He insists on the integrity and unity of the subject in its exchange with other subjects:

As the sixfold, composite trope outlined above, influence remains subject-oriented, a person-to-person relationship, not to be reduced to the problematics of writing. (Map 77)

As I noted before, Bloom's "subject-oriented" system is a contemporary version of the expressivist theory of creation charted with consummate scholarship by M. H. Abrams in The Mirror and the Lamp. The expressivist theory holds that the poetic subject is univocal and autonomous. Of course, this theory can obviously apply only to the lyric, and Bloom makes it quite clear that he is interested only in the subjectivity of the lyric. The lyric composes the grand tradition; all else must be excluded. Shakespeare falls outside of the zone of the anxiety of influence,
that is of poetry as Bloom defines it. This puzzlement over Shakespeare is also in keeping with the expressivist tradition of Romantic criticism. If poetry was the expression of a single individual subject, then how can the drama of Shakespeare be reconciled with this? As Schiller argued, at about the same time as Blake was entering into the first blaze of his prophetic books, Shakespeare was the naive poet born out of his time (Mirror 238-9). He experienced no disjunction between the object and himself and disappeared into his creation. He was nowhere to be found, except in the lyricism of the Romantics. Milton, on the other hand, was the great avatar of the sentimental in the English tradition. There was nowhere that his imperious subjectivity could not be found. Friedrich Schlegel resolved this dilemma and saved Shakespeare for Romantic expressivity through recourse to the theological principle of the divinity who is both transcendent, standing behind or outside his work, and immanent, is himself his own work (Mirror 239). Abrams notes the two-edged structure of this theory:

Schlegel now proposes what we may call romantic polysemy. According to Schlegel a 'romantic' work may be multiple in meaning, but in the particular sense of having, like God's creation, bi-directional reference—both outward and inward, 'objective' and 'subjective' (Mirror 240).

In Bakhtin's terms, the romantic polysemy of Shakespeare's drama contains both the centrifugal and centripetal, both the drive outward to linguistic multiplicity or dialogue and the drive inward to unity or monologue.

Bloom, however, refuses to accept the double tenets of romantic polysemy. He is obviously aware of the consequences of this, and, in the Anxiety of Influence, he goes to great lengths to justify his exclusion. He gives three reasons: (1) Shakespeare comes from an age he describes as "antediluvian" (Anxiety 11). The dreadful and divisive
solipsism of Descartes had not yet damaged the easy continuity between
the subject and the object, and so Shakespeare's age could not experience
anxiety. This is the myth of the undissociated sensibility in its purest
form. In his *The Mind's I*, Frank Kermode argues that the dissocia-
tion myth presents the seventeenth century as an historical allegory of
the self-estrangement of language (153-82). Somewhere between the
ebullition that produced Shakespeare and the discursive aridities of
Paradise Lost, a catastrophe occurred that impoverished the incomparable
richness of pre-Miltonic English. Bloom seems to accept this hypothesis
completely, but curiously he uses it as a pretext to exclude Shakespeare
because he represents a pastoralism of language beyond recall. (2) "An-
other (reason) has to do with the contrast between dramatic and lyric
form. As poetry has become more subjective, the shadow cast by the pre-
cursors has become more dominant" (Anxiety 11). So the zone of the
permitted-in Bloom's system is restricted in time to poetry after Shakes-
ppeare and restricted generically to the subjectivity of the lyric.
Presumably, the dramatic has an objectivity that allows the artist to
efface himself. But can Milton be defined as a purely post-Miltonic
lyric? It begins as an epic, has a mythopoetic poem within a poem,
passes through dramatic dialogues, a lyric valorization, an aesthetic
manifesto; an anatomy of the body, Illustrations, domestic comedy, and
ends with a preludial apocalyptic. This openness is the essence of the
centrifugal or dialogic, the form that opens itself to all modes of dis-
course, aiming at an inclusion of all the potentialities of language.
For Blake, the centrifugal or dialogic was embodied in the dramatic and
in the dream play he designates on the authority of "L'Allegro" and "Il
Penseroso" as the exemplary form of it in English, A Midsummer Night's.
"Shakespeare is the largest instance in the language of the phenomenon that stands outside the concern of this book: the absolute absorption of a precursor" (miscrty 11). In "Scylla and Charybdis", Stephen maintains that Shakespeare's great strength as a poet was his shameless borrowing. His pen was especially plagiarist, and he thought nothing of absorbing and transforming Marlowe's The Jew of Malta into The Merchant of Venice. This does not mean that a network of influences was terminated, as Bloom seems to think; rather, Shakespeare's plagiarist borrowings become a rich example of the possibilities of intertextuality in the English tradition.

Bloom puts all of these strategies—the aggressive authoritarian Freudianism, the valorization of the oral, the insistence on priority, and the exclusive attention to the post-Miltonic lyric—at the service of a humanistic ideal. He sees the "partisans of writing," as he calls them, as the agents of a dehumanizing automatization:

The first use then of a Scene of Instruction is to remind us of the humanistic loss we sustain if we yield up the authority of the oral tradition to the partisans of writing, to those like Derrida and Foucault who imply for all language what Goethe erroneously asserted for Homer's language, that by itself it writes the poems and thinks. (Map 60; Bloom's emphasis)

Bloom bases his defense of the human on a fundamental psychologism. From Bloom's perspective, the psyche, the soul of the poet, precedes language. Language is only an instrument, a conduit through which the psyche expresses its Oedipal anxieties. That conduit must be as pure, transparent, and non-material as possible, and so it will inevitably be speech. For all of the reasons that I cited earlier in my analysis of Derrida's grammatology, writing can only be accidental, a mere contingent phenomenon of unpleasant spatio-temporal restrictions. In this way, Bloom
defends the oral values of prophetic humanism and echoes all of the dehumanizing accusations that are levelled at linguistic or Structuralist practises.

Bloomian influence, then, can be defined as a position that assumes the priority of psyche or subjectivity to language. Intertextuality, on the other hand, assumes that language precedes any psychic entity, but, as we have seen, it does not necessarily have to assume as well that there is no psychic entity. Influence also insists on the complete priority of speech, intertextuality on the grammatical equality of the phonic and the graphic. In influence, the channel of transmission or struggle is single, one psyche to another; in intertextuality, it is multiple, open, and restricted only by the finitude of language itself. In his reductive and simplifying fashion, Bloom treats the prophecies as if they were actually transmitted orally and not engraved and etched through many thousands of hours in what must surely be the most laborious and deliberate insistence on the text as written and material, as grammatical and marks on a surface, in all of literature. Bloom ignores the evidence of things like the illustrations to "L'Allegro" and "Il Penseroso" that demonstrate Blake’s highly developed awareness of the relation of language’s two modes and the relation of any text to other texts. He ignores the multiple borrowings of texts like Milton, in which parables are piled on parables in multiple layers. He does correctly observe that the goal of the "partisan writing," Derrida and Foucault, is the deconstruction of the human, yet Blake had a much deeper concern for the problematics of language—writing and intertextuality—than Bloom is willing to allow. In fact, as Nelson Hilton observes in his study of Blake’s obsession with language, *Literal Imagination: Blake’s Vision of*
Words: "For Blake, as for Heidegger, 'language is the house of Being' in which we live, Logos is its guardian" (10). In the next section, I will closely examine the various aspects of this house.

III.3 Less Than the Pulsation of an Artery

In Milton, Blake presents a tableau of the composition of Paradise Lost:

They sat rang'd round him as the rocks of Horeb round the land Of Canaan: and they wrote in thunder smoke and fire
His dictate; and his body was the Rock Sinai; that body Which was on earth born to corruption: & the six females Are Hor & Per & Bachan & Abarim & Lebanon & Hermon,
Seven rocky masses terrible in the Desarts of Midian. (17: 12-17)

As a result of his oral dictate, Milton and his six-fold muse have mineralized into "seven rocky masses terrible." Milton himself has become the "rock Sinai," a location Blake identified with the dictatorial prohibitions of the Mosaic code. The "rocks of Horeb" also recall the opening invocation of Paradise Lost:

Sing Heavn'ly Muse, that on the secret top Of Oreb, or of Sinai, didst inspire
That Shepherd, who first taught the chosen Seed
In the Beginning how the Heav'ns and Earth
Rose out of Chaos. . . (PL: I, 6-10)

In his opening invocation, Blake does not instruct his muses to sing or inspire him with song. Instead, he commands them to execute the physical act of writing:

Daughters of Beulah! Muses who inspire the Poets Song
Record the journey of immortal Milton thro' your Realms
Of terror & mild moonly lustre, in soft sexual delusions
Of varied beauty, to delight the wanderer and repose
His burning thirst & freezing hunger! Come into my hand
By your mild power; descending down the Nerves of my right arm
From out the Portals of my Brain, where by your ministry
The Eternal Great Humanity Divine planted his Paradise. (I: 1-8)

The epic voice of Paradise Lost with his orotund locations and expansive similes has become an epic hand in Milton. Rather than wrapping his
singing robes around him and declaiming in fearful eloquence, he insists on both his role as sceptor and his location: "Albion's land: / Which is this earth of vegetation on which now I write" (14: 40-1). This conversion from phonic to graphic, from inspired speech to writing, does not constitute a diminishing of his powers or a concession to separation or otherness. As Milton intended to soar above the "Aonian Mount" (PL: I, 15) of Greek inspiration in an heroic enterprise, so Blake's writing, executed in many thousands of patient hours by the poet and his domestic muse, would also pursue "Things unattempted yet in Prose or Rhyme" (PL: I, 16). In his preface, Blake makes clear that this heroism would be the grammatical equivalent of war. He castigates the "silly Greek and Latin slaves of the sword," yet he appears armed in the poem that follows:

I will not cease from Mental Fight,
Nor shall my Sword sleep in my hand:
Till we have built Jerusalem,
In En gland's green and pleasant land. (E 95-6)

As Joyce well knew, Blake's sword was the stylus with which he engraved his prophecies and illustrated his own and other's words. This method allowed him and his muses to escape the fate of the "seven rocky masses terrible" and redeem poetry from its bondage to disembodied sound.

Of course, Milton also cast himself as a liberator of language. In his note on the verse of Paradise Lost, he celebrated his breaking of the fetters of end rhyme:

This neglect then of Rime is so little to be taken for a defect, though it may seem so perhaps to vulgar Readers, that it is rather to be esteem'd an example, the first in English, of ancient liberty recover'd to Heroic Poem from the troublesome and modern bondage of Rimming. (C10)

The inexorable law of end rhyme would have to be replaced by a pattern of sound at once freer and more complex. Milton liberated English poetry
through blank verse, and Blake improved on his achievement with a long loose septenary that has often been compared to prose. Swinburne, in fact, once printed passages from the prophecies as prose (Damrosch 350).

Blake did not surrender any dimension of form and structure through this liberation; rather, freed from the banal regularity of end rhyme, he inculcated a more complex structure into his poetry. Joyce, I think, was well aware of this. In *Stephen Hero*, he identified the meticulous basis of Blake's composition:

> He sought in his verses to fix the most elusive of his moods and he put his lines together not word by word but letter by letter. He read Blake and Rimbaud on the values of letters and even permuted and combined the five vowels to construct cries for primitive emotions. To none of his former fervours had he given himself with such a whole heart as to this fervour. . . . (SH 32)

Blake discusses his concentration on the literal unit of construction in two places. In "A Vision of the Last Judgement", he writes "As Poetry admits not a Letter that is Insignificant, so Painting admits not a Grain of Sand or a Blade of Grass--Insignificant--much less an Insignificant Blur or Mark" (E 560). In the preface to *Jerusalem*, he claims "I therefore have produced a variety in every line, both of cadences & number of syllables. Every word and every letter is studied and put into its fit place" (E 146). We know that Joyce read "A Vision of the Last Judgement" and would have encountered Blake's claim there (Gifford, *Notes* 530); however, internal evidence in this passage from *Stephen Hero* indicates that he read deeper into Blake on the value of letters than that sentence. If Joyce wanted us to take Stephen's claim that he composed letter by letter seriously, then he would have encoded a pattern of letters into this passage, a pattern that would perhaps be particularly Blakean. Until we possess the concordance to Borges' library of Babel we cannot be sure, yet there seems to be a high concentration of the
letter V here, nine, in fact, in two and one half sentences. Any familiarity with Blake will confirm that V is one of his favourite letters. Key words in his lexicon that begin with V are (in diminishing frequency of appearance according to David Erdman's concordance): voice, vala, vision, void, vast, veil, valley, vale, victims, view, vegetated, vortex, vintage.

With his preternatural sensitivity for patterns of language, Joyce must have identified and appreciated this literal predilection. Although Joycean critics who address the relation between Blake and Joyce rarely discuss this precise linguistic kinship, Joyce is a constant if vague point of logopoetic comparison for Blakean critics. Glossing Blake's parody of Locke, "An Easy of Huming Understanding, by John Lookye Gent," Jacob Bronowski writes "This has the punning tricks of language and the teasing sense of criticism by ridicule which have only been revived by James Joyce in our lifetime" (Age of Revolution 11). Damrosch invokes Joyce as a successor to Blake's linguistic absorptions and transformations: "Drawing eclectically on many languages and mythologies, Blake exhibits an almost Joycean awareness of the manipulability of words." He does not wish, however, to equate Romantic with Modernist, and he quickly adds, "But behind the words he sees a divine vision to which they point, and has little interest in the words for their own sake" (Symbol 73). Although he will concede their common fascination with language, he must maintain that Blake was primarily interested in a reality behind and prior to language. With Bloomian confidence, Damrosch identifies this anterior reality: "Blake's myth is above all psychological" (Symbol 122).
Nelson Hilton insists, on the contrary, that "the gates of (Blake's) text lie in its language" (Literal 7). What the text reveals is neither theological nor psychological. It is language itself:

Words . . . are the building-blocks of Blake's "Universe stupendous"--which is language. The words are not signs for what is seen (idea); rather, what appears is a phainomenon or showing-forth of words, a logosphany. (9)

Through Blake's manipulation of words, the formal and material patterns of language are revealed or shown forth. Hilton claims that these patterns are the basis of Blake's poetic vision: "All Blake's words can be appreciated in their aural, graphic, contemporary and historical-etymological associations, each has a four-fold vision" (2). Each word has a network of aural or phonic relations. These relations include the musical effects of sound and the whole system of homophones and rhymes that Saussure called the associative axis. Each word also has a graphic embodiment, and Blake's methods foreground the process of writing and the written configuration of the letters. Each word has a contemporary or synchronic dimension taken from the specific historical context of each poem and a historical-etymological or diachronic dimension that reaches back to other texts and other contexts. Each word, each letter, as Stephen Daedalus well knew, is situated in a complex web of structural associations. In the rest of this section, I want to examine the reticulations of this literal web.

B. H. Fairchild has argued convincingly that in terms of the musical effects of language Blake saw two basic forms of structuration:

Blake aligned melody with imagination and intuition, and harmony with rationalism and law, "the science of music" for which he confessed ignorance was probably harmony, though for the trained musician "the science of music" includes both melody and harmony. (Such Holy Song 5)
Blake identified melody with the spontaneous and the linear. The Blakean rule of art and life. Harmony is Urizenic, mathematic. In the second sense, anatomy of the poem, the poet contemplates the fallen ear: "The Ear, a little shell in small solutions shutting out. All melodies and comprehending only Discord and Harmony" (5: 24-5). For Blake, Urizenic harmony is also associated with "the troublesome and modern bondage of Rimming" from which Milton liberated English poetry. Blake resolves to repeat and improve on this relation in "Einzox:

To cast aside from Poetry, all that is not Inspiration. That it no longer shall dare to mock with the aspersion of Madness. Cast on the Inspired, by the same high finishers of paltry Blots, Indefinite, or paltry Rhymes; or paltry Harmonies. Who creeps into State Government like a caterpillar to destroy.

(41: 7-11)

Harmony, then, is the vehicle by which sound becomes tyranny. Melody is, the pure spontaneous outburst of song. Fairchild argues that this melodic spontaneity appears in Milton in the song of the lark, the same song that Yeats printed in his edition of Blake:

Thou hearest the Nightingale begin the Song of Spring; The Lark sitting upon his earthy bed: just as the morn. Appears: listens silent; then springing from the waving Corn-field! loud.

He leads the choir of day! trill, trill, trill, trill.

(314: 28-31)

This song is important in relation to the "native wood-gotes wild" (L'All: 134) of Shakespeare; however, the issue here is Fairchild's claim that Blake saw music as a "mode of transcendence" (88).

Fairchild makes the case for Blake's melocentrism. He points out that Blake had composed a melodic accompaniment for the Songs of Innocence and would sing them while working on the plates (7). He advances the thesis that The Four Zoas was conceived and executed as a Handelian oratorio (66). The evidence is, in fact, rather thin, but he argues
that Blake conceived of his illuminated books as a trinary art uniting painting, poetry, and music (34). Blake wished to restore the unity of melos and lexis that had characterized the Hebrew psalm, and, in the process, he would "return poetic language to its eternal form and resurrect the conventional printed poem to the bardic, oral song" (92).

Fairchild believes that the greatest achievement of this melocentric resurrection is the "Bard's Song" in Milton; and that this song symbolizes a phonic transcendence over graphic materiality: "For Blake, as for Milton, music becomes a symbol of transcendence, an image of innocence as well as of spiritual unity" (19).

It should be reiterated that the phonic and the graphic are indiscernible. To appropriate Saussure's analogy of the signifier and the signified, they are the recto and verso of a single sheet of paper. The grammatological displacements that Derrida has identified occur only when an attempt is made to divide them or privilege one at the expense of the other. Poetry is the integration of the two modes, as the heroic figure in Blake's illustration "Mysterious Dream" demonstrates. Fairchild accurately points out a degree of melodic positivity in Blake; however, he errs in characterizing music as a mode of transcendence. On the contrary, it is the project of Milton to extirpate this error. Fairchild also correctly argues that Blake wishes to engage all of the senses in an aesthetic reunification, but then he contradicts this statement by hierarchizing the senses and making the audible the threshold between the material and the transcendental. Once again this designates the phonic as the higher, spiritual medium and the graphic as the lower, physical medium. Blake does escape the confinement of the conventional printed page but not through a phonic transcendence. The audible
aspects of Milton is extremely important, and I will argue for a thematic patterning of sound in the poem, but it is not a vehicle of transcendence. As transcendence is itself a concept problematized in Milton, Fairchild would have done better to have examined how Blake's poem presents the origin of divine song; Milton's transcendental heaven.

At the beginning of the poem, Milton is in the transcendental locus that had been the source of his inspiration in Paradise Lost.

Say first! what saw'd Milton, who walked about in eternity one hundred years, pondering the intricate mazes of Providence. Unhappy tho' in heav'n, he obey'd; he murmur'd not, he was silent. Viewings his Sixfold Emanation scatter'd thro' the deep In torment! To go into the deep how to redeem and himself perish? A Bard's prophetic Song! (2: 16-22).

As Ross Woodman observes, Milton, as a mortalist, believed that he would wake up from his sleep of death to find that his dream of heaven had been prescient ("Milton's Urania" 191). This transcendental locus, however, is not quite what Milton expected. In fact, he finds it a tremendous disappointment: "Unhappy tho' in heav'n, he obey'd; he murmur'd not, he was silent." We do not usually associate either silence or obedience with Milton. Yet we should note that Milton begins the poem by listening, as Los will end it by Listening: "Los listens to the cry of the Poor Man" 42; 34). Aaron Fogel argues that the poem contains a deliberate proportionality of discourse between Los and Milton, the one waxing as the other wanes and vice versa ("Pictures" 239). Los and his titanic brood dominate the discourse of the first half and Milton and Glolon the second half. By my count, Los speaks eight times for 161 lines, more than twice the second most voluble speaker (other than the Bard), Milton, who speaks four times for seventy-four lines. All of Los's speeches are in Book I, three of Milton's are in Book II. The distribution and, more importantly, the plurality of discourse in Milton is significant.
Milton expected to find a single transcendental language in heaven, a
language purified of all the blockages and deferrals of earthly language.
Instead, he finds the dramatic dialogues of Blake's mythology. In a
reversal of temporal order, the heteroglossia of Blake's mythopoetic
assails him on all sides. This reversal constitutes a rare and
perhaps unique instance of a poet who comes long after the death of
another poet forcing the earlier poet to listen to him. Through this
strategy, Blake makes the webs of intertextuality run backwards in time
rather than strictly forward.

What the amazed and silent Milton hears is a heuristic allegory of
usurpation based on the three classes of men. On one level, these three
classes—the Elect, the Redeemed, and the Reprobate—are the three
aspects of the poet. They are the three sons of Los, who is the Zoë of
poetry: Satan, the Elect or Selfhood; Palamabron, the Redeemed; and
Rintrah the Reprobate. Blake inverts the usual meaning of these three
theological classifications. Satan, the Puritan Elect, is only a nega-
tion. Palamabron and Rintrah are the productive contraries. Palamabron
possesses the milder temper of pity and accommodation. Rintrah the
sterner prophetic temper of wrath. Wittfeldt maintains that they also
represent the two discourses of Jesus, the merciful voice of the parables
and the angry visionary voice of the prophet who drove the moneychangers
out with whips (Angel 197).

In the "Bard's Song", Rintrah drives the plow of wrath and Palama-
bron the harrow of pity. Satan is the miller of eternity, constantly
grinding things down in atomic nullity. Satan covets the harrow of pity,
and, despite Los's protestations, he convinces Palamabron to give up his
station: "alas blamable / Palamabron, fear'd to be angry lest Satan
should accuse him of / Ingratitude" (7: 10-2). The results are disastrous. A great assembly convenes to decide the issue and blames Rintriäh, the only innocent party. Satan then usurps Rintriäh's wrath in the disorder following this injustice: "For Satan flaming with Rintriäh's fury hidden beneath his own mildness / Accus'd Palamabron before the assembly of ingratitude!" (9: 19-20). He finally reveals himself as the Urizenic sky god of Book III of *Paradise Lost*:

I am God alone
There is no other! Let all obey my principles of moral individuality
I have brought them from the uppermost innermost recesses
Of my Eternal Mind, transgressors I will rend off for ever
As now I rend this accursed Family from my covering. (9: 25-9)

The word gratitude adheres to Satan and is theologically associated with his arrogation of divinity:

Where Satan making to himself Laws from his own identity
Compell'd others to serve him in moral gratitude & submission
Being call'd God: setting himself above all that is called God,
And all the Spectres of the Dead, calling themselves Sons of God,
In his Synagogues worship Satan under the Unutterable Name.

Satan is the Jehovah of *Paradise Lost*, the divinity who extorts moral gratitude from his creature and petulantly prophesies his downfall in Book III: "Ingrate, he had of me all he could have" (*PL*: III: 96-7).

After the Bard has ceased his song and taken refuge in Milton's bosom, the first example of metempsychosis in the poem, Milton recognizes that this drama has been presented, on one level, as a figuration of his aesthetic autocracy. He has made Blake's Satan his God, or, more accurately, he is Satan: "I am my Selfhood am that Satan: I am that Evil One!" (14: 30). He must go to "Self Annihilation," put off his poetic errors and reunite with his abandoned emanation. The various aspects of this decision are the subject of the rest of the poem.
Originally, the poem was to have extended to twelve books. Erdman speculates that the last ten books "seem to have constituted a visionary account of the English Revolution, as in an ideal sense all of Blake's prophetic work does" (Prophet 423). The poem was conceived, then, as a poetic and historical allegory that demonstrates Milton's errors in both realms. Erdman argues that "though the clues are slight, it is possible that the strife between Satan and Palambron derives from the struggle between Cromwell and Parliament" (424). Satan-Cromwell takes over the harrow of parliamentary levelling and becomes a dictator. In the process, Parliament-Palambron is separated from Rintraž, who would-represent the Puritan Army. As an apologist for the Puritan government, Milton assisted Satan-Cromwell in his usurpation. By going to Self Annihilation, Milton will also put off these historical errors.

On a personal level, Satan's usurpation of Palambron's harrow could also be a representation of Hayley's attempts during the Felpham period to persuade Blake to abjure his prophecies and take up the fashionable and profitable art of portrait painting (Frye, Fearful 325-30).

While Blake's prophetic view of Rintraž side raged inwardly, Blake allowed his mild or Palambron side to be persuaded by the genial despotism of his patron. Eventually, Rintraž's rage broke forth with such energy that Hayley, taking offense and possessing all of the prerogatives of a patron, usurped even that rage.

These three possible interpretations of the "Bard's Song" demonstrate the multilayered or polysemic dimensions of Milton. In terms of the text as a whole and at the level of the word and letter, this polysemy liberates the reader from any single interpretation. Milton argues that "Blake's strategy for unlocking the reader is the multiplication of
significance, breaking the vocal chain at its weakest link, the univocal sign" (Literary 64). Through this multiplication, Blake frees the word and the text from a single meaning and reveals all of the potential patterns of its intertextuality. This unlocking of the sign in its phonetic, graphic, synchronic and diachronic dimensions was Blake’s heroic enterprise—his Logography. Milton liberated language from the bondages of end rhyme. Blake improved on Milton’s achievement by liberating language from what Milton calls the "univocal sign."

At the level of the word or letter, he liberated language through the strategy that Joyce borrowed for his pattern of Vs in Stephen Hero. Aaron Fogel was the first to discern the presence of what he calls "morphic bundles" in Milton (“Pictures” 227). These bundles are irreducible units of meaningful sound (or morphemes) that are scattered in significant patterns throughout the text. The example Fogel gives is the bundle r + u and u + t that is associated with the character of Jerusalem. This bundle attaches itself to Jerusalem much as Joyce thought V attached itself to Blake. It is not wholly restricted to Jerusalem, however, and can be taken up and deployed through the speech of other characters.

Fogel notes that as these bundles are associated with one character but are often borrowed by another character, they are dialogic in the sense in which Bakhtin used that term (“Pictures” 241). He isolates one passage in particular as deeply veined with morphemic borrowings. In the "Bard’s Song", the Bard narrates a London night in language laced with Jerusalem’s morphemic bundle:

The Surrey hills glow like the clinkers of the furnace: Lambeths Vale
Where Jerusalem’s foundations began, where they were laid in ruins
Where they were laid in ruins from every Nation & Oak Groves rooted
Dark gleams before the Furnace-mouth a heap of burning ashes
When shall Jerusalem return & overspread all the Nations
Return: return to Lambeths Vale O building of human souls
Thence stony Druid Temples overspread the Island white
And then from Jerusalems ruins... from her walls of salvation
And praise: thro the whole Earth were reared from Ireland
To Mexico & Peru west, & cast to China & Japan; till Babel
The Spectre of Albion frowned over the Nations in glory & war.
(6: 14-24)

According to my count, there are seven u + r bundles, eight r + u bundles
and two homophonic morphemes (r + o, as in "rooted"), making seventeen in
eleven lines. Fogel maintains that this morphemic dispersion represents
the fragmentation that is the pre-condition of post-Babelic language. In
this passage, Babel is both the "building of human souls," as well as
"Babel / The Spectre of Albion." This means that Blake was not only
aware of the dialogic principle of borrowed speech, but he was also
aware of the aesthetic uses of the plurality and fragmentation of langu-
ages that Bakhtin called the heteroglotic: Each home in London has its
portion of the universal fire, imaged in the household fires, "The
Surrey hills glow like clinkers of the furnace," but they are scattered
as the stones of Babel are scattered, or as the lamentations, the rue,
of Jerusalem, are scattered through the language of the speaker of this
section, the Bard.

Although Fogel does not mention it, the concept of the iterative
morphemic bundle was first postulated by Ferdinand de Saussure in a
series of notebooks that his editor, Jean Starobinski has called Words
Upon Words. Saussure named these bundles hypograms (Words 17). Hilton
provides a partial definition: "This theme may be called the 'hypo-
gram,' a term introduced by Saussure to characterize the inducing word:
the word or small group of words that he supposed 'led, by way of
phonetic paraphrase to the elaboration of the poem'" (literal 236). The
hypogram is a theme word or group of phonemes that the poet uses as the
phonic substructure of a poem. The theme word is fragmented and buried under the syntax of the poem, creating a system of internal rhyme that is the real structure of the poem. These structuring rhymes or homophones are part of the associative or synchronic axis of language, and Saussure, with his marked predilection for the synchronic, spent an impressive amount of his time finding the hypogrammic substructure of Saturnian verse.

The dimensions of Blake's logopoëia, his Joycean manipulation of words, are only now being discovered. The theme word or hypogram is an essential part of this verbal play. For example, V. A. De Luca has shown how the proper names in Blake's mythology are generally produced through hypogrammic borrowings from "progenitor names" ("Proper Names" 10). Enitharmon (produced by the conflation of zenith and harmony [Fogel, "Pictures" 224]) lends her phonemes to produce most of the names of her nine children in Europe, A Prophecy, and even the names of her parents, Enion and Thámmas (Eni-tharm-on). De Luca argues: "Names seem to spin off from other names in a centrifugal profusion that betrays little evidence of any laborious conceptualizing preceding the process" (15). Blake took much more care with this "centrifugal profusion" than De Luca will allow. As we have seen from the Surrey Hills passage, there is an intense linguistic patterning in Milton. The hypogram can obviously be operative only within a short poem or a passage in a longer poem. Milton is roughly 2000 lines long, so that the Surrey hills passage should be only one of many manifestations of it. I propose to examine the discourse of another character, who is associated with another pattern of sound, though in a less rigorous and more diffused manner. This pattern is especially significant because it leads to the interiorization not only
of the action of the "Bard's Song" but of the bodily structure of the poem itself. This hypogram also demonstrates the conjunction of sound and body, crucial to the integration of language's two modes.

The "Bard's Song" culminates with Leutha's confession. Harold Bloom argues that her discourse internalizes the action of the Song (Blake's Apocalypse 321). She reveals herself as the false muse, who created the false dream for Satan and Palamabron. Fogel observes that her name is a near anagram of Luther and may be intended as a kind of "wife" of Luther" designation ("Pictures" 217). He cites Luther's compulsive and prolix confessions as a historical pretext for her long confession, and the tradition of Protestant self-examination as a theological subtext. She vocalizes, then, the voice of self-examination and abasement.

Leutha is also a near anagram of Beulah:

But when Leutha (a Daughter of Beulah) beheld Satan's condemnation
She down descended into the midst of the Great Solemn Assembly
Offering herself a Ransom for Satan, taking on her, his Sin.
(11: 28-30)

As John Howard observes, this prostration recalls Eve's sudden offering of self-sacrifice in Paradise Lost (Blake's Milton 186), and, as Bloom charges, it is wrong because it remains tied to the blood revenge of covenant theology (Blake's Apocalypse 321). This may be why Blake substitutes the cruciform t for the b of Beulah. But, like the word "gratitude" that adheres to Satan, there is a word and hypogrammic constituent that adheres to Leutha and radiates centrifugally outward to link up with many related concepts in the "Bard's Song" and in the rest of the poem. It is the word "bow".

Leutha first appears before the assembly as an iridescent bow: "And Leutha stood glowing with varying colours immortal, heart-piercing/
And lovely: 'tis her moth-like elegance shone over the Assembly" (11: 32-3). In her speech, she describes how the servants of the usurped Harrow saw her when she assisted Satan: "But me, the servants of the Harrow saw not: but as a bow / Of varying colours on the hills; terrible raged the horses" (12: 14-15). She then confesses that she was the cause of all the trouble, and that she was born, like Sin in Paradise Lost, from the head of Satan: "I came forth from the head of Satan! back the. Chōmes recoil'd. / And call'd me Sih, and for a sign portentous held me" (12: 38-39). As she herself indicates, she is a polysemic sign, and she immediately produces the second signified for "bow": "I humbly bow in all my Sin before the Throne Divine" (13: 3).

Leutha's confession that she caused Satan's malfeasance is also motivated by her love for Palamabron. She approached Palamabron but was driven away by Elynittria, Palamabron's consort. Finally, a repentant Elynittria put down her weapons: "But Elynittria met Leutha in the place where she was hidden. / And threw aside her arrows, and laid down her sounding bow" (13: 36-37). This is the third signified: bow as weapon and defender of chastity.

Bloom interprets Leutha as a representation of the Female Will, a false and dangerous muse (Blake's Apocalypse 307). She is clearly important because she not only adumbrates Oolon, but she is also Oolon in her erroneous phases. Milton sees in Leutha's confession the terrible fertility that produced so much of his poetry. He sees many of the events of Paradise Lost repeated and the theological substructure that informed them. The polysemic slidings of "bow" are the linguistic embodiment of this substructure. Leutha first appears as the rainbow, the sign that God will keep his covenant not to destroy the earth. Blake
does not interpret this as a sign of mercy, but an extortion of gratitude that forces man into the bent posture of submission, humbly bowing, like Leutha, before the throne divine. Her submission to the moral dictates of the paternal will leads further to the Diana-line bow of Elynittria, the bow of chastity. These are the three "virtues", gratitude, submission, and chastity, that produce Milton's onoic delusions:

But Elynittria met Leutha in the place where she was hidden.
And threw aside her arrows, and laid down her sounding Bow;
She sooth'd her with soft words & brought her to Palamabrons bed
In moments new created for delusion, interwoven round about,
In dreams she bore the shadowy Spectre of Sleep, & nam'd him Death.
In dreams she bore Rahab the mother of Tizrah & her sisters
In Lambeths vales; in Cambridge & in Oxford, places of Thought.

(13: 36-42)

Leutha was the muse who deluded Milton. In one of the illustrations for "Il Penseroso", "The Wandering Moon", Blake presents the undergraduate Milton watching a chaste moon figure, who must be some aspect of Leutha, being pursued by what appear to be sidereal whips of desire. As usual in Blake's sign system, Milton stands on the bank of a stream. In the distance appears a prominent church steeple. In his early life and at Cambridge, Milton was obsessed by the 140,000 virgins singing before the throne in the Book of Revelation' (Barker, Puritan Dilemma 178). He allowed virginity to become his muse, and Comus was the result.

The volubility of Leutha--her speech covers sixty-five lines--is in marked contrast to the reticence of Satan. Despite the fact that he is the cause of all the action, Satan speaks only once for five lines in all of Book I. He does not speak again until his final confrontation with Milton at the end of the poem, when he brandishes the theme word twice:

Satan heard! Coming in a cloud, with the trumpets & flaming fire
Saying I am God the judge of all, the living & the dead
Fall therefore down & worship me. submit thy supreme
Dictate, to my eternal Will & to my dictate bow
But I alone am God & I alone in Heavn & Earth
Of all that live dare utter this, others tremble & bow...
(58: 50-5, 56-7)

The submission that Satan demands is destructive to the artist and his culture. It produces Rahab--state religion--and Tirzah--natural religion--the great whores who privilege priest and king. It destroys art through homogeneity.

Blake also encodes this homogenization in the hypogrammatic substructure of the "Bard's Song". The morphemic bundle o+w is an interjection expressive of pain. In this sense, it echoes the r+u of Jerusalem, the wailing or lamentation of the abandoned. The "ow" sounds throughout the "Bard's Song" in the instruments of war and cultivation that are the objects of contention. In the opening stanza of the preludial hymn, Blake calls for these weapons:

Bring my Bow of burning gold:
Bring me my Arrows of desire:
Bring me my Spear: O clouds unfold!
Bring me my Chariot of fire! (E 95)

He then invokes his sword of etching tool and commands the muses to direct his writing of the "Bard's Song" of plow and harrow. The double rhymes, bow-arrow, plow-harrow, emphasize the linguistic and pragmatic dependancy between these sets of instruments. The arrow requires the bow, just as the harrow requires the plow. One is useless without the other. Leutha disrupts this mutual dependancy when she causes Satan to take Palamabron's place at the harrow. In exchange, Palamabron assumes Satan's position at the mill. The results in the field and at the mill are disastrous.

As I noted earlier, this fable of agricultural usurpation has hermeneutic significance for both Milton and Blake. Only a few days
after their arrival at Felpham in September, 1800, Blake wrote to William Butts:

Work will go on here with God speed--A roller & two harrows lie before my window. I met a plow on my first going out at my gate the first morning after my arrival & the plowboy said to the plowman "Father the Gate is Open". (BR 74)

He must have often meditated on the plow and harrow and compared their use to his vocation as a printer and writer. Hilton notes that Palama-bron's name is probably derived from the Greek ralara or hand. (Literal 15). However, Hayley, in his role as Satan, persuaded Blake to give up his harrow and work at the mills of fashionable art. The purpose of a mill is to grind grain down into the smallest possible homogeneous particles. Each particle is indistinguishable from the next. In his essay "William Blake and the Artistic Machine", Morris Eaves has demonstrated how the fashionable and profitable artistic practises that Hayley advocated were based on a similar reduction to irreducible atomic units (907). These practises were originally designed by the artist-merchant Rubens to produce prints in the quickest and most economical fashion. For maximum efficiency, each task in the printing process was specialized. There was one artist to engrave trees and another to do only lakes. Each artisan was involved in only a distinct and autonomous part of the enterprise from conception to final printing. In order to ensure that no individualization could occur, reproduction had to be based on a standard, irreducible unit of measurement, that could be reproduced by everyone. Much as newspaper photographs are composed of thousands of uniform dots, the mezzotint, half-tone screening, and dot and lozenge systems were all reducible to small standard units. This principle of intermeasurability resulted in the strict homogeneity of product that made mass production possible.
Intermeasurability was anathema to Blake. In essence, it is a technological determinism in which the system determined what could be printed, and the system was in turn determined by efficiency and profit, not by artistic concerns. There was no reciprocity between form and content; the systemic necessities of mass production ruled all. Eaves writes:

The literary and artistic incoherence that Blake saw in Pope, Titian, Rubens and Rembrandt is the result, Blake thought, of the separation of form from content by "Method" that is, systematic techniques of translation and production. ("Artistic Machine" 910)

Eaves points out that the typographic equivalent of the "Method" of intermeasurability is the printing press that reduces each text to atomic uniformity (904). The text must appear, if it is going to be reproduced by movable type, only as the uniform methods of type can reproduce it. Blake avoids this typographic intermeasurability by laboriously hand-printing every word of his text, or, in the terms of the agricultural fable, by pushing his plow and harrow over the field of the copper plate. He did not allow any homogenizing system to mediate between the muses descending down his right arm and the final product. It was only when Hayley-Satan imposed on his pitiful or Palamabronic temperament that he allowed his methods of linear plow and harrow to be corrupted by the Satanic atomizing mills, and he bowed to the tyranny of intermeasurability. For this, Hayley demanded gratitude.

So far in this section I have demonstrated how Blake corrected and improved upon Milton's liberation of language. Milton freed poetry from the bondage to end rhyme, yet his method committed it to the values of phonocentrism. In his work, Blake attempted to restore language to itself by revealing it in all its aspects. The most fundamental aspect of language is its graphic component, the written letter, and its phonic
component, the phoneme. Blake self-consciously composed his poetry from these units of sight and sound, units Saussure called hypogRAMS. In Milton's phrase, this intense and self-conscious construction was Blake's *logophany* or showing forth of language. This *logophany* unlocked the univocal sign and revealed the polysemic levels or webs of language.

I have also argued that through the use of the theme word "bow" and the hypogram "ow" Blake revealed to Milton his linguistic and historical errors. He revealed, in essence, the nature of the language to the older poet. Blake also explained his own linguistic failings, his submission to the homogeneity of intermeasurability, and his determination to restore language and poetry to themselves. Language can only be restored through writing, and Blake's illuminated books are the typographic embodiment of this restoration.

The polysemy of the theme word, "bow", does not end, however, with the three signifieds associated with Leutha (rainbow, to bow down, a weapon). "Old Bow" appears as a place name in a passage just before the centrifugal diffusion of the "ru" of Jerusalem over the Surrey Hills:

Loud sounds the Hammer of Los, & loud his Bellows is heard
Before London to Hampsteads breadths & Highgates heights To
Stratford & old Bow: & across the Gardens of Kensington
On Tyburns Brook: loud groans Thames beneath the iron Forge
Of Rintrah & Palamabron of Theotorm(on) & Bromion, to forge the
instruments

Of Harvest: the Plow & Harrow to pass over the Nations. (6: 8-13)

Old Bow is referred to twenty lines later as "the Alms-house of Mile-end
and old Bow" (6: 31). The high concentration of place names in this passage raises the question of the location of Milton.

Using the device that structures the internal action of *Ulysses* and that Stephen will consciously experiment with in "Proteus", simultaneity, Blake places the action of the poem in five parallel locations. The first
two are mythic and comprehensive. The revenant Milton and his muse travel through the four-fold mythopoetic world of Eden, Beulah, Generation, and Ulro. These four simultaneously present worlds comprehend all of the possible states of being. The poem also takes place in the whole of the physical world which Blake presents as an egg shaped "Mundane Shell":

The Mundane Shell, is a vast Concave Earth: an immense
Harmed shadow of all things upon our Vegetated Earth
Enlarg'd into dimension & deform'd into indefinite space,
In Twenty-seven Heavens and all their Hells

Here Milton journeyed
In that Region call'd Midian, among the Rocks of Horeb.

(17: 21-24, 27-8)

Within this universal space, the poem locates itself in three specific places. The first is the Holy Land, the "region call'd Midian" and the "Rocks of Horeb"; the second and third are two places in England.

Although the crucial moment of Milton, the union of Milton and Olofon, takes place in Blake's, cottage garden at Felpham, the city of London is the dominant location. The city (Blake's only home except for the three years at Felpham) and most of its constituent parts are named and catalogued repeatedly. Blake employs the actual topographic situation of London with an accuracy that anticipates Joyce's massive exploitation of Dublin's topography. As Joyce well knew from the opening pages of Ellis's The Real Blake, Blake's house on South Molton Street, where the poem was largely conceived and executed was as available to the empirical investigator in its specific locale, just across Oxford Street from Stratford Place and close by Tyburn, as would be 7 Eccles Street, in Dublin (before it was demolished in one of the sublime acts of civic sentimentality).

Blake also consciously manipulates a parallel between the toponyms of London and the Holy Land. In this sense, Milton anticipates the
basic topographical structure of *Ulysses*. In both texts, a husband travels through a specific and recognizable city that is paralleled with one of the geographic sources of Western culture, the Jewish Holy Land. In *Milton*, the Greek Mediterranean basin in *Ulysses*. The ultimate goal of the journey in both cases is a reunion with an estranged wife. As I noted earlier, Blake was reading both the *IIiad* and the *Odyssey* in the original and in translation just before or during the experience that inspired *Milton*. His theory of the Semitic origin of Greek art justified his taking the "Stolen and Perverted Writings" of Homer and returning them to their geographic home. In a similar fashion, Joyce would absorb and transform the Greek epic more than one hundred years later. The evidence would seem to indicate that *Milton* was one of the models for this theft.

The action of *Milton* transpires in one other place. The poem actually occurs when Milton leaves from his false heaven and enters Blake's body at the metatarsal of his left foot:

The first I saw him in the Zenith as a falling star,
Descending perpendicular, swift as the swallow or swift;
And on my left foot falling on the tarsus, entered there;
But from my left foot a black cloud redounding spread over Europe.

(*Milton: 4750*)

*Milton* travels up through Blake's body and unites in the apocalyptic moment with the daughters of Beulah descending from Blake's brain. Blake's body is the theatre in which the drama of *Milton* exfoliates, and he uses the disposition and functions of his internal organs as a structuring device. Once again the theme word provides the link. It migrates from old Bow to bowel to Bowlahoola, the sign Blake created for *Milton* (it only appears in *Milton*—thirteen usages—and *Jerusalem*—three usages—in all of Blake's poetry). Blake defines Bowlahoola precisely:
"Bowlahoolia is the Stomach in every individual man" (24: 67). Along with the intestines or Allamanda, it gives us our bodily shape: "& were it not for the Bowlahoolia & Allamanda / No Human Form but only a Fibrous Vegetation" (24: 364-7). In this sense, Bowlahoolia is a creator, and Blake presents it as an analogue of the artistic forge:

In Bowlahoolia Los's Anvils stand & his Furnaces rage;
Thundering the Hammers beat & the Bellows blow loud

The Bellows are the Animal Lungs: the Hammers the Animal Heart
The Furnaces the Stomach for Digestion. (24: 51-2, 58-9)

Los's hammer striking the aesthetic anvil is the human heartbeat. Through this image, Blake identifies the physical heartbeat with the lyric-moment of creation or inspiration. Each heartbeat, each pulsation of the artery, reproduces the moment in which all of the work of the artist is done:

"For in this Period the Poet's Work is Done: and all the Great / Events of Time start forth & are conceived in such a Period / "Within a Moment: a Pulsation of the Artery" (29: 1-3).

As a heartbeat, the lyric moment has no temporal extension. The heartbeat is probably the smallest unit of temporal duration perceivable to man through his unaided senses. Each heartbeat is also discontinuous from the pulsations before and after it. In this sense, they are sequential and synchronic rather than continuous and diachronic. From the diachronic perspective, time is usually conceived of as an unbroken linear extension. Although we can divide this line into arbitrary units of measurement, the continuous temporal motion does not break. As Saussure did long after him, Blake tries to bend language and time to the discontinuity of synchrony. In an architectural figure, he makes the discontinuous lyric moment or heartbeat the center of time;
But others of the Sons of Los build Moments & Minutes & Hours
And Days & Months & Years & Ages & Periods; wondrous buildings
And every Moment has a Couch of gold for soft repose,
(A Moment equals a pulsation of the artery)
And between every two Moments stands a Daughter of Boula
To feed the Sleepers on their Couches with maternal care.
And every Minute has an azure Tent with silken Veils,
And every Hour has a bright golden Gate carved with skill.
And every Day & Night, has Walls of brass & Gates of adamant; Shining like precious stones & ornamented with appropriate signs:
And every Month, a silver paved Terrace builded high:
And every Year, invulnerable Barriers with high Towers.
And every Age is Moated deep with Bridges of silver and gold.

(28: 44-56)

Time is not a line for Blake, not a linear progression through past, present, and future, but a sequence of moments, each one like the other.
In fact, time is a single moment around which the diachronic units of
"Minutes & Hours / And Days & Months & Years & Ages & Period" arrange themselves in expanding concentric circles. This means that as the
action of Milton takes place in all locations simultaneously, so it also takes place in all times synchronically. Susan Fox maintains that "the time less than the pulsation of the artery is all recorded history, the entire period of the fallen human imagination" (Poetic Form 18). A single heartbeat comprehends all of space and time and, hence, all of history.

Blake, then, is Joyce's great precursor as "the supreme artificer of the synchronic," in Kenner's phrase (Voices 49). His Romanticism owes little to "the most persuasive idea of the century in which (Joyce) was born, the idea of continuity" (Voices 49). Joyce's compulsive borrowing of the discontinuous figure of the heartbeat or pulsation of an artery makes clear that he was well aware of this. From the Mangan essay on, he brooded over Blake's discontinuous and bodily poetic. In Ulysses, he repeated the bodily structure of Milton by assigning an organ to each chapter after the Telemachiad.
Carlo Linati in 1920 outlined the bodily correspondences, he wrote: "[Ulysses] is the epic of two races (Israel-Ireland) and at the same time the cycle of the human body as well as a little story of daily life" (Ellmann, Consciousness 186). Like Blake, he saw his text as a human body. In the scholastic disputations of "Oxen of the Sun", Stephen argues that as the Incarnation transformed the Word into flesh, so the writer transforms flesh into words: "Mark me now. In woman's womb word is made flesh but in the spirit of the maker, all flesh that passes becomes the word that shall not pass away. This is the postcreation" (14.292-4: 39t). Writing is a kind of inlogation, a turning of flesh into the quern or mark of written notation. In this sense, the poetic act is a reconstitution or remembering of the human body. The inversion of the poetic act would be the destruction of the human body. What Foucault calls the "constant verticality" of Europe's "derangement" (MF xi) invades the text as this destruction of the body.

Blake mentions the ancient place of English execution, Tyburn, three times in Milton. It was only a short walk down Oxford Street from his home on South Molton and had been in active use until 1783 when a device was developed to make hanging a more expeditious process. Foucault describes this advance in Discipline and Punish:

It made use of a support, which opened under the feet of the condemned man, thus avoiding the slow deaths and altercations that occurred between victim and executioner. It was improved and finally adopted in 1783, the same year in which the traditional procession from Newgate to Tyburn was abolished, and in which the opportunity offered by the rebuilding of the prison, after the Gordon riots, was used to set up the scaffolds at Newgate itself. (12)

The efficiency of the trap door came just in time; as the number of capital offenses in England grew from 160 in 1760 to 223 in 1819 (DP 14).
Foucault maintains that the increasing severity of England's penal code was the direct result of the fear of the revolutionary disturbances in America and Europe:

Paradoxically, England was one of the countries most loath to see the disappearance of the public execution; perhaps because of the role of model that the institution of the jury, public hearings and respect of habeas corpus had given to the criminal law; above all, no doubt, because she did not wish to diminish the vigour of her penal laws during the great social disturbances of the years 1780-1820. (DP 14)

In an adaptation of its traditional role, the public execution became an instrument of the counter-revolution—the wave of reaction and repression that followed the American Revolution, the French Revolution, and the Irish insurrections of 1798 and 1803. Traditionally, the public execution had been a 'deliberate spectacle of excess,' where the monarch demonstrated his absolute power over the malefactor and all of his subjects. The theatre of punishment was the criminal's body, on which the monarch's agent, the executioner, had to leave signs—'in excess of all practical considerations of merely ending the patient's life—that the king was omnipotent. The ceremony of execution codifies the criminal's total lack of power; he becomes the inverted figure of the king:

[The public executioner's] aim is not so much to reestablish a balance as to bring into play, as its extreme point, the dissymmetry between the subject who has dared to violate the law and the all-powerful sovereign who displays his strength. (DP 48-9)

"In pursuit of this ritual display of power, the executioner developed what Foucault calls a "political technology of the body" (DP 24). By appropriating and methodically destroying the body, the executioner politicizes it. The theatrical crisis of this politicization in the traditional ceremony had been a ritual disembowelment, in which the very interior of the body, the realms of Bowlahoola and Allamand, were appropriated by the king.

The king's dominion over his subjects was not confined to the ritual of execution. He could also take possession of their bodies for
military service. In January, 1793, England declared war on revolutionary France, a war that was to continue intermittently for the next twenty-two years. As Erdman points out, Blake had no doubt about the culpability of the spiritual and temporal authorities for this protracted slaughter.

The recurrent negative theme in the Songs of Experience is the mental bondage of Antijacobinism, manifest not in the windy caves of Parliament or the archetypal howlings of Albion's Guardians but in the lives of children and youth forced into harlotry and soldiery and apprentice-slavery by the bone-bending, mind-chaining oppressions of priest and king. (Prophet 272)

Blake's reactions to the counter-revolutionary war of 1793 to 1799 have been brilliantly traced by Erdman. What interests me here are the events surrounding Blake's retirement to Felpham in 1800 and his return to London in 1803. Erdman notes that Blake "was aware from the first that his friends in getting him off to the seashore hoped to divert him from nervous preoccupations with the news of revolutions and wars" (Prophet 383). The situation was ameliorated when the preliminaries of peace were signed by Great Britain and France in October 1801, leading to the Peace of Amiens in March 1802. From the evidence of his letters, we know that Blake had great hopes for the peace. He wrote to Flaxman on October 19, 1801: "Peace opens the way to greater [works] still. The Kingdoms of this World are now become the Kingdoms of God & his Christ, & we shall reign with him for ever & ever. The Reign of Literatur[e] & the Arts commences" (E 717). By May 1803, however, the treaty was abrogated and war declared again (Erdman, Prophet 388).

Three months later, as the general war hysteria intensified, Blake threw a private from the first or Royal Dragoons, John Scofield, out of his garden at Felpham. It was not a propitious time to antagonize the guardians of England's liberty, and Blake was charged with uttering
seditious statements about the king (Prophet 403-11). Scofield had little evidence, certainly not enough for a conviction in a fair tribunal, yet Blake returned to London in September 1803 with this charge hanging over his head. He also found the city transformed into an armed camp:

Not since the days of the Spanish Armada and not again till 1940 has England suffered such an invasion alarm as in the autumn and winter of 1803. Napoleon was known to be assembling thousands of flat bottomed gunboats and rafts to embark a vast army with ten thousand horses and a prodigious four hundred pieces of cannon. Along the shallow Kent and Sussex coasts tar-barrel beacons were erected and bomb-proof Martello towers. When the Blakes returned to London in September, they entered a city of gunpowder and panic. (Erdman, Prophet 393)

Although he was exonerated of the charge of sedition in January 1804, Blake conceived and dated Milton at a time when the power of the king to destroy his subjects was being applied to him at a personal level and to England at a national level. As Carl Woodring has pointed out in Politics in English Romantic Poetry, Blake was well aware of the deliberate attempts by the government to intimidate artists and intellectuals, and he feared that the Scofield incident may have been designed by a complex cabal to discredit him (64). As a result, he was forced to moderate his discourse from a direct attack on the imperial powers of priest and king to a covert commentary. At the beginning of Milton, he presents a carefully coded account of the sedimented layers of historical and national slaughter:

Between South Molton Street & Stratford Place: Calvary's foot
Where the victims were preparing for sacrifice their Cherubim
Around their joints poured forth their arrows & their bosoms' beam
With all colours of precious stones, & their inmost palaces
Resounded with preparation of animals wild & tame
(Mark well my words! Corporeal Friends are Spiritual Enemies)
Mocking Druidical Mathematical Proportion of Length Breadth Hight
Displaying Naked Beauty! with Flute & Harp & Song (4: 21-8)
This passage conflates the contemporary drilling of soldiers with the centuries of slaughter at Tyburn, the crucifixion of Christ at Calvary, and the Druidic sacrifices of animals and humans. All of these events, reaching back from 1804 to the beginning of history, are manifestations of the "constant verticality" that invades and destroys the body with its "derangement."

The war hysteria also extended to Ireland, where an insurrection by Robert Emmet in 1803 was savagely suppressed and the grip of imperial occupation tightened. Westminster knew that Catholic Ireland eagerly anticipated an invasion by the armies of a Catholic and democratic France. Although Irish expectations were high, the French threat came to nothing in the end, and Irish nationalism settled into the repetition compulsion of futility. The events of this period play a large role in Ulysses.

There are, however, other parallels between the contexts of the beginning of Milton and the beginning of Ulysses. From the meagre evidence available, we know that Joyce probably began full-time work on Ulysses some time in 1915 while in Trieste (Groden, Progress 6). By October 1916, he wrote to Harriet Shaw Weaver that he had nearly finished the first three episodes (Letters, 11, 387). In June 1915, he was forced to move from Trieste to Zurich because of the war, now locked in ferocious stalemate in the fields of France. He weathered the rest of the war in the comfortable haven of Switzerland, yet the murderous trench warfare of World War I provides some of the context for the first three chapters, especially the chapter whose art is history, "Nestor". The pyrrhic battles of the European war where tens of thousands of men died for the conquest of several yards of mud, are only a contemporary version of the
battle of Asculum (276 B.C.) discussed by Stephen and his students. A student recalls Pyrrhus' famous statement, and Stephen meditates on the synchrony of such events:

"Yes, sir. And he said: Another victor, like that and we are done for."

That phrase the world had remembered. A dull case of the mind. From a hill above a corpse-strewn plain a general speaking to his officers, leaning upon his spear. Any general to any officer. They lend ear. (2.14-7; 24)

Despite the impressive slaughter of World War I, Joyce, like many Catholic Irishmen, found it personally remote. The rising in Dublin at Easter 1916 was much closer to home. This insurrection led indirectly to Irish independence in 1922, but it seemed to Joyce at the time to be only another futile outburst of nationalistic zeal (JÉ 411-2). Whether the general was Pyrrhus or Haig or Padraic Pearse, the resulting slaughter was always the same.

The coincidence of Milton and Ulysses, beginning during periods of general European war is really adventitious. Joyce did not plan to begin his novel while vast national armies fought an endless battle of attrition. What is interesting is the presence of Milton and Blake in "Nestor". During the chapter, a student haltingly recites the beginning of the consolation from Milton's anti-clerical elegy "Lycidas" (2.64-6; 25). While the students discuss Pyrrhus, Stephen mentally conflates lines from Milton and The Marriage of Heaven and Hell: "Fabled by the daughters of memory. And yet it was in some way if not as memory fabled it. A phrase, then, of impatience, thud of Blake's wings of excess" (2.7-9; 24). Later he thinks of two lines from Blake's "Auguries of Innocence" that will play a large role in the novel: "The harlot's cry from street to street / Shall weave old England's winding sheet" (2.355-6; 33). As I noted in chapter one, Cleckner interprets the phrase "Thud of
Blake's wings of excess" as a rejection of Blake's idealism for the solidity of history ("Blake's Joyce" 148). Removed from its context, it does appear to be just that. However, when set in the context of "Nestor" and the historical background of the writing of *Ulysses*, it and the other Blakean borrowings take on a richer and more complicated meaning. At a time when the power of priest and king to inspire and command men to kill one another was once again at its zenith, Joyce obviously thought of Blake and the entire thrust of Blake's correction and celebration of Milton. On the one hand, he recognized that he and the "most enlightened of Western poets" (*CW* 745) shared the "constant verticality" of war and slaughter. It does not matter whether the date is 1804 or 1915. History does not, as Mr. Deasy has it, move through a rational and teleological development; rather, it is, as Stephen argues, "a nightmare from which I am trying to awake" (2.377; 34). On the other hand, the writer need not submit entirely to this nightmare. Armed with the "two-edged sword" (*CW* 222) that Joyce imagined Blake possessing in the Trieste essay, he can contest the murderous monologue of priest and king. His art cuts both ways, towards history and towards imaginative liberation. It is not a question of rejecting dreamy idealism for some vague conception of history, as Gleckner maintains. Instead, the writer must integrate the two through his language, through his writing.

From Blake's perspective, Milton's major error was that as an apologist for the Puritan government he had contributed to the nightmare of history by defending the execution of Charles I. Blake explicitly mentions the event at the beginning of *Milton*: "Charles calls on Milton for Atonement. Cromwell is ready" (5: 39). In terms of the "constant verticality" of history, Milton's defense of murder is a repetition of
all other historical murders. At the top of the plate on which Milton makes his decision to descend (plate 15), Blake etched what appears to be a representation of the first murder. Abel lies dead on the left, while Cain holds out his left hand and hides his right hand behind him. In The Reason of Church Government, Milton claimed he had written the political and religious pamphlets of his middle period with his left or secondary hand (667). Blake clearly links the left hand or sinister writing of the pamphlets with the murder of Cain and, by extension, with all other murders. Of course, Milton was not directly responsible for the execution of Charles I, yet his "logical and sinister defense of tyrannicide"—in Joyce's phrase from the Blake essay (CW 216)—justified and legitimated the execution. In this sense, his defense was both a murder like all murders and an exemplary inversion of what Foucault called the "political technology of the body" (DP 24). As we have seen, the king alone possessed the right to destroy the human body; in fact, he affirmed his kingship through such a destruction. By turning the prerogative of the monarch on Charles I, Milton had played the king with the king. He had arrogated the divine and dictatorial right of the king to himself. He must atone for this monologically decree.

The accumulated evidence of Blake's commentary on Milton demonstrates that Blake believed Milton to have recognized in the early stages of his career that the true poetic quest was for the resurrection or remembering of the body of the muse. In the mythic structures Blake borrowed from Ovid and Milton, the attempt of Orpheus to raise Eurydice from death's dream kingdom was a paradigm of the poet's quest. Milton's explicit identification with the failed melos of Orpheus revealed, however, an attitude towards language that would frustrate his personal quest.
Eventually, Milton became estranged from his muse—Ololon, all, all alone—and used his sinister or left hand to write his polemical pamphlets. When he returned to his vocation as a poet in Paradise Lost, the bitter and retributive experience of his middle years dominated his creation. The whole purpose of Milton is to correct these linguistic and historical errors and restore Milton to himself as a poet. To achieve this, Blake uses all of the linguistic means at his disposal to liberate language or show it forth in all its aspects. The initiating gesture of this showing forth of language or logosophy is his self-conscious writing of Milton. Everything else follows from the conversion of the epic voice of Milton's oral dictate into Blake's epic hand. This strategy allowed Blake to restore the other half of language and ground his poem in its materiality. He could unfold his four-fold vision of words. He unlocked the univocal sign through the polysemy of words like bow. He constructed his poem through the units of sight and sound Saussure called hypograms. He demonstrated Milton's phonocentrism, his reaching for a language beyond the materiality of the signifier. He explored the temporal and spatial structures of language, its diachrony and synchrony, and created a poetic based on the synchronic. He developed the relation between word and flesh, between language and body, uniting synchrony with the body in the architectural figure of the heart-beat of lyric inspiration. At every point, he broke what Kristeva has called the "prohibition" against the self-reflexive analysis of language (Desire 176, Kristeva's emphasis). As we have seen, Kristeva insists that "there is no equivalence but rather identity between challenging official linguistic codes and challenging official law" (65). Blake directs his reflexive analysis of language against the power of priest
and king to destroy the human body through execution of war. To counter
the monologue of the spiritual and secular powers, the poet restores the
body through writing and opens his text to all of the competing voices
of the dialogic. He puts pelagiarist pen to piously forged palimpsest,
in Joyce's phrase, and reveals that "any text is constructed as a mosaic
of quotations, any text is the absorption and transformation of another"
(Kristeva, Desire 66). One other aspect of the self-conscious absorp-
tion and transformation of intertexts in Milton remains to be explicated.

Blake continually reminds Milton of the intertextual roots of
"L'Allegro" and "Il Penseroso" in A Midsummer Night's Dream. He borrows
Theseus' description of the vocation of the poet:

Some Sons of Los surround the Passions with porches of iron & silver
Creating form & beauty around the dark regions of sorrow,
Giving to airy nothing a name and a habitation
Delightful!" (28: 1-4)

He also borrows the wild thyme that grows on the bank where Titania slept
as one of Los's polysemic signs:

The Wild Thyme is Los's Messenger to Eden, a mighty Demon
Terrible deadly & poisonous his presence in Ulro dark
Therefore he appears only a small Root creeping in grass
Beside the Fount above the Lark's nest in Golgotha. . . (35: 54-8)

The lark appears in "L'Allegro" (l. 41) and was illustrated by Blake as
an angelic messenger. Both thyme and lark are present at the moment of
Milton's and Oolon's textural marriage:

Immediately the Lark mounted with a loud trill from Felphams-Vale
And the Wild Thyme from Wimbledon's green & impurpled Hills
And Los & Enitharmon rose over the Hills of Surrey
Their clouds roll over London with a south wind. (42: 29-36)

In his twin poems, Milton had cast his transformation of A Midsummer
Night's Dream as a debate or dialogue between two closely related per-
sonae. The first disputant, L'Allegro, argues for an active or centri-
fugal life that attends to things in the objective or external world.
His interlocutor, Il Penseroso, defends the contemplative or contemplative life that inhabits the subjective or internal world. They move through the same landscape, however, and occupy the same intertextual space in relation to Shakespeare. They are, in fact, opposed but symbiotic aspects of the poet. The interlocking structure of their discourse—one has the dream that the other mentions; one invokes the music of Orpheus, the other imagines a dreaming Orpheus, etc.—demonstrates their indivisibility. In this sense, they are avatars of the dialogic structure of language. Every linguistic act is a response to a previous act and calls up a response in turn. No manifestation of language can be separated into a monologic autonomy.

As I noted earlier, many critics have maintained that Milton's dialogic poems were a major source for Romanticism. In Blake's case, this is particularly evident, and we can trace the development of his conception of the dialogic. He first began writing the Songs of Innocence around 1784 and published the complete volume in 1789. It was not until 1794 that he published the combined Songs of Innocence and of Experience. Four of the Experience poems first appeared in Songs of Innocence, and Blake clearly had a contrary state in mind from the beginning (E 791). Yet the fact that he published Songs of Innocence alone indicates that he first attempted to create a monologic voice, a poetic voice that was, to some degree innocent, autotelic, and free. Gradually, the opposite or interlocutor of this voice began to fill the margins of Blake's discourse; until finally he was compelled to create a dialogic structure based upon Milton's twin poems.

In an unpublished article, "Romanticism and the Death of Lyric Consciousness", Tilottama Rajan has argued that this movement from a
pure lyric voice to the dialogic, from the concept of language as pure expressivity to the concept of intertextuality evident in the *Songs of Innocence* and *Songs of Experience* "is something which happened in the history of Romantic poetry and its perception of itself, and not just something which is happening now in the history of criticism about Romantic poetry." She maintains that this movement in the development of Romantic poetry is essentially a transit from the melocentrism of the lyric and all of the things associated with the valorization of the music to drama:

Lyric, because of its proximity to song, is associated with a logocentrism that makes the difference between language and what it signifies, whereas drama makes explicit the dialogical nature of language, because the presence of more than one speaker makes the text as a whole and even the individual speeches within it a perpetually shifting intersection of textual surfaces rather than something fixed.

Under the pressure of the centrifugal force of language, the lyric crosses the generic border into drama; it crosses from monologue to dialogue: Rajan does not mention it, but the first and exemplary manifestation of this movement would be Milton's academic exercises, "L'Allegro" and "Il Penseroso". That is why they have had the prodigious influence noted by Bloom and Frye. They poise in a perfect balance the major conflict in language between centripetal and centrifugal and demonstrate the route from one to the other.

*Milton* also achieves this balance of forces. Even though it takes place in one moment and valorizes lyric discontinuity, it contains eighteen different voices who divide the discourse with a scrupulously balanced proportionality. The epic hand of *Milton*--the personal voice of Blake as lyric poet and squire--accounts for roughly 1025 lines of the poem. Added together, all of the other characters produce 925 lines of poetry. As demonstrated by the deliberate proportionality, he set up
between Los and Milton, one waxing as the other wanes (Fogel, "Pictures" 239), Blake carefully allotted the discourse of Milton. The almost equal division in the poem between Blake and the other characters is not accidental. Blake intended this neat equipoise, equal to within five percent of the total textual space, as a balance between lyric and dramatic, monologue and dialogue; Milton and Shakespeare. As Fogel also observes, Blake takes advantage of the evocative nature of the place-names of the neighborhood to locate himself geographically "Between South Molton Street and Stratford Place" (4: 21, "Pictures" 225), and linguistically between the imperious subjectivity of Milton and the dramatic objectivity of Shakespeare. This positioning of himself in a medial position between Milton and Shakespeare was Blake's version of Schlegel's strategy of "romantic polysemy" outlined by Abrams' (Mirror 240). For Blake, Milton and Shakespeare were productive opposites representing the two contrary states of the human soul. In this sense, Blake's use of them anticipates the structure of unrest between opposites and contraries that Joyce also employed as a fundamental principle. Many of the structural devices of Ulysses either have their origin in or are paralleled by the devices of Milton. In the following section, I will examine the complicated question of structuration in Milton and its roots in the showing forth of language.

III.4 Woven Letters

On the title page of Milton, the Puritan poet has already made his decision to descend and is seen from behind, striding forward out of his false heaven, his raised right hand dividing his name. As the reader turns the page, he enters into the multiple textual and visual views of.
Milton's moment of decision. At the exact place on which Milton's hand had divided his name on the previous page, there appears a star that would be the revenant Milton. The star casts its pale fire over the title of the poem, which contains six forlorn avatars of the six-fold Oloion within the curves of its letters. Below the title two figures recline, their feet meeting at the metatarsal above the word "Huses" in the first line. A plant, that might be wild thyme, is growing up from their joined feet. All of these images are aspects of the moment when Milton recognizes his errors. Blake carefully arranged the text and illustrations so as to interlock in this fashion. Each illustration serves an interpretative purpose, and each is deliberately placed as a component part of a physical book. For example, Milton strides into the book in search of his emanation on the title page. On the last page, Oloion faces him, her arms spread in an attitude of reconciliation. When the book is closed, as Erdman notes, they would come together except for what interposes itself, the poem ("Step" 75).

Blake uses the illustrations, then, to foreground the textuality of his medium. The structure of the illustrations depends upon the fact that they are enclosed in a text, in sheets of paper bound together. The union of written text and illustrations was also part of the eighteenth century tradition of the sister arts or ut pictura poesis. As W. J. T. Mitchell has shown, the sister arts thesis rested on the assumption that there was an easy congruence between the written narrative and illustrations (Composite Art 17). The methods of one could easily be adapted to the other, and, taken together, they presented a more complete representation of reality than they could have apart. The long history of Milton illustration encouraged the sister arts thesis. The first illustrated
edition of Paradise Lost appeared as early as 1688 (Pointon, Milton and English Art I). There was an astonishingly large audience for illustrated texts, and at least twenty of the 102 editions of Paradise Lost published between 1740 and 1820 were illustrated (Pointon xxxii). In the last decade of the eighteenth century, the illustration of Shakespeare and Milton became a major industry as Fuseli, Romney, Flaxman, and Stothard produced editions. With the exception of Fuseli, they re-established the solid tradition of poetic visualization and of Milton as a visually-determined poet. For the eighteenth century, Milton was the visual poet, and it was not until Blake's rather late entry into the Milton industry, in 1801, that this estimation began to change.

Blake began his revision by challenging the basic assumptions of the sister arts thesis. He never established an easy congruence or agreement between the text and illustrations. Instead, his poetry and designs are often in sharp disagreement. Mitchell describes their relation in terms of the dialogic:

In general, however, neither the graphic nor the poetic aspect of Blake's composite art assumes consistent predominance: their relationship is more like an energetic rivalry, a dialogue, or dialectic between vigorously independent modes of expression. (Composite Art 4)

The dialogue between text and illustration is particularly vigorous in Milton. In the text, both Milton and his muse descend into Blake's body and are reunited in an apocalyptic marriage. As a union of opposites into a higher or more complete form, the text appears to be a dialectical or quest poem in the sense in which Frye defined the long Romantic poem in his essay on Blake and Joyce. The illustrations, however, present a quite different version of events. The basis of this difference lies in semiotic value given to representations of the two sexes. Nine of the
ten full-page illustrations depict male figures. Ololon dominates only
the last plate, and, as Mitchell notes, this plate is one of the crudest
and least realized of Blake's designs ("Style" 61). Mitchell argues
that the crudeness of the drawing represents a recurrent failure of
Milton. He cites Frye's contention that Milton was the only major poet
not to create a fully realized and redemptive female character (Fearful
352) and writes, "Blake does not try to correct 'the defect in Milton's
vision' which kept him from imagining a Beatrice or Gloria or Jerusalem"
("Style" 61).

On one level, then, Milton does not correct his errors about his
muse. He does not awaken to a dialectical marriage. Plate 42 of Milton
most clearly demonstrates this counter-statement. A man and a woman
sleep beside a body of water, while an eagle flies over them with its
wings spread horizontally. The scene is dark and foreboding, giving
little indication of the imminence of day. With each successive edition
of Milton, Blake brightened and improved the picture. By copy D, the
eagle is surrounded by a nimbus of light, and the woman is clearly awake
(Wittreich, Engel 27-43). Mitchell, however, observes no softening in
the criticism of Milton:

Milton's descent does not culminate, as we might expect, in a
glorious reunion with his lost emanation (the "annihilation of
the Selfhood," we should recall is continuously associated with
a rapprochement between Milton and his emanation), on the con-
trary, our last vision of Milton with his bride is one of despair
and torment. ("Style" 56).

Consequently, though Milton and Ololon do go to Self Annihilation in the
text, they do not in the illustrations. The illustrations strictly deny
such a consummation.

If the entire apparatus of the poem does not testify univocally to
the apocalyptic union of Milton and Ololon, then the structure of the
poem cannot be purely dialectical. Mitchell proposes another, supplementary:

When viewed from a stylistic viewpoint, then, Milton's descent from the false heavens of Albion seems rather circular. This suggests that Milton is both a historical and visionary allegory, recording Milton's 'second coming' to unite with Blake as, in some sense, a compulsive repetition of his first, his actual historical career. ("Style" 57)

The contradictions inherent in Blake's texts between a motion that appears to be circular, in that it ends where it began, and dialectical, in that it unites oppositions, have deeply troubled Blakean criticism. Damrosch concedes the presence of the structural contradictions, but he maintains that they are the source of Blake's poetic energy. He defines the basic forms of Blake's poetry in terms of two contradictory structures. One is diachronic:

[Blake's] dialectic is circular rather than progressive: it exhibits all the ways in which the self can go wrong, rather than postulating an upward movement to a new and higher unity. (Symbol 146)

The other is synchronic:

Blake's system is often called dialectical, but it is so only in a special sense, envisioning truth as the simultaneous union of all particulars rather than as the sequential development we ordinarily expect in dialectic. (23-8)

Both of these forms—circular dialectic, simultaneous dialectic—enable Damrosch to deny that Blake's poetry is dialectical in the strict Hegelian sense while at the same time to maintain that it is dialectical in some other sense. He writes about Blake's statement in *The Marriage of Heaven and Hell* that "Without Contraries is no progression" (E 54):

It is tempting to understand Blake's aphorism as pointing to a Hegelian *Aufführung*, the dialectic that simultaneously annuls each stage and raises it to a higher one. But the developed Blakean myth has no place for the upward spiral that absorbs each preceding stage, emphasizing instead that the spectral or Satanic must be expelled utterly. (179)
Blake's dialectic does not proceed, in Darmrsch's view, through a progressive sequence from lower to higher form; rather, it moves in a circle or takes place simultaneously.

Given the non-progressive nature of these structures, one has to ask if they can really be defined as dialectical in either a pure or a contradictory sense. In the seminal essay on the subject, "What Is Dialectic?", Karl Popper outlines the pure structure of Hegelian Aufhebung:

In Hegel's terminology, both the thesis and the antithesis are, by the thesis, (1) reduced to components (of the synthesis) and they are thereby (2) cancelled (or negated, or annulled, or set aside, or put away) and, at the same time, (3) preserved (or stored or saved, or put away) and (4) elevated (or lifted up to a level). The italicized expressions are renderings of the four main meanings of the one German word 'aufheben' (literally lifted up) of whose ambiguity Hegel makes much use. (Conjectures 314; Popper's emphasis)

Popper insists that only those forms that can clearly be shown to have passed through these four stages should be considered dialectical. Although he does not deny the possibility of genuine dialectic, he observes that it is not a universal and inexorable law of culture and nature as those in the dialectical tradition maintain. Its apparent universality originates, instead, in a very human desire: "The only 'force' which propels the dialectical development is, therefore, our determination not to accept or put up with the contradiction between thesis and antithesis" (Conjectures 317). Most dialectical structures are not logically or naturally necessary. They are willed into existence through our inability to rest with the two terms of an opposition or dualism.

This unrest is particularly evident in Blake. In its pure form, dialectic moves from a dualism to a monism, from two opposed terms to a synthesis. Blake always attempted to either resolve dualisms or deny
their existence. In *The Marriage of Heaven and Hell*, for example, he denies the fundamental dualism of soul and body: "Man has no body distinct from his soul for that called body is a portion of the soul discerned by the five Senses" (E 34). This denial would seem to make Blake a monist, but Damrosch claims that Blake's apparent monism has its origins more in desire than in absolute certainty: "I would say that Blake is dualist who wishes he were a monist" (D 166). The dualisms that Blake claimed to resolve always returned in another form. He could not abolish them through desire. Speaking of his contradiction, Damrosch maintains that "Blake's troubled dualism--his dualistic monism--is thus an inescapable feature of his thought" (175).

If Blake could not abrogate dualisms, then at least he could turn them to his own use by re-defining and re-organizing them. He did this through his theory of contraries which first appears fully developed in *The Marriage of Heaven and Hell* with the famous statement: "Without Contraries is no progression. Attraction and Repulsion, Reason and Energy, Love and Hate, are necessary to human existence" (E 34). Damrosch believes that Blake's confidence in the progressive and universal nature of contraries, so roundly asserted in this statement, was gradually eroded until he finally had to recognize that there were intractable elements in the world that could not be subsumed under a theory of contraries (476-81). Blake called these elements negations and defined them in *Milton*:

*There is a Negation; & there is a Contrary
The Negation must be destroyed to redeem the Contraries
The Negation is the Spectre, the Reasoning Power in Man
This is a false Body: an Incrustation over my Immortal Spirit, a Selfhood, which must be put off & annihilated alway
To cleanse the Face of my Spirit by Self-examination." (40: 31-37)
In "The Song of Satan" is a negation; Palamabron and Rintrah are contraries (5: 11-4). As in the "Marriage of Heaven and Hell," the presence of the negation troubles and frustrates the contraries, but cannot destroy their necessary relation. In fact, we could say that Blake created the negation as a repository for all unproductive elements in order to preserve the productive unrest of contraries.

Susan Fox argues that more than any other of Blake's poems, Milton is structured by multiple contraries. "Milton is the dialectic of essential contraries as it is not just reflected generally in the poetic design; it controls that design in its minutest as well as in its most comprehensive features" (1972: 21). The two-book format of Milton, based on "L'Allegro" and "Il Penseroso," initiates a series of multiple contraries that inhabit all layers of this richly polysemic text. Although Fox describes the structural relation between these contraries, as dialectical in the quotation above, her major structural emphasis is on a similar but non-synthetic form that originates in structuralist linguistics.

Building on Saussure's two planes of language, the associative and the syntagmatic, Roman Jakobson has posited two similar areas he calls the axis of selection and the axis of combination. The axis of selection does not differ much from Saussure's associative order of homophones, homonyms, etc. It is the group of words that present themselves to the speaker or writer for selection and then combination in grammatical units. Each particular group is formed by what Jakobson calls the principle of equivalence— that is, similarities or meaningful dissimilarities in sound or sense. Jakobson's major insight was his discernment of the special relation between equivalence and poetry: "The poetic function projects the principle of equivalence from the axis of selection into
the axis of combination" ("Linguistics and Poetics" 85; Jakobson's emphasis). In poetry, the axis of association or selection, which remains in potential in daily discourse, is actualized on the axis of the syntagm or combination. This means that the principle of equivalence governs both selection and combination. Similarities and dissimilarities of sound and sense determine not only each individual word chosen, but the entire network of discourse.

And rhyme is obviously a limited example of this projection. Except for patterns of internal rhyme, only the end or rhymed words are equivalent. The poetic function, as Jakobson defines it, is demonstrated more clearly in the hypogram, where the equivalence of morphemes—*r* and *w*—underlie much of the language of the poem. I have already shown Blake's reliance on the hypogram as a fundamental phonetic basis of equivalence. Fox argues for the presence of equivalence on all other levels of the text. She borrows Michael Riffaterre's adaptation of Jakobson's definition: "Which is to say that the recurrence of equivalent forms, parallelism, is the basic relationship underlying poetry" ("Describing" 189; Fox, Poetic Form 24). Riffaterre goes on to define poetry in terms that Fox notes have a "peculiar applicability" to Milton (Poetic Form 24):

Of course, since language is a system made up of several levels superimposed one on top of the other (phonetic, phonological, syntactical, semantic, etc.), parallelism manifests itself on any level: so then, a poem is a verbal sequence wherein the same relation between constituents are repeated at various levels and the same story is told in several ways at the same time and at several times in the same way. (Riffaterre, "Describing" 189)

I have also demonstrated that on the level of plot or action Blake constructed Milton out of parallel or equivalent texts. On the one hand, he absorbed and transformed the parallel movements of Ovid's myth of Orpheus and Eurydice and Homer's narrative of the return of Odysseus to Penelope.
On the other hand, he absorbed and transformed Milton's prior transformation in his twin poems of Shakespeare's *A Midsummer Night's Dream*. Within Milton, Blake manipulates a series of parallels between different spatial locations and different periods, between Milton's descent and Oolon's, between Milton's relations with his domestic muses and his own with Catherine. The binary or two-book structure of the poem also depends upon a series of oppositional parallels. Fox maintains that the first book is largely masculine and dominated by the struggle of the three classes of men. The second book is largely feminine and achieves the resolution of the three heavens of Beulah. The dominant image of the first book is the "incessant beating of the hammer of Los," that of the second book "the graceful throbbing of the looms of Enitharmon" (*Poetic Form* 127-8). The first book is mythopoetic, narrating the struggles of Los and his titanic brood in Blake's four-fold world; the second is local and domestic, inhabiting the garden of Blake's cottage at Felpham. On the basis of all these parallels, Fox cites Riffaterre's statement that "parallelism is the basic relationship underlying poetry" and writes: "Parallelism is more than that in Milton; it is the theme of the poem realized concretely as its narrative structure" (*Poetic Form* 24).

As I have shown, Frye originally divided Romantic poetry into dialectical and cyclical structures, assuming these forms to be mutually exclusive. Milton, it was also assumed, must necessarily be dialectical. Indications within the illustrations and the text gradually caused some critics to doubt the purity of the *Aufhebung*. Mitchell was one of the first to declare that, on the contrary, *Milton* was circular or cyclical. Milton's second coming recapitulates his first. The apparently dialectical elements of *Milton* could not be denied, however, and Damrosch
blended the two forms into his contradictory structures, circular dialectic and simultaneous dialectic. The structural concept of parallelism enables us to avoid the antimonies of dialectic vs. cyclicity and define Milton in terms of figures and forms contained in the text itself. In a footnote to an article by another scholar, Jean H. Hagstrum proposed the rhetorical figure of parallelism or chiasmus as a substitute for the inaccurate figure of cyclicity:

It might be well, at the same time, to take into account the principle of chiasmus, a basic form of Hebrew poetry, where the climax is in the middle and where one moves in the following fashion:

A
  B
  C
  C'
  B'
A'

This form explains much in Blake and is somewhat truer to his tradition and to his own manner of proceeding than is the over-worked term "cyclical". (In Simmons, "The Symmetry of Fear" 168)

Richard G. Moulton notes, in his Literary Study of the Bible, that "Biblical verse is made neither by rhyme nor by numbering of syllables; its underlying principle is found to be the symmetry of clauses in a verse, which has come to be called 'parallelism'" (46). The "Sublime of the Bible," valorized by Blake in the preface to Milton, is linguistically founded on parallelism. Blake would have known this not only from his intensive study of the Bible, but also his introduction to the Hebrew language in the winter of 1803 (E 727). A fundamental form of parallelism is chiasmus. In chiasmus, a phrase is either stated and repeated in reverse order, leaving the speaker where he began, or the parallel phrases are so arranged that the first phrase builds to a medial climax that the second phrase recedes from.
As Hagstrum's diagram makes clear, chiasmus is neither circular nor dialectical; instead, it is what Joyce called *boustrophendontic*, in that it moves "furrowwards, bagawards, like yoxen at the turnpath" (FW 18). The parallel movements of the *boustrophendontic* or chiasmic structure all levels of *Milton*. Milton's movement forwards to Self Annihilation and backwards to a repetition of his first coming is *boustrophendontic*. The pulsation of an artery or the diastole and systole of the circulation of the blood is *boustrophendontic*. The masculine labours of plowing and harrowing are *boustrophendontic*. "Ololon also returns chiasmically, and her return is paralleled by the omnipresence within *Milton* of the feminine labour of weaving. In weaving, the weaver moves the shuttle guiding the woof forwards and backwards across the warp of the loom, just as the plowman moves across the field. As we have seen, Blake uses the labours of agriculture as a multiple parallel for the writing of literature, the events of his personal history, as well as the events of the larger national history. He uses the feminine parallel, weaving, in exactly the same polysemic fashion."

The first major role of the feminine loom is the on-going creation of the physical and material world. *Enitharmon and her daughters weave the body of man*:

> And every generated Body in its inward form,  
> Is a garden of delight & a building of magnificence,  
> Built by the Sons of Los in Bowlaholla and Ailamanda  
> And the herbs & flowers & furniture & bed & chambers  
> Continually woven in the Looms of Enitharmon's Daughters.

(26: 31-5)

*Enitharmon also assists Los in the creation of the Elect, the Redeemed, and the Reprobate: "Three Classes are Created by the Hammer of Los, & Woven / By Enitharmon's Looms"* (2; 26, 3: 1). In this role, her activity is positive:
Loud sounds the Hammer of Los, loud turn the Wheels of Enitharmion:
Her looms vibrate with soft affections, weaving the Web of Life.
Here the Three Classes of Mortal Men take their fixed destinations,
And hence they overspread the Nations of the whole Earth & hence
The Web of Life is woven: & the tender sinews of life created
And the Three Classes of Men regulates by Los's hammer.

(6: 27-8, 32-5)

Weaving, however, also possesses negative qualities. When Los delivers
his instructions to his agricultural labourers after the 'Bard's Song',
he identifies the negative counterpart to the weaving of the three
classes of men:

Therefore you must bind the Sheaves not by Nations of Families
You shall bind them in Three Classes, according to their Classes
So shall you bind them. Separating what has been mixed
Since Men began to be move into Nations by Rahab and Trrzah.

(25: 26-9)

Rahab and Trrzah weave the nation states that wage war on one another in
the name of priest and king. In this respect, they are the weavers of
death.

The wars of nation states almost always have their source in economic
competition. Hilton has observed, after Ermnan (Prophet 335-6) and Bron-
owski (Age of Revolution 90-2), that when the industrial revolution be-
gan in England at the end of the eighteenth century, the principle
industry and dominating commodity in world commerce was the textile
trade (Literate 120-4). The sudden intensification of weaving had a dis-
astrous effect on the social fabric of England. In the countryside,
farms were enclosed and tenant farmers driven off to make room for the
hordes of sheep that supplied the textile industry. In the cities; mill
owners could never find enough women to operate their looms. Those who
were forced into the trade gave up all hope of marriage and family life,
becoming life-long spinsters. In Milton, Blake presents several pas-
sages that describe the plight of poor women indentured to the looms of
The British textile trade and the webs these looms cast over England and the planet:

O dreadful Loom of Death! O piteous Female forms compell'd
To weave the Woof of Death, on Camberwell Tirzahs Courts
Malahs on Blackheath, Rahab & Noah, dwell on Windsors heights.

Loud roll the Weights & Spindles over the whole Earth let down
On all sides round to the Four Quarters of the World, eastward on Europe to Euphrates & Hindu, to Nile & back in Clouds
Of Death across the Atlantic to America North & South.
(35: 7-9, 14-7)

Before his Hiatus at Felpham, Blake lived in the Hercules Building in Lambeth. Near by was the Royal Asylum for Female Orphans where young girls wove long hours for the meagre recompense of crusts and salvation.

In Milton, Blake weaves together his memories of the weaving orphans with the myth of Hercules' emasculation when he took up Omphale's spindle, and the martial gods of Priam who preside over economic wars: "Lambeth ruin'd and given / To the detestable Gods of Priam, to Apollo: and at the Asylum / Given to Hercules, who labour in 'Tirzahs looms for bread."

Weaving, then, possesses parallel positive and negative values in Milton (see Fox, Poetic 147; Hilton, Literal 124). On the one hand, Emithaaron and her daughters weave the human body and the three classes of men, giving each man a form and mankind an internal structure. Rahab and Tirzah, on the other hand, weave the nations, their wars, and the industrial exploitation that serves the gods of Priam. At the end of the poem, however, weaving takes on a wholly positive configuration. In her final metamorphosis, Ololon becomes a woven text:

Then as a Moony Ark Ololon descended to Felphams Vale-
In clouds of blood, in streams of gore, with dreadful thunderings
Into the Fires of Intellect that rejoic'd in Felphams Vale
Around the Starry Eight: with one accord the Starry Eight became
One Man Jesus the Saviour, wonderful! round his limbs.
The Clouds of Ololon folded as a Garment-dipped in blood
Written within & without in woven letters: Is the Writing
Is the Divine Revelation in the Litteral expression:
A Garment of War, I heard itnamed the Woof of Six Thousand Years.
(42: 7-15)

As Milton's muse, Oolon is the body of his poetry. Blake takes this
metaphor literally, converting the text into "clouds of blood
streams of gore," just as his own text had situated itself among the
serpentine bowels of the body. The body of the text is also created
from "woven letters" that make a "Garment of War." The criss-crossing
threads of this literary fabric are the filaments of intertextuality.
They are the fibers from the web of language where every sentence is
connected to previous sentences, is paralleled by other sentences, and
leads inevitably to later sentences, where every text takes up the
threads of previous writings and absorbs and transforms their language
into its own. Milton's poetry, Blake's poetry, all of language compose
one vast reticulated web.

In a series of articles, J. Hillis Miller has explored the thread
and weaving imagery that lends itself so easily to discussions of inter-
textuality ("Ariadne's Broken Woof", "Adriadne's Thread", see also
Fiction and Repetition). He begins with the thread that Adriadne gave to
Theseus to enable him to enter and exit from the labyrinth built by
Daedalus to conceal the Minotaur. Miller maintains that all narratives
compose one vast labyrinth of intertextuality, and that any thread the
critic grasps branches out into almost-infinite levels of polysemy:

"Therefore any single thread leads everywhere, like a labyrinth
made of a single line or corridor crinkled to and fro.
Take, as an example of this, the letter X. It is a letter,
a sign, but a sign for signs generally and for a multitude of
relations... ("Ariadne's" 163)

He then provides an impressive list of thirty-one signifieds for the
sign X, ranging from a kiss, to degrees of purity in flour and alcohol.
to the interwoven chromosomes of genetic transmission. X is also the 'sign for Christ, for his crucifixion and for the criss-crossing of the warp and woof in weaving. Hilton weaves these significeds together with Blake's method of illustration:

The principle of a "web" (and of "weaving") is the intersecting of lines, as is evident in the word's reference to "nets," with open meshes, and to tightly woven "cloth." This intersection, the criss-cross is Christ's cross and the crucifixion of the pleonary interrelation of reality and consciousness. Even the cross-hatching of engraving may be seen as weaving a form into a plate, a worm into a word. (Literal: 124)

The contours of Blake's human figures were drawn with criss-crossing or cross hatched lines, giving their surfaces the impression of roughly woven cloth. Blake's conflation of body, text, and garment, then, in the final image of Ololon as a "Garment of War" is based on a highly developed visual congruence of form.

The interwoven threads of this garment also contain the two basic forms of chiasmus. The forwards-backwards movement of the woof is chiasmic in the figural sense that Hagstrum identified. In rhetoric, this form of chiasmus is called antitabole. Richard A. Lanham defines it as "the inverting of the order of repeated words to sharpen their sense or to contract the ideas they convey or both (AB:BA)" (Handlist 10).

The intersection of woof and warp execute another specifically Greek form of chiasmus. Lanhan also defines it:

The term (chiasmus or crossing) is derived from the Greek letter X (chi) whose shape, if the two halves of the construction are rendered in separate verses, it resembles.

\[
\begin{array}{c}
A \\
B
\end{array}
\]

\[
\begin{array}{c}
B \\
A
\end{array}
\]

(Handlist 23)
The example he gives is Addison’s "Polish’d in courts, and harden’d in
the field / Renown’d for conquest, and in council skill’d" where the
phrases cross over in parallel lines.

Through his multiple and overlapping parallelism, Blake used both
of these variations of chiasmus, \( \alpha \) and \( \beta \), as the substructure of langu-
age and history. The parallelisms of chiasmus are the definable struc-
tural relations that, as I noted in my Foreword, Blake and Joyce employ
as an alternative to the metamnarrative of dialectic. In *Ulysses*, weaving
does not assume a primary importance, though Joyce was well aware through
his parallel text of its properties and possibilities. As Miller ob-
serves, Penelope is, along with Arachne, Ariadne, and Philomela, one of
the archetypal weavers of classical literature ("Ariachne’s Broken Hoof"
58). However, Joyce also used the chiasmic qualities of parallelism at
all levels of his text. In the following chapter, I will examine many
of these levels—especially in my discussion of figural parallelism in
"Sirens" and the criss-crossing of language and history in "Cyclops.
The parallels Joyce chose were often quite different (Blake would have
been horrified by the spatial and temporal regularity of the urban tram
lines that so interested Joyce), yet the fundamental fascination with
densely packed and meticulously plotted parallels was the same in both
cases. This shared fascination is the real basis for the collocation of
*Milton* and *Ulysses*. 
CHAPTER FOUR: Joyce's Ulysses

IV.1 Introduction

My discussion of Blake and Joyce in chapter one depended on three major pieces of evidence: Joyce's 1902 essay on James Clarence Hogg, his 1912 essay on William Blake, and crucial passages in Pomes of Hake. From this evidence, I extracted two major concerns—writing and intertextuality—which I discussed theoretically in chapter two. In chapter three, I analyzed the self-conscious structure of writing and intertextuality in Milton. Although the surface of Milton swarms with a multitude of structures, I selected one—the multiple parallelism of chiasmus—as most clearly demonstrating the woven filaments of intertextuality. I also insisted on the historical dimensions of these structures and emphasized Blake's contestation of the linguistic practices of monologic authority.

In the following chapter, I will begin with a brief analysis of A Portrait of the Artist as a Young Man. The earlier novel is important to this study of Milton and Ulysses for two reasons. First, it is, after his early poetry, Joyce's most lyrical and Romantic text, the text that on the surface seems most indebted to the major Romantic forms. Secondly, he completed his ten years of labour on A Portrait at a crucial point in both his relationship to Blake and his own structural development. Then I will examine four chapters from Ulysses selected for their intense concern with writing and intertextuality. Two of them, "Proteus"
and "Sirens", contain a full anatomy of all linguistic and many non-linguistic modes of signification. In these two chapters, Joyce lays bare the formal and material properties of writing and speech. In "Sirens and Charybdis" and "Cyclops", Joyce presents positive and negative structures of intertextuality. These two areas of linguistic analysis are not, of course, mutually exclusive. In the terms from *Finnegans Wake* that I used earlier, a "pilgrimist pen" requires a "piously forged palimpsest" (182) on which to write. My discussion of writing and the sign will often overlap with the problem of intertextuality. These four chapters of *Ulysses* were also chosen for the way in which they demonstrate the close relation between linguistic postures and strategies and historical and political situations. The form of these four chapters reflect Joyce's attitude to the combined literary and political problems of Ireland. In turn, Joyce's attitude to the historical situation of Ireland often reflect Blake's response to an earlier but similar period in the Imperial development of the British Isles. Finally, I will chart the set of definable structural relations that are the basis of this study and the collocation of Blake and Joyce, Milton and *Ulysses*, and language and history.

IV.2: A Portrait of the Artist as a Young Man: Priest of Eternal Imagination

The richly textured surfaces of the interior monologues of *Ulysses* have their origins in several confluent rhetorical traditions. As a Catholic schoolboy educated by Jesuits, Joyce was disciplined in the complicated and methodical structures of *Ignatian meditation*. George Steiner notes:
It is the genius of the Joycean interior monologue to make articulate within itself the entire moral and technical history of self-discourse, and it is no accident that Joyce works out his idiom with specific reference to Jesuitical procedures of meditational, unvoiced elocution. ("Distribution" 85)

As a young man maturing at the end of the nineteenth century, Joyce was also the inheritor of the vast Romantic effort to chart the linguistic space of subjectivity and disclose the interwoven threads of interior and exterior eloquence. In *A Portrait of the Artist as a Young Man*, Joyce exploited the technical resources of these two traditions. The subjective methods of meditation and lyric allowed him to radically transform the novel from a form that had been largely concerned with the exteriority of social and sexual relations to one that claimed and exercised a high degree of access to consciousness. Three episodes in *A Portrait* especially demonstrate the continuities and discontinuities of this transformation: (1) the retreat in chapter III; (2) the vocational epiphany in chapter IV; (3) the composition of the villanelle in chapter V. In each of these episodes, Joyce analyzed the positive and negative values of meditation and lyric and charted the similarities in their parallel structures. This analysis prepared the ground for a further transformation of the novel from the meditative and lyrical techniques of *A Portrait* to the interior monologues of *Ulysses*. Essentially, this transformation constitutes a transit from monologue to dialogue, from the "centripetal, writing" Joyce inscribed in his 1904 Pola notebooks (*Workshop 87*) to centrifugal writing. The three episodes I have isolated in *A Portrait* contain the seed of this linguistic metamorphosis.

While at Belvedere College, Joyce made five retreats (Sullivan, *Jesuite* 133). In a retreat in early December 1893, he seems to have had a religious experience similar to the one Stephen Dedalus undergoes in
chapter III of A Portrait of the Artist. Stanislaus, whose scepticism remained unblemished by any outbreaks of piety, reports that he vaguely remembers his brother passing through a sudden and brief conversion (Brother's 80-2). Although Joyce soon lapsed into active disbelief, the episode made such an impression on him that when he conceived the grand project of an autobiographical novel, after John Eglinton rejected his essay "A Portrait of the Artist," in January 1904, the retreat was one of the first things that came to mind. In the notebook in which he presented his essay to Eglinton, he wrote:

August 1893 to December 1893

(1) Epiphany; (4) Introductory, evening before 1st Day of (2) Death; (3) Hell; (5) Hell; (6) Heaven; morning after 1st Day. (Workebor 68-9)

Over the course of the next ten years, these projected six lectures would become the four lectures Father Arnall delivers in the second section of chapter IV. As this section is the eleventh of the nineteen distinct subsections of the novel (those set off by a row of asterisks), Arnall's retreat does not occupy the exact center; however, as the middle section of the medial chapter, it does exercise the structural dominance of the middle. The retreat also covers one-tenth of the entire length of the text, exceeded in proximity only by Stephen's rambling aesthetic manifesto in sections one and three of chapter I. These three factors clearly demonstrate that from the beginning of his project to the end, Joyce planned to put maximum structural and discursive emphasis on the method and purpose of this particular form of Catholic rhetoric.
Joyce borrowed the method from Saint Ignatius Loyola's early sixteenth century handbook on meditation, *Effigies Præsens*. In the first lecture, Father Arnall acknowledges his technical debt to Loyola and describes the first step in the rigorous discipline of meditation:

'...This morning we endeavoured, in our reflection upon hell, to make what our holy founder calls in his book of spiritual exercises, the composition of place. We endeavoured, that is, to imagine, with the sense of the mind in our imagination, the material character of that awful place and of the physical torments all who are in hell endure.' (27)

The structured contemplation falls into three phases--composition of place, analysis, and colloquy--corresponding to the three motions of the mind--memory, understanding, and will (see Martz, *Meditation* 38).

Through a rigorous self-enclosure, the mind imagines a scene from the Bible, which the understanding then attempts to interpret. The end or purpose of the meditation--its third phase, colloquy--is achieved when "the soul thus reformed is lifted up to speak with God in colloquy and to hear God speak to man in turn" (*Meditation* 36).

The place of the meditation, the scene chosen to be reconstructed by the mind, could be any number of Biblical topics. Arnall chooses the "four last things...death, judgement, hell and heaven" (109). He conducts Stephen and his classmates through an eschatological vision of the closure of history. There are several salient features that characterize his highly rhetorical discourse. The first is his emphasis on the instantaneous and discontinuous temporal structure of the eschatological event. Throughout the section, he insists repeatedly that all of eternity hinges upon a single, discontinuous moment--of pride or rebellion: "One single instant was enough for the trial of man's soul. One single instant after the body's death, the soul had been weighed in the balance" (113). Later, he says: "A sin, an instant of rebellious pride..."
on the intellect and Lucifer and a third part of the cohorts of angels fall from their glory. A sin, an instant of folly and weakness, drove Adam and Eve out of Eden and brought death and suffering into the world" (133-4).

As I demonstrated earlier, Blake associated a pattern of morphemes or words with certain characters. In "Jerusalem, Jerusalem is associated with Θεος, Leutha with o·w·a and the word "bow". "Bow" also dominates the discourse of Satan, and the word "gratitude" always appears in close proximity to his dictatorial monologues. A similar principle underlies the characterological speech in A Portrait. Hugh Kenner calls this linguistic structure the "Uncle Charles principle" (Voice 18). He uses a description of Stephen's Uncle Charles in A Portrait to demonstrate that for each character in the novel "a speck of his characterizing vocabulary attends our sense of him" (Voice 17). In "Stephen", the Uncle Charles principle will achieve labyrinthine proportions, but in A Portrait "the single word... is Joyce's normal means to his characteristic effects" (Voice 20), that is to say, a single word saturates the speech of a character and the narration that surrounds him.

Arnall's discourse is so highly developed and so essential to the text that it balances two synonymous theme words. Father Arnall counsels his flock: "Be therefore ready every moment, seeing that you may die at any moment... Death, a cause of terror to the sinner, is a blessed moment for him who has walked in the right path" (114). The word "moment" appears fifteen times in the twenty-seven pages allotted to the retreat. As Joyce uses the word sixty-three times in the novel, this represents roughly one quarter of the total (Hancock, Word Index 78). Father Arnall himself uses it ten times and Stephen four times in
his recapitulation and elaboration of Arnall's eschatology. As a theme word, moment is exceeded only by the word I noted earlier—"instant." It appears nineteen times in the retreat, representing one third of the total in the novel (Note: p. 65). Father Arnall uses it fourteen times and the narrator five times in paraphrasing Arnall's second sermon.

Closely allied to this high concentration of dual theme words is the second salient feature of Arnall's four lectures. In the first lecture, he merely introduces the conceptual context of the retreat to the penitent. Joyce narrates the second lecture on death and judgement, throwing all of the rhetorical emphasis onto the third lecture of the physical torments of hell and the fourth on the spiritual torments. Arnall enumerates the details of these torments with great imaginative and figurative force:

Hell is a strait and dark and foulsmelling prison, an abode of demons and lost souls, filled with fire and smoke. There, by reason of the great number of damned, the prisoners are heaped together in their awful prison, the walls of which are said to be four thousand miles thick. (119)

As several commentators have observed, Arnall ignores heaven, the last and perhaps most important of the four final things (Noon, "Catholicism" 13; Thrane, "Joyce's Sermons" 188). He does not present any intimation of a compensatory state of beatitude. Joyce was well aware that a retreat of this sort concluded with a vision of heaven, as the sixth and last lecture in his 1904 schema was devoted to heaven. Therefore, he deliberately excluded it, placing Arnall's retreat entirely within the theology of punishment.

The twin theme words structure and organize this obsession with punishment. For a moment or instant of pride, man falls into eternal physical and spiritual punishment, where his distress will never be
relieved for an instant. Hell, Arnall argues, is nothing but an eternal series of such instants:

—A holy saint was once vouchsafed a vision of hell. It seemed to him that he stood in the midst of a great hall, dark and silent save for the ticking of a great clock. The ticking went on ceaselessly, and it seemed to this saint that the sound of the ticking was the ceaseless repetition of the words: ever, never, ever, never. (132)

He then piles up a series of parallel "ever, never" periods: never to cry out of the abyss of fire to God for an instant, a single instant of respite from such awful agony, never to receive, even for an instant, God's pardon" (133). Arnall's discourse entirely inhabits the synchronic order of punishment that Foucault outlined in *Madness and Civilization* and *Discipline and Punish: The Birth of the Prison*. The priest's infernal prison, with its walls four thousand feet thick, represents the apotheosis of all earthly attempts to punish, limited as those attempts are by nature and time. Through his eschatological vision, Arnall collapses all of the time and history into a single instant of rebellion and punishment that is repeated eternally. This eternally repeated instant is the "derangement" (*Madness xii*) or nightmare from which Stephen, in the "Nestor" episode of *Ulysses*, claims he is trying to awake.

This obsession with the "constant verticality" (*Madness xii*) of punishment constitutes the negative values that attach to the meditation and the priesthood in *A Portrait*. From Joyce's point of view, the sole function of the priest is to terrorize the young and impressionable, and Arnall briefly succeeds in this function. Frightened by the elaborate vision of hell, Stephen becomes such an exemplar of piety and contrition that the director of Belvedere College offers to enroll him in holy orders. Yet Stephen finally refuses; a refusal that causes him to wonder if he has missed his moment, his call:
All through his boyhood he had mused upon that which he had so often thought to be his destiny and when the moment had come for him to obey the call he had turned aside, obeying a wayward instinct. (165).

Immediately, however, Stephen receives his real vocation or calling. In an epiphany or instantaneous manifestation of meaning, his true role as a poet is revealed to him. He cannot choose to be a poet; as he could not choose to be a priest; instead, he is chosen by a complex of poetic values. This narrative pattern of false vocation and refusal followed by true vocation and nomination has often been interpreted as a demonstration of the irreconcilable nature of piety and poetry, eschatology and epiphany. Piety, it is assumed, possesses all the negative values visible in Arnauld's meditative sermons; poetry, on the other hand, possesses all the positive values of art, liberation, and life. A closer examination of the two major lyrical occasions—the vocational epiphany, and the writing of the villanelle—shows, however, that Joyce discerned many parallels between meditation and lyric, and finally between priest and poet. In its lyrical phase, poetry also possesses many negative values.

Stephen begins the vocational epiphany by shuttling back and forth between a shabby echo of the glories of Romanticism and a church:

From the door of Byron's publighouse to the gate of Clóntarf Chapel, from the gate of Clóntarf Chapel to the door of Byron's publichhouse and then back again to the chapel and then back again to the publichhouse he had paced slowly at first... (164)

Tired of waiting for his dilatory father, he walks to Sandymount Strand. Here he experiences his poetic nomination in an epiphany that reads like a catalogue of the tropes of the Romantic crisis lyric. The epiphany opens with a sense of discontinuity and the appropriation of diachrony: "So timeless seemed the grey warm air, so fluid and impersonal his mood, that
all ages were as one to him" (168). This sense of the closure of dia-
chrony leads to an aesthetic eschatology of the imagination or soul:
"His soul had arisen from the grave of boyhood, spurning her graveclothes" (169-70). The epiphany thrusts upwards from the apparent semantic and material weight of language to the frontier of phonicentric transcendence:
"He felt his cheeks aflame and his throat throbbing with song" (170). It
scorns the banality of duration for the rhapsody of the discontinuous
instant: "A wild angel had appeared before him, the angel of mortal youth
and beauty, an envoy from the fair courts of life, to throw open before
him in an instant of ecstasy the gates of all the ways of error and
glory" (172). The clearest indication of Joyce's borrowing from the
Romantic lyric is the appearance of this "wild angel." She is the emana-
tion or muse as a young girl, the second of the three avatars of the muse
Joyce outlined in the essay on James Clarence Mangan in 1902. She had
appeared in the Mangan essay in florid figures ("his virgin flower, and
flower of flowers" [CW 79]); here she is prefigured in avian similies:

A girl stood before him in midstream, alone and still, gazing out
to sea. She seemed like one whom magic had changed into the likeness
of a strange and beautiful seabird. Her long slender bare
legs were delicate as a crane's and pure save where an emerald
trail of seaweed had fashioned itself as a sign upon the flesh.
Her slateblue skirts were kilted boldly about her waist and
dovetailed behind her. Her bosom was as a bird's soft and slight,
slight and soft as the breast of some darkplumed dove. (171)

She is the sign of Stephen's election as a poet, and he immediately re-
tire to a secluded location to dream of her and the luminous plenitude
of a new consciousness: "He closed his eyes in the langour of sleep.
His eyelids trembled as if they felt the vast cyclic movement of the
earth and her watchers, trembled as if they felt the strange light of
"some new world" (172):
This seaside dream is remarkably similar to the two key scenes that Blake illustrated from "L'Allegro" and "Il Penseroso": "The Youthful Poet's Dream" and "Strange Mysterious Dream". We can be almost certain that Joyce never saw those illustrations, yet the concatenation of figures is the same: a young poet sleeps by a body of water and is inspired by both the tropes of his predecessors and his muse. Joyce began his own lyric cycle, Chamber Music, written largely in 1901-02, with a similar gestalt of figures:

Strings in the earth and air
Make music sweet;
Strings by the river where
The willows meet.

There's music along the river
For Love wanders there,
Pale flowers on his mantle,
Dark leaves on his hair.

All softly playing,
With head to music bent,
And fingers softly straying
Upon an instrument. (CP 9)

In this first poem, the personified figure of Love wanders by a body of water dreaming of his muse. The solocentric air causes him to bend forward and play upon an instrument. As William York Tindall notes, this is also the posture of masturbation (Chamber Music 65). Joyce clearly associates the linguistic self-communion of the lyric with the sexual self-communion of masturbation. In both instances, the subject isolates himself in an ecstatic contemplation of a radiant and physically absent female form, who can only be violated in revery.

In the section in which Stephen writes a villanelle, Joyce explicitly equates the poetic and sexual solipsisms. Like Orpheus at the conclusion of "L'Allegro", Stephen wakes from his strange mysterious dream in the afterglow of a solocentric ecstasy: "O what sweet music!"
lay still, as if his soul lay amid cool waters, conscious of faint sweet music. . . . A spirit filled him . . . moving as music" (217). Like the Poet in *Alestor*, he has had a dream of his epipsyché or emanation: "I dream of vision he had known the ecstasy of seraphic life" (217). Like all lyre moments, it has taken place in a single discontinuous moment: "Was it an instant of enchantment only or long hours and days and years, ages? . . . The instant of inspiration seemed now to be reflected from all sides. . . . The instant flashed forth like a point of light" (217). The moment has passed, leaving the poet to inhabit that phase Shelley likened to a fading coal in *A Defence of Poetry*. The glow may be post-orgasmic, as Stephen seems to have had a wet dream: "Towards dawn he awoke. . . . He soul was all dewy wet" (217). Despite this nocturnal emission, Stephen goes on to stoke the fires of creation in what may be the most obliquely poetic description of masturbation in all of literature:

> A glow of desire kindled again his soul and fired and fulfilled all his body. Conscious of his desire she was waking from odorous sleep, the temptress of his villanelle. Her eyes, dark and with a look of languour, were opening to his eyes. Her nakedness yielded to him, radiant, warm, odorous and lavishlimbed, enveloped him like a shining cloud, enfolded him like water, with a liquid life, and like a cloud of vapour or like waters circumfluent in space the liquid letters of speech, symbols of the elements of mystery, flowed forth over his brain. (223)

Significantly, this climactic encounter with the muse is followed by the full notation of the villanelle. Joyce clearly draws a parallel between the process that produces the "liquid letters of speech" in the poem and masturbation. The poem is, as it were, the spilled seed.

Stephen's onanistic relation with his lyric muse marks one phase in the evolution of his conception of literature and language. As we saw in the *Manzan* essay, Joyce was well aware of the different avatars of
the muse. In that essay, he elaborated on three of her personifications: as mother, as virgin bride or sister, and as ravished and abandoned queen. Later, in the critical theorizing of "Scylla and Charybdis", Stephen will explore the last phase. The linguistic metaphors again are sexual. Faced with the fastidious celibacy of John Eglinton and Richard Best, Stephen will argue that all true art is copulative. It depends upon a physical engagement between male and female, artist and world, mind and matter, etc. Onanistic self-enclosure on either a sexual or linguistic level represents an immaturity or failure of development within the artist. These are the negative values that Joyce discovers in lyricism. In this sense, the negativity of masturbation corresponds to the priestly obsession with punishment. The transmission of one small lexical clue foregrounds this parallelism. In the retreat episode, Stephen picks up one of Arnall’s theme words and assimilates it into his discourse. The narrator reports Stephen’s thoughts: "He was in mortal sin. . . . It could happen in an instant. . . . Then in an instant it happens. . . . It must be understood when it desires in one instant and then prolongs its own desire instant by instant, sinfully" (139). This transmission of language from one speaker to another is a clear example of the constant circulation of language defined by Bakhtin as the dialogic. As we shall see, Joyce will use it on a massive scale in Ulysses, where he plots with scrupulous care the circulation and mutation of many key phrases. In A Portrait, Arnall’s theme word attaches itself to Stephen and migrates across the text to appear in high concentrations in the vocational epiphany and in the composition of the villanelle. "Instant" appears four times in the former and six in the latter.
Joyce uses the transmission of this essential theme word to demonstrate the parallelism of priest and lyric poet. The subjects of both their discourses — eschatology and epiphany — take place in an instant, a single discontinuous moment. Both priest and poet isolate and manipulate the solitary imagination towards a solipsistic vision. Both use language to enclose and isolate the single subject. Both are celibate, one denying the flesh in holy vows, the other disdaining the flesh for an onanistic dalliance with an ethereal epipsyche or emanation. In his lyric phase, Stephen has not so much renounced the vocation of the priest and its attendant powers as transformed it into its aesthetic office. He explicitly identifies himself as a priest, when he complains to himself of E’s dalliance with a priest:

To [the priest] she would unveil her soul’s shy nakedness, to one who was but schooled in the discharging of a formal rite, rather than to him, a priest of eternal imagination, transmuting the daily bread of experience into the radiant body of everlasting life. (221)

He is sexually and linguistically competing with the priest on the priest’s own terms, and so he writes a poem in which he presents the lyric moment of ecstasy as an eucharist:

Our broken cries and mournful lays
Rise in one eucharistic hymn
Are you not weary of ardent ways?

While sacrificing hands upraise
The chalice flowing to the brim,
Tell no more of enchanted days. (221)

These are the only stanzas repeated twice in the episode, emphasizing the parallel between priest and poet.

As a lyric poet, then, Stephen closely resembles the priest he did not become. He still inhabits the monologic intensity he learned from his Jesuit masters. In the narrative techniques of A Portrait, Joyce
masterfully fuses the two rhetorical traditions. These techniques constitute his transformation of the novel from a form largely concerned with exteriority to one centered in a single interiority. This transformation is what he had in mind, I think, when he wrote the phrase "centripetal writing" in his Pola notebooks in 1904. By applying the subjective methodology of meditation and lyric to fiction, Joyce could move the focus of the novel centripetally inward to a single, isolated subjectivity. Of course, this centripetal focus was characteristic of early Modernist writing. Henry James's development of the conception of center of consciousness and lucid reflector allowed him to restrict the focus of his narratives to one or several key characters. James made little attempt to transcribe their interior thoughts directly, rendering them through the mediation of a third person narrator. Joyce uses much the same technique in *A Portrait*. He confines himself to Stephen's point of view but does not present Stephen's internal discourse directly. We receive our knowledge of Stephen's thoughts and perceptions from the narrator. Dorrit Cohn has called this form of presentation narrated monologue (*Transparence* 14, see 31-3). In *Story and Discourse*, Seymour Chatman distinguishes it from narrated report, where the narrator makes no attempt to reproduce the character's own speech patterns or idiolect when reporting the contents of a character's mind (203). Rare sections of *A Portrait* may be narrated report, yet Kenner's Uncle Charles principle demonstrates that the discourse almost always takes on some linguistic coloration from the idiolect of the character. The only extended passages in *A Portrait* in which this principle is not operative are sections one and three of chapter V, where the dialogue
of Stephen and his interlocutors is reported directly. The dominant technique of *A Portrait*, then, is narrated monologue.

Joyce's narrated monologue or centripetal writing differs from other Modernist forms both in its sources and in the irony or negativity that, I have argued, surrounds its use of them. Since Hugh Kenner's early work, critics have been accustomed to Joyce's ironic treatment of Stephen. In "A Portrait in Perspective", Kenner affirmed that the narcissistic and priggish Dedalus would never become an artist like Joyce, and the multiple signs of his imminent downfall have all been catalogued. The implications of Joyce's centripetal writing extend, however, beyond the characterological level. There are philosophical and historical dimensions to Joyce's transformations of the novel in *A Portrait* and the further transformations of *Ulysses*. These problems can best be defined through the work of Georg Lukács, the theorist who has been most concerned with the implications of the representation of interiority in narrative and who, through an exemplary misunderstanding, became a violent anti-Joycean.

In *The Theory of the Novel*, written in 1914, the year in which *A Portrait* began serial publication, Lukács examined the ontology implicit in the historical forms of narration. His genetic premise is that the kind and degree of focus in any narrative is a clear indication of the ontological assumptions of the author and his historical context. In the Homeric epics, the narrative focuses almost entirely on the external world and makes little attempt at a representation of interiority. Lukács argues that the Homeric Greeks had no conception of the division between subject and object and hence no conception of interiority, because they were totally at home in the world. They experienced
unmediated being in the world of becoming, the arena of action was entirely adequate to their desires. Lúkacs posits a fall from this epic plenitude, where "being and destiny, adventure and accomplishment, life and essence are identical concepts" (Theory 30). Gradually, essence separated from life and was located in a transcendentally.

In a parallel movement, the notion of a unique and individual subject was conceived. Lúkacs maintains that subjectivity develops only as a compensation for ontological fragmentation. As man falls further, from the ontological totality of the epic and becomes less at home in the external world, the focus of narration and other art forms moves increasingly inward. The Theory of the Novel traces a typology of subjectivity that passes through the Greek tragic hero, the Socratic philosopher, the Christian, the Romantic lyricist, and ends with the novelistic hero. For Lúkacs, "the novel form is, like no other, an expression of this transcendent homelessness" (Theory 41). The form of the novel declares that man can no longer find his home, his essence, in either the world or in a transcendent locating. The novel declares modern man's ontological and historical poverty.

Within the tradition of the novel itself, Lúkacs plots the increase in this homelessness through a series of forms. In its most fallen form, the novel of "romantic disillusion," the external world has become totally inadequate to the consciousness of the hero (Theory 112-31). The protagonist of the novel of romantic disillusion withdraws from engagement with the world and realizes himself not in action, but in an heroic contemplation and passivity. Consequently, the novel focuses on a single subjectivity, which it presents as a self-sufficient autonomy:
The elevation of interiority to the status of a completely independent world is not only a psychological fact but also a decisive value judgement on reality; this self-sufficiency of the subjective self is its most desperate self-defence; it is the abandonment of any struggle to realize the soul in the outside world, a struggle which is seen as hopeless and merely humiliating. (114)

In order to achieve this interior enclosure, the novel must appropriate the subjective discontinuity of lyricism. Lukács notes that "this attitude is so intensely lyrical that it is no longer capable of purely lyrical expression" (114). Although he did not know it, Lukács was describing with astonishing prescience the surface structure of A Portrait, where this lyricization of the novel was realized in Stephen Dedalus's alienation from Dublin and his refusal to accept any of the roles that Dublin offers and in the techniques of narrated monologue and epiphanic discontinuity. Joyce's conception of centripetal writing would seem to be entirely in accord with Lukács' definition of the novel of romantic disillusion. There are crucial differences, however, that became apparent as Lukács' and Joyce's careers developed. For Lukács, any representation of interiority remained entirely negative, a judgement on the poverty of the historical context. He later acquired a highly articulated basis for this position and eventually attacked Joyce directly.

For Joyce, the centripetal writing of A Portrait was only one stage in the process of unrest through which he worked out a more complex notion of the interrelation between interior and exterior discourse, between centripetal and centrifugal writing. As we shall see, Blake lent him a great deal of timely assistance in this process. Before I deal with that assistance, however, I should explore the ideological causes for Lukács' misunderstanding of Joyce's development. The ramifications of
this understanding will begin to throw into relief the way in which Joyce wove together his fabric of language and history.

In The Theory of the Novel, Lúkacs did not identify the historical pressures that fragmented the ontological integrity of the epic and caused the devolution of literary forms. In the years between The Theory (1914) and History and Class Consciousness (1923)—the years of the writing of Ulysses—he discovered the historical source of this cycle. The growth of subjectivity is the direct result of the development of the economy and ideology of capitalism. Moving from a Hegelian to a Marxist approach, Lúkacs maintains that the commodity culture of capitalism divided the objective and subjective worlds into quantifiable and reified objects, all of which can be exchanged for other commodities. Through this process, which he called "reification," "time sheds its qualitative, variable, flowing nature; it freezes into an exactly delimited, quantifiable continuum filled with quantifiable 'things' (the reified, mechanically objectified 'performance' of the worker, wholly separated from his total human personality)" (History 90). Reification alienates man from his world, separating subject from object and making the reintegration of subjectivity and exteriority impossible. But lyric subjectivity in either poetry or the novel is not inimical to high capitalism; rather, Lúkacs sees it as an intrinsic and supportive element of bourgeois culture. By seeing the world in contemplative or static terms, the lyricist repeats the process of reification, and, by creating the fiction of an autonomous and self-sufficient subject, the lyricist supports the ideology of capitalist individualism. Hence, lyricism remains one of the pillars of high capitalism. The goal of a Marxist aesthetics and
of history itself, then, would be the complete abolition of all vestiges of subjectivity.

It is this teleology that Lukács later brings to bear on Joyce when he deals indirectly with *A Portrait* and directly with *Ulysses* in *The Meaning of Contemporary Realism* (1957). In an extension of his critique of the novel of romantic disillusion, he interprets *A Portrait* as an unmediated celebration of the autonomy of the contemplative ego. Joyce’s novels, he maintains, present man as an inviolable subjectivity, aloof and above the monotony of history (*Meaning* 20-1). Despite the manifest differences in technique and the massive presence of historical detail, *Ulysses* continues in the same ahistorical vein. Joyce pursues the fatuous digressions of the bourgeois mind as an end in itself, without any concern for structure or art. This marks Joyce as a naturalist, in contrast to Lukács’ prescriptive model, the realist (33-4). The naturalist is distinguished from the realist on the grounds of selection and typicality. Lukács argues that the countless details of *Ulysses* were selected only so as to give the impression of randomness, of contingency as a capricious governing principle; Joyce was also concerned with the bizarre and the eccentric and so missed the desired blend of particular and universal achieved in the typicality of socialist realism. But Joyce’s most damaging fault is that, in his concern with representing the consciousness of that quintessential bourgeoisie, Leopold Bloom, he totally obscures the situational context. All that historical detail, so carefully plotted by a generation of Joycean critics, is mere backdrop for the ignoble glorification of the reigning contemplative ego.

The contours of Lukács’ misinterpretation of Joyce can be easily defined. He interprets the Joyce of *A Portrait* as a Romantic monologist,
who developed through the internal logic of ontological enclosure into a naturalist. He maintains that Joyce's narrative techniques always work to isolate and elevate the single subject at the expense of either the community of subjects or the historical context. Lukacs fails to note the negative or ironic factors that attend the isolation of the subject in *A Portrait*. Consequently, he cannot see that Joyce's transformation or lyricization of the novel in *A Portrait* executes the first step in the movement from monologue to dialogue, or, from lyric to drama that Tilottama Rajan observes in "Romanticism and the Death of Lyric Consciousness". As this movement created the lyric epic and lyric drama in Romanticism, so it creates the lyric novel in *A Portrait*. The goal of this movement is not the abolition of subjectivity, as in Marxist aesthetics; rather, it is the displacement of the conception of the purely expressive authoritarian subject for one constituted by the interwoven threads of the dialogic or intertextual. Joyce dismantles or deconstructs the autonomous subject from within.

The bibliographical history of *A Portrait* indicates that Blake was a likely source for this deconstruction. In the seminal essay on the subject, "The Seven Lost Years of *A Portrait of the Artist as a Young Man*", Hans Walter Gabler argues that Joyce did not conceive the final form of *A Portrait* until 1912 (52). He had begun the five-chapter version of *A Portrait* in 1907, after finishing only twenty-five of the proposed sixty-three chapters of *Stephen Hero*. By 1909, he had progressed beyond.

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Tilottama Rajan briefly addresses Lukacs in the essay. She writes about Shelley's poem, "Prometheus, I would argue, is not so much an interiorising of the dramatic form as an exteriorising of the lyrical, a reversal as it were of the movement Lukacs traces when he sees in Romanticism the beginning of a lyricisation of narrative which culminates in the modern novel."
chapter III, but he became so frustrated in 1911 with the recalcitrant narrative that he tried somewhat insincerely to destroy the manuscript. In 1912, he made the structural breakthrough that created the final form.
Gabler notes:

It seems that it was a decision to abandon the sequential or cyclical narrative by episodes in *Stephen Hero* in favour of a chiasmic design that broke the impasse in which Joyce found himself over *A Portrait*. (50; emphasis added)

As a replacement for the monotonous sequential narrative of *Stephen Hero* and the first version of *A Portrait*—the cause of his despair in 1911—Joyce discovered a discontinuous, chiasmic or chiasmic structure that depends upon a crossing or X in the central or medial position. For example, Joyce moved the Christmas dinner episode from chapter II to chapter I, interposing it between the two Clongowes episodes, and he placed the composition of the villanelle between the two university episodes in chapter V. The structural weight of these chapters falls on these chiasmic centers.

In terms of the entire novel, this structure enabled Joyce at last to lay maximum emphasis on the material he had husbanded since he first wrote out his plans for *Stephen Hero* in 1904. Gabler notes:

But the chiasmic disposition of the novel’s beginning and end alters the functional relationships in the sections of the work which they encompass. Chapters II and IV take on a centripetal and centrifugal direction, and the religious retreat becomes, literally and structurally, the dead center of the novel. (51)

Only in 1912 did Joyce find the structural method and purpose to make Arnall’s Ignatian meditation “the ‘dead center of the novel’.” Gabler gives no indication of when in 1912 Joyce made this discovery, but, as he was in Ireland for his last visit from mid-July to mid-September of that year (Finnemann, *IJ* 323, 335), and the autumn would probably be too late, it is likely that he conceived this structure in early 1912. Of course, that
would have been when he was researching and writing the essay on Blake that he delivered in March. Whether the breakthrough occurred then or later, there are too many parallel factors to allow one to maintain that the temporal coincidence between the breakthrough and the Blake essay is accidental. The work he did on Blake in the winter of 1912 likely renewed and redefined the interest in Romanticism and Blake that he had cultivated since 1902, and it enabled him to restructure his novel. The discontinuous synchronic structure of A Portrait, where each episode is presented as a discrete temporal unit, and the insistence on the instant or moment of synchrony in the three episodes I have isolated in this chapter, were likely strengthened by his re-reading of Blake. The chiasmic center structure was perhaps borrowed from Blake's multiple use of parallelism and chiasmus in Milton and elsewhere. As we shall see, Joyce carried these structural strategies over to Ulysses, where he employed them on a massive scale. The clearest indication of his Blakean borrowing is that the chiasmic structure centers Joyce's lyric novel on the monologue of a priest. As we have seen, Blake consistently attacked the punitive monologue of the allied authorities of priest and king, and Joyce began his essay on Blake with an image of the poet writing the lines from "London" that contest the authority of church and state. In Milton, Blake also analyzed the dangers involved when the poet assumes the authority of priest or king. In his lyric phase, Stephen identifies himself as a priest, and that is why this portrait of the artist chiasmically centers on the monologue of a priest.

The artist remains a priest-poet, however, only in the first phase of his apprenticeship. In a much discussed passage, Stephen posits three steps in the development of the artist:
Art necessarily divides itself into three forms progressing from one to the next. These forms are: the lyrical form, the form wherein the artist presents his image in immediate relation to himself; the epical form, the form wherein he presents his image in mediate relation to himself and to others; the dramatic form, the form wherein he presents his image in immediate relation to others. (214)

The writer progresses from the pure subjectivity of lyricism through the hybrid of the epic to the pure objectivity of the dramatic, which is to say, that he moves from the expressive monologue of centripetal writing to the intertextual dialogue of centrifugal writing. As he matures, the author loses his belief in his language as a pure expressive, autotelic creation and recognizes his intertextual debts. He learns to borrow and exploit the multiple lines of his intertextuality. Stephen is on the verge of this discovery, and his final supplication to his Dedalian father contains the traces of Joyce’s Blakean debt:

I go to encounter for the millionth time the reality of experience and forge in the smithy of my soul the uncreated conscience of my race.
27 April: Old father, old artificer, stand me now and ever in good stead. (252-3)

By "Scylla and Charybdis", Stephen will have articulated an entire poetics of forgery, in both senses of that word. In A Portrait, Joyce uses the poetics of forgery to undercut the central episode itself. He exercises what he later called his "pelagiarist pen" (FW 182) by borrowing Father Arnall’s four sermons almost word for word from Giovanni Pietro Pinamonti’s seventeenth century meditative text Hell Opened to Christians, to Caution Them from Entering Into It. James R. Thrane ("Joyce’s Sermons") and James Doherty ("Joyce and Hell") have demonstrated how Joyce took almost all of Arnall’s impressive rhetoric from Pinamonti.

From the Hangan essay on, we have seen that this kind of compulsive borrowing was an endemic habit of Joyce's. In the interior monologues of
Ulysses, especially in "Proteus", Joyce will demonstrate that the structure of consciousness itself depends upon a continual borrowing of the words of the others. Although each speaker possesses a distinctive idiolect, the words that pass through each one's interior discourse emerge from the cycles of the dialogic. Joyce did not present the single subject as a self-sufficient autonomy, as Lukács maintains; rather, he charted in his continual transformations of the novel the displacement of monologue by dialogue and of the purely expressive text by the intertext. A Portrait executes the first stage of this displacement; in Ulysses, it is fully realized.

IV.3 "Proteus": Signs on a White Field

In chapter IV of A Portrait of the Artist as a Young Man, Stephen Dedalus had received the epiphanic sign of his vocation. All of the elements of that sign indicated that he was to be a poet in the high Romantic tradition. In "Proteus", he returns to the scene of his poetic election, Sandymount strand, and assumes the posture of Blake in Milton:

My ash sword hangs at my side. Tap with it: they do. My two feet in his boots are at the end of his legs, nebeneinander.
Sounds solid: made by the mallet of Los demitipos. Am I walking into eternity along Sandymount strand? (3.16-9; 37)

In Milton, Blake had put on a sandal for a similar purpose:

And all this Vegetable World appeared on my left foot,
As a bright sandal formed immortal of precious stones & gold:
I stooped down & bound if on to walk forward thro Eternity.
(21: 12-4)

The boots that Dedalus contemplates were borrowed from Buck Mulligan, as is most of his eclectic attire. The tropes in which he prefigures his stroll on the beach are borrowed from Blake. In the several years between his seaside epiphany and his Mary notation at the conclusion of
A Portrait that he wanted to "forge in the smithy of my soul the uncreated conscience of my race," Stephen has advanced much further into his education in the poetics of forgery. He defines the genetic premise of such a poetics in the first three sentences of "Proteus":

Ineluctable modality of the visible: at least that if no more, thought through my eyes. Signatures of all things I am here to read, scaspawn and seawrack, the nearing tide, that rusty boot. Snotgreen, bluesilver, rust: coloured signs. (3.1-4; 37)

The poetics of forgery begins with a self-conscious analysis of the formal and material properties of the medium the writer must use, language. Following Blake's example, Joyce creates, in Hilton's phrase, a logophany or showing forth of language in "Proteus" (Literal 9). The fundamental unit of all forms of language, whether human or of the non human "signatures" Stephen first contemplates, is the sign, and Joyce executes a complete anatomy of the properties and processes of the sign in this episode.

Aside from Blake, Joyce drew on a multitude of sources for his exploration of the creation of meaning of signification. His specific preoccupations with the sign, however, were remarkably similar to Saussure's almost contemporaneous exploration into language at the University of Geneva. Although there is a brief reference to Saussure in a notebook Joyce kept in the summer of 1924 for Finnegans Wake (Archive 30: 39), we have no evidence that he knew Saussure's work during the writing of Ulysses. For philological authority, Joyce consulted Vico's New Science (which we know he had read by 1913 [Ellmann, 340]), Skeat's Etymological

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1 "Saussure, Ferdinand" appears in a list of titles and names that includes "Les Literature Celtique / Georges Dobbin / de Jubainville / Glaidor / J. Loth." Perhaps Joyce was asking around about linguistics and someone mentioned Saussure.
tionary, and the unfinished Oxford English Dictionary, but his concern with all aspects of the sign carried him beyond philology and into the revolution in the study of language that Saussure was fashioning in the first decades of the twentieth century, a revolution that developed in the fullness of time into Structuralism. Like Saussure and the Structuralists, Joyce was concerned with a series of related issues: the problem of motivation, the material structure of the sign, the dual axes of synchrony and diachrony, and the complex relation between language's two modes, the phonic and the graphic. Joyce disagreed with Saussure about many things, but the fundamental structures they examined were the same.

Joyce coupled all of these linguistic concerns with an intense exploration into the structure of linguistic interiority—what Dedalus called the "smithy of [the] soul" in A Portrait—and the representation of interiority in literary texts. As it contains only one spoken sentence, and that addressed to a dog ("Tatters! Out of that you mongrel!" [3.52; 46]), "Proteus," along with "Penelope," is perhaps the purest example of the richly textured surface of interior monologue in Ulysses. This surface swarms with the dialogic circulation of signs that Bakhtin posited as the fundamental principle of language. In "Proteus," Joyce explores these two problematic areas—the sign and the dialogic—as a foundation for the further logosophy of the rest of the novel.

As I noted earlier, Saussure maintained that the fundamental principle of the sign was the arbitrariness of the signifier. In the mass of signs, there is no natural or analogical relation between the signifier and the signified. The signifier has been arbitrarily chosen from among the ensemble of potential phonemes or graphemes and associated with the
signified in an act of convention: There are signs, however, that do attempt to reproduce the forms of the signified, that are, in Saussure’s phrase, relatively motivated, or in Pierce’s, iconic. The linguistic sign with the highest degree of iconicity is onomatopoeia, and "Proteus" bristles with onomatopoeic representations of sounds that Stephen hears, remembers, or imagines. The narrative reproduces the sound of Stephen's shoes on the sand: "Crush, crack, crick, crick!" (3.19; 37). Stephen seems to recreate the sound of the bell rung at mass: "Dringdring! Dringadring! . . . Dringdring!" (3.121; 122, 123; 40). He imagines the guttural speech of a shotgun: "Shoot him to bloody bits with a bang shotgun, bits man splattered walls all brass buttons. Bits all khrerrrlak in place clack back" (3.187-9; 42). The narrator and Stephen collaborate to reproduce the sound of Stephen's breathing and the roar of planets through sidereal space: "His lips lipped and mouthed fleshless lips of air: mouth to her moomb. Oomb, allwombing tomb. His mouth moulded issuing breath, unspeched: oooeeehah: roar of cataractic planets, globed, blazing, roaring wayawayawayawayawayway" (3.401-4; 48). Stephen notes the sibilant periods of water, "Listen: a fourworded wavespeech: seeesoo, hrss, tssecias, oooos" and the plosive sound of water on rock, "flop, slap" (3.456-7, 478; 49).

As Hugh Kenner observes, Stephen cannot be responsible for these written transcriptions; they are contributed by that mysterious figure, the narrator, who scrupulously renders all manner of animate and inanimate speech in Ulysses. For example, Bloom's cat does not say anything as conventional and inarticulate as "Meow" or "Purr" in "Galypso"; instead, she produces the increasingly resonant series of "Mrkgnao! . . . Mrkgnao! . . . Mrkrgnazo! . . . Mrkrgnazo!" (4.16, 25, 32; 55) and "Gurrhr!" (4.38; 56),
complete with all the punctuation given to human speech (Kenner, *Ulysses* 40). Later, in "Acous", Bloom meditates on the universe's existence of
distinguishing patterns of sound or speech:

Silt. The nethermost deck of the first machine jogged forward
its flyboard with silt the first batch of quirefold papers.
Silt. Almost human the way it silt to call attention. Doing
its level best to speak. That door too silt creaking, asking
to be shut. Everything speaks in its own way. (7.174-7; 121)

Although linguistics have not investigated the dialects of doors and
machines, they have long been troubled over the status of non-human sign
systems. An entire discipline, zoosemiotics, has developed, and some
semioticians, like Thomas A. Sebeok, claim that semiotics emerges from
the biological sign systems all organisms, including man, use as survival
mechanisms (Sebeok, *The Sign* 3,26, 35-60). Despite this granting of semi-
otic status to forms of feral communications, linguistics maintain that
even highly developed systems like the bee's honey dance are not lin-
guistic in any strictly human sense. In his study of the bee dance, Emile
Benveniste has demonstrated that the principle of double articulation
divides human from non-human speech ("Animal Communication" 53-4). Human
communication has two levels: a level of irreducible units meaningless
in themselves, phonemes and graphemes, that are combined on another level
into meaningful units. The human representation of animal speech, onoma-
topoetic, has these two levels, but animal speech does not. Joyce, of
of course, was not aware of the principle of double articulation, and
Stephen's opening statement about the "signatures" of the natural world
he is there to interpret and the high concentration of onomatopoetic repre-
sentations in the text indicate that Joyce was willing to grant some kind
of communicative status to natural sounds or animal speech. In *Ulysses*,
doors and machines may speak as well as cats.
The forms this speech may take are usually determined by specific national conventions. An Englishman reproduces the sound of a dog as "bow wow," a Frenchman as "ouaoua," even though the actual sound of the dog, it can be assumed, remains the same on both sides of the channel. As I noted in chapter two, Saussure used these national differences as a demonstration of the final domination of arbitrariness in even highly motivated forms like onomatopoeia (Course 69). Joyce's variant representations--"Mkgnao" for "Meow"--and unique renderings--"fourworded wavespeech: seesso, hrss, reseeiss, ooş"--overturn or deconstruct this domination. These onomatopoeic figures contain the highest degree of motivation or iconicity possible in graphic signs and the lowest degree of convention or arbitrariness. This indicates that Joyce was willing not only to grant natural sounds a communicative or semiotic status, but also to maximize the degree of motivation in these figures. Stephen is on the beach, after all, to read both natural "signatures" and human signs.

As I pointed out in chapter two, Blake was not much concerned with the problem of motivation in his *Lycopersicon* in Milton. He flatly rejected natural representations, though his discourse was invaded on a few occasions by motivated forms. Yeats would have drawn Joyce's attention to one of these rare incursions, as one of the six brief sections he printed from *Milton* in his edition (entitled by Yeats "The Morning Song of the Birds") isolates one of the few onomatopoeic figures Blake employed:

The Lark sitting upon his earthly bed: just as the morn
Appears; listens silent; then springing from the waving Cornfield!
He leads the Choir of Day! trill, trill, trill,
Mounting upon the wings of light into the Great Expanse

(31: 29-32).
If Blake was not concerned with motivation as a general problem, he was at least fascinated with the intertextual migrations of these literary birds. This lark was last heard by Milton's L'Allegro:

To hear the Lark begin his flight,
And singing startle the dull night;
From the watch-tower in the skies
Till the dappled dawn doth rise. (L'Al: 41-4)

Milton, in turn, had borrowed this lark from Shakespeare's sonnet twenty-nine, where the bird "at break of day arising / From sullen earth, sings hymns at heaven's gate." Neither Shakespeare nor Milton condescend to give us the song of the lark. Onomatopoeia is, after all, a low and marginal form, not generally regarded as suitable for literary language.

The Shakespeare concordance reveals very few usages of onomatopoeia, so, what few there are would be highly significant.² It is even more significant for "Proteus" that most of them are concentrated in a single song from The Tempest. Prince Ferdinand has been shipwrecked, and, after nearly drowning, he stands exhausted on the beach of Prospero's island.

Ariel and his attendant sprites sing:

Come unto these yellow sands,
And then take hands.
Curtsied when you have and kissed,
The wild waves whist,
Foot it feely here and there,
And, sweet sprites, the burden bear.
Hark, hark!
Burden, dispersedly. Bowgh, wawgh!
The watchdogs bark.
Burden, dispersedly. Bowgh, wawgh!
Hark, hark! I hear
The strain of strutting chanticler
Cry cock-a-diddle-dowe.

²Ariel's song contains only representation of a dog's bark and a rooster's crow in the canon. There is one other representation of a bell in The Merchant of Venice (III 2.71-2).
Most of these circuits appear on the first pages of the newspaper episode, "Aeolus". In the first section of "Aeolus", Joyce creates a metaphor parallel between the most visible of these transportational circuits and the human body. The trams of the Dublin United Tramway Company circulate throughout the city on regular schedules, always returning to the "HEART OF THE HIBERNIAN METROPOLIS" (7.1-2; 115), Nelson's Pillar. The trams travel out on eight lines and return to the source, much like the blood circulating outward through the arteries and back to the heart. Joyce begins "Aeolus" with this transportational circuit because of the near perfection of its structure. Although the passengers are not likely to complete the entire circuit, the trams do return in a perfect loop to their point of departure. Except for periodic breakdowns, as in "Circe" and at the end of "Aeolus", the trams continually complete the entire structure.

In informational circuits, the structure is only slightly different. For example, in the second section of "Aeolus", Joyce notes the flow of mail going in and out of the general post office. These circuits are not structured upon a pure return, but upon a structure of exchange, as sender and receiver complete the circuit of epistolary discourse. Newspapers, mentioned in the third section, are also structures of informational circuitry. A newspaper, like Bloom's employer the Freeman's Journal and National Press, carries the metaphor names of "A GREAT DAILY ORGAN" (7.84; 118), and, like the heart, it also has a circulation that is an index of its health. In "Aeolus", Bloom wonders about the restorative power of the editor: "But will he save the circulation?" (7.70; 118). Although newspapers circulate information outwards with each daily printing, all of that information was originally drawn inwards. Through
to Eliot via Joyce's omission reflects some light on Joyce's analysis of the sign and the poetics of forgery.

As an editor of the _Egoist_, Eliot received the early chapters of _Ulysses_ from Joyce for serial publication. The printers refused to set such obscene material, and publication was left to Pound's _The Little Review_, where thirteen and a half chapters appeared from March 1918 to December 1920. Robert Adams-Day ("Joyce's Waste Land") and Stanley Sultan ("Ulysses", _The Waste Land_ and _Modernism_) have most fully unravelled the threads of Eliot's textual theft. As Sultan has observed, Eliot was very conscious of this borrowing, and, in a contemporaneous essay on Philip Massinger (1920), he even provided a brief and masterful apology for his theft. Eliot wrote:

> Immature poets imitate; mature poets steal; bad poets deface what they take, and good poets make it into something better or at least something different. The good poet welds his theft into a whole of feeling which is unique, utterly different from that which it was torn; the bad poet throws it into something which has no cohesion. A good poet will usually borrow from authors remote in time, or alien in language, or diverse in interest.  

(Selected Essays 53; see Sultan 13)

As a good poet, Eliot borrowed or stole from Joyce's prior borrowings.

If Joyce was not remote in time, at least the authors Joyce himself borrowed from were remote.

In his analysis of Eliot's self-conscious borrowings, Day examines two complicated and important clusters of images: the dog and the man in the Mackintosh (44). The dog appears only in "Proteus" among the chapters Eliot could have read before the writing of _The Waste Land_.

Stephen sees him digging in the sand: "His hindpaws then scattered the sand: then his forepaws dabbled and delved. Something he buried there, his grandmother" (5.559-61; 46). Eliot converts this into his advice to Stetson about his buried corpse: "'O keep the dog far hence, that's
friend to men, / Or with his nails he'll dig it up again" (TWM 74-5).

This dog has its origins in Ariel's song, and Eliot borrows directly from that song once in his poem: "I remember / Those are pearls that were his eyes" (TWM 104-5), and once from Ferdinand's statement about it, "This music crept by me on the waters" (TWM 257). The music that crept by Ferdinand contained the barking of a dog, the ringing of a bell, and a rooster's crow. Joyce's neglect of the rooster's crow allowed Eliot to seize on it and borrow it in turn. A poet as fastidious and scrupulous about his borrowings as Eliot must have felt an exquisite satisfaction at weaving the last thread into such a reticulated intertextual web.

In terms of the internal thematics of The Waste Land, Eliot borrows the rooster's crow to signal the knight's approach to the Chapel Perilous and as an echo of Peter's denial of Christ; but we have to ask why the rooster crows in French rather than in English. The answer, I think, is indicated by the form of Eliot's other onomatopoeic figures. Eliot included a long conventional representation of the song of the nightingale, "Twit-twit-twit / Jug jug jug jug jug jug" (TWM 203-4), and a conventional form of the sound of water, "Drip drop drip drop drop drop drop" (TWM 357), which is somewhat different from the sounds of Proteus: "seésoo, hrss, rsseqiss, ooos." In tacit opposition to Joyce's emphasis on motivation, Eliot foregrounds the arbitrariness of onomatopoeia. Because of the force of convention, an English reader may paradoxically believe that a rooster actually does utter something like the well-formed locution "cock-a-diddle-dowey," but he will most likely not believe that it says "Co cò rico." The French figure forces him to recognize the arbitrariness not only of onomatopoeia, but of signs as a whole.
This may seem like an excessive amount of exegetical weight to put on a form as rudimentary as onomatopoeia. Joyce and Eliot recognized, however, that the marginal status of onomatopoeia magnified the constituent elements of the sign. The tension between motivation and arbitrariness is more clearly evident in it than in other less iconic forms; hence, it could play a key role in their *hypophones*. This role extended to several other aspects of the formal and material properties of the sign.

In an unpublished dissertation, "The Language of *Finnegans Wake*", Franklin J. Walton has demonstrated how Joyce's linguistic strategies in the *Wake* anticipated the analysis of signification in contemporary informational and musical theory. Informational theory studies the formal and material properties of the sign. Theorists, like Abraham Moles, maintain that the organized figure of the sign, whether phonic or graphic, can only be perceived by way of contrast with an unorganized ground (*Information Theory* 77). In writing, the ground would be the surface of inscription; in speech, the entire background of sounds. Displaying a residual phonocentrism, theorists call the ground "noise" and the figure "tone." These two aspects of the sign are inseparable. Tone cannot be isolated from noise. For example, musical performers aim at a maximum of tone or organized sound. As musicologist Sigmund Levaire points out, however, the physicality of the medium, whether instrumental or vocal, always ensures that some degree of unorganized sound invades the performance ("Noise" 22-3; see Walton 171-2). The pianist may attempt to create a pure sound, but the physical properties of the piano will always contribute a background of noise. Levaire observes that through the inclusion of the percussion section the Romantic composers assimilated noise into their works, making their music a conscious balance of noise and
tone (27). A similar balance exists in spoken language. In pronouncing the vowels, speakers create organized or tonal sound waves. Consonants are created by unorganized waves or noise. Each word blends noise and tone.

Noise, then, is both the background and a constituent part of each sign. Walton shows how the portmanteau words of Finnegan's Wake depend upon a deliberate complication of these relations. The condensed polysemy of each word makes it impossible to discover a single figure. As a result, each word continually lapses back into the perpetual muttering of the omnipresent background of noise. Joyce, I maintain, began his experimentation with figure/ground and noise/tone in "Proteus", and onomatopoeia was a key entry point for his study of this material relation. Brooding over the ceaseless muttering of the waves—which he had tried to represent by a four worded wavesearch—Stephen thinks of a line from Saint Ambrose:

Day by day; night by night: lifted, flooded, and let fall. Lord, they are weary; and whispered to, they sigh. Saint Ambrose heard it, sigh of leaves and waves, waiting, awaiting the fullness of their times, Rebus ac noctibus inrias patiens ingemuit. To no end gathered; vainly then released, forthflowing, wending back: loom of the moon. (3.463-8; 49-50)

Ambrose heard the omnipresent background of noise: "Day and night creation groans over wrongs." Onomatopoeia is important for both Joyce and Eliot because it represents the minimum degree of emergence from this ceaseless groaning of noise. Within human language, there can be no form beyond the unconventional onomatopoeic signs that Joyce uses. As a result, onomatopoeia inhabits the very frontier of the synchronic order of language, the point at which the signifying imperceptibility shades off into the non-signifying.
This lowly form also possesses a special status in the diachronic order of language. Joyce was aware of Vico's belief that onomatopoeia was the origin of language in both the racial and individual perspective. Vico writes: "At the same time that the divine character of Jove took shape—the first human thought in the gentile world—articulate language began to develop by way of onomatopoeia, through which we still find children happily expressing themselves" (New Ulysses 186-7). The first word of the Gentiles was an onomatopoetic representation of the sound of thunder or Jove. According to Vico, it was followed in evolutionary and grammatical sequence by interjections, pronouns, articles, prepositions, nouns, and verbs (106-9). The art of "Proteus" in the schema is philology or the diachronic order of language (Elmann, Ulysses 187-9). Like most Modernists, Joyce profited greatly from the philological discoveries of the nineteenth century. He claimed to have read Skeat's Etymological Dictionary by the hour, and he had a large part of the O.E.D. to consult in the writing of Ulysses (when he began in 1915 most of the S's and T's had been published). As Kenner has noted in The Pound Era, the philological discovery that chiefly benefitted Modernism was the partial recovery of an ur-language, Indo-European, from which Sanscrit and the Cephalic languages that Vico dealt with jointly emerged (94-120). This recovery enabled Modernists to see clearly the philological threads that connected contemporary languages and extended backwards in an unbroken line of fidelity to the ur-language.

Possessed of this knowledge, the Modernists were then free to use these lines of philological connection as structuring principles in their work. In The Waste Land, for example, Eliot marshals a polyglottic assortment of the major Indo-European languages. On the surface, this
polyglossia appears to be merely a sign of linguistic fragmentation. When all of the various tongues are laid out in a diachronic or philological perspective, however, they clearly extend from modern English and some of the contemporary Romance (French, Italian, Spanish) and Teutonic languages (German) back to the Latin and Greek contained in the epigraph by Petronius and farther back to the oldest surviving of the Indo-European languages, Sanskrit (see Kenner, *Prandì Emi* 109-10). The three Sanskrit signs given at the end, ḫati, āquālūnām, ḍamvaṇa, reach back across the gulf of Indo-European to the original onomatopoeia thunderword, "Ωμ", repeated three times as a monitory sign.

Even though a thunderstorm sweeps across Dublin at 10:00 p.m. on Bloomsday, Joyce does not use the thunder of Jove in *Ulysses*, reserving it for the hundred-lettered thunderwords of *Finnegans Wake*. Yet he did demonstrate to Eliot the structural possibilities of polyglossia. Stephen thinks at length in at least five languages besides English: French, Italian, German, Latin, and Greek. Joyce knew that all of these languages shared a familial or philological relation. They were connected by reticulated webs of transmission, and, in one sentence, Stephen weaves together a string of translinguistic synonyms: "She trudges, schleps, trains, drags, trascines her load" (3.392-3; 47).

If Vico is correct, all of this variety emerges from the humble form of onomatopoeia. Onomatopoeia, then, inhabits both the synchronic and diachronic frontiers of language. It exists at both the spatial and temporal limits of human sign systems. In "Proteus", Joyce also explores the formal and material properties of the dual axis of synchrony and diachrony or space and time as they relate to the sign. Like Blake, Joyce was fascinated by the potential interrelations between these two
axes. The double status of onomatopoeia fulfills one of these potentialities, and Joyce explores many others in "Proteus".

Stephen imagines one of these when he sees two midwives walking on the beach:

One of her sisterhood haggled me squealing into life. Creation from nothing. What has she in the bag? A misbirth with a trailing navelcord, flushed in ruddy woof. The cords of all link back strandentwining cable of all flesh. That is why mystic monks. Will you be as gods? Gate in your webster. Hello. Knich here. Put me on to Idenville. Aleph, alpha: nought, nought, one. (3.35-40; 37-8)

Until the invention of the telephone, phonic communication had strict spatial limitations. It could extend only as far as the loudness of the human voice and the acuteness of the human ear allowed. The telephone enabled people spatially distant to extend the circuit of discourse beyond these physical restrictions. With the trans-oceanic cables, the limits of speech were determined only by the finitude of the earth's surface. The temporal restrictions on speech, however, still applied. In order to enter into a dialogue, two people must be present at exactly the same time, if not at the same place. By converting the lines of all human umbilical cords into a metaphoric telephone, Stephen abolishes this restriction. In the process, he converts time into space, or synchrony into diachrony.

Because of the limitations of time and the human body, this spatialization of time through the navelcord is, of course, impossible. We can't phone the first Jewish-Greek exchange, "aleph, alpha: nought, nought, ehe," and speak to our first parents. Joyce was fascinated, though, by the imaginative potential and the physical possibilities of the circuit of discourse within synchrony and diachrony. The inversion of the spatialization of time is the phenomenon of simultaneity, where
space is, as it were, temporalized. Stephen first ponders the enigma of simultaneity when he thinks of Occam’s puzzle, over the fact that the Host, the True Presence, can be simultaneously received in a presumably infinite number of locations:

And at the same instant perhaps a priest round the corner is elevating it. Damned ring! And two streets off another locking it into a pyx. Damned ring! And in a lady chapel another taking house all to his own cheek. Down, up, forward, back. No? Occam, thought of that, invincible doctor! A misty English morning the imp-hypostasis tickled his brain. (3.120-5; 40)

Transubstantiation is not limited to a single location. The Word is ubiquitous:

Bringing his host down and kneeling he, heard the first bell in the transept (he is lifting his) and rising heard (now I am lifting) their two bells (he is kneeling) twang in diphthong. (3.125-7; 40)

If there are no spatial limitations on the Word, there are definite limits on the body of man. Beginning from the principle that one body cannot be simultaneously in two places, a court of law allows that someone has an alibi if they can prove they were somewhere other than the scene of the crime. Stephen, who is as troubled as Occam about the phenomenon of simultaneity, always provided himself with an alibi:

Yes, used to carry punched tickets to prove an alibi if they arrested you for murder somewhere. Justice. On the night of the seventeenth of February 1904 the prisoner was seen by two witnesses. Other fellow did it: other me. Hat, tie, overcoat, nose. Leï, c’est moi: You seem to have enjoyed yourself. (3.179-83; 41)

The citizens of Paris were probably safe. Stephen confined his violence to an imaginative execution of a post office usher: “Hired dog! Shoot him to bloody bits with a bang shotgun, bits man spattered walls all brass buttons. Bits all khrrrrklak in place clack back” (3.187-9; 42).

Although the body of Dedalus can only be in one place at one time, his “other me” enjoys the spatial and temporal freedom of the Word.
Because he had once read in 'Howe’s Directory of an Event that occurred during the Danish Occupation of Dublin' (Gifford, Notes 42), Stephen’s "other me" is free to bridge the nearly six centuries between the present and that event:

A school of turtlehide whales stranded in hot noon, spouting, hobbling in the shallows. Then from the starving cagework city a horde of jeffined dwarves, my people, with flayers’ knives, running, scaling, hacking in green blubbery whalement... I moved among them on the frozen Liffey, that is, a changeling, among the spluttering resin fires. I spoke to no-one. None to me. (5.303-9; 45)

(Of course, his "other me" did not speak to anyone. Actual unmediated speech cannot extend beyond the borders of an individual life, despite Stephen’s navelcord analogy.) Recording devices had recently made the preservation of speech acts possible. In "Hadek", Bloom imagines a phonograph recording of a voice eternally emanating from a very unquiet grave and charged with the onomatopoetic representations of noise or static that early recording devices possessed to such a high degree: "After dinner on a Sunday. Put on poor old great-grandfather. Kraahrark! Hellohellohello amawfullyglad kraark awfullygladaseagain hellohello amawf kryptsh" (6.964-67; 114). Historically speaking, however, actual personal speech could not extend beyond the birth or death of the physical body, though writing could. The speech act always perished with the performative occasion, whereas writing contains within its material structure the potential for a temporal stability and extension, if care is taken to preserve it.

As an unpublished poet, Stephen especially worries about the potential for bibliographic stability. In "Proteus", he becomes inspired and scribbles a poem on a piece of paper torn from the letter about hoof and mouth disease given him by Mr. Deasy. Significantly, the narrative does
not report the poem. We have to wait until one hour later in "Acous"

to find what appears to be a fugitive stanza:

On swift sail flaming
From storm and spith
He, our chief, pale vampire,
Mouth to my mouth. (7.522-5; 132)

Stephen does, however, remember his dream of bibliographic immortality
for his epiphanies.

Remember your epiphanies written on green oval leaves, deeply
deep, copies to be sent to all the great libraries of the world,
including Alexandria! Someone was to read them there after a
thousand years, a millennium, like Pico della Mirandola, who
very much likes a whale. When one reads these strange papers of one long gone
one feels that one is at one who once... (3.141-6; 40)

Stephen parodies these lines of Pater because he had once read Pater,
who had once read Pico della Mirandola, who had once read. In the
same way, someone will sometime read him, or, from the position of the
text in which he is embedded, the phenomenon of simultaneity occurs
everytime someone somewhere reads Ulysses. As the Word can be present
in many places at any chosen time, so the written word can also be pre-
sent in many places at the same time. The potential ubiquity of the
text is a question of hypostasis not unlike the one that tickled the
brain of Ocean. With the many readings of Ulysses enacted in the cen-
tenary year, especially February 2 and June 16, 1982, this hypostatic
simultaneity would have achieved staggering proportions.

Joyce's investigations into synchrony and diachrony extend to one
other major property of the sign. Stephen begins the episode by thinking
of the sensory structure of one of the basic modes of the sign: "Ineluc-
table modality of the visible: at least that if no more, though through
my eyes" (3.1-2; 37). The modality of the visible is what Stephen calls
"Nebeneinander" (3.15; 37) or side-by-side. It is spatial and synchronic,
We perceive things side by side in the visual field simultaneously.

Stephen then conducts the experiment of closing his eyes and experiences the other basic mode of the sign:

- Stephen closes his eyes to hear his boots crush crackling wrack and shells. You are walking through it howsoever. I am a stride at a time. A very short space of time through very short times of space. Bite, six: the *Ni belaand*! Exactly: and that is the ineffectable modality of the audible. (3.10-3; 37)

The modality of the audible is "Ni belaand" or one after the other: it is temporal and diachronic. Even though we can hear things simultaneously, we perceive the rhythms of sound in a temporal sequence.

These two modalities are also the sensory channels of the two modes of the linguistic sign: writing and speech. As Stephen's experiment demonstrates, one modality cannot be separated from the other: space cannot be distinguished without time or time without space. In the same way, we cannot read or write in the motion Joyce called "boustrophedontic" without a temporal dimension to our visual, spatial apprehension of the textual surface, and our hearing depends upon a spatial proximity, whether mediated by artificial devices like the telephone or unmediated. In keeping with his decided predilection for the synchronic, however, Joyce manifests a greater interest in the visual, spatial, and written aspects of the sign. Ears are mentioned nineteen times in "Proteus". Ears are mentioned only four times, three in relation to the dog's ears and once to punishment: "Mind you don't get one bang on the ear" (3.291; 44). (The same five to one ratio obtains in the entire novel. Eye and eyes appears 446 times, ear and ears eighty-six times [Hanley, *Word Index* 109, 97]). The muse who mediates over the writing of Stephen's poem is marked by her eyes: "She trusts me, her hand gentle, the longlashed eyes" and later "Touch me. Soft eyes. Soft soft hand"
(5.424, 431; 49). Two of Stephen's cultural heroes are distinguished by the expressivity of their eyes. Swift's eyes are transformed into stars: "A heifer of his kind ran from them to the wood of madness, his mane foaming in the moon, his eyeballs stars. Houyhnhnm, horsemustrided" (3.109-11; 39). The eyes of Joachim of Floris assume a legendary power: "A garland of grey hair on his comminuted head see him meclambering down to the footpace (leggenda!) clutching a monstrance, basilisks-eyed" (5.114-6; 49). The model for these visual transformations is contained in Ariel's song from The Tempest:

Full fathom five thy father lies,
Of his bones are coral made;
Those are pearls that were his eyes;
Nothing of him doth fade
But doth suffer a sea-change
Into something rich and strange.

At the end of "Proteus", Stephen remembers the man recently drowned in Dublin Bay, "Five fathoms out there. Full fathom five thy father lies" (3.482; 50), and imagines the metanorphosis of his eyes into something rich and strange: "A seachange this, brown eyes saltblue" (3.428; 50).

Joyce's predilection for the visual, spatial, and written aspects of the sign is based on his analysis of the physiological structure of the modalities of the visible and the audible. Stephen begins this analysis in "Proteus" by closing his eyes to eliminate the visible. He does not, however, attempt to cover his ears and eliminate the audible. As Susan Sontag has observed in an essay on aesthetic silence, pure silence cannot be achieved ("Silence" 10; see Walton 171-2). There is no natural or technical mechanism that can reduce the audible to a zero degree. As long as the ear drum functions, the audible cannot be shut off. Even in the absence of the figure of organized or intentional sound, there is always the unrelenting background of noise; in Saint
Ambrose's phrase, "Dileius ne rectibus intuitus patient ingeniosit."

When the background of external noises is removed or reduced to the minimum in a sound proof chamber, as in John Cage's experimental attempts to achieve pure silence, the internal noises of the physiological processes of the body (breathing, the circulation of the blood or "pulsation of an artery") assume the position of ground (Sontag, "Silence" 10). Joyce was well aware of the internal roar of the bloodstream through the ear as he has Bloom comment in "Sirens" on the roar of the sea apparently remembered by the seashell: "The sea they think they hear. Singing. A roar. The blood it is. Souse in the ear sometimes. Well, it's a sea. Corpuscle islands" (11.945-6; 281).

The physiological process of the audible, then, is innately passive. The visible, on the other hand, is voluntary and active; Stephen can choose to see or not see through the simple expedient of closing his eyes. In Blake's criticism of Milton, the Puritan poet's melocentrism always led him into error. For Joyce, melocentrism possesses the same negative qualities. The Irish predisposition to song was always closely linked in his mind with the vicious impotence and incompetence of the Irish revolutionaries. In "Sirens", he rigorously explores the relation between melocentrism and sexual and political impotence. Stephen's explorations into the two dominant sensory modalities, in "Proteus" provide both a foundation for that later analysis and a model of the physical structure of the linguistic sign.

In opposition to Irish melocentrism, Joyce's model is essentially grammatical. He follows Blake in his insistence on literature as a written artifact. Blake converted Milton's epic voice into an epic hand, and, in the process, he revealed the intertextual filaments of literature.
In "Proteus", Joyce places the same emphasis on writing in all its aspects and re-discovers the intertextuality of all language.

After Stephen inscribes his poem on a piece of paper torn from Deasy's letter, he meditates on a series of grammatological problems:

Who watches me here? Who ever anywhere will read these written words? Signs on a white field. Somewhere to someone in your flutiest voice. (3.414-6)

The first of these problems is the perceptual structure of the written mark or graph. The relation between noise and tone in the modality of the audible is paralleled in the modality of the visible by the figure/ground structure of graph and the textual surface. We perceive the figure of writing against the field of the page. At the most basic level, all texts, whether written in Stephen's spontaneous fashion or Blake's laborious notations or printed in the conventional style, are "signs on a white field." Yet Stephen's anxiety indicates that there is a crucial difference between fields. Blake wrote his illuminated manuscripts as literary artifacts that would be sold and preserved. His methods of hand printing and illustrating resisted the possibility of mass production; nevertheless, his texts were designed to be preserved for their place in the tradition of English literature. Stephen's mode of sexual production—writing on fugitive pieces of paper—does not possess any inherent stability. His poem will only be preserved if it makes the second transformation into printed artifact. As a young and ambitious poet, desirous of "forging in the smithy of [his] soul the uncreated conscience of [his] race," Stephen is anxious that it become a printed text. Signs are written to be read, and, except for cases like Blake's manuscripts, graphic signs are widely read only when they are printed.

Stephen's anxiety raises the grammatological question of the status of writing in time. In his investigation of the phenomenon of
simultaneity, Stephen discovered that just as the Word or True Presence can be present at an infinite number of locations, so the written word can be present at an unlimited number of reading sites. If care is taken to preserve it, the written word can also be present at any temporal point after its inscription. This potential ubiquity is what distinguishes the gram from the phonic sign. The phoneme perishes with the performative occasion and at the performative location, unless mechanical devices intervene to extend it temporally (phonograph or recording device) or spatially (telephone). Stephen's navelcord telephone overcomes both of these limitations, but it is, of course, an impossibility. Writing seems, then, to have some sort of special status in time.

As I pointed out in chapter two, Saussure regarded this special status as entirely negative. He had two major objections to writing: it is secondary, the sign of a primary phonic sign, and its stability in time exerts a conservative and deadening force over language. Language, which is constituted only by speech, is alive and organic; writing is merely the dead husk of speech. Joyce was unaware of Saussure's particular rejection of writing, yet his concern with the gram in "Proteus" parallels Saussure's obsession with writing and anticipates Derrida's criticism of Saussure. Joyce insists on the literary text as written, but through that insistence he tries to find the real basis of interaction between language's two modes. From Joyce's perspective, both the phonic and the graphic are alive and organic, and they contribute vitally to one another. The evidence demonstrates that he disagreed with both of Saussure's objections to writing.

The first objection, that writing is secondary, was denied by Joyce's philological authority, Giambattista Vico. On two occasions in the New
Science, Vico insisted, that written letters were coeval with speech or language:

Philologists have believed that among the nations languages came into being and then letters, whereas letters and languages were both twins and proceed apace through all their three stages.

On the second occasion, he defined grammar as the sort of art or science of writing that Derrida has called grammaology:

But the difficulty as to the manner of their origin was created by the scholars themselves, all of whom regarded the origin of letters as a separate question from that of the origin of languages, whereas the two were by nature conjoined. And they should have made out as much from the words "grammar" and "characters". From the former, because grammar is defined as the art of speaking, yet grammata are letters, so that grammar should have been defined as the art of writing. So; indeed, it was defined by Aristotle, and so in fact it originally was; for all nations began to speak by writing, since all were originally mute.

In a remarkable anticipation of Derrida, Vico maintains that speech and writing are co-equals and that the hierarchical distinction made between them is not intrinsic to them. It has been "created by the scholars themselves," eager to preserve the values of phonocentrism.

Although we have no evidence that Joyce literally believed that writing was born with speech, Vico's insistence on the grammaological equality of language's two modes would have directed Joyce's attention to the historical interaction between them. As Stephen's anxiety over his carelessly inscribed poem indicates, our modern conception of writing largely depends upon the stability of the "white field" of paper. Writers before the invention of "white field" were perhaps less concerned with the conservation of the gramma. Primitive man may have spontaneously inscribed his gramma on a disposable and ephemeral surface, much as Bloom writes his note to Gerty MacDowell in the sand at the end of "Nausicaa".
Mr. Bloom with his stick gently vexed the thick sand at his foot. Write a message for her. Might remain. What?

I.

Some flatfoot tramp on it in the morning. Useless. Washed away. Tide comes here. Saw a pool near her foot. Bend, see my face here, dark mirror, breathe on it, stirs. All these rocks with lines and scars and letters. O, those transparent! Besides they don't know.

AM. AR.

No room. Let it go.

Mr. Bloom effaced the letters with his slow boot. Hopeless thing sand's. (15.1256.66; 381)

It is important that Bloom writes and erases his four graphemes on this sandy field, because roughly nine hours earlier Stephen had used these seaside sands as a figure of the constant movement and decomposition of language: "Before him the gunwale of a boat, sunk in sand. Un écho enseveli. Louis Veillot called Gautier's prose. These heavy sands are language tide and wind have silted here" (5.287-9; 44). Saussure expelled writing from linguistics because he thought writing did not share in the organic flux of speech. Bloom's writing indicates that from Joyce's perspective speech and writing both contribute to this ceaseless flux. Writing is neither secondary nor fixed in time. Speech and writing interact in time.

The question remains just how the written word which appears stable and fixed migrates through time. Joyce gives us a carefully coded map of this process in the poem Stephen writes in "Proteus".

In the epiphanic scene on the seashore in A Portrait, Stephen had received his election as a poet. The first fruits of this election appear in chapter V where he writes a villanelle. I argued earlier that this poem is conceived and inscribed as a solipsistic and onanistic act. In his Pola notebook, Joyce called this "centripetal writing," and I identified such writing with the centripetal, exclusive forces of the monologic. In "Proteus", Stephen is once again on the seashore, and he
once again writes a poem, but the circumstances of its conception and
inscription are profoundly different.

The first concrete indication we have of the imminent visitation
of the muse is Stephen's search for a "white field":

Thanking you for the hospitality tear the blank end off. Turn-
ing his back to the sun he bent over for a table of rock and
scrubbed words. That's twice I forgot to take slips from the
library counter. (3.404-7; 48)

As I pointed out earlier, the words he scribbles are not recorded di-
rectly in "Proteus". In terms of the verisimilar premises of the chapter,
there is no reason for this suppression. Everything else that has passed
through Stephen's mind has been recorded. We have to wait until one
textual hour and many pages later when Stephen seems to remember a fugi-
tive stanza:

    On swift sail flaming
    From storm and south
    He comes, pale vampire,
    Mouth to my mouth. (7.522-5; 132)

We can determine that this is the poem from "Proteus", because it repeats
several figures that Stephen thinks of just before his search for a "white
field" to receive his signs:

    A tide westering, moondrawn in her wake. Tides, myriadislanded,
    within her, blood not mine, oinopa ponon, a winedark sea.
    Behold the handmaid of the moon. In sleep the wet sign calls
    her hour, bids her rise. Bridebed, childbed, bed of death,
    ghostcandled. Omniva caro ad te ventet. He comes, pale vampire,
    through storm his eyes, his bat sails bloodying the sea, mouth
to her mouth's kiss. (3.593-8; 47-8)

The "handmaid of the moon" is the muse who presided over the vocational
epiphany and the composition of the villanelle, yet she has been strangely
altered. In A Portrait, she was Stephen's dream creation, a masturbatory
fantasy that he alone possessed, and over whom he exercised the power of
a priest. This muse is no virgin; she has been used before, many times
before. Robert Martin Adams was the first to notice that Stephen borrows his poem from Douglas Hyde's "My Grief on the Sea", printed in his 1895 volume, Love Songs of Connacht (Facsimile 120). The last stanza of Hyde's poem reads:

And my love came behind me—
He came from the south;
His breast to my bosom,
His mouth to my mouth. (Love Songs 31)

In the development of Anglo-Irish literature, Love Songs of Connacht was an immensely influential work, and it plays a key role in the literary infrastructure of "Seyvila and Charybdis". The songs were translations from Gaelic, with the original Gaelic on the left hand side and Hyde's rendering on the right, complete with notes and commentary. Hyde describes his source for "My Grief on the Sea":

I got this piece from an old woman, named Biddy Cussrooe [or Crummev in English], who was living in a hut in the midst of a bog in the County Roscommon. (Love Songs 29)

Stephen's poem, then, is largely borrowed from Hyde's text, who borrowed it in turn from Biddy Crummy, who took it from the vast common reservoir of folk speech. On the one hand, this demonstrates perfectly how the oral and the written interact. The poem has passed from the dialogic exchanges of the oral tradition to Hyde's textualization. Stephen acquired it there, and it passed dialogically through his reservoir of internal speech and into a second potential textualization. On the other hand, it fulfills the prophecy at the end of A Portrait in a way that the solipsistic and monologic Stephen could not have imagined. Stephen wrote in his journal:

I go to encounter for the millionth time the reality of experience and to forge in the smithy of my soul the uncreated conscience of my race. (P 252-3)
The poem Stephen writes in "Proteus" is a perfect example of what he called "the uncreated conscience of my race." In "Proteus", we are also given a direct representation of what Stephen called the "smithy of my soul," and all that we can see is forgery everywhere, forgery, perhaps, for the "millionth time." Like all good poets in Eliot's view, Stephen forges or steals his poem. Stephen has become a master in the poetics of forgery, and, in the next chapter I will discuss, "Scylla and Charybdis", he delivers an apology for such a poetics that Eliot himself must have envied.

The linguistic construction of "Proteus" demonstrates that Stephen's forgery is not an isolated case of "pelagiarist pen" writing on a "piously-forged palimpsest", in the phrases Joyce used in Finnegans Wake (182); rather, it is merely a manifestation of the circulation of signs and the centrifugal force of the dialogic. The "centripetal writing" of A Portrait assumed the autonomy of Stephen's consciousness and language. Through the techniques of narrated monologue, Joyce applied the isolating and monologic methodology of the Ignatian meditation and the Romantic lyric to the novel. That constituted his first transformation of the novel. In "Proteus" and the other interior monologues of Ulysses, Joyce executed his second transformation. He does not narrate the contents of Stephen's linguistic interiority as he had done in A Portrait; instead, he gives us the words directly, as they pass through Stephen's mind, modified only by the directional locators and other sensory reports that Stephen would not actually articulate. All of these words are the smithy of Stephen's soul. Remarkably, of the roughly 4250 words that can be directly attributed to Stephen, 1400 are borrowed from prior sources. This number can only be a minimal count, limited as it is by the...
bibliographic and philological guides available. If we could recover
more of the lost idioms of Dublin, it could only be increased. Even so
this constitutes a little more than one quarter of Stephen's total in-
ternal discourse. Bakhtin had claimed that "in the everyday speech of
any person living in society, no less than half (on the average) of all
the words uttered by him will be someone else's words (consciously some-
one else's) transmitted with varying degrees of precision and impartial-
ity"
(B. 339). The already uttered and the already written does not
make up one half of Stephen's discourse, yet one quarter is a significant
index of the centrifugal force of the dialogic.

The heterogeneity of the linguistic threads in the smithy of
Stephen's soul is another indication of the centrifugal nature of langu-
age. Stephen weaves fragments from the speech of at least eight of his
immediate and recent interlocutors into his interior monologue. Kevin
Egan, his son Patrice, and Stephen's uncle, Richie Goulding, are given
lengthy discourses. Stephen remembers locutions from Buck Mulligan and
Mr. Deasy that he had heard earlier in the morning. He reproduces the
Idioloct of his father and his skewed cousin, Walter Goulding. He
remembers the words of a girl in Paris, Esther O'valt, and, if his dream
of the night before has been prophetic, he may even reproduce a fragment
of the language of Bloom:

After he woke me last night the same dream or was it? Wait.
Open hallway. Street of harlots. 'Rémémbére, Haroun el Raschid.
I am almost past it. That man led me, spoke. I was not afraid.
The melon he had he held against my face. Smelled: creamfruit
smell. That was the rule, said. In. Come. Redcarpet spread.
You will see who. "(3.365-37; 47)
Aside from the interlocutors, at least twenty-eight written sources contribute their threads to the fabric of Stephen's consciousness. Shakespeare is the most significant of these other hands. There are fourteen quotations from him in all, half of which are from *Hamlet.* Unaware of his situation in a fiction structured on both a Homeric and a comic model, Stephen believes that he can bend his narrative to the form of his own privileged fiction. He conceives of himself as Hamlet striding the battlements at Elsinore. In "Scylla and Charybdis," where he unravels his reticulated exegesis of *Hamlet,* Stephen will manage to bend the narrative into a genre that flatters him; the Socratic dialogue, but he will learn that the centrifugal and destructive energies of revenge and tragedy, personal and nationalist, must give way to the larger centrifugal textual energies that drive outwards towards tolerance and comedy. At this point, though, the pall of tragedy still dominates him: aside from the two borrowings from Ariel's song, all of the Shakespearian filaments are from the tragedies.

Beginning, then, from an analysis of the formal and material properties and processes of the sign, Joyce elaborates an entire poetics of forgery. All signs contain elements of arbitrariness and motivation. All signs depend upon a figure/ground relation and an accommodation between tone and noise. The dual axes of synchrony and diachrony order all sign systems in terms of space and time. There are two modal orders.

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3 Gifford's *Notes* list twenty-six specific sources and two anonymous sources. The specific ones are: St. Ambrose, Aristotle, Berkeley, Blake, Boece, Boethius, Dante, Gilbert and Sullivan, Homer, Hyde, Joachim of Floris, Samuel Johnson, Lessing, Milton, Pater, Shakespeare, Swift, Swinburne, Táxl, Tennyson, Traherne, Verdi, Veuillot, Wilde, and Yeats. The anonymous sources are the medieval bestiaries and *The Canting Academy* (*Notes* '32-A7).
of signs in human language: the visible and the audible, or the graphic and the phonic. These two orders are not mutually exclusive; they vitally interact. Signs are produced out of other signs, and all signs, both graphic and phonic, constantly circulate throughout the language's two modes. Hence, any linguistic manifestation is essentially a forgery, as it emerges out of all the previous insages, just as Stephen's poem emerges from Hyde's, who got it from Biddy Crummy, who got it from. This means that there can really be no such thing as an interior monologue, because there is no isolated zone of private discourse. Instead, we should call Joyce's technique for rendering consciousness interior dialogue and recognize the multiple sources of each sign.

IV.4 "Scylla and Charybdis": "The Immense Debtorship"

In "Proteus", Joyce was concerned with the sign at the most basic level. He examined the fundamental structure of signification and demonstrated the way in which signs circulate from user to user and from one modality to the other. Although signs rest in the vast repository of language—Saussure called langue, they must enter into the circulatory system of parole in order to be signs. A sign must signify something to somebody. On the surface, "Proteus" would seem to deny such a definitional necessity. The episode contains only one spoken sentence, and Stephen does not speak aloud to anyone. Stephen's interior speech, however, is always addressed to someone, whether that someone be another speaker, writer, or himself. There is always some sort of circulatory exchange in interior speech, even if the sender and the receiver of the sign are the same person, which is why I defined Joyce's method as interior dialogue in the last section. Sign systems, then, are systems of circulation.
Joyce was fascinated by these systems and their fundamental structures. In "Finnegans Wake" as a whole, he used many systems of circulation as structuring devices. Although these systems—transportational, informational, economic, linguistic—appear to be discrete entities, they are all closely related. In "Scylla and Charybdis", Joyce examines the circulatory structure of literature. He borrows the forms and terminology of other circulatory systems to illustrate this structure. As Stephen explains it to his auditors in the National Library, literature is an open intertextual economy, without cellular enclosures into specific genres or national traditions. The writer may and, in fact, must borrow from any and all sources.

Within the historical context, this definition carries a great deal of political weight. In 1904, the leaders of the Anglo-Irish Literary Revival, especially William Butler Yeats, Lady Augusta Gregory, and John Millington Synge, were articulating and practising a nationalistic poetic that enclosed Irish literature. Although such a self-enclosure may be necessary for the nurture of any beginning national tradition, Joyce was strongly opposed to it. He accounted himself a nationalist, yet he thought that the poetic of the official Revival not only betrayed the fundamental structure of language and literature, but it also emanated from and contributed to the historical despoilation of Ireland. Ireland, he maintained, should open itself to all of Europe, not enclose and isolate itself. The consequences of enclosure and isolation would be as disastrous for the Irish as their long colonial nightmare.

In "Scylla and Charybdis", Joyce explicitly contests the official Revival and their interpretation of language and literature. This disagreement is essentially structural. Joyce opposes his multiple and
paralleled structures of circulation to the closed, cellular structure of the Revival. He dialogically contests the centripetal and monologic thrust of the Revival. As we shall see, this structural contestation also demonstrates the depth and sincerity of Joyce's political and historical commitment. Despite his status as an exile, Joyce was passionately interested in the Irish situation, and, in "Scylla and Charybdis," he consciously wedds his formalist and historicist interests into a unified whole.

In spatial terms, the fundamental structuring principle of Ulysses is the city of Dublin. As Blake used the specific topographic features of London as a sub-structure of Milton, so Joyce uses the physical lay-out of his native city to organize his narrative. In a recent essay on Ulysses, Frederic Jameson has argued that Joyce's great advantage as an urban novelist was that in 1904 Dublin was still an eighteenth century or classical city ("Ulysses in History"). The Act of Union in 1801, when the Irish parliament moved from Dublin to Westminster, froze the economic and cultural growth of Dublin. Locked in the grip of this colonial retardation, Dublin had not developed beyond its eighteenth century configuration. Jameson defines the classical city as a grid of transportational and informational circuits patterned around nodes or foci. These nodes, which Jameson calls "points of totalization" (133), are places where people gather to exchange information or gossip. Three of the four chapters of Ulysses that I am dealing with take place at points of totalization. I will examine the exchange of gossip later, especially in my chapter on "Cyclops"; what is important here is the structure of the transportational and informational circuits that flow around these points.
Most of these circuits appear on the first pages of the newspaper episode, "Aeolus". In the first section of "Aeolus", Joyce creates a metaphorical parallel between the most visible of these transportational circuits and the human body. The trams of the Dublin United Tramway Company circulate throughout the city on regular schedules, always returning to the "HEART OF THE HIBERNIAN METROPOLIS" (7.1-2; 145), Nelson's Pillar. The trams travel out on eight lines and return to the source, much like the blood circulating outward through the arteries and back to the heart. Joyce begins "Aeolus" with this transportational circuit because of the near perfection of its structure. Although the passengers are not likely to complete the entire circuit, the trams do return in a perfect loop to their point of departure. Except for periodic breakdowns, as in "Circe" and at the end of "Aeolus", the trams continually complete the entire structure.

In informational circuits, the structure is only slightly different. For example, in the second section of "Aeolus", Joyce notes the flow of mail going in and out of the general post office. These circuits are not structured upon a pure return, but upon a structure of exchange, as sender and receiver complete the circuit of epistolary discourse. Newspapers, mentioned in the third section, are also structures of informational circuitry. A newspaper, like Bloom's employer the Freeman's Journal and National Press, carries the metaphoric names of "A GREAT DAILY ORGAN" (7.84; 118), and, like the heart, it also has a circulation that is an index of its health. In "Aeolus", Bloom wonders about the restorative power of the editor: "But will he save the circulation?" (7.70; 118). Although newspapers circulate information outwards with each daily printing, all of that information was originally drawn inwards. Through
the agency of Stephen Dedalus, Deasy contributes his letter about hoof and mouth disease in this chapter. Joe Hynes contributes his account of Dignam's funeral, including the erroneous list of mourners that Bloom will read to Stephen roughly thirteen hours later in the cabman's shelter in "Eumaeus" (16:1246-67; 647-8). Stephen has contributed to the newspapers, and Bloom's vocation is the creation and placement of the financial lifesblood of a newspaper, advertising. In some large or small way, all Dubliners contribute to the flow of information that pumps in and out of newspapers.

These circulatory systems depend on some sort of return or exchange, some sort of circular completion. The over-all structure of *Ulysses*, borrowed from the *Odyssey*, is also founded upon a circular completion. Bloom travels outward through Dublin and returns home to Molly like Odysseus wandering through the Mediterranean basin and returning home to the besieged Penelope in Ithaca. Of course, there are many impediments that retard or delay the completion of this circuit. These impediments constitute the episodic substance of Bloom's wanderings in the novel, but *Ulysses* is also concerned with all the structural problematics of any kind of return. For instance, the questioner asks the answerer in "Ithaca" if Bloom would ever return to Dublin if he once embarked on sidereal travel. Even though the answerer responds in the affirmative, the questioner is not placated:

What would render such a return irrational?

An unsatisfactory equation between an exodus and return in time through reversible space and an exodus and return in space through irreversible time. (17:2024-7; 728).

A journey in space must necessarily be a journey in time. Space is reversible, but time is not. Time changes the quality of space. So
Odysseus found it when he returned to Ithaca after twenty years and discovered it much changed. So Bloom finds it when he returns to 7 Eccles after eighteen hours of wandering. So the revenant Milton found it when he returned after one hundred years to the foot of Blake.

Bloom has made his own experiments in the temporal problematics of circulatory return. In "Ithaca", the answerer responds to a question on why Bloom is not sanguine about the possibility of Stephen's return with an explanation of one of these experiments:

once in the summer of 1898 he (Bloom) had marked a florin (2/6) with three notches on the milled edge and tendered it in payment of an account due to and received by J. and T. Navy, family grocers for circulation on the waters of civic finance, for possible, circuitous or direct return.

Had Bloom's coin returned?

Never. (17.980-4, 987-8; 696)

Bloom thinks that Stephen will probably not return to 7 Eccles on June 17 because his marked coin has not returned in the six years that it has floated on the waters of civic finance. Although the coin has obviously not returned directly, it may still make a circuitous return. There is no way of telling, because the movement of any particular coin from sender to receiver is adventitious. The sender intends to give a certain amount of money to the receiver, but the individual coins do not matter. Any one will do. Even though Bloom's florin carries the sign of his intention—he wanted that one back—the coin could continue to circulate sluggishly about Dublin, or it could at any time make a detour into the complete stasis of the hoarder's purse. Bloom's intentions do not govern the non-intentional system of the exchange of coins.

The structural problematics of return extend to other circulatory systems in Ulysses. Coins may circulate with non-intentional sowness
from pocket to pocket, but language can circulate with astonishing rapidity. Quite often these linguistic circulations are also bedevilled by the problems of intentionality. Everyone has found to their regret that something they have said returns to them within a few hours, having passed through a number of linguistic exchanges each of which has left its identifiable "three notches on the tipped edge." These notches have altered considerably the value of the sign. Bloom is the victim of one of these cycles when he unintentionally submits a linguistic token to the discursive system of Dublin. Bantam Lyons corners him in "Lotus Eaters" and inspects his newspaper for tips on the Gold Cup horse race. Unaware that a horse named Throwaway is running, Bloom replies: "I was just going to throw it away" (5.534; 85). For a skilled polysemic interpreter like Lyons, this is obviously a coded sign. Throwaway wins the race, and Lyons soon bruits it about town that Bloom has won a fortune. Later Bloom receives a great deal of abuse at Kiernan's pub from the Citizen and his myrmidons because he does not stand the house a round of drinks in celebration. He barely escapes without physical harm.

Having passed through several fields of intention or valuation, Bloom's statement returns violently back to him. Lyons decodes Bloom's monosemic sentence (he was going to throw it away) according to the indirect semiotic of the tipster. This decodage is verified by an event in the world (Throwaway wins the race), and then another code, the racial stereotype, is verified in turn: Jews are enriched by a clandestine financial cabal, and they are hoarders by nature. Because Bloom did not buy drinks, he obviously has made a great deal of money.

The structural problematic of this return are not caused by a lack of intentionality, as in Bloom's experiment with the florin, but by the
circularity of all hermeneutic exercises. Through Bloom's inadvertent statement, the gambling and drinking sub-culture of Dublin has discovered its code, its method of interpretation, to be true. The code is not actually true. Bloom knows nothing about the race, but that does not matter much. They have verified what they put into the world of signs beforehand. After Cadamné and others, Paul de Man has called this self-filling interpretative tendency the hermeneutic circle (Pindar as "centre, 31-2"). Stephen defines this circularity of knowledge very precisely in "Scylla and Charybdis":

He found, in the world without, as actual what was in his world as possible. Muterlinck says: If Socrates leave his house today, he will find the loge seated on his doorstep. If Socrates go forth tonight, if he to Judas his steps will tend. (9.1041-4; 213)

Or, to place Stephen's statement in the context of Ulysses, when Bantam Lyons the gambler goes forth, it is Leopold Bloom the gambler he encounters.

This particular linguistic circulation demonstrates, then, how the receiver of a series of signs can substitute his own signified for those intended by the sender. Lyons' misprision may be an extreme case, but it illustrates how intentionality can operate within a semiotic exchange.

There is one other celebrated exchange that begins in "Scylla and Charybdis" in which intentionality plays no apparent role. Between two and three o'clock in the National Library, Stephen meditates silently on a scene in Shakespeare's life:


Two hours later in "Sirens", Bloom thinks about Shakespeare, and several phrases from Stephen's internal dialogue pass through his mind:
Too poetical that about the sad. Music did that. Music hath
charms: Shakespeare said. Quotations everyday in the year:
To be or not to be. Wisdom while you wait.
In Gerard's rosery of Petter lane he walks, greypdamburn. One
life is all. One body. No. But do.
Done anyhow. (11.904-9; 80).

Even though Bloom had been at the door of the office in the National
Library just before Stephen thinks of these phrases, there is no way
Stephen could have communicated them. Stephen does not externalize them,
and so Bloom could not have heard them.

If Stephen does not intend to transmit them to anyone else, then
how do they appear in the internal dialogue of another character? What
could possibly be the conduit of exchange? Gifford and Seidman note
that a third source beyond Stephen and Bloom for the common image of
Gerard of Petter lane, superintendent of gardens for Queen Elizabeth's
Secretary of State, does exist, but the tenuous connection between the
herbalist and Shakespeare did not come to light until the publication of
Gerard's Herball five years after the publication of *Muses* (Notes 186).

Although Joyce was somehow aware of it, Stephen and Bloom could not
possibly have got the information from any common written source until
1927, and even then it is highly unlikely that both of them would come
into possession of such a rare nugget of Shakespearian arcana. However,
in an odd parallel to the appearance of this post-publication source,
Stephen and Bloom do discuss Gerard in the cab shelter in *Ulysses*
eleven hours after Stephen first thinks of him:

Stephen, in reply to a politely put query, said he didn't sing
it but launched out into praises of Shakespeare's songs, at least
of in or about that period, the lutenist Howland who lived in
Petterlyne near Gerard the herbalist, who anne ludendo houati,
Lusardiou, an instrument he was contemplating purchasing from
Mr. Arnold Dolmetsch. . . . (16.1760-5; 661)

By any of the conventions of verisimilar narration, this conversation
could not possibly account for Bloom's silent and exact repetition of
Stephen's phrases nine hours earlier. Only if the reader is prepared to surrender or adapt some of those conventions can this posterior exchange be made to account for the earlier circulation—a phenomenon I will examine in my discussion of "Cyclops."

Without any intention to communicate, without any possibility of Bloom overhearing, and without any possible common third source, how do these phrases migrate from Stephen's mind to Bloom's mind? As I demonstrated in the previous chapter, Joyce conceived of linguistic interiority as a constant circulation of signs borrowed from other speakers and writers. Although each individual conscience may possess its own idiolect, its own idiom and texture of speech, the signs we all must use are taken from all previous users. The borders of the mind, then, are not closed; the individual mind is not a cellular autonomy. In a spectacular example of this openness, Stephen's phrases can circulate with a kind of metempsychotical purity from Stephen's internal dialogue to Bloom's. Since Bloom defined it for Molly in "Calypso": "Metempsychosis, he said, Trowning. It's Greek: from the Greek. That means the transmigration of souls" (4.341-2; 64)—metempsychosis had been one of the governing structural and thematic principles of Ulysses. As a soul passes from body to body, so language circulates from interiority to interiority.

Blake's Milton, of course, records the moment of metempsychosis, the moment when Milton returns from his false heaven and enters the body of Blake. At that moment, Blake commands his muses to descend down his arm, and he begins to inscribe the poem. In linguistic and literary terms, this means that he borrows his forms from his precursor and other writers and transforms them. At the beginning of "Scylla and Charybdis", 
Joyce borrows from Blake's prior borrowing. Stephen mocks the fatuities of the librarian Lyster, and John Eglinton responds:

- Have you found those six brave medicals, John Eglinton asked
  with elder's call, to write Tampire here at your dictation?
  The sorrows of Satan he calls it.
- I feel you would need one more for Harlequin. Seven is dear to
  the mystic mind. The shining seven WB calls they.

(9.18-20, 27-8; 184).

The WB Eglinton refers to may be William Butler Yeats; however, Yeats identified with William Blake and no doubt rejoiced in the initialled congruence of their names. The six brave medicals are Stephen's ironic transformation of the six-fold Ooloon, Milton's muse in Blake's eponymous poem. Blake depicts them receiving the dictation of Milton: "They sat ranged round him as the rocks of Heroh round the land / Of Canaan: and they wrote in thunder smoke and fire / His dictate" (17.12-4). In "Oxen of the Sun", Stephen will manage to fulfill his parody of Milton when he dictates his ironized version of Romantic Satanism to his assembled auditors (three of whom actually are medical students): Dixon, Lynch, Madden, Leechan, Croththers, Costello. On his arrival, Bloom will unwittingly make the shining seventh, so dear to the mystical mind.

 Joyce places this allusion to Milton at the beginning of "Scylla and Charybdis" because Blake's poem was one of the major models that he could absorb and transform for Stephen's exegesis of Shakespeare's creative life. Blake located the source of Milton's poetic errors and his fearful poetic energy in his relationship with his domestic muses, his wives and daughters who constitute the six-fold Ooloon. Working from this model, Joyce has Stephen argue that Shakespeare's poetic errors and energy also have their source in his relationship with his domestic muse, Anne Hathaway. Stephen maintains that Shakespeare's first major work, the epyllion
**Somnambulistic**, is an allegory of the youthful Shakespeare's romance with an older and lustier Anne:

By cock, she was to blame. She put the comether on him, sweet and twenty-six. The grey-eyed goddess who bends over the boy Adonis, stooping to conquer, as prologue to the swelling act, is a gold-faceted Stratford wencho who tumblits in a cornfield a lover younger than herself. (9.257-60; 191)

This primal wounding determined the rest of Shakespeare's career:

He was overborne in a cornfield first (a rye field, I should say) and he will never be a victor in his own eyes after nor play vigorously the game of laugh and lie down. Assumed dionysiovanism will not save him. No later undoing will undo the first undoing. The tusk of the boar has wounded him where love lies abled. (9.356-60; 196)

Shakespeare's only recourse was to exile himself from Stratford and leave Anne brooding with incipient madness over her crimes. Joyce drew this concatenation of images—the ruined garden, the old mad queen or goddess, the boar, and the castrated lover—from his representation of one of the avatars of the muse in his 1902 essay on James Clarence Mangan:

In the final view the figure which he worships is seen to be an abject queen upon whom because of the bloody crimes that she has done and those as bloody that were done to her, madness is come and death is near to coming; but who will not believe that she is near to die and remembers the rumour of voices challenging her sacred garden and her fair, tall flowers that have become the food of boars. (CW 82)

Stephen's theory is that in *Hamlet* Shakespeare called on his dead son, Hamnet, for revenge against this old, mad, queen. The inconstant and incestuous Gertrude is merely another avatar of Anne.

In Stephen's view, bitterness at Anne dominated Shakespeare's life. The great creative burst that produced *Hamlet, Troilus and Cressida, King Lear, and Othello*, masterpieces of erotic nausea, was nourished entirely by his sexual alienation from his wife and muse. He was reconciled and his bitterness dispelled only with the birth of a granddaughter:
What softens the heart of a man, shipwrecked in storms dire, 
Hied, like another Ulysses, Pericles, prince of Tyre? 
Head, red-crowned, buffeted, brain-blinded. 
A child, a girl, placed in his arms, Marjana. (9.402-6; 195)

All the young girls who act as forces of salvation in the later romances, 
Marina in "Othello", Imogen in "A Midsummer Night's Dream", 
and Miranda in "The Tempest", are representations of the granddaughter who 
healed the wound of the bitter old man.

Joyce also drew on his Mangan essay for the figure of this young 
girl. She is the young flower worshipped by Michelangelo, Petrarch, and 
Dante:

Vigilia Colonna and Laura and Beatrice, embody one chivalrous 
idea, which is no mortal thing, bearing it bravely above the acci-
dents of lust and faithlessness and weariness; and she whose white 
and holy hands have the virtue of enchanted bands, his virgin 
flower, and flower of flowers, is no less than these an embodiment 
of that idea. (CW 78)

In the Mangan essay, Joyce had given a tripartite portrait of the muse 
as ruined queen, virgin bride, sister, or daughter, and as "the mother 
of things", whose dream we are, who imageth us to ourselves, and imageth 
herself in us--the power before whose breath the mind in creation is (to 
use Shelley's image) as a fading coal" (CW 78). Stephen uses this third 
aspect of the muse in "Scylla and Charybdis" and identifies his Romantic 
sources:

"As we, or mother Dana, weave and unweave our bodies, Stephen 
said, from day to day, their molecules shuttled to and fro, so 
does the artist weave and unweave his image. And as the mole 
on my right breast is where it was when I was born, though all 
my body has been woven of new stuff time after time, so through 
the ghost of the unquiet father the image of the unliving son 
looks forth. In the intense instant of the imagination, when 
the mind Shelley says, is a fading coal, that which I was is 
that which I am and that which in possibility I may come to be." 
(9.376-83; 194)

Stephen borrow the same figure of the fading coal from Shelley's 
A Defense of Poesy; as Joyce borrowed for the Mangan essay. Gifford.
and Seidman report that "mother Dana" is the Celtic triple goddess Dana, "regarded as mother-goddess and as goddess of plenty and fertility" (pages 174). Stephen transforms her into the Irish version of Blake's Enitharmon, the mother goddess who weaves the body of man with her daughters in Milton:

And every generated Body in its inward form,
Is a garden of delight & a building of magnificence,
Built by the Sons of Los in Boislahoola and Allamanda,
And the herbs & flowers & furniture & bed & chambers
Continually woven in the Leoms of Enitharmoh's daughters.

(26: 51-5)

Chapter one: I maintained that from the evidence of the Mangan essay we could conclude that Joyce knew Ulysses before his twentieth birthday and that from that point on he brooded over the structural relationship between a poet and his muse. When he came to write "Scylla and Charybdis", he naturally returned to his tripartite representations of the Muse and borrowed Blake's structure from Milton, especially the movement of sexual alienation, revenge, and reconciliation. Both Shakespeare and Milton made precipitous first marriages they immediately regretted. As Anne Hathaway was all women to Shakespeare, so Mary Powell was all women to Milton. Both Shakespeare's and Milton's middle periods were dominated by an alienation from women and an obsession with revenge. *Hamlet* and *Paradise Lost* are the quintessential expressions of this sexual betrayal by a woman provoking a thirst for revenge. Both Shakespeare and Milton disavowed a theology and poetics of revenge; however, for a reconciliation mediated by a young girl. In Shakespeare's case, the agent of reconciliation was his granddaughter and in Milton's Olojon in her penultimate appearance as a fourteen year old girl. This final spirit of forgiveness produced Shakespeare's four romances and Milton's *Paradise Regained*. 
Blake and Joyce present the trajectory of their chosen precursors as the circular course of a self-corrected error. The precursors were banished or estranged from their muses but returned to them after a circular journey. However, as Bloom found out with his marked florin, all returns are problematic. In *Milton*, the illustrations deny the consummation of a return, and, when challenged, Stephen swiftly denies his theory:

---You are a delusion, said roundly John Eglinton to Stephen.
You have brought us all this way to show us a French triangle.
Do you believe your theory?
---No, Stephen said promptly. (9.1064-17; 214-5)

Yet the fictional structure remains the same. In chapter three, I demonstrated how Blake borrowed this structure from both Milton's prior borrowings, from Ovid and from Homer's *Odyssey*. Blake paralleled Milton's obsession with the descent of Orpheus after Eurydice with the search of Odysseus for Penelope. Vicia Ostriker has noted the striking similarities between *Milton* and the *Odyssey* (*Vision* 182-3), which we know Blake was reading in the fall of 1801 and the winter of 1802 (EE 86-90). As he believed that all Greek art was taken from prior Jewish models, Blake felt free to take back what he called in the first sentence of *Milton* "the Stolen and Perverted Writings of Homer & Ovid" (1.95), and so he absorbed and transformed Homer and Ovid for his own purposes. In a similar way, Joyce absorbs and transforms Blake's prior borrowing. He re-circulates the fictional pattern that Blake re-circulated before him.

Of course, this pattern—the nearly forgotten seeker returning from his circuits to restore order—is not confined to a single line of textual filiation. As Kenner has noted, Joyce sought for homologies of this form and found them in artworks he also wove deeply into the textual fabric of *Odysseus: The Court of Monté Cristo, Don Giovanni, Martha, Hamlet* (*Odysseus* 29-30). In *Proteus*, the dominant figure for this dialogic
interaction was forgery or the circulation of 

signs in the smithy of 

Stephen's soul; in "Scylla and Charybdis", it is the economic circulation of money.

Thursday, June 10, 1804 is payday in Nipton. In "Nestor", Stephen receives his stipend of four pounds and some sage advice from Mr. Deasy:

--Because you don't save, Mr. Deasy said, pointing his finger. You don't know yet what money is. Money is power. When you have lived as long as I have, I know, I know. If youth had power.

"But what does Shakespeare say? In: The money is the man!"

--Lago. Stephen murmured. (2:256-40; 30)

Stephen is technically justified in correcting Deasy. Shakespeare does not say this in _Tragedy of Women_; a character named Lago says it to his gull, Roderigo, in a play entitled _Othello_. Deasy does, however, plant the connection between Shakespeare and money in Stephen's mind, and he goes on to forge Stephen to recognize the extent of his own system of debts:


Mulligan, nine pounds. three pairs of socks, one pair brogues, tics. Curran, ten guineas. McCahin, one guinea. Fred Ryan, two shillings. Russell, one guinea. Cousin, ten shillings. Bob Reynolds, half a guinea. Koehler, three guineas. Mrs MacKerron, five weeks' board. The lump I have is useless. (2:253-9; 30-1)

Stephen is right; the four pounds he has received will certainly not close out this very impressive list of debts.

But Stephen has no real intention of paying any of his creditors back. One of the creditors on Stephen's list is the poet George Russell of A.E., to whom he owes a pound. A.E. is a mystic and idealist, and, as he listens to Stephen's exegesis in "Scylla and Charybdis", he becomes annoyed at the prurient biographical intent. He reproves Stephen, indirectly reminding him of this small debt: "Peeping and prying into the greenroom gossip of the day, the poet's drinking, the poet's debts. We
have 'told him, and it is immortal' (9.187-8; 189). Drinking and debts are Stephen's two principle accomplishments at this point, and he ripostes with a long interior dialogue on the merits of repaying the loan:

- How now, sirrah, that pound he lent you when you were hungry?
- Marry, I wanted it.
- Take thou this noble.
- Go, toot! You spent most of it in Georgina Johnson's bed, clergyman's daughter, Agentbite of inwit.
- Do you intend to pay it back?
- O, yes.
- When? Now?
- Well, ...No.
- When, then?
- I paid my way. I paid my way. (9.192-92; 189)

One of Stephen's internal voices claims he is no longer responsible for the debt: "Five months. Molecules all change. I am other I now. Other I got pound" (9.205-6; 189), while the other voice will not allow him this sophistry: "But I, entelechy, form of forms, am I by memory because under everchanging forms" (9.208-9; 189). Finally, he sends A. E. a silent and empty remittance encoded in the vowel sequence of Roman script: "A.E. I. O. U." (9.213; 190).

Later in "Scylla and Charybdis", Eglinson complains to Stephen about his mercenary attitude to literature and reminds Stephen of another debt:

- You are the only contributor to Dana who asks for pieces of silver. Then I don't know about the next number. Fred Ryan wants space for an article on economics.
- Fraidrige. Two pieces of silver he lent me. Tide you over.
Economics. (9.1081-4; 214)

Stephen is not shamed by his debts. Instead of trying to forget or suppress them, he remembers and cherishes each one, savouring their proliferation with high-spirited-logopoeia. For his creditors, this attitude may seem like a shabby presumption on their good nature; for Stephen, however, there is a close connection between his economic status and his position as a writer. He encodes this connection in the telegram he sends
to Buck Mulligan while the Buck waited in a tavern to drink up Stephen's paycheck. Mulligan arrives in the National Library office in "Scylla and Charybdis" and reads the telegram to the small circle of auditors:

He sat in a corner of the unlit desk, reading aloud joyfully:

The continentalist to he who would enjoy without incurring the imminent debt to a thing done. Signed: Dedalus. Where did you launch it from? The hips? No, College Green. Have you drunk the four quid? (9.549-52; 199).

Since he first agreed early this morning to unravel his exegesis of Hamlet for Haines, Stephen has been pondering the concept of debtorship. He is in hopeless financial debt, and, as a writer, he is also in hopeless linguistic and artistic debt. What he has at his disposal as a member of the linguistic and literary order, he owes to all his myriad predecessors. His debt to several of them is particularly heavy. His only recourse is to exploit that debtorship, to bring the literary process into conscious play and foreground the continual circulation of signs from lender to borrower. That telegram, itself borrowed from Meredith's The Ordeal of Richard Feveral (Notes 183), serves as a statement of the literary strategies of "Scylla and Charybdis" and of Ulysses as a whole.

These dual concepts of linguistic circulation and debtorship are exactly what Julia Kristeva meant by her redaction of Bakhtin's theories of dialogism under the concept of intertextuality (see "Word, Dialogue and Novel"). Except for cases of extreme psychopathology, no sane person creates and uses a sign as a private enterprise. Even neologisms are formed from etymons in other languages, usually Greek. The user of a sign owes it to all the other users who have put their mark upon it. All signs circulate in some fashion, or they cease to be signs. Bloom, for example, thought he was throwing away a series of signs when he told Bantam Lyons what he was going to do with the newspaper in "Lotus Eaters";
instead, these signs circulate back to him with near disastrous effect in "Cyclops". Stephen does not intend to communicate the phrases "In a rosery of Fetter lane of Gerard, herbalist", he walks, greydauburn. One life is all. "One body. Do. But do" to Bloom in "Scylla and Charybdis; nevertheless, they appear in Bloom's mind in "Sirens". Stephen's phrases "Do. But do. air. "r. n. ace" and, hence, part of the web of immense debt the most significant that just before Bloom thinks of these phrases. He ponders our immense debt to Shakespeare: "Music hath charms. Shakespeare said. Quotations' every day in the year. To be or not to be. Wisdom while you wait." All users of the English language owe more to Shakespeare than to any other previous user. As a writer, Stephen's debt is particularly immense, and he borrows from the hoard of Shakespeare's language on at least ninety occasions in "Scylla and Charybdis". He accumulates a debt of almost incalculable proportions. For his esoteric information about Shakespeare's life, Joyce drew on three sources: George Brandes, Sidney Lee, and Frank Harris. As Glickner has demonstrated, Joyce borrowed with equal prodigality from Edwin Ellis' The Real Blake for his 1912 Trieste lecture on Blake ("Blake's Joyce" 140-4). Although Joyce did not acknowledge Ellis in the Trieste lecture, he does mention his three biographical creditors in "Scylla and Charybdis" (9: 418, 419; 440; 195, 196), and he makes explicit his debt to them. Like Stephen, Joyce does not hide his debts; instead, he self-consciously displays his text as what Kristeva called in "Word, Dialogue and the Novel" a "mosaic of quotations" (Debates 66).

Kristeva also maintained that this self-conscious intertextuality has been historically suppressed: "The dialogic inherent in all discourse..."
is smothered by prohibition, a censorship such that the discourse refuses to turn back on itself, to enter into a dialogue with itself" (176-7).

The reason for this is that "there is no equivalence but rather identity between challenging official linguistic codes and challenging official law" (65). In "Scylla and Charybdis", Joyce displays his text as a "mosaic of quotations" in a conscious challenge to the official linguistic codes of the Irish Literary Revival.

Joyce was not merely the only major or minor Irish artist who did not contribute to the Revival; he was also actively hostile to its linguistic strategies and political motivations. One of the first manifestations of this hostility is his parodical poem "The Holy Office", written in 1904, where he mocks Yeats and his coterie of aristocratic ladies:

But I must not accounted be
One of that mumming company—
With him who hies him to appease
His giddy dames' frivolities
While they console when he whinges
With gold-embroidered Céltic Fringes—

These lines parody Yeats' "To Ireland in the Coming Times", a poem that begins "Know that I would accounted be / True brother of a company / That sang, to sweeten Ireland's wrongs" (CP 56). The three members of this company that Yeats explicitly mentions are "Davis, Mangan, Ferguson" (CP 57). Thomas Osborne Davis was the leader of the Young Ireland Movement of the 1840s, and he recruited James Clarence Mangan, the subject of Joyce's 1902 essay, and Samuel Ferguson for the movement. The Young Irelanders believed that moral or military pressure on the English was nugatory. Ireland could only achieve independence if she first became a distinct cultural entity, dissociated from all that was English and smacked of West Britonism (Brown, Politics 18-84). As Yeats' acknowledgment indicated, the Young Irelanders were the political forefathers of
the Revival. Yeats and Lady Gregory believed that the nationalist energies of Ireland, blocked by the political stagnation following the death of Parnell in 1891 and the defeat of the second Home Rule Bill in 1895, could find their outlet in the arts (Coxhead, Lady Gregory 39). What political and military efforts had not been able to achieve, the arts and especially the most public of forms, the theatre, would achieve.

After passing through several incarnations, in August 1904, this theatre became the Abbey Theatre, the "mumming company" Joyce refused to join.

In June 1904, the Abbey would have been in the process of conversion from its former role, as the Mechanics Hall, and Buck Mulligan reports that Haines had checked on its progress:

---We went over to their playerbox, Haines and I, the plumbers' hall. Our players are creating a new art for Europe like the Greeks or M. Maeterlinck. Abbey Theatre! I smell the public sweat of monks. (9.1120-32; 215)

One of the temporary havens of the Abbey was Camden Hall, and on June 20, 1904 Joyce disrupted a rehearsal by appearing dead drunk and making a nuisance of himself (Ellmann, JD 160-1). In "Scylla and Charybdis", Joyce attributes this drunken display to Stephen. Mulligan reminds the impenitent reveler:

---O, the night in the Camden hall when the daughters of Erin had to lift their skirts to step over you as you lay in your mulberry-coloured, multicoloured, multitudinous vomit. (9.1192-4; 217)

Joyce also attributes his scathing review of Lady Gregory's Poets and Dreamers, published in the Daily Express on March 26, 1903, to Stephen (Notea 206). Mulligan scolds the reviewer for his ingratitude:

---Langworth is awfully sick, he said, after what you wrote about that old hake Gregory. O you inquisitorial drunken jewjesuit! She gets you a job on the paper and then you go and slate her dryly to Jaysus. Couldn't you do the Yeats touch? (9.1158-61; 216)
The "Yeats touch" that Mulligan refers to is the laudatory preface that the poet wrote for Lady Gregory’s Cuchulain of Muirthemne. Yeats stated simply that "I think this book is the best that has come out of Ireland in my time" (vii). Mulligan mocks this fulsome praise for Stephen’s amusement: ‘‘The most beautiful book that has come out of our country in my time. One thinks of Homer’’ (9.1464-5: 216). What impressed Yeats so much in Lady Gregory’s mythological cycle was her language:

I knew of no language to write about Ireland in but nowadays modern English, but now Lady Gregory has discovered a speech as beautiful as that of Morris, and a living speech into the bargain. As she moved among her people she learned to love the beautiful speech of those who think in Irish, and to understand that it is as true a dialect as the dialect Burns wrote in. It is some hundred of years old, and age gives a language authority. (vii-ix)

The speech that is as beautiful as that of Morris is the Anglo-Irish idiom. Although he never wrote in the idiom himself, Yeats believed that it would be the great linguistic achievement of the Revival. The idiom would provide the answerable style to their high heroic argument.

In his mosaic of quotations, Joyce provides an intertextual history of the idiom. The assistant director of the library announces his instruction of Haines in the basic texts of philoleictism: "I was showing him Jubainville’s book. He’s quite enthusiastic, don’t you know, about Hyde’s Lovesongs of Connacht. I couldn’t bring him in to hear the discussion. He’s gone to Gill’s to buy it." (9.93-5; 186). Stephen dialogically responds with a parodic quatrain:

Bound thee forth, my booklet, quick to greet the callous public,
Writ, I ween, ‘twas not my wish
In lean unlovely English. (9.96-9; 186)

Stephen borrowed this quatrain from Douglas Hyde’s The Story of Early Gaelic Literature (Notes 162). Hyde is now generally recognized as the source of the written idiom. In The Backward Look, Frank O’Connor argues
that Hyde’s *Bestic the Piper*, published in 1890, is the first idiomatic text (169). Although Hyde did not intend it as such, *Lovesongs of Connacht*, published in 1893, was his most successful and persuasive use of Anglo-Irish. As I noted earlier, he included his English translations, printed facing the Gaelic lyric, as heuristic devices for the student of Gaelic; young writers, however, defeated by the complexities of Gaelic grammar, were fascinated by the idiom and freely borrowed from it, much as Stephen borrows from “My Grief on the Sea” in “Proteus”. Hyde meant to disseminate Gaelic, but he inadvertently promoted the idiom.

The book that Best has shown Haines is most likely Professor Jubainville’s *The Irish Mythological Cycle and Irish Literature*, translated by Best himself in 1903 (Notes 160). Best became acquainted with Jubainville’s work through a young Irish graduate student of the French professor who later became the most accomplished user of the idiom, John Synge. Best met Synge in Paris in 1902 while Synge was studying with Jubainville (Green and Stephens, *Synge 69–70*). Synge communicated his enthusiasm for Celtic mythology and Jubainville to Best, yet mythology would not prove to be the proper vehicle for his dramatic genius. Only his last play, *Deirdre of the Sorrow* has a mythological subject. Synge found his subject and his style during the five trips he made to the Aran Islands in the west of Ireland from 1898 to 1901. In *Synge and the Irish Language*, Declan Kiberd has shown how Synge combined his direct knowledge of Gaelic with his awareness of the intertextual roots of the idiom. He took Hyde’s *Lovesongs of Connacht* with him to the islands in 1899, and he would read the first line of a lyric to the islanders, allowing them to finish it while he noted the variants (43). Later, he read *Cuchulain of Muirthemne* when it appeared in 1902 and wrote to Lady Gregory that it
had become a part of his daily bread (Kiberd, *Irish Language* 89-90).

But, as Joyce recognized, Synge's efforts brought the idiomatic style to a perfection it was never to achieve again, except perhaps for the urban adaptation of Sean O'Casey.

By June 1904, Synge had had only two plays staged. *The Shadow of the Glen* was produced in October 1903 and *Riders to the Sea* in February 1904 (Greene and Stephens, *Synge* 145-6, 158-9). Both plays contribute a small linguistic tessera to the mosaic of quotations in "Scylla and Charybdis". Cranly's twelfth Wicklowman signals for his eleven confederates: "In the shadow of the glen he cooees for them" (9.38-9; 185). Buck Mulligan repeats Kathleen's lament from *Riders to the Sea*: "Fogue mahone! Aua�iа maмrieve! It's destroyed we are from this day! It's destroyed we are surely!" (9.775-6; 205). In March 1903, Synge showed Joyce the manuscript of *Riders to the Sea*, and Joyce disapproved of the play on the grounds that it did not conform to the requirements of Aristotelian tragedy (Ellmann, *Joy* 124). After Joyce showed him a notebook filled with the solecisms of contemporary writers (a mosaic of flawed quotations perhaps), Synge replied that Joyce had a mind like Spinoza, an insult Joyce proudly reported to his mother. In "Scylla and Charybdis", Stephen remembers his meeting with the intractable Synge:

Harsh gargoyles face that warred against me over our mess of hash of lights in rue Saint André des Arts. In words of words for words, palabras. "Oisin with Patrick. Faunman he met in Clonard woods, brandishing a winebottle. C'est vendredi saint! Murthering Irish. His image, wandering, he met. I mine. I met a fool i' the forest. (9.576-80; 200)

Mulligan warns Stephen that Synge, dressed in native Irish footwear, is stalking him: "The tramp Synge is looking for you, he said, to murder you. He heard you pissed on his door at Glasthule. He's out in pompooties to murder you" (9.569-71; 200).
Despite his murderous designs on Stephen, Synge is universally acknowledged to be the dramatic genius of the "mumming company" Joyce refused to join. His idiom's plays, set in the peasant culture of western rural Ireland, were the first unqualified artistic successes at the Abbey. Buck Mulligan parodies the idiom of these plays immediately after he reads out Stephen's telegram:

--It's what, I'm telling you, mister honey, it's queer and sick we were, Haines and myself, the time himself brought it in. 'Twas a rumour we did for a gallus potion would raise a friar, I'm thinking, and he limps with himing. And we, one hour and two hours, and three hours in Connery's sitting civil waiting for pints an' piece. (9.558-62, 199)

The idiom was designed to portray the speech of those whose discursive habits were formed by Gaelic, "those who think in Irish," as Yeats put it in his preface to Cuchulain of Muirthemne; yet who were forced to speak in English. Synge's idiom is not English that has been sprinkled with a few stage Irish infinitives or participles, but Gaelic that has been transformed into English. Kiberd has demonstrated how Synge first composed in Gaelic, which he then translated into English (Irish Language 201-5). The authenticity of this conversion is the source of the peculiar poetic power of Synge's style.

Even though he had personal disagreements with Synge, Joyce eventually conceded his dramatic genius. In 1907, he even translated Riders to the Sea into Italian and applied unsuccessfully to the Synge estate for permission to stage an Italian production (Elmann, 267). He disagreed, however, with the linguistic and nationalistic motivation that surrounded the idiom. As Kiberd reports, 'Synge himself had many conflicts with the linguistic nationalists (216-26). Douglas Hyde's Gaelic League, founded in 1893 after the success of Hyde's 1892 paper, "On the Necessity of De-Anglicizing Ireland," advocated the extirpation of all
traces of English and the restoration of Gaelic. In a letter to the Gaelic League entitled "Can We Go Back into Our Mother's Womb" (written in 1907), Synge maintained that this restoration was not only impossible, but undesirable. (Collected Works II, 396-400). Like Joyce, he argued for an open relationship with Europe. He believed that Ireland would achieve freedom by becoming more European, not through insularity. However, as Kiberd puts it, "if he must write in English, Synge was resolved to write in an English as Irish as it is possible for English to be, an English into which the toxins of the Gaelic mode of speech and syntax had been injected" (199).

From Joyce's perspective, this nationalist motivation created an art that was linguistically monologic and, in a paradoxical way, politically conservative. Synge wrote in a single style specific to rural Ireland. He believed that urban English was an exhausted medium, enervated especially by the homogeneous and styleless language of journalism; and so he enclosed and privileged the rural idiom. This valorization of one socioclect has its origins in the historical and political division of Ireland. All three of the Abbey directors, Yeats, Lady Gregory, and Synge, were members of the Protestant Ascendancy. Although Yeats' family had traditionally been lower middleclass Churchmen, they had access to the upper echelons of Protestant society through marriage (Elmann, Yeats: Man 7-14). Both Lady Gregory and Synge were descendants of the wealthy landowning Protestant planters (see Coxhead, Lady Gregory 1-14 and Greene and Stephens, Synge 1-16), the only class to profit from the colonization of Ireland. At Lady Gregory's estate in Galway, Coole Park, Yeats found the life of aristocratic ease and arrogance that suited his patrician sensibilities. His art was the product of the rural and still essentially
feudal Irish culture that had only two classes: the aristocracy and the peasants who supported them. Yeats extended his drama back in time to the aristocratic Celtic mythology. Synge extended his out in space to the pure peasant culture of western Ireland. As Frank O'Connor notes, this encompasses the two classes of the colonial culture ("Backward" 171-2).

Despite their genuine nationalist motivation, the art of Yeats and Synge remained tied to the old colonial order. They wanted an independent Ireland, but they also wanted to preserve their privileged situation in the colonial structure. As an urban Catholic novelist, Joyce must have foreseen that the theatrical movement would eventually collide with the nationalist movement, which was chiefly urban and Catholic. This collision was inevitable. Malcolm Brown points out that in 1899 Arthur Griffith, founder of Sinn Fein and author of "The Resurrection of Hungary," a book that plays a large role in the civic life of Leopold Bloom, supported Yeats in the furore over "The Countess Cathleen" and offered to send several thugs to protect the performers (10). By 1907, however, Griffith sent the same thugs to disrupt Synge's "Playboy of the Western World." The nationalists supported the Protestant artists only so far and then turned with fury on them.

Eilmann reports that Joyce followed the riots with great interest from his exile in Rome. Joyce, Eilmann points out, had very little fellow feeling for the Revivalists. "For Yeats he had no sympathy at all. He was a 'tiresome idiot' and 'quite out of touch with the Irish people, to whom he appeals as the author of 'Countess Cathleen'". Synge repelled Joyce a little less, for he at least could 'set them by the ears'" (AD 239). As a consequence, "he refused to take this theatrical dispute seriously and preferred to consider it a Donnybrook of contending
pettiness, in which he wanted to see the established writers beaten"
(M 240). In Eilmann's view, Joyce's response to the riots is consistent with what he sees as Joyce's political naiveté. He argues in his seminal biography of Joyce that the younger Joyce petulantly picked a quarrel with Ireland that he had to continually renew from his self-imposed exile:

But, like other revolutionaires, he fattened on opposition and grew thin when treated with indulgence. Whenever his relations with his native land were in danger of improving, he was to find a new incident to solidify his intransigence to reaffirm the rightness of his voluntary absence. (M 109)

Joyce's response to the Plassey riots would simply be a "new instance" of this petulant quarrel.

Eilmann's interpretation of this particular incident and of Joyce's life-long political stance is important because it has created the image of a writer confused not only about the specific problems of Irish politics, but also insincere in his commitment to a general ideological position. Citing Eilmann's authority, Phillip F. Herring has maintained, for example, that Joyce's professed socialism was all a sham ("Joyce's Politics" 9). Herring argues that his contempt for the common people whom he called the "rabblement" in his 1901 essay "Day of the Rabblement", reveals that he was actually a reactionary (5-6). His espousal of socialism was motivated by a kind of childish self-interest. He thought that a socialist government would provide pensions for improvident artists like himself. The actual economic and social goals of socialism were of little interest to him.

From this perspective, Joyce was a petulant, aloof reactionary, who merely flirted with ideas like socialism while artists like Yeats and Synge fought it out in the dust and heat of real political struggle.
This viewpoint holds that Joyce was essentially a formalist spinning the webs of his language without concern for the historical problems of his native land. He pursued language as an end in itself and was sublimely unconcerned with the historical dimensions of his art. Several recent studies have attempted to refute this interpretation and do justice to Joyce's real political interests and commitments. In James Joyce and the Revolution of the Word, Colin MacCabe demonstrates that Joyce was widely read in the various varieties of socialism. At the 1906 world socialist conference in Rome, he followed the proceedings closely and endorsed the syndicalist movement, who opposed any collaboration with bourgeois institutions (162). In Irish politics, Joyce supported the labour movement until the failure of the general strike in 1913 when activists like James Connally gave up socialism for nationalism (167-8).

MacCabe argues that Joyce saw no disjunction between his language and his political commitments. He could not account for himself a nationalist because of their linguistic policies. He wrote to Stanislaus in November 1906 that "if the Irish programme did not insist on the Irish language I suppose I could call myself a nationalist" (Letters, II 187). The linguistic nationalists attempted to make Gaelic into what MacCabe calls a "meta-language" (see 13-16), that is, a single mode of discourse that governs or masters all others. MacCabe maintains that the multitude of styles and voices in Ulysses is designed to subvert the monologic authority of any "meta-language." Borrowing MacCabe's terms, I would argue that the theatrical idiom was intended as a "meta-language," and Joyce's absorption and transformation of the idiom into his mosaic of quotations in "Scylla and Charybdis" subverts its monologic authority as the Anglo-Irish style.
In *Pots* and *Politics*, Dominic Manganiello demonstrates Joyce's extensive knowledge of the political infrastructure of the nationalist movement. Joyce knew Arthur Griffith personally. Griffith was a friend of Oliver St. John Gogarty, prototype for Buck Mulligan, and he frequently visited the Martello Tower that Joyce and Gogarty shared in 1907 and that Joyce uses in "Telemachus" (135). Arthur Griffith rejected socialism. He wanted to substitute Irish capital for English capital. Joyce, recognizing that the colonial retardation of Ireland had forestalled the development of a real industrial proletariat, conceded in a letter to his brother that capitalism was a necessary stage of development (*Letters* II 187), and he supported Griffith (Manganiello 143-4). He drew the line, however, at militant nationalism. As Manganiello puts it, "for Joyce, patriotism militant represented the twin symptom, with the church militant, of the same disease" (137). Militant nationalism merely arrogated to itself the monologic authority of the dual powers of church and state or what MacCabe calls a 'meta-language.' In their struggle with English authority, the nationalists came to resemble their antagonists.

Blake saw the same phenomenon at work in the revolutionary activities of Milton. As execution was the prerogative of the king, Milton played the king with the king when he defended the execution of Charles I. In the process, he was estranged from his true muse and embraced his false muse, the muse of revenge. From Joyce's perspective, the same estrangement occurred in the career of Yeats, the best and the most explicitly nationalist of the Revivalists. As in the career of Milton, the consequences were ultimately destructive.

In "To Ireland in the Coming Times," the poem Joyce parodied in "The Holy Office", Yeats consecrated himself and his art to the service
of a nationalist muse:

Nor be I any less of them,
Because of the red-rose-bordered hem
Of her, whose history began
Before God made the angelic clan,
Trails all about the written page. (CP 58)

This muse is Kathleen ni Houlihan, personification of the suffering soul of Ireland. She is the same figure that the nationalist poet James Clarence Mangan had served, and whom Joyce presented in his 1902 essay as "an abject queen upon whom, because of the bloody crimes that she has done and of those as bloody that were done to her, madness is come and death is coming" (CW 82). Later Joyce used her for the figure of Anne Hathaway in "Scylla and Charybdis". She is the muse of revenge, the bitch goddess who demands retribution and sacrifice. Yeats made her the subject of his most popular play, Cathleen ni Houlihan, first produced in April 1902. At the beginning of "Scylla and Charybdis", Stephen thinks of the play and of the deceptively simple mathematics of revolution:

Cranly's eleven true Wicklowmen to free their sireland. Gaptoothed Kathleen, her four beautiful green fields, the stranger in her house. And one more to hail him: _ave, rabbi_: the Tinahely twelve. In the shadow of the glen he cooes for them. (9.36-9; 184-5)

_Cathleen ni Houlihan_ takes place in Country Mayo in 1798 at the time of the abortive French invasion. The situation is very simple. A young man is about to be married, but he becomes inspired by the appearance of an old crone, Cathleen, and joins the hopeless rebellion to seek and certainly to find a patriot's death. The simplicity of the plot of _Cathleen ni Houlihan_ was not the cause of its enormous popular success. Yeats, carefullysituated his play within the cult of martyrdom that dominated the Irish imagination. Since the failure of the 1798 rebellion, this cult had exercised an enormous influence over Irish life.
The 1798 rebellion produced the popular folk song "The Creppy Boy", the sentimental hymn to martyrdom that plays a large role in "Sirens". Through a series of misadventures that insurrection also led to the equally abortive uprising of Robert Emmet in 1803 and his subsequent execution, an event that figures largely in "Sirens" and "Cyclops". As these rebellions and all of the ones that followed, from the Young Irelanders of the 1840s to the Fenians in the 1860s, had been totally ineffective, Irish nationalists began to worship martyrdom as an end in itself (see Brown, Politics 203-17). Yeats' play contributes to this cult and to the cycle of self-sacrifice it encouraged and sustained. Joyce saw no effective or moral purpose in this cycle. By the writing of "Scylla and Charybdis" in 1918 and 1919, it had had no ameliorative effect on Irish life. Later in his career, after he had witnessed the savagery of the 1916 Rising, the war with the Black and Tans in 1918, and the Civil War of 1922, Yeats also came to share this estimation of his play and wondered in "The Man and the Echo" if "That play of mind sent out / Certain men the English shot" (CP 393). By serving the muse of martyrdom and revenge, Yeats contributed to the despoilation and brutalization of Ireland. Like Milton, he had played the king with the king.

Linguistically and politically, then, the literature of the Revivalists was monologic and centripetal. Their linguistic jewel was the Anglo-Irish idiom, an enclosed form specific only to colonial Ireland. In terms of political motivation, they remained tied, on the one hand, to the old colonial order, and, on the other hand, all they could offer was a celebration of the repetition of martyrdom. In "Scylla and Charybdis", Joyce opposes this centripetal drive with an open centrifugal system that
foregrounds the circulation of signs and the universal debtorship of all users of a language. The careers of Milton and Shakespeare demonstrate the destructive consequences of the arrogation of monologic authority by the writer and the espousal of the muse of revenge. Although he is still bitter at Ireland and his circumstances, Stephen accepts in "Scylla and Charybdis" the comic energies of the centrifugal that drive outward to acceptance and toleration rather than inward to exclusion and destruction. He opposes the closed structures of the Revivalists with open and freely circulating structures and subverts their authority as the literary voice of Ireland.

The two chapters of "Ulysses" I have discussed so far are dominated by Stephen's interior and exterior dialogue. The next two I will examine, "Sirens" and "Cyclops", center on Bloom's interior and exterior dialogue. Bloom does not possess Stephen's linguistic or literary riches, yet, as we shall see, his discourse opposes the same linguistic and political structures. He, too, struggles against the exclusive and destructive forces of nationalism, and, like Stephen, he carries off a small victory for acceptance and tolerance.

IV.5 "Sirens": "Rose of Castile"

The two chapters I have discussed so far admirable the set of definable structural relations that are the basis for my collocation of Blake and Joyce, Milton and Ulysses, and language and history. In "Proteus", Joyce explored the structure of the sign and demonstrated the process of semiotic circulation. He borrowed the governing metaphor for this examination from Blake's figure of Los, the wordsmith labouring at his forge. In "Scylla and Charybdis", he explored intertextuality and
 traced the filaments of his intertextual debts back through Blake's

Milton. Although the governing figure for this episode, debtorship, is

not from Blake, Joyce freely borrowed the structure of his exegesis of

Shakespeare's life from Milton. The next chapter I want to examine,

"Sirens", occupies a central structural point in the novel. As the

eleventh of eighteen chapters, it does not border on the actual struc-
tural center. In terms of chapters, the center falls between "Scylla" and Charybdis" and "Wandering Rocks". The fact that neither Stephen nor

Blom are consistently in the foreground of "Wandering Rocks", as they

had been in all previous chapters, indicates that some sort of transfor-
mation is taking place. With the sixty fragmented units of language that

begin "Sirens" and that have no discernible source or narratival purpose

and the multiple linguistic aberrations that follow, the style and narrat-

ivistic strategies of "Ulysses" seem to change with shocking abruptness. Even

so enthusiastic and skilled a reader as Ezra Pound was troubled by this

sudden transformation (Pound/ Joyce 157). Up until this point, the novel

had been, with a few significant exceptions, governed largely by the

rules of naturalistic narration. Although these rules had been consist-

ently stretched to the limit, most of the narration could be accounted

for through the conventions of verisimilitude. With the exception of

irregularities like the headlines in "Aeolus" or the musical notation

and typographic oddities in "Scylla and Charybdis" (notation in the form

of drama or poetry, etc.), most lexical units can be attributed to either

the speech or interior dialogue of specific characters or to the narrator.

The primary focus seemed to be on the traditional concerns of the novel:

exposition of the scene, development of character, etc.

"Sirens" inaugurates the formalist second half of Ulysses, where

the traditional concerns of the novel seem to recede into the background,
displaced by the multiple structural devices that swarm on the surface of the narrative. Victor Shklovsky has called this process the "baring of the device," and he and the group we now call the Russian Formalists argued at about the time Joyce was writing Ulysses that baring the device is the central strategy in the literary process of metatextual or "defamiliarization" (see Jameson, *Postmodernism* 75-79, 89-90). Defamiliarization destroys the illusion of naturalistic narration by showing forth the literariness of literature, the fact that literature is really a series of devices. In this sense, defamiliarization is a self-reflexive formalism. Critics, like S. L. Goldberg, who oppose the formalist second half of Ulysses maintain that the self-reflexive formalization of Ulysses after "Wandering Rocks" trivializes the narrative by obscuring all of the human or dramatic content (*Classical* 281-2). Goldberg argues that our real interest is in the human story, and, once the formal play of the second half intervenes, these human and historical values are lost. In the following chapter, I want to examine at length the devices or structures of "Sirens", but I also want to demonstrate that the self-reflexive formalism of "Sirens" is not autotelic or dehumanizing. There is an indissoluble link between these formal structures and the positive human values of Leopold Bloom. Like Stephen in "Scylla and Charybdis", Bloom will structurally contest the centripetal drive of nationalistic hatred. This hatred manifests itself in "Sirens" in music and the values of melocentrism. Bloom and the narrative will enjoy, analyze, and finally reject this structure of values for another and more inclusive structure. There are few direct allusions to Blake in "Sirens"; however, this inclusive principle of structuration takes up and will begin to complete the definable set of structural relations that are the basis of this study.
The actual form of the structuration of "Sirens" has long been a cause of dispute. In the schema, Joyce maintained that the fugue per canonem was the foundation. The strongest case for the fugal structure of "Sirens" has been made by Lawrence L. Levin. The fugue per canonem is a sixteenth century term for a fuge according to rule ("The Sirens Episode as Music" 12). Levin maintains that though the canon is a form of the fugue, it must be distinguished from the fugue, and that "Sirens" is, strictly speaking, a canôn. He defines the form as consisting "essentially of polyphonic lines of melody in which an initial voice, called the subject, is imitated, note for note, by another voice called the answer" (13). Bloom, of course, would be the subject, and the answer would be Boylan, whom Bloom will observe in the bar at the Ormond Hotel from his vantage point in the adjacent restaurant and who will go to keep his assignation with Molly in this episode. The other characters are present to add their voices to the fugal polyphony. Even though Levin concedes that neither the fugue nor the canon have an overture "like the sixty lexical units at the beginning of "Sirens" (14), and that prose cannot give the harmonic simultaneity of music (13), he argues firmly that "Sirens" does, in essence, aspire to the condition of music.

Levin successfully demonstrates that Joyce placed multiple musical effects in "Sirens", yet several critics have dissented from the idea that "Sirens" is fugal or canonically in its entirety. Zack Bowen maintains that "just as the novel can never be tied exclusively to the rigorous formula of the Odyssey, the signs of the zodiac, or the Mass, neither can the Sirens chapter be limited to one musical form exclusively" ("Bronzehold" 249). He goes on to write that "if anything, the Sirens chapter is a medley or chronicle of the musical themes of Ulysses, just
as the overture was a medley of themes for the chapter" (250). Joyce's purpose in "Sirens" was not to create a strict musical form; instead, he used music three ways: (1) as a formal device to make the narration more poetic than the prosaic first half of the novel; (2) as a complete catalogue of Bloom's opinions on music; (3) as a catalogue of different forms of music, including 158 references to forty-seven songs (250-1).

Bowen proves adequately that "Sirens" is not a strict fugue or a canon or an opera, even though it contains many elements of all of these forms. I would argue that, however, a governing structural principle for this episode. Music appears to dominate "Sirens", yet the narrative will in the end resist the sirenic magnetism of music and oppose its effects. Although the governing structural principle has musical forms, it is not confined to music. Earlier I argued that Blake used this principle of structuration on all levels of his brief epic. With a rigour that recalls Blake's exhaustive analysis, Joyce maps the multiple structural possibilities of parallelism. Parallelism informs all levels of "Sirens"—spatio-temporal, sensory, characterological, linguistic, musical—but Joyce centers his exploration in the possibilities of figuration—especially in the figures of metonymy and metaphor. He also uses parallelism to link "Sirens" up with other chapters and with the novel as a whole. He multiplies parallels within parallels.

As the title indicates, the dominant fact about *Ulysses* is that its structure depends upon an intertextual parallelism with Homer's Mediterranean epic. Joyce sought to include as many parallels as possible between his text and Homer's. In *Epic Geography*, Michael Seidel has demonstrated how Joyce paralleled the circulation of Bloom about Dublin with the movements of Odysseus about the Mediterranean as they were interpreted.
by Victor Bérard in his *Lettres Éphémères* et *L'Odysée* (3-15). Hugh Kenner has suggested that Joyce combined this parallel with Samuel Butler's heterodox theory in *The Authorship of the Odyssey* (Round Inc. 46-50). Butler maintained that Homer was actually a woman, and, furthermore, she knew only one city, Trapani, from which she extrapolated her Mediterranean parallels (166-82). For each familiar place in Trapani, she created an exotic location for Odysseus' adventures. Joyce reversed the process by finding a location in Dublin to match most of the exotic places in the *Odyssey*. Joyce could also have been inspired to make this geographical parallel by the example of Blake's *Milton*, where Blake manipulates a continual parallel between London and the Jewish Holy Land. Whatever the source, there is a parallel movement by Bloom about Dublin for every movement of Odysseus about the Mediterranean.

As pointed out in the previous chapter, the structure of Dublin depends, in turn, upon a transportational parallelism of streets and tramlines. The tram is of special interest to *Ulysses* because it runs on a circulatory system, but also because it involves a multiplication of parallels, parallels within parallels, as it were. The parallels of a single line of track are matched by the parallels of the adjacent tracks and by the movement of the coaches themselves. The newspaper episode, "Aeolus", opens with a notation of this structure:

> Right and left parallel clanging ringing a double-decker and a single-deck moved from their railheads, swerved to the down line, glided parallel. (7.10-12; 116)

Michael Groden argues, in "*Ulysses* in Progress", that the textual history of "Aeolus" is of special significance for the development of the novel (64-6). In the original version, published in *The Little Review* in October 1918, there were no newspaper headlines. Joyce added
them three years later when the novel was almost complete, and his conception of the work as a whole had altered radically. One of the fundamental alterations was the massive employment of geometrical figures, like parallelism, parallax, asymptotic lines, circles, triangles, etc., as structuring principles. Parallelism may be the most important of these geometrical configurations, and, when Joyce put the headlines into "Acolus", near the end of his seven years' labour on the novel, he encoded into the chapter a key (the chapter itself is a "HOUSE OF KEY[J]S" [(7.144; 120)]) to the many dimensions of parallelism in the entire text.

Joyce placed sixty-three headlines in the final version of "Acolus", creating sixty-three distinct sections. As this is an odd number, there must be a medial section, number thirty-two, that plays a more than numerical central role. To use the parallelism of trams or trains, one could say that, like the turntable in a roundhouse in the age of steam, the chapter turns at its center upon a system of rotating but linking parallelism. The central section, entitled "Teenchán's Limerick", begins by positing a multiplicity of visual parallelism:

- There's a ponderous pundit MacHugh
  Who wears goggles of ebony hue
  As he sees mostly double
  To wear them why trouble?
  I can't see the Joe Miller. Can you? 7.577-82; 134)

Only the Cyclops sees through one eye, a limitation I will discuss in the next chapter. The normally sighted person sees through two eyes.

Stereoscopic or binocular vision creates the perspectival event known as parallax, where a stationary object seems to move as we switch focus from one eye to another. Parallax is one of the few scraps of scientific lore that Bloom has hoarded, and he repeats it, along with the rate of acceleration of falling bodies, throughout the day. Parallax, however,
is not the source of MacHugh's real perspectival difficulty. His problem begins with the fact that he wears glasses, which, though occluded with "ghony hue," create the condition known to all children as four eyes. This doubling of eyes has not corrected his visual problems, as he still sees double or parallel images, probably due to habitual bibulous excess.

As we shall see, Lenehan's mirthful explorations into the parallelism of the modality of the visible will be more than matched in "Sirens"; there is, however, another parallelism in this medial section that is of central importance for the infrastructure of the musical chapter.

In section twenty-eight of "Acolus", Lenehan asked this riddle: "Silence! What opera resembles a railroad line? Reflect, ponder, excogitate, reply" (7.514-5; 132). He provides the answer in the medial section: "The Rose of Castile. See the wheeze? Rows of cast steel. Gee!" (7.591; 134). The phrase, "Rose of Castile," appears seven times in "Sirens". In the sixty lexical units at the beginning, it is repeated three times: "A jumping rose on satiny breast of satin, rose of Castile" (11.8; 256); "O rose! Castile. The morn is breaking" (11.14; 256); "Last rose Castile of summer left bloom. I feel so sad along" (11.54; 257). Within the chapter, the phrase is introduced by Lenehan when he tries to attract the attention of the indifferent Miss Kennedy and is then taken up by the narrator:

Lenehan's lips over the counter lisped a low whistle of decoy.
--But look this way, he said, rose of Castile.
Jingle, jotted by the curb and stopped.
She rose and closed her reading, rose of Castile: fretted, forlorn, dreamily rose. (11.328-32; 264)

Later in the episode, the phrase circulates through Bloom's interior dialogue: "But look! The bright stars fade. O rose! Castile. The morn" (11.1109; 286); and the narrator repeats it: "Near bronze from
anear near gold from afar they chinked their clinking glasses all,
bright-eyed and gallant, before bronze Lydia's tempting last rose of
summer, rose of Castile" (11.1269-71; 290). Within "Acolus" and "Sirens",
Leigham's riddle has the same structural significance as Stephen's pur-
loined telegram does in "Scylla and Charybdis". Like the major sym-
boils of "Sirens", the blind stripling's tuning fork and the human vocal
ords, "two tiny silky cords" (11.791; 277), his riddle sets the tone
through vibrating parallelisms.

These first of these vibrations is the linguistic phenomenon of
homophonic parallelism: the pun. "Rose of Castile" is an audible pun.
When heard, the sequence of phonemes, roz / kæstil, rendered in the
international phonetic alphabet, can be interpreted as signifying a
flower from Spain or the mode of motion of fixed bed systems of trans-
portation. In cases of polysemy or multiple meanings for one word, there
is one signifier for a number of signifieds. In a pun like Leigham's,
the phonic signifiers of two different signifieds so resemble one an-
other as to be virtually indistinguishable. The signifiers are, in
fact, identical in the realm of the phonic, and this relational confu-
sion—one signifier, two signifieds—produces the pun. Leigham's phrase
is not a visible pun because the graphic signifiers—rose of Castile,
rows of cast steel—obviously differ. Joyce did create audible and
visible puns in the portmanteau words of Finnegans Wake; however, as the
two modes of language are indiscernible you cannot read the graphic
signifier without converting it into an articulate or inarticulate
phonic sign—the pun can never really be abrogated. "Rows of cast steel"
always sounds like "rose of Castile."
Each of the signifieds for Lenehan's mobile phrase also contains a parallelism. One signified refers to the parallelism of railway or tram lines made of rows of east steel. These rows lie parallel to one another and can never meet except at the perspectival illusion created by the horizon or, as the answerer in "Ithaca" notes, at infinity: "with constant uniform acceleration, along parallel lines meeting at infinity" (17:2086:730). On the literal level, this signified designates tram lines; on the structural level, Joyce uses it to signify things that are parallel or contiguous to one another in space, things that exist side by side and have to be differentiated from one another. Although the second signified of Lenehan's phrase designates a Spanish flower, figuratively, it signifies a woman. A woman resembles a flower in various aspects that "Sirens" will make quite explicit, and so this signified indicates on the figural level things that are parallel to one another in certain properties or qualities. In rhetorical terms, the first signified is the differential figure of metonymy and the second the figure of similitude or similarities, metaphor. As I noted in chapter two, Roman Jakobson argued in his seminal essay, "Two Aspects of Language and Two Types of Aphasia" (1956), that metonymy and metaphor are the parallel ur-tropes of language. Writing thirty-six years before Jakobson's essay, Joyce uses the vibrating parallelisms of Lenehan's riddle to explore the structural possibilities of the two ur-tropes, all under the governing figure of parallelism.

At the beginning of the episode, after the overture of sixty units of language that are repeated and paralleled with differences in the episode itself, the two barmaids watch the viceregal cavalcade:
Bronze by gold, miss Douce's head by miss Kennedy's head, over the crossblind of the Ormond-bar heard the viceregal hoofs go by, ringing steel.
--Is that her? asked Miss Kennedy.
Miss Douce said yes, sitting with his ex, pearl grey and eau de Nil.
--Exquisite contrast, miss Kennedy said. (11.64-68; 257)

The two sirens, dressed alike in black satin blouses and wearing roses, are differentiated from one another by the metonymy of hair colour. They are continually designated by their metonyms or metonymic names. Miss Douce is named by her metonym, bronze, thirty-eight times in the chapter (Hanley, Word Index 41) and Miss Kennedy by hers, gold, forty-eight times (134). This metonymic contrast is necessary because the two lorelei are often difficult to separate. They seem to be a repetition of the same, though a series of minor differences could be enumerated. Miss Lydia Douce is more earthy than Miss Kennedy. She is less aloof and more accessible to flirtation. As their hair colour indicates, however, these are only shades of differentiation. Like the precious liquors they dispense, the bronze of beer and the gold of whiskey, one may be slightly superior in a social sense, yet they both have the same effect. What differences they have, and the differences are crucial, rest on extremely subtle inflections.

Miss Kennedy, on the other hand, seems to observe a real difference, an "exquisite contrast," between the woman in the viceregal carriage, likely Lady Dudley, and the regal representative himself, Lord Dudley. Although this phrase is not one of the lexical units of the overture, one of the isolated iterative themes, it occurs four more times within the chapter in a deliberate play of comparison and contrast. "Ladylike in exquisite contrast" (11. 106; 258), Miss Kennedy tells Miss Douce to take no notice of the insolent boots or bootblack: (another metonymic
designation). When Miss Douce wonders why Boylan left so precipitously, the adjectival force of the contrast is blunted by their common disappointment:

She drew down pensive (why did he go so quick when I?) about her bronze, over the bar where bald stood by sister gold, inexquisite contrast, contrast inexquisite nonexquisite. ... (11.462-6; 268)

The quality of the contrast is restored near the end of the chapter as the metonyms conflate with the other definite device of differentiation, proper nouns: "Exquisite contrast: bronzed minagold" (11.1213; 289). All linguistic methods of differentiation have to be marshalled to keep them apart.

Bronze and gold are visible metonyms. Several audible metonyms are also used in the chapter to distinguish characters as they move from or toward the Ormond Hotel. After Blazes Boylan has a drink at the bar--observed from the adjacent restaurant by the man he is soon to cuckold--he takes a cab to 7 Eccles Street and his tryst with Molly. His progress towards Molly is distinguished by the onomatopoeic metonyms "jingle jaunty", repeated twenty five times in various forms in the chapter (Hanley, Word Index 169). At the same time, the blind stripling walks towards the Ormond to recover his tuning fork and his progress is marked by the "tap" of his cane, repeated forty-four times. Later, when Bloom flees from the hotel under the pressure of flatulence and disgust at the sirenic song of nationalism, his movement is distinguished by the onomatopoeic representation of his growling bowel: "Rrrrrrrssss" and "Rrrrrr" (11.1162, 1216; 287, 289).

In "Sirens", the narrator (a playful and intrusive hand I will discuss at length in the next chapter) is responsible for these metonymic contrasts. He distinguishes things that are parallel or contiguous in
space, Miss Douce and Miss Kennedy, bronze by gold. He concerns himself with differences. By contrast, Bloom is an indefatigable philosopher of the same, of resemblance. He sees similitudes everywhere and at every possible level. In "Acolus", for example, he observed the homophonic parallelism of two near rhymes:

Want to be sure of his spelling. Proof fever. Martin Cunningham forgot to give us his spellingbee conundrum this morning. It is amusing to view the upper one ar alled embarka two ars is it? double ess ment of a harassed pedlar while gauging au the symmetry with a y of a peeled pears under a cemetery wall. Silly, isn't it? Cemetery put in of course on account of the symmetry. (7.165-70; 121)

While computing the mathematics of the music in "Sirens", Bloom thinks of this subtle play of sameness and difference: "Do anything you like with figures juggling. Always find out this equal to that. Symmetry under a cemetery wall" (11.832-3; 278). Phonic, linguistic, and visual parallelisms of all forms fascinate him. In "Sirens", he thinks of a series of these:

That's music too. Not as bad as it sounds. Tooting. Brasses braying asses through uptrunks. Doublebasses helpless, gashes in their sides. Woodwinds mooring cows. Semigrand open crocodile music hath jaws. Woodwind like Goodwin's name. (11.1052-5; 284)

Later he even thinks of the pun that provided the title for Joyce's first volume of poetry:

Chamber music. Could make a kind of pun on that. It is a kind of pun on that. It is a kind of music I often thought when she. Acoustics that is. Tinkling. Empty vessels make most noise. (11.979-81; 282)

Bloom's research into similitude ranges far and wide; however, in keeping with the floral signified of Lenehan's riddle and his own name, Bloom concentrates in "Sirens" on the multiple parallelism of flowers. Almost half of the usages of the word flower in Ulysses, fifteen out of thirty-three, appear in "Sirens" (Hanley, Word Index 119).
As his name indicates, Bloom is a man of flowers. His original Hungarian name, Virag, means flower or bloom. The properties of flowers offer themselves to all of his actions and to the very structure of his mind. He is, for example, carrying on an epistolary dalliance with a woman named Martha Clifford. Naturally, he assumes the parallel pseudonym of Henry Flower. In "Lotus Eaters", he receives a letter from her with a pressed yellow flower, and he immediately composes a florigraphic dialogue:

Language of flowers. They like it because no-one can hear. Or a poison bouquet to strike him down. Then walking slowly forward he read the letter again, murmuring here and there a word. Angry tulips with you darling manflower punish your cactus if you don't please poor forgotten how I long violets to dear roses when we soon anemone meet all naughty nightstalk wife Martha's perfume...

(5.261-5.78)

On his way to the Ormond Hotel in "Sirens", Bloom assumes his parallel identity and buys stationery to complete this floral discourse:

Two sheets cream vellum paper one reserve two envelopes when I was in Wisdom Hely's wise Bloom in Daly's Henry Flower bought. Are you not happy in your home? Flower to console me and a pin cuts lo. Means something, language of flow. Was it a daisy? Innocence that is. (11.295-8; 263)

Seated at a table decorated with "silent bluehued flowers" (11.458; 268) in the Ormond, Bloom writes a letter under the pseudonym Henry Flower to Martha Clifford.

Despite the fact that this postal dalliance is almost entirely innocent, the mode of their discourse indicates that flowers possess intense erotic properties for Bloom. The map of his memory contains two emotional and erotic capitals, both associated with the scent of flowers, and both recalled in "Sirens". Lilactrees mark his first meeting with Molly:

First night I saw her at Mat Dillon's in Terenure. Yellow, black lace she wore. Musical chairs. We two the last. Pâte. After her. Pâte.
Full voice of perfume of what perfume does your lilactrees. 
Bosom I saw, both full; throat warbling. First I saw. 
(II.725-7, 730-2; 275)

Like the taste of Proust's madeleine, the fragile scent of lilacs bears almost the whole weight of his erotic past. This burden is shared only by a parallel floral episode: Molly's seduction of him, his deflowering, as it were, on Ben Howth among the rhododendrons. With the easy figuration of memory, he compares her fondling of him to the nimble pluckings of a harpist:


The real language of flowers, then, is erotic. If this is so, then there has been no floral discourse between Bloom and Molly in ten years, five months, and eighteen days, as the answerer in "Ithaca" computes in a very non-floral fashion (17.222-4; 736).

The olfactory properties of flowers preserve Bloom's erotic memories. The visible form of flowers generates a whole series of parallels in his mind. The whorl of their petals resemble the curving shape of the outer ear. In turn, the ear resembles the shell that Miss Douce has brought back from her vacation. These parallel insights release an explosion of metaphors in Bloom's mind:

Her ear too is a shell, the peeping lobe there. Been to the seaside. Lovely seaside girls. Skin tanned raw. Should have put on coldcream first make it brown. Buttered toast. O and that lotion won't forget. Fever near her mouth. Your head it simply. Hair braided over shell with seaweed. Why do they hide their ears with seaweed hair. (11.938-41; 281)

This series of tropes is produced by a simple insight into similitude: as shells are to ears, so buttered toast is to tanned bodies and seaweed to hair. Bloom goes on immediately to produce one more parallel, the
resemblance between the roar of the bloodstream and the apparent roar of the sea when a shell is placed over the ear: "The sea they think they hear. Singing. A roar. The blood it is. Souse in the ear sometimes. Well, it's a sea. Corpuscle Islands" (11.945-6; 281).

The chief floral likeness, however, and the resemblance that dominates "Sirens", is between flowers and the sexual organs. Both of the barmaids are wearing red roses, and the narrator and Bloom play with inexhaustible relish on the word rose:

At each slow satiny heaving bosom's wave (her heaving ebon) red rose rose slowly sank red rose. Heartbeats: her breath; breath that is life. And all the tiny tiny fernfoils trembling of maidenhair.
- But look. The bright stars fade. O rose! Castile. The morn. (11.1106-9; 286)

One third of all the occurrences of the word rose in Ulysses appear in "Sirens" (twenty-four out of sixty-five [Hanley, and Index 272]), as the narrator and Bloom play on its parallel significeds (rose as verb and as noun). The barmaids obviously wear roses as a kind of pudenic likeness, and Richard Ellmann maintains in Ulysses on the Liffey (101-2), that "Sirens" is the chapter most dominated by these female similitudes.

"Sirens" abounds with the recessed female symbols of ears, flowers, and vaginas. In contrast, the following chapter, "Cyclops", is all masculine, all penis and protuberant eye. Ellmann correctly identifies the eye as the dominant symbol of "Cyclops"; not the muscle suggested in the schema, yet he misses the point that flowers are androgynous in Ulysses. Boylan also wears a flower, a red carnation that is the source of considerable sexual imagining. Aroused by his presence and eager for his attention, both barmaids jealously wonder who gave it to him: "Shebronze; dealing from her jar thick syrupy liquor from his lips, looked as it flowed (flower in his coat, wonder who gave him?)" (11.365-7; 265) and "Mass Kennedy"
passed their way (flower, wonder who gave), bearing away teatrub": (11.580-1; 265). Their jealousy is misdirected. The carnation is not the pennant of a sexual conquest. He took it, himself, with typical Boylan boldness, from Thornton's florists in the "Wandering Rocks" episode. The carnation, however, does become charged with sexual and genital significance in the voyeuristic exchange between Miss Douce and Boylan when she snaps her garter. The female rose and the male carnation are the focus of an imaginative sexual congress: "Bronzedouce, communing with her rose that sank and rose sought Blazes Boylan's flower and eyes" (11.398-9; 266). As Bloom's prescient reverie about his bath at the end of "Lotus eaters" indicates, flowers are the signs or figures of bodily parts: "He saw his trunk and limbs rip-ripped over and sustained, buoyed lightly upward, lemonyellow: his navel, bud of flesh: and saw the dark tangled curls of his bush floating, floating hair of the stream around the limp father of thousands, a languid floating flower" (5.568-71; 86).

The resemblance of flowers to genitals initiates another concatenation of similitudes in Bloom's mind. Most songs are about some consequence or condition of love, and the success of a singer could likely be measured by his or her ability to arouse the listener's sexual receptivity without satisfying it. Arousal is most often produced by a figurative display of genitals; however, Bloom remembers when Ben Dollard had inadvertently literalized this display. For a performance, he rented a pair of trousers from the Blooms that were too tight, presenting an impressive pubic bulge to his largely female audience:

"Night he ran round to us to borrow a dresssuit for that concert. Trousers tight as a drum on him. Musical porkers. Molly did laugh when he went out. Threw herself back across the bed, screaming, kicking. With all his belongings on show. O saints above, I'm drenched! O, the women in the front row! O, I never laughed so many!" Well, of course that's what gives him the bass baritone. For instance eunuchs" (11.554-60; 270).
lunuchs cannot be bass harreltones. The flow of semen produces the depth of tone. Through the truncated "language of flow" (11.298; 263), Bloom explicitly links flowers with seminal flow: "Brain-tipped, cheek touched with flame, they listened feeling that flow endearing flow over skin limbs human heart soul spine" (11.668-9; 273); "Tenors get women by the score. Increase their flow. Throw flower at his feet. When will we meet?" (11.686-7; 274); "Flood of warm plain lick it up secretness flowed to flow in music out, in desire, dark to lick flow invading" (11.705-6; 274).

"Sirens" exfoliates, then, through the metonymic principle of differentiation and the metaphor principle of resemblances. Metonymy distinguishes things from one another (bronce by gold). Metaphors propagate likenesses (ears and flowers). The evidence of "Sirens" shows that Joyce did not regard these parallel tr-ones as mutually exclusive.

When Lenehan flatters Miss Kennedy with the answer to his riddle, he foregrounds the fact that she represents a precise collocation of metonymic difference and metaphoric sameness. Metaphor is a parallelism of properties. A woman is like a rose in beauty, fragility, etc. Metonymy is a parallelism of location. One thing is by another. Both of these parallelisms are contained in Lenehan's pun: the rose of Castile referring to a metaphor likeness, the row of cast steel to a metonymic contiguity. Miss Kennedy is like a rose; and she is wearing a rose: a metaphor within a metonymy and a metonymy with a metaphor. She is the point at which the parallel principles meet and cross over, taking on the qualities of their opposite.

As I noted in chapter two, Paul de Man maintains in Allegories of Reading that all discourse is dominated by either metonymy or metaphor.
The former he calls grammar and the latter rhetoric. He further argues
that though one mode is always valorized over the other, the privileged
trope is always overturned through the procedures he calls "grammatiza-
tion of rhetoric" and "rhetorization of grammar" (15-7). He makes it
clear that he considers the second process to be an inferior and even
mystifying mode: "It would seem that we are saying that criticism is
the deconstruction of literature, the reduction to the rigours of
grammar of rhetorical mystifications" (17). Metaphor is for de Man a
sentimental fiction of sameness, a nostalgic belief that the world is
ordered by the necessity of likeness rather than the accidents of differ-
ence. As a consequence, de Man privileges metonymy and the "grammatiza-
tion of rhetoric." In "Sirens", the narrator is responsible for meto-
nymic contrasts. Bloom, on the other hand, multiples metaphors and
revels in rhetoric. Of course, these two discourses are not mutually
exclusive. At the beginning of the episode, for example, after the
narrator notes the visible metonyms of bronze and gold he produces a
metaphor: "She darted, bronze, to the backmost corner, flattening her
face against the pane in a halo of hurried breath" (11.74-5; 257). In
terms of the proportion of discourse, however, the narrator is metonymic
and Bloom metaphoric.

If Joyce does privilege one mode of discourse in "Sirens", it would
be the metaphoric, in keeping with Bloom's predisposition towards like-
nesses. A metaphor implies that things are more similar than dissimilar.
Metaphors do not multiply differences—religious, political, national,
personal—that are the source of conflict in this chapter and in "Cyclops"
. The metaphoric is also inclusive. By definition, the metaphor freely
crosses categories to discover likenesses. In contrast, the metonymic
is exclusive; it separates and excludes things. In Lennihan's riddle, though, the two principles are united. Differences are comprehended within sameness. Metonymies merely differentiate likenesses from one another—Miss Douce from Miss Kennedy. Joyce does not explore the devices of metonymy and metaphor with this exhaustive rigour solely for the autotelic purpose of what the Russian Formalists called defamiliarization or to dehumanize, as Goldberg claims; rather, he uses them as a device to demonstrate the open and inclusive structure of Bloom's positive human values. Bloom comprehends differences within sameness. He resists the multiplications of dissimilarities and the force of exclusion. Through the multiple parallels of figuration, Joyce lays bare the character of Bloom.

Before I discuss how Bloom resists the multiplications of difference and conflict at the conclusion of the episode, several other aspects of parallelism within "Sirens" have to be examined. The first of these parallelisms concerns the spatio-temporal disposition of the narrative. The second is sensory and links "Sirens" with Stephen's examination of the physiological basis of the sign in "Proteus". In turn, this sensory analysis leads to Bloom's resistance of the siren call of conflict.

The narration of "Sirens" always assumes a parallel perspective. The episode opens in the bar at the Ormond Hotel while simultaneously narrating Bloom's progress along the south bank of the Liffey, across Grattan Bridge to the parallel north bank and finally to the adjacent dining room. Once he is seated with Richie Goulding, the spatial and sensory disposition of the two poles of the narrative become extremely complicated. The bar and the dining room are also simultaneously the same and different. Bloom can hear everything in the bar and can see
the actual bar itself, but no one in the bar can see or hear him. This position allows Bloom to remain almost entirely silent, like Stephen in "Proteus", addressing only a few spoken words to Stephen's uncle from "Proteus", Richie Goulding. In this chapter, we are given direct access to Bloom's interior dialogue for the second last time (the last will be the second half of "Nausicaa"), and the roar of his private discourse in the dining room is paralleled by the roar of the public discourse in the bar room. The characters in the bar room discuss Bloom several times from an alien and unfriendly external perspective, adumbrating the hostile narration of "Cyclops".

Towards the end of the chapter, Joyce adds a second set of parallelisms. When Boylan leaves the bar for his assignation with Molly Bloom, the narrative follows his progress in a cab towards 7 Eccles Street. As he moves away from the stationary central locus of narration, the narrative also reports the progress of the blind stripling towards the bar to retrieve his tuning fork. These parallel motions away from and towards are differentiated from one another by the audible metonyms I noted earlier: the "jingle jauntly" of Boylan's cab and the "tap" of the blind stripling's cane. One can distinguish an almost magnetic attraction and repulsion in these parallel movements that is repeated in the final exchange of position. As the stripling approaches the Ormond, Bloom leaves the dining room and moves away down the Ormond Quay, his progress differentiated by the audible metonym of his flatulence. The chapter closes with the stripling entering the bar unseen, and Bloom displaced from the Ormond by his distaste for the music, peering into a shop window at the last words of Robert Emmet,
There is, then, a continual maintenance of parallel or synchronous narrative locations in "Sirens", both within the Ormond and between stationary and moving positions. Given the vast reticulation of themes and structures in Ulysses, there must be some sort of parallel with the rest of the narrative. Hugh Kenner argues that each chapter of Ulysses has a twin, another chapter that "rhymes" with it ("Ulysses" 100). He does not to my knowledge designate a twin for "Sirens". One possible twin might be "Acolus"; however, there are considerably more parallels with a chapter I have already discussed, "Proteus". As Jackson I. Cope points out, both "Proteus" and "Sirens" are oceanic chapters. "Proteus" takes place beside the sea; "Sirens" is filled with oceanic images and resemblances ("Sirens" 235-7). I would argue that the primary parallel of these two rhyming chapters is the intense concern with what Stephen called the modalities of the visible and the audible. "Sirens" completes the anatomy of the sign that Stephen inaugurated in "Proteus".

Earlier I maintained that Joyce valorized the visible over the audible. There are five times as many references to eyes as to ears in "Pr̄oteus". As the musical chapter, "Sirens" should privilege the audible. After all, the designated organ in the schema is the ear. As Ellmann noted, the narrative seems to concentrate on the recessive organs, the ear and, by analogy, the vagina. Five songs are sung publicly in the chapter and several hummed privately. Despite the apparent emphasis on the ear and the modality of the audible, there are actually twice as many references to eyes as to ears in the chapter, forty to twenty-one. One reason for this surprising disproportion is that Joyce often uses eye as a verb, whereas he never uses ear as a verb. He may not use ear as a verb because it is already contained in hear. In this sense, one must
concede that the word ear is buried deeply in the hypogrammic substructure of "Sirens" in words like heard (eighteen usages), hear (sixteen), heart (seven), near (seven), an ear (six), endearing (four), tear (four), and dear (four). Yet Joyce uses eye as a verb because sight is, in contrast to hearing, an active sense. In the Ormond Hotel, sight is also an important activity. The basic function of the barmaids is not the dispensing of liquors, but the production of the kind of voyeuristic thirst profitable for their employers. Boylan's response when Miss Douce snaps her garter to mark the hour and tease the drinkers makes this clear:

"Boylan, eyed, eyed. Tossed to fat lips his chalice, drank off his chalice tiny, sucking the last fat violet syrupy drops" (11.419-20; 267).

In his sensory experiments, Stephen did not attempt to block the modality of the audible because of the passive nature of hearing. Even if we obstruct our outer ear, we still hear our bloodstream, as Bloom notes when Miss Douce holds her sea-shell up to Mr. Lidwell's ear. In "Sirens", Miss Kennedy does try the audible parallel of Stephen's visual experiment. Loathe to hear the name of the greasy man at Boyd's chemist shop from Miss Douce, she blocks her ears: "Sweet tea, Miss Kennedy, having poured with milk plugged both two ears with little fingers" (11.129-30; 259). She removes her fingers, however, when it becomes clear that she cannot sufficiently muffle the voice of Miss Kennedy by that means. There are two characters in "Sirens" for whom these experiments have been made permanent. The blind piano tuner has forever entered the semiotically impoverished world of Stephen's experiment. His affliction is partially paralleled by "deaf Pat," the waiter in the dining room of the Ormond Hotel, who has enough residual hearing to do his job. The proportions of Pat's affliction are paralleled, in turn, by the restrictions of Bloom's
perspectival situation. In his seat in the dining room, Bloom can hear everything, yet he can see only partially into the bar. One sense retains full play; the other is diminished to an almost minimal degree.

This uncomfortable sensory disproportion makes Bloom acutely aware of the interrelation between the two modalities. He notes how Pat is forced to combine his partial hearing with lip reading: "Much? He seeshears lipspeech" (11.1001-2; 283). Bloom can't see Simon Dedalus when he sings his aria; and this visual absence reminds him of another union of the two modalities:

Wish I could see his face, though. Explain better. Why the barber at Drago's always looked my face when I spoke his face in the glass. Still hear it better here than in the bar though farther. (11.721-3; 275)

Although the barber could understand Bloom without looking in the mirror, he too "seeshears lipspeech."

Bloom's location and the constant series of songs from the next room cause him to meditate on the structure of music, much as Stephen speculated on language in "Proteus". Bowen has compiled a complete catalogue of Bloom's speculations ("Bronzegold" 251). Several are important in relation to "Proteus" and to Bloom's response to the final song in the chapter. Stephen distinguished between the omnipresent background of what the informational theorists call noise and the figure of tone. Onomatopoeia lies on the frontier between noise and tone. In "Sirens", Bloom makes the same distinction in relation to music:

Sea, wind, leaves, thunder, waters, cows lowing, the cattlemarket, cocks, hens don't crow, snakes hisss. There's music everywhere. Routledge's door: ee creaking. No, that's noise. (11.963-5; 282)

Music is primarily tonal, though modern orchestral music includes noise through the percussion section. At the close of "Sirens", Bloom imagines a percussionist receiving his vocational epiphany when he recognizes the
resemblance between his own flatulence and the sound of a drum:


Bloom also thinks constantly about the isolating, melancholy, and sad nature of music. He comments on this sadness as it invades his letter to Martha Clifford:

Trails off there sad in minor. Why minor sad? Sign H. They like sad tail at end. P.P.S. La la la ree, I feel so sad today. La ree. Lonely. Dee. (11.892-4; 280)

He feels a twinge of embarrassment about this sentimentality: "Too poetical that about the sad. Music did that. Music hath charms. Shakespeare said" (11.904-5; 280). After Simon sings the aria from Martha, he recognizes that all of the music concerns itself with sadness, loneliness, and loss: "Thou lost one. All songs on that theme" (11.802; 277). At the end of chapter, he feels the isolating effect of the five songs he has heard: "When first I saw that form endearing. Yes, it is. I feel so lonely" (11.1253-4; 290). The narrator recognizes this effect when he uses the vehicle of a sardine to create an unlikely metaphor: "Under the sandwich I lay on a bier of bread one last, one lonely, last sardine of summer. Bloom alone" (11.1220-1; 289).

In my chapter on Milton, I demonstrated how Blake discovered the source of Milton's errors in the melo-centric values of the early twin poems "L'Allegro" and "Il Penseroso". Milton's anxieties as a poet and his errors as an apologist for the execution of Charles I centered around his troubled identification with the musician-poet Orpheus. In the Linati schema, Joyce assigned Orpheus to "Sirens", though he did not identify him with any specific character. As Bloom has been separated from his
Eurydice by the Lethean waters of her forgetfulness, Ellmann identifies Bloom with Orpheus (Ulysses on the Liffey 107). Bloom allows himself to be seduced for awhile by the sirenic enchantment of the music. He does submit to the melancholic velleity that characterizes the figure of Orpheus in Milton's twin poems. All music is about loss, and he has essentially lost a wife. Her assignation with Boylan on this day merely provides one of the first public signs of their lengthy estrangement, and he has cause to be sad.

Bloom's sadness, in turn, is the cause of his ecstatic union in song with Simon Dedalus at the crisis of the aria Simon sings from Martha. With his predilection for the metaphoric and with some assistance by the narrator, Bloom parallels Simon's holding of the note with an extended series of likenesses:

Alone. One love. One hope. One comfort me, Martha, chestnote, return!
—Come . . . !
It soared, a bird, it held its flight, a swift pure cry, soar silver orb it leaped serene, speeding, sustained, to come, don't spin it out too long long breath he breathe long life, soaring high, high resplendent, aflame, crowned; high in the effulgence symbolistic, high, of the ethereal bosom high of the high vast irradiation everywhere all soaring all around about the all, the endlessness.
—To me!
Siopold!
Consumed. (11.742-53; 275-6).

The union of parallel fathers, one real, one symbolic, noted in the onomastic conflation of "Siopold!", is caused as much by the force of the metaphors as by the music.

In many respects, this passage represents the highpoint of "Sirens", the musical apotheosis. Bloom, however, has taken precautions to ensure that he is not carried away entirely. In the parallel episode in the Odyssey, Odysseus had his shipmates tie him to the mast so that he could
safely enjoy the song of the Sirens. Before the musical consummation, Bloom unwinds the rubber band from the stationery he had bought and metaphorically ties himself to the mast: "Bloom unwound slowly the elastic band of his packet... Bloom wound a skein round four fork-fingers, stretched it, relaxed, and wound it round his trouble double fourfold, in octave, gyved them fast" (11.681-4; 274). This precautionary measure allows Bloom to enjoy the song, while at the same time being able to see through it: "Words? Music? No: it's what's behind. Bloom looped, noded, disnoded" (11.703-4; 274). He decides that what's "behind" music is a few mathematical tricks:

Numbers it is: All music when you come to think. Two multiplied by two divided by half is twice one. . . . Musemathematics. And you think you're listening to the ethereal. But suppose you said it like: Martha, seven times nine minus x is thirty-five thousand. Fall quite flat. It's on account of the sounds it is. (11.830-2, 834-7; 278)

Bloom's disillusion with music extends beyond his insight into its mathematical tricks. As Bowen observes, the five songs that are sung pubically in "Sirens" can be divided into two major areas. The first group--"Goodbye, Sweetheart, Goodbye", "All is Lost Now", and Simon's rendition of "M'Appani"--are all about the loss or leaving-taking of a lover ("Bronzegold" 249). Ben Dollard's performance of "Love and War" just before Simon's song synthesizes the first and the second group. The song is a duet between a tenor who represents love and a bass who represents war--the second subject of songs in "Sirens". Ben Dollard, a bass baritone, has barely begun the song with the tenor's part when Father Cowley interrupts him:

--When love absents my ardent soul.
Role of Bensouilbenjamin rolled to the quivering loveshiverry rooftopans.
--War! War! cried Father Cowley. You're the warrior.
--So I am, Ben Warrior laughed. (11.530-5; 270)
Ben skips to the song by War and then goes on to sing the conclusion, where Love and War resolve to end their differences through the mediation of the wine of Bacchus. Although the drinkers in the bar are much under the influence of Bacchus, as Bowen notes (259), War is finally dominant in the duet with Love. After Simon's song, Father Cowley suggests that Ben Dollard sing "L'assiette" from Mozart's *The Magic Flute* (11.990; 282). The group overrule him. They want to hear Tom Kernan's suggestion: "The Croppy Boy. Our native Doric" (11.991; 282). Bowen notes the importance of this choice because "L'assiette" is a song in praise of peace and the renunciation of revenge:

> Within this hallowed dwelling
> Revenge and sorrow cease,
> Here, troubling doubts dispelling,
> The weary Heart hath peace. (see Bowen, "Bronze Gold" 283)

Instead, the group deliberately select a song about treachery, betrayal, and war.

"The Croppy Boy" tells the story of a young rebel in the 1798 uprising who enters a house to find a priest so that he may give his last confession before seeking a patriot's death. A priest, who is really a yeoman captain in disguise, appears and hears the boy's few sins, then, throwing off his priestly robes, he reveals himself and condemns the boy to death. The boy is hung as a traitor. The fate of the Croppy Boy was shared by thousands of his countrymen. Malcolm Brown laconically details the horror that followed the swift defeat of the rebellion:

> The rebels were defeated (as is told in Yeats's *Cathleen ni Houlihan*); their leaders were hanged, and thousands of rank and file slaughtered. Irishmen never forgot the ghastly details of the pitch caps, mobile gibbets, disembowelings, and garrotings at the hands of roving Protestant yeomen terrorists; and Parnell brooded all his life upon the tale of '98 rebel on the family estate in Wicklow who was beaten to death across the belly while tied to the cart's tail. (Politics 21)
As Brown indicates, the martyrdom of the 1798 rebels and later patriots dominated the Irish imagination. The drinkers in the Ormond refuse to hear "a. a. e. m. e." and select "The Croppy Boy" as their final song because of this domination.

As Brown also indicates, when Yeats wrote "Eilean Ni Houlihan," he catered to this obsession with martyrdom. The narrator of "Sirens" refuses to do the same. The first four songs had been presented directly in the narrative, with the lyrics in italics. The lyrics of "The Croppy Boy" are narrated in thirteen units spread over five pages and interspersed with the interior dialogue of Bloom. Only two lines are presented directly, the boy's confession in Latin, "Ben's contrite beard confessed In Rormin Domini, in God's name he knelt. He beat his hand upon his breast confessing: mea culpir" (11.1052-53; 284), and the boy's request for a blessing, "Sing me and let me go" (11.1074; 285). The narrator declines to report the song because he and Bloom unite to oppose its centripetal drive inward to hatred and conflict. Earlier Bloom had saved himself from musical obliteration by metaphorically tying himself to the mast. With this song, he recognizes the motivation behind it—"Three now. Pity they feel. To wipe away a tear for martyrs that want to, dying to, die" (11.1101-2; 286)—and he resolves to save himself—"Get out before the end" (11.1122; 286). While the boys in the war sang of love, he was willing to listen; once they switch their discourse to treachery, betrayal, and war, he refuses to participate vicariously and leaves.

Jackson I. Cope has pointed out that the disguised yeoman captain embodies the two masters of Ireland that Stephen had named in "Telemachus": "The imperial British state... and the holy Roman Catholic..."
and apostolic church" (11.643-4; 20; see Cope, "Sirens" 239). Through their musical martyrology, the drinkers do not oppose these two powers; rather, they collaborate with them. The repetition compulsion of martyrs in Irish history, who, as Bloom puts it, "want to, dying to, die," demonstrates this bond between martyr and executioner. Martyrdom is the siren song of nationalism that lures the young and unwary onto the imperial rocks of destruction. At the beginning of the chapter, the parallel for Homer's Sirens may be the two barmaids or Molly Bloom, who lures Boylan to her in this episode (see Cope 219-20), but, by the conclusion, the Siren is Kathleen ni Houlihan, the suffering soul of Ireland and muse of revenge.

One more important manifestation of Bloom's disgust at martyrrology appears at the end of the chapter. After he is driven from the Ormond by "The Croppy Boy" and his swelling flatulence, he sees a picture of the quintessential Irish martyr, Robert Emmet, and a copy of Emmet's defiant speech after he was sentenced to death. His words are memorized by every Irish schoolchild:

I am going to my cold and silent grave--my lamp of life is nearly extinguished--my race is run--the grave opens to receive me, and I sink into its bosom. . . . Let no man write my epitaph, for as no man, who knows my motives, dare now vindicate them; let no prejudice of ignorance asperse them. . . . When my country takes her place among the nations of the earth, then, and not till then, let my epitaph be written. I have done. (see Brown, Politics 22)

As he reads these words, Bloom feels his flatulence rise. Covered by the sound of a tram car running past on rows of cast steel, "Tram kran kran kran" (11.1290; 291), he responds with a fart, a fart that the narrator renders with onomatopoetic exuberance:

*Let my epitaph be. kraaaaaa. Written. I have.*

Prrrpffrrppfff.

*Done.* (11.1291-4; 291)
Colin MacCabe correctly emphasizes the fact that Emmet's final request was essentially a prohibition of writing (Revolution 87-8). Not only was Emmet's epitaph prescribed, but writing itself was to be suspended. Irishmen were to reject writing for the melocentric values of martyrdom. As independence had not been achieved by 1904--nor for that matter by 1919 when Joyce finished "Sirens"--Emmet's injunction would be binding on Bloom. Bloom saved himself in the Ormond, however, by writing. After the apotheosis of "Siopold!", he untied his hands and wrote to Martha Clifford. His writing of a love letter prepared the way for the hasty exit from the Ormond when the musical discourse modulated from love to war. In the parallel chapter, "Proteus", Stephen, who would be under the same prohibition, had written the poem borrowed from Hyde. Both Bloom and Stephen oppose monologic and melocentric nationalism with the multiple parallelisms of writing. They structurally oppose the centripetal drive of nationalism and all that it represents with the formal and material structure of the grammar.

For Bloom, this opposition to conflict has both a public and a private application. In the public sphere, he rejects the worship of the Croppy Boy and Emmet, as that leads to war. In the private sphere, he declines to go to war for love when he does not intervene and stop Boylan from going to Molly. His behavior in "Cyclops" demonstrates that he is not a coward, so fear does not cause his acquiescence in his cuckold. Instead, his acquiescence is motivated by what I have called his metaphoric character. His parallel character in the Odyssey displayed his heroism by slaughtering 108 suitors; Bloom demonstrates his heroism by refusing to multiply differences and conflicts. He accepts the infidelity because of his faith that differences are all eventually resolved in
sameness, that similitudes, resemblances, similarities eventually prevail. The structural multiplications that swarm over the surface of "Sirens" do not obscure Bloom's character; rather, they display and express his generous temperament. In the same way, these figures of resemblance explain the motivation behind Bloom's response to both the music and Boylan's challenge. Character and dramatic context are laid bare by the formalism of the chapter.

In my chapter on Milton, I demonstrated how Blake saw a structural relation between language and history. Milton's historical errors were caused by his attitude towards language and, hence, to the structure of his work. Blake resolved to join Milton in correcting those linguistic errors in his brief epic. Joyce saw the same ineluctable relationship between language and history. As we have seen in Bloom and earlier in Stephen, the forms of a character's language--his figural disposition, his phonocentrism or grammatological attitude, etc.--both reveal and determine his historical stance. In the next chapter, "Cyclops", Bloom continues his opposition to the centripetal nationalism, but he is displaced from the center of the narrative by a first person narrator, the only one in the novel. Despite this displacement by a character whose discursive habits are very different, the linguistic contestation between the centripetal and centrifugal continues. The form of this contestation will complete the set of definable structural relations between Blake and Joyce, Milton and Ulysses, and language and history:

IV.6 "Cyclops": Boring Through a Mountain From Two Sides

Although Joyce used a multitude of textual and extratextual devices to structure his work, several had an enduring fascination for him.
Trams, trains, and the attendant properties that structure so much of "Aeolus" and "Sirens" have a long history in the Joyce canon. Aside from the train that terminates the life of Duffy's (and Bloom's) sad friend, Mrs. Sinico, in "A Painful Case", the first important usage is probably in the second section of the first chapter of *A Portrait of the Artist as a Young Man*. Stephen thinks of a train's passage through a succession of tunnels as an audible parallel to the temporal alternation of school and vacation:

That was very far away. First came the vacation and then the next term and then vacation again and again another term and then again the vacation. It was like a train going in and out of tunnels and that was like the noise of the boys eating in the refectory when you opened and closed the flaps of the cars. Term, vacation; tunnel, out; noise, stop! How far away it was! (F17)

Looking back from the perspective of *Ulysses*, always a fruitful procedure in explicating Joyce's work, we can see that this early experiment in the modality of the audible and the formal possibilities of rows of cast steel must have some structural relation to the narrative in which it is imbedded. The real principle of structural division in *A Portrait* is the nineteen subsections, rather than the five major chapters. Each one of these sections is complete in itself, a discrete spatio-temporal block of narrative. Joyce makes no attempt to bridge the eighteen lacuna between the narrative blocks with interstitial summaries. Instead, their discontinuous and nonextended space is simply marked by a row of asterisks. One could say that these lacuna are tunnels in the progress of the narrative, a series of submontage silences that alternate with the eighteen narrative articulations. This alternating structure is recapitulated with a slight numerological difference in the carefully fragmented coda. Through the bracketed space of thirty-eight days, from March 20 to April 27, twenty-two diary notations narrate the
scattered events of twenty days. Joyce was obviously fond of this structural arrangement, as he repeated it in "Wandering Rocks" with its eighteen subsections and recapitulative coda.

Hans Walter Gabler has shown how Joyce discovered this discontinuous or tunnelling structure late in the composition of Chapter V of *A Portrait* when he had reached a technical impasse ("Seven Lost Years"). For seven years he had laboured on the novel in the objective and continuous style of *Stephen Hero*, and it was only in the crucial years 1911-13 that he finally found his method. This discovery involved, on the one hand, the "lyricization of the novel" or extended use of narrated monologue that I discussed earlier, and, on the other hand, a discontinuous narration. Liberated by these dual discoveries, Joyce rewrote and rearranged the four sections of Chapter V, in which sections one and three occur on the morning and evening of the same day and section two, the onanistic composition of the villanelle, could occur at anytime before or after one and three but not between them. Its placement breaks up the linear narrative sequence. He also returned to the beginning of his narrative and rewrote or rearranged most of Chapters I to III. Gabler speculates that the infancy section that now opens the novel was written last.

This new structural principle of alternating narrative and lacunary tunnels allowed Joyce to subvert the tyranny of both linear narration and composition. The novelist was not required to produce an unbroken linear narrative beginning at a specific point and progressing without deviation or discontinuity to closure at an appropriate point, nor did he have to write in linear succession from the first line to the last. In fact, he could work at both ends of his narrative at once. Although
Joyce’s stylistic techniques changed repeatedly over the next twenty-five years, he never forgot this methodological breakthrough. Early in the composition of *Finnegans Wake*, he used a tunneling metaphor to describe his method. He told a friend: “I am boring through a mountain from two sides. The question is, how to meet in the middle” (see Budgen, "James Joyce" 24). A. Walton Litz borrowed this tunneling analogy to describe the writing of *Ulysses* (*The Art* 7). He argued that Joyce began his excavations at both ends of the novel. One tunnel begins at "Tele- machus" and the other at "Ithaca" ("Penelope" is a stylistic and structural postscript), and they meet in "Circe" where all the themes of the novel are mixed and transformed. "Circe" is often granted this central and mediating role, and though there is some justice in this choice, I think that there are a multiplicity of centers to the complicated circles of *Ulysses*.

Michaël Groden grants this central status to "Cyclops". He borrows the tunneling metaphor from Litz to describe the composition of "Cyclops" and argues that the summer of 1919, when Joyce began work on that chapter, was a crucial stage in the development of the novel (*Progress* 124). Joyce realized at this point that he was tunneling from both sides of a mountainous text and, more importantly, that these two tunnels would meet. This realization would give the compositional events of that summer the same kind of status that Gabler associates to the breakthrough on *A Portrait* sometime after 1911. As in the last three years of the ten years of labour that he spent on *A Portrait* and its precursor texts, Joyce immediately began working on both ends of his narrative. One month before he received the first "Cyclops" proofs, he went back and added the crucial headlines and tramlines to "Aeolus" and inserted many
Homerian parallels and analogies in the early chapters (Progress 158). From this point on, the linear writing of Ulysses ceased, and Joyce began simultaneously working on the entire novel.

In terms of textual history, then, "Cyclops" is the first point of conjunction of the two tunnels of Ulysses, or, more accurately, it is the first of a sliding series of conjunctions that were extended backwards to the beginning of the book and forwards to the end, and that did not terminate until Joyce finally threw down his pen on January 31, 1922. The compositional analogy is clearly evident as Litz and Groden attest, but what thematic or stylistic name can we give to these two tunnels?

Although any number of dualities could be proposed, several have dominated Joycean criticism. As I noted in chapter one and in my chapter on "Sirens", the novel has been historically partitioned into the naturalist first half and the formalist second half or into the opposed narrative codes of naturalism and parody. From the first criticism of the novel, critics have generally divided themselves into advocates of one of these modes. As Litz has shown, Pound espoused the naturalist first half and was never really comfortable with anything after "Wandering Rocks", while Eliot immediately seized on the formal or "mythic" substructure and, in his groundbreaking essay, "Ulysses, Order and Myth", created a long-lived school of myth critics ("Pound and Eliot on Ulysses"). The first two books of the novel, produced by authorially selected and educated critics, repeat this pattern of dual advocacy.

Frank Budgen wrote in James Joyce and the Making of Ulysses about the actual composition of the novel and Joyce's reliance on life's aleatoric events to furnish him with needed details. Stuart Gilbert assumed in James Joyce's Ulysses that the real substructure of the novel was an
arcané metaphysics culled from texts like Sinnett's *Esoteric Buddhism*. Litz traces these contraries down through the history of Joycean criticism where Hugh Kenner (of *Dublin's Joyce*) seems to be the premier advocate of an intricately detailed naturalism and Richard Ellmann (of *Ulysses on the Liffey* and *The Consciousness of Joyce*) the advocate of an abstruse formalism.

In this study, I have been bilaterally boring through the artistic mountains of *Milton* and *Ulysses* from the tunnels of certain conceptions of language and history. My genetic premise has been that Blake and Joyce saw no disjunction between the forms of language and the historical background, between text and context. I have demonstrated how, on the one hand, they reflected self-consciously within *Milton* and *Ulysses* on the structure of their medium, and, on the other hand, they linked this self-reflexive formalism with their historical situation and the situation of their precursors from whom they had to borrow their language. In order to do this, I have had to maintain a parallel or biocular perspective, with one eye on language and another on history. In my chapter on "Sirens", I discussed the multiple possibilities of parallelism; in the last episode I want to examine, "Cyclops", biocularism or parallel perspectives play a key role. Essentially, the dual perspectives of "Cyclops" provide a structural conjunction between the apparently opposed codes of naturalism and formalism, or history and language. To exclude one or the other is, in the terms established by the chapter, to be Cyclopean or monocural. The two narrative codes meet in "Cyclops" like the twin tunnels of Joyce's metaphor, allowing the reader to look forwards through the text from "Telemachus" to "Ithaca", or from naturalism to formalism, or backwards from "Ithaca" to "Telemachus", or from
formalism to naturalism, much as Joyce, once he began writing "Cyclops", moved freely backwards and forwards. In rhetorical and structural terms, this movement is the figure of chiasmus. John-Paul Riqualme has argued recently that Joyce's entire canon depends upon the forwards-backwards movement of chiasmus (Teller 10-28). Earlier I maintained that Blake's Milton was founded on the multiple parallelisms of chiasmus, rather than the metanarrative of dialectic. As J. Hillis Miller has noted, the figure of chiasmus particularly lends itself to discussions of writing and intertextuality ("Ariachne's Broken Woof" and "Ariadne's Thread").

At the end of this chapter, I want to conclude by discussing the open and intertextual structure of chiasmus that is the final link between Milton and Ulysses.

One of the first manifestations of the chiasmic movement backwards and forwards is Joyce's reappropriation of previously used textual devices and themes. In "Scylla and Charybdis", he had defined the inherited literary and linguistic tradition as the imposition of debtorship on anyone who entered into it, and we all, except for the autistic, must enter the symbolic order. In "Sirens", he had begun to chart the extent of the nationalists' collaboration with the imperial hangman. In Kiernan's pub, the scene of "Cyclops", debtorship and execution meet in a reticulated conjunction. Before reconsidering the myriad webs of debtorship in Dublin, I will examine the discourse of punishment, a discourse that dominates the pub and, by extension, all of Ireland.

Kiernan's pub was on Little Britain Street, around the corner from the Green Street Courthouse (Notes 258-60), as Blake's house in Milton was just around the corner from Tyburn. Kiernan collected souvenirs of notable executions and murders, and the regular flow of clientele from
the Courthouse made the pub an invaluable archival resource for a history of punishment in Ireland. Using Foucault's concept of an historical archeology, one could say that in the short hour of dialogue in Kiernan's most of the discursive artifacts of punishment are unearthed and recirculated. Just before Bloom enters, Joe Hynes asks "When is long John going to hang that fellow in Mountjoy?" (12.272; 299). Long John Fanning is the fictional sheriff of Dublin, the man responsible for arranging and supervising the execution of the condemned. The fellow in question was Thomas Byrne, a murderer who was not sentenced until August 1904 but whose execution in September 1904 was likely the closest in time to Bloomsday (Notes 270). Hynes's question initiates an exhaustive collective discussion of the methods, modes and justifications of executions that ranges widely over history but that finally focuses on one particular victim, Leopold Bloom.

Bloom's first entry into the pub occurs simultaneously with Joe Hynes's reading of a hangman's letter produced mysteriously by the trickster, Alf Bergan. The letter is from an English barber, "H. Rumbold," offering his professional services to Long John Fanning and listing his accomplishments as an executioner:

7 Hunter Street
Liverpool
To the High Sheriff of Dublin,
Dublin

Honoured sir i beg to offer my services in the abovementioned painful case i hanged Joe Cunn in Bottle jail on the 12 of February 1890 and i hanged...

- private Arthur Chase for foul murder of Jessie Tilsit in Pentonville prison and i was assistant when...

- Billington executed the awful murderer Toad Smith...

- i have a special knack of putting the noose once in he can't get out hoping to be favoured i remain, honoured sir, my terms is five gimmers.

H. Rumbold,
Master Barber.
(12.415-31; 303)
H. Rumbold was the senior British consular official in Switzerland. He insulted Joyce and frustrated his efforts to seek redress over the petty English Players dispute (Ellmann, JJ 447). In revenge, Joyce borrowed his name for this other Imperial official, but this official is actually based on the English hangman from 1874 to 1883, William Marwood.

In his astonishing book, The Hangmen of England, Horace Bleackley notes that Marwood was the last of the celebrity hangmen (245). After Marwood most hangmen sought anonymity; however, before his tenure, they naturally assumed a privileged and public status as the lieutenant of the Monarch. Marwood's predecessor, William Calcraft, had shared in the Victorian tendency to longevity, holding the office the longest, from 1829 to 1874. As English hangmen, like the fictional Rumbold, were always used to dispose of Irishmen, Calcraft played a large role in the revolutionary history of Ireland. Probably his most celebrated performance was the execution of the Manchester Martyrs in 1867. His role in this event was especially significant because the Martyrs represented the apotheosis of revolutionary martyrology in Ireland, and the execution was one of the last public spectacles before public execution was outlawed in 1868 (Bleackley 223). The punishment of the Fenians in fact, marks an overlap in the history of state discipline, when the ancient methods still lingered on over the nascent modern methods.

F. X. O. O'Brien, for example, was the last person sentenced under English law to be drawn and quartered for treason, despite the fact that this particular form of punishment had not been used for many years (Brown, Politics 278). He was transported instead, and he is mentioned in "Ithaca" (17.1648; 716).

Calcraft and his colleagues are, in a sense, the co-authors of the martyrrology that the Citizen recites:
So of course the citizen was only waiting for the wink of word and he starts gassing out of him about the invincibles and the old guard and the men of sixtyseven and who fears to speak of ninetyeight and Joe with him about all the fellows that were hanged, drawn and transported for the cause by drumhead court-martial. . . . (12.479-83; 305)

The invincibles are the latest in this series, and they play a fairly large role in Ulysses. In May 1882, five men conspired to stab to death the Secretary and Undersecretary of Ireland while they were walking in Phoenix Park. Malcolm Brown argues that the Phoenix Park murders were the first in a series of premeditated and efficient counterexecutions that show no signs of being discontinued in contemporary Ireland (Politics 271-86). In a counterexecution, the revolutionary nationalist arrogates to himself the Imperial privilege by executing the representatives of the Crown. As in Milton's defense of regicide, the revolutionary plays the King with the King; a reversal that Bloom later points out to the Citizen does not change the structure of authority in any meaningful way. One group simply displaces another group as the dictators of discourse.

This sudden eruption of revolutionary terror in 1882 haunted the late Victorian imagination. A reproduction of the stabbings was even displayed in Madame Toussaud's wax museum. In Dublin, the murders damaged the prestige of the Home Rule movement and its recently released leader, Parnell. At a popular level, the circumstances surrounding the murders were so unusual that they produced several fictions or near-fictions that still circulated in Dublin's discursive system twenty years later. One is recounted in "Aeolus" by Myles Crawford. Ignatius Gallagher, the bold journalist from "A Little Cloud", had secretly encoded the facts of the murder into the newspaper lay-out of the day. Another surrounds the cab shelter owner in "Eumaeus", who may be Skin the Goat, the driver of the getaway vehicle. The third relates to the
physiological effects of hanging and is recirculated by Alf Bergan in "Cyclops":

--God's truth, says Alf. I heard that from the head warder that was in Kilmainham when they hanged Joe Brady, the invincible. He told me when they cut him down after the drop it was standing up in their faces like a poker. (12.459-62; 304).

Brady was distinguished from his confederates by his size and his silence. Despite considerable encouragement, he refused to become an informer, a rare trait, in Joyce's view, for an Irishman (Brown, Politics 278). However, the traditional office of betrayer was filled gladly by Joseph Carey, an informer who is remembered imperfectly on three occasions by Bloom (5.378-90, 8.441-2, 16.1048-54; 81, 163, 642), and, in the summer of 1883, Brady and four others were executed by William Marwood (Bleackley 245). The executioners met their executioner.

As the executions were no longer public, strange occurrences reported by the warder at Kilmainham were given credence, and this odd physiological detail from Brady's hanging entered into the collective national image of execution. This nightmarish image was first formed during the retributive slaughter of 1798, as Brown notes, and every execution after that contributed its particular detail to the cumulative morbidity. All of these details are carefully assembled in Ulysses. In "Cyclops", they are catalogued, and the archetypal execution is parodically rehearsed.

Immediately after the discussion of Brady's last erection, Bloom and the Citizen argue about the originary martyrs, "the men of ninety-eight":

And the citizen and Bloom having an argument about the point, the brothers Sheares and Wolfe Tone beyond on Arbour Hill and Robert Emmet and die for your country, the Tommy Moore touch about Sara Curran and she's far from the land. (12.498-501; 305)
The brothers Sheare, Henry and John, were executed in 1798 after the abortive rebellion (Notes 274). Robert Emmet was executed in 1803, after delivering the dock-speech that provokes Bloom's flatulent riposte in "Sirens". In "Wandering Rocks", Tom Kernan, the drunken salesman from "Grace" (a story that is of peculiar intertextual significance for "Cyclops"), passed by Saint Catherine's Church on Thomas Street where Emmet was publicly hung.

Down there Emmet was hanged, drawn and quartered. Greasy black rope. Dogs' licking the blood off the street when the lord lieutenant's drove by in her noddy. (10.764-6; 240)

Emmet was not drawn and quartered, but the executioner was directed to sever his head after hanging and display it to the enormous crowd, saying three times: "This is the head of the traitor, Robert Emmet" (Postgate, Dear Emmet 251-2). In the macabre physiology of the executed martyrs, an important element of what Foucault calls the "political technology of the body," Emmet's head shares the same preternatural status as Brady's erection. A sculptor took it for a death mask and, it seems, never returned it to the body. The body was also soon lost, and reports continue to circulate of their mysterious travels and qualities (Postgate 251-2).

The hangman in 1803 was William Brunskill, and though none of the available biographies indicate if he was responsible for the hanging of Robert Emmet, there is a good chance that he was (Bleakley 135). Brunskill held the office from 1786 to 1814, and, if Blake had been convicted of sedition or the worse offense of treason and sentenced to death (though sedition was not a capital offense), Brunskill would likely have done the job. In the thirteenth parody of "Cyclops", the execution of Emmet is partially retold as a sentimental newspaper account, and Brunskill is
displaced by the archetypal hangman, H. Rumbold. I want to defer discussion of this and the other parodies until later and for the present, continue an excavation of the discourse of punishment.

Although the late eighteenth century Lynch who gave his name to summary and extralegal executions was a Virginian by nationality, his name is Irish. In "Cyclops", the Nameless One looks at a picture of a lynching in the southern United States luridly displayed in a tabloid, The Police Gazette, founded in America by an Irishman, Richard Kyle Fox (Notes 286):

And another one: Black Beast Burned in Omaha, Ga. A lot of Deadwood Dicks in slouch hats and they firing at a Sambo strung up in a tree with his tongue out and a bonfire under him. Gob, they ought to drown him in the sea after and electrocute and crucify him to make sure of the job. (12.1324-8; 328)

Execution had become by 1904 a hidden and silent affair. The event was staged within the prison walls before a small group of selected witnesses, and the anonymous executioner's sole purpose was the termination of the patient's life with the minimum amount of suffering and violence. This Southern lynching is a return to the extravagant public spectacles of suffering that I discussed in my chapter on Blake. According to Foucault, the purpose of the public execution was the visible display of unmistakeable signs on the patient's body of the excess of the Monarch's power (Discipline 48-9). Simple hanging or beheading was not enough. The patient's body had to be destroyed as many times as flesh and life would allow. Through this lynching, the white Americans visibly manifest the excess of their power over the blacks, an excess that can only be signified by a redundancy of methods that amazes even the Nameless One.

The black's life could have been ended very simply, but the lynch mob have hanged him, dismembered him (including, I am sure, castration),
burnt him, and shot him. The Nameless One notes that, this catalogue of methods would be made complete by the addition of drowning, electrocution, and crucifixion. Although this list of seven methods would seem to exhaust the possibilities, there are a few inventive and ingenious ways to destroy the human body that he has overlooked.

The provost-marshal of the parodic execution had revived the method of Cromwell and "blown a considerable number of sepoys from the cannon-mouth without flinching" (12.671-2; 310). The Royal Navy also makes use of a cannon for corporal punishment, and the scene, as narrated by the Nameless One's report of the Citizen's report, closely resembles an execution:

So he starts telling us about corporal punishment and about the crew of tars and officers and rear-admirals drawn up in cocked hats and the parson with his protestant bible to witness punishment and a young lad brought out, howling for his ma, and they tie him down on the buttend of a gun.

Then he was telling us the master at arms comes along with a long cane and he draws out and he flogs the bloody backside off of the poor lad till he yells meila murder. (12.1333-7, 1343-5; 328-9)

Although Bloom had calmly discussed the "deterrent effect" (12.454; 304) of capital punishment with the Citizen earlier, this narration of corporal punishment provokes him to an outburst about the Citizen's hypocritical reversals:

--But, says Bloom, isn't discipline the same everywhere? I mean wouldn't it be the same here if you put force against force? (12.1360-1; 329)

Up until now, Bloom has been the general target of the Citizen's and the Nameless One's resentment; from this point on, their anger assumes the proportions and imagery of murder. They explicitly adopt two of the three auxiliary methods of execution listed by the Nameless One. The Citizen wants to crucify him: "By Jesus, says he, I'll brain that bloody jewman for using the holy name. By Jesus, I'll crucify him so I will."
(12.1811-2; 342). The Nameless One would like to drown him: "It'd be an act of God to take a hold of a fellow the like of that and throw him in the bloody sea. Justifiable homicide, so it would" (12.1801-2; 338). Perhaps only the rarity of electrocution prevents anyone from proposing that method of summary execution.

Bloom becomes the focus of their punitive yearnings for a number of economic, linguistic, and ultimately political reasons that can perhaps be best explained through the basic discursive principles that Joyce has established. "Cyclops" is most often paired with "Ulysses" in the twinning of chapters. Groden and Kenner amass an impressive amount of evidence for this collocation (Provision 133-4; "Ulysses" 100). But it could with justice also be compared to "Scylla and Charybdis". In a very influential essay, David Hayman has correctly called "Cyclops" a "symposium" on love, with Bloom playing the laconic role of Socrates ("Cyclops" 243, 276). Of course, "Scylla and Charybdis" assumes the form of a Platonic dialogue, with Stephen playing a considerably more prolix Socrates, and, in their very different ways, Bloom and Stephen are fighting against the same exclusive and centripetal forces. In the National Library, Stephen contests the nationalistic poetic and its proudest linguistic achievement, the idiom. In "Cyclops", this contestation is continued, though displaced into the fifteen of the thirty-three parodies that mock some form of idiomatic romance. Within the Socratic dialogue of the pub, Bloom contests the centripetal nationalism of the Citizen, yet he also refuses to enter into the network of economic and alcoholic-debtorship that enmeshes all of Dublin. This network is the dark underside of debtorship, debtorship as total negativity, and almost all of that negativity is embodied in the malicious narrator of "Cyclops". As Stephen
gave us a view of debtorship from the heights of intertextuality, the Nameless One gives us a view from the depths of the Dublin underworld.

At the beginning of the chapter, he is collecting gossip or the "wrinkle" (12.15; 292) from an ex-policeman who owes his client an amount of money. He is a dun, a "Collector of bad and doubtful debts" (12.24.5; 292). His vocation requires that he be an expert in both the retarded circulation of debts and the circulation of reported speech or gossip.

He prides himself on his professionalism, and, as a professional, he must somehow find access to the entire field of debts, economic, legal, and moral, in Dublin. He could occasionally have recourse to official research guides, like Stubb's *Weekly Gazette*, where all outstanding credits and debts were listed with encyclopaedic care (*Notes* 284). He points out that, despite J. J. O'Molloy's expertness in the exchange of favours, he is given a prominent place in this journal of debtorship:

Now what were those two at? J. J. getting him off the grand jury list and the other gave him a leg over the stile. With his name in Stubb's. Playing cards, hobnobbing with flash toffs with a swank glass in their eye, a drinking fizz and he half smothered in writs and garnishee orders. (12.1022-5; 320)

Like many other scholarly pursuits, however, his research into debtorship can really only be learned in the field, not in the library, and this is where the Nameless One usually practises his trade.

As Frederic Jameson notes, the field of a classic city like Dublin is organized around nodes or points of totalization ("Ulysses in History"), where people gather to exchange gossip. Denied access to Moore's party, Stephen unravels his skein of literary gossip at one of the other points of literary totalization, the National Library. Kiernan's pub is a point of legal totalization, where the Nameless One and other experts in legal debtorship give and receive the "wrinkle". At Kiernan's or a
place like it he must have heard the dubious reports that Bloom’s father was a usurer (12.1580-4; 350), that Boylan’s father cheated the government during the Boer War (12.998-9; 319), or that, despite his fanatical nationalist rhetoric, the Citizen was not above the most despised form of profiteering in Ireland:

As much as his bloody life is worth to go down and address his tail talk to the assembled multitude in Shangagolden where he daren’t show his nose with the Molly Maguires looking for him to let daylight through him for grabbing the holding of an evicted tenant. (12.1312-16; 328)

He has learned something uncreditable about everyone, including a careful account of legal favours. He knows that Bob Doran was almost arrested for being drunk in Nighttown, but he was got off by Paddy Leonard (12.801-15; 314). He knows somehow that Bloom was almost arrested for selling lottery tickets and was reprieved through a secret influence:

He was bloody safe he wasn’t run in himself under the act that time as a rogue and vagabond only he had a friend in court. Selling bazaar tickets or what do you call it royal Hungarian privileged lottery. True as you’re there. O, commend me to an Israelite! Royal and privileged Hungarian robbery. (12.775-9; 313)

Although we are not given the source of this information about Bloom’s legal scrape, most of the Nameless One’s gossip about him concerns this particular time, 1893-4, a crucial period in the life of Bloom and Ireland, and is obtained from one particular source.

In 1893, the Blooms lived at the City Arms Hotel while Bloom worked for Joseph Cuffe, a cattle trader. They shared the hotel with Andrew "Pisser" Burke, who admired Molly and takes his place on the impressive list of admirers in "Ithaca" (17.2139; 731). Pisser is also a friend of the Nameless One and a valuable conduit in his information-gathering network. In "Cyclops", the Nameless One remembers four pieces of gossip that Pisser had related to him about the Blooms: (1) Bloom’s attempt to
ingratiate himself with Dante Riordan and her nephew (12.504-514; 305-6);
(2) Molly's despair over Cuffe's firing of Bloom (12.839-41; 315);
(3) their attempt to recoup their losses with a card party (12.1566-70; 335); (4) Bloom's cyclical headaches (12.1659-60; 338). Although none of these details is significant in itself, taken together they isolate and illuminate the domestic life of the Blooms at a crucial time now eleven years past.

Our one other extensive source of information for this period is Molly's nocturnal discourse in "Penelope". Her soliloquy opens with a conflation of the first and the fourth of the Pisser Burke reports, and later she even gives us a mnemonic glimpse of the informer and informed:

I'd like to have tattered them down off him before all the people and give him what that one calls flagellate till he was black and blue do him all the good in the world only for that longnosed chap I dont know who he is with that other beauty Burke out of the City Arms hotel was there spying around as usual on the slip always where he wasn't wanted if there was row on you'd vomit a better face. (18.961-7; 765)

That "longnosed chap" would most likely be the Nameless One, as John Henry Raleigh notes (Chronicle 146). Yet the reported structure of the Nameless One's information about the Blooms argues that he did not often observe them directly. He relied, instead, on the indefatigable curiosity of Pisser. Each of the four City Arms reports are prefaced by a phrase like "Pisser Burke was telling me," a designation of reported speech. In fact, almost all of his discourse is reported speech in one form or another. He either reports the dialogue in Kiernan's directly or he paraphrases it. He articulates everything that is not uttered in the context of Kiernan's as a report of a report.

The Nameless One's mode of discourse is generally regarded as unique in Ulysses because he appears to be the only self-conscious first person
narrator. In terms of the spatial and dramatic metaphors that dominate analysis of narrative forms, he stands between the reader and the scene, relating the events through the filter of his idiopathic system of discursive prejudices and habits. This narratival peculiarity raises two immediate problems: where to locate the time and place of his narration and how to define it in terms of the other forms of narration in *Ulysses*.

David Hayman argues that "Cyclops" is actually a night chapter ("Cyclops" 265). It takes place in another pub at nine o'clock in the evening after the last "cuckoo" of "Nausicaa". The Nameless One narrates the story of Bloom's contretemps with the Citizen in payment for drinks. This hypothesis raises several difficulties that Herbert Schneidau has identified ("One Eye"). If the narration of "Cyclops" does take place later, the urination that causes the narrator such discomfort must occur at exactly the same place in the story and the discourse (in narratological terms). This congruence is possible, but how could the Nameless One reproduce accurately the orthographic horrors of Rumbold's letter and such extended pieces as the parody the Citizen reads from the *United Irishman*? Schneidau maintains that the story and the discourse occur simultaneously. The Nameless One is a professional storyteller, almost bardic in his locutionary formulae, and he silently rehearses his narration of events while they transpire before him.

I incline to Schneidau's interpretation because it solves more of the technical difficulties of transmission, and it emphasizes the Nameless One's external silence. After greetings, he utters only a few phrases. He is almost as externally silent as Stephan Dedalus in "Proteus" or Bloom in "Sirehs" and as internally garrulous. This discursive disproportion raises the question of the placement of "Cyclops" among the various forms of narration in *Ulysses*. 
Erwin R. Steinberg identified six levels of narration in the non-parodic sections of *Ulysses*: (1) statement of an intrusive author; (2) summary statements by an omniscient author; (3) narrated monologue; (4) spoken soliloquy or monologue; (5) silent, internal soliloquy or monologue; (6) (simulated) stream of consciousness (*Stream of Consciousness* 254). He argues that "Cyclops" fits in somewhere in the fourth of these taxonomies; it is "a variety of spoken monologue" (250). This placement would endorse Hayman's hypothesis about a later, spoken narration. Following Schneidau, I would place it in the fifth category: silent, internal soliloquy or monologue. The Nameless One silently rehearses a future narration of the events. This narration will undoubtedly take place but certainly not with this plenitude of accurate detail. The Nameless One's discourse, then, is composed of language that he had appropriated in the past, like the Pisser Burke reports, and language that is produced in the present time of narration but that is simultaneously appropriated by the Nameless One for future use. For example, several misinformed reports made about Bloom, that I will discuss later, immediately become part of his discursive system and will be added to the Pisser Burke reports to form the misinformational field that Dublin and the Nameless One designate as "Bloom".

Like everyone else, the Nameless One owes his language to the network of his interlocutors and the vast web of previous users. In his case, however, debtorship is not the fecund principle of literary production and filiation that Stephen makes it. The Nameless One only allows into his discourse those reports that are an advantage to him and a disadvantage to those reported on. Language is a tool of exploitation for him, a way of getting the wrinkle on everyone else in Dublin. This
posture towards language may be either a cause or an effect of his strange central position on the structure of the colonized economy of Ireland. A debt collector in most cultures would be marginalized or confined to the social horizon, but Dublin, as Joyce has presented it from the very beginning of his work, is a culture of debtorship. The Nameless One swims in this culture like a fish in water.

There are external and internal reasons for this condition. The British government had ensured that the economy of Ireland would never develop out of the agricultural stage. All industries in the Catholic south were carefully suppressed through taxation and tariffs, and there was little for the dwindling urban middle class to do. The fall of the house of Dedalus, recorded in *A Portrait* from small landowners to penury was typical of the steady decay of the middle class. This decay was only accelerated by a prodigality that seems to be almost a sign of citizenship in Joyce's Dublin. Simon Dedalus's spendthrift ways contributed mightily to his family's misfortunes, and his son's behaviour on this day indicates he has inherited the tendency to spend recklessly. Whatever the source, debtorship functions in the economic infrastructure of Dublin much like Pound's "Usura". Pound met Major Douglas late in 1918, just before Joyce began work on "Cyclops" (see Read, *Pound/ Joyce* 151). There is no indication that he communicated any of the ideas of Social Credit to Joyce or that Joyce, despite the steady chorus of economic complaint in his letters to Pound, would have been at all receptive to them. Joyce was a socialist and would certainly not have relinquished the labour theory of value that Douglas attacked so vigorously (Keinner, *Pound Era* 311). The debtorship embodied in the Nameless One is, however, like "Usura": a vast negative force that corrodes the
value of everything. No one in Dublin is above this corrosive and inflationary cycle. The network of debtorship extends all the way from Lenehan's pathetic dupe, Corley, who hits Stephen up for a florin in "EumÆus", to the highest officials in Dublin Castle. Although the Nameless One seems unaware of it, a strange gap in his scholarship, two of the government officials who arrive to meet Bloom at Kiernan's are also deeply implicated in the web of debtorship.

Martin Cunningham, Jack Power, and Crofton represent, as Hayman notes ("Cyclops" 254), the apex of the social hierarchy in Kiernan's pub. They are all beauraucrats in Dublin Castle, though Crofton is retired. They have assumed responsibility for the untidy affairs of Paddy Dignam as they assumed responsibility for the spiritual regeneration of Tom Kernan in "Grace". That story was to have been the last in Dubliners until it was displaced by "The Dead", yet it still assumes a place of structural importance both for the story cycle and for Ulysses. In "Grace", Power and Cunningham persuade Tom Kernan, an improvident though ambitious travelling salesman, to regain his faith in a retreat designed specifically for businessmen. Looking backwards from "Cyclops", we can see, however, that Joyce was clearly sketching the first outlines of his culture of debtorship.

Mr. Power rescues Kernan from a barroom floor and forestalls any police action through his high office: "Mr. Power, a much younger man, was employed in the Royal Irish Constabulary Office in Dublin Castle" (Dub 154). He seems like a prominent and responsible young man, but the narrator notes one trait: "His inexplicable debts were a byword in his circle" (Dub 154). He clearly understands the system of debtorship from both sides, as "Mrs. Kernan, remembering Mr. Power's good offices
during domestic quarrels as well as many small, but opportune loans" (Dub 155), perceives.

Power secures the support of his superior at the Castle, Martin Cunningham, to clear up Kernan's problems. Cunningham also knows the byways of debtorship, as he has a drunken wife who has often resorted to the last prop of the shabby genteeel: "He had set up house for her six times; and each time she had pawned the furniture on him" (Dub 157). He interrogates Kernan and finds that he had been drinking with Mr. Harford, an infamous Dublin moneylender:

He had begun life as an obscure financier by lending small sums of money to workmen at usurious interest. Later on he had become the partner of a very fat short gentleman, Mr Goldberg, of the Liffey Loan Bank. Though he had never embraced more than the Jewish ethical code his fellow-Catholics, whenever they had smarred in person or by proxy under his exactions, spoke of him bitterly as an Irish Jew and an illiterate and saw divine disapproval of usury made manifest through the person of his idiot son. At other times they remembered his good points. (Dub 159)

Almost all of the characters from "Grace" play a substantial role in Ulysses, so it is interesting that Harford does not. There is not a single mention of him, despite the fact that he would obviously be the kind of man who could use the skills of the Nameless One.

We must also assume that this disappearance is deliberate, because Joyce carries over a small detail of debtorship from "Grace" to Ulysses. One of the friends visiting the convalescent Kernan was a small grocer, Mr. Fogarty, who brought a bottle of whiskey: "Mr Kernan appreciated the gift all the more since he was aware that there was a small account for groceries unsettled between him and Mr Fogarty" (Dub 166). In "Hades", the cast from "Grace", with the addition of Simon Dedalus, discuss this still derelict account:
--I wonder how is our friend Fogarty getting on, Mr Power said.
--Better ask Tom Kernan, Mr Dedalus said.
--How is that? · Martin Cunningham said. Left him weeping I suppose.
--Though lost to sight, Mr Dedalus said, to memory dear.

One possible reason why Harford becomes lost between the two texts may be that, as the protagonist of *Ulysses* is a Jew who has some connection in the system of gossip with usury, Joyce decided to distribute this role among several background characters—Reuben J. Dodd, James Wrought of the Canada swindle case, and the Nameless One's employer, Moses Herzog—who are also Jews. Harford was not a Jew and so would have deflected some of the anti-Semitic resentment that Joyce wanted to build around Bloom.

Whatever the reason, Harford makes his last appearance at the retreat that closes "Grace". The retreat is designed specifically for businessmen, and the leader, Father Purdon, speaks of their relationship to God in financial terms:

If he might use the metaphor, he said, he was their spiritual accountant; and he wished each and everyone of his hearers to open his books, the books of his spiritual life, and see if they tallied accurately with conscience. *(Dub 174)*

Of course, neither their spiritual nor their economic accounts tally, as Mr Harford, seated behind them, well knows. Despite their palpable penury, this attempt at spiritual reclamation is motivated by disinterested generosity. Their intentions are really above suspicion. The problem with their reliability begins with the accuracy of their discourse and specifically with those of their acknowledged leader, Martin Cunningham.

His peers grant Cunningham the respect due to anyone with hidden and mysterious knowledge: "When Mr Cunningham made that remark, people were silent. It was known that the speaker had special sources of..."
information" (pdd. 159). As Adams has shown, however, his discourse about
the 1870 Church conference on the infallibility of papal knowledge is
nothing but a farrago of errors (p. 100-4). In "Cyclops", Cunningham
transports this middle-class knot of generous intentions, economic
ineptitude, and misinformation to Ulysses.

Bloom is to meet Cunningham at Kiernan's in order to go with him
and visit Dignam's widow. Cunningham had asked Bloom along some time
after "Hades", because he has discovered a problem with Dignam's insurance
that only Bloom can solve. The Nameless One reports Bloom's explanation:

Then he starts all confused mucking it up about the mortgagor
under the act like the lord chancellor giving it out on the
bench and for the benefit of the wife and that a trust is created
but on the other hand that Dignam owed Bridgeman the money and if
now the wife or the widow contested the mortgagee's right till he
near had the head of me addled with his mortgage under the act.
(12.770-5; 313)

Hugh Kenner explains it:

Dignam had assigned his insurance as security for a loan and, now
that he can never repay, the lender would seem entitled to the
insurance. But Dignam failed to complete the process of assign-
ment by informing the company, so "nominally under the act" the
company may be constrained to pay the original beneficiary, the
widow Dignam. ("Ulysses" 103)

Once again, everything hinges on a question of debtorship. Cunningham
has recruited Bloom because he thinks, probably quite correctly, that
Bloom is the only one who can untie this knot and do Bridgeman, the money-
lender in question, out of his loan. Although their intentions are
admirable, if one assumes that the widow and children have more right
to Bridgeman's money than he does, Bloom knows that he is only being
used as a Shylockian foil for the moneylender. The rationale must be,
as Kenner notes, that only a Jew has the financial cunning to outwit
another Jew in the game of debtorship ("Ulysses" 103).
The problem with Dignam's estate seems to compress into a single technicality most of the thematic systems of "Cyclops". Dignam, no doubt, had to borrow money because of his habitual drinking. In "Wandering Rocks", his son remembers his father's last prodigious spree (10.1167-9; 251). Much of that money was probably squandered, buying rounds for spongers like the Nameless One and the Citizen. As Thursday is payday, the possibility of free drinks multiplies for professional drinking companions like them, and Joe Hynes, fresh from the payoffice of Freeman's Journal, is quick to meet their expectations. He buys three rounds in all for himself, the Nameless One, and the Citizen. J. J. O'Molloy, John Wyse Nolan, and Ned Lambert also buy partial rounds. Shortly after he enters, Bloom makes clear his opinion of this practise:

And Bloom putting in his old go with his twopenny stump that he cadged off of Joe and talking about the Gaelic league and the antitreating league and drink, the curse of Ireland. Antitreating is about the size of it. Gob, he'd let your pour all manner of drink down his throat till the Lord would call him before you'd see the froth of his pint. (12.681-6; 510-1)

The argument of the antitreating league was that the purchase of a single round of drinks initiated an endless cycle of buying because the point of equilibrium (where every person had bought and drunk x number of drinks) could never be reached again. In this sense, treating is a microcosmic inflationary cycle. The reason for this, of course, is that spongers, like the Citizen and the Nameless One, never contribute to the process though they draw from it. They consider it the obligation of anyone with money to buy them drinks, and their resentment at Bloom is swollen by this rudimentary economic lesson and by the completion of a circuit of misinformation.

By five o'clock the Gold Cup race has been run, and Throwaway has defeated the favourite, Sceptre. Lenahan has heard a false report from
Bantam Lyons that Bloom bet on the winner and so should now have won a lot of money. He, in turn, reports this to the crowd at Kiornan's when Bloom slips out to look for Cunningham and speculates that Bloom has actually gone to collect his winnings. In my discussion of "Scylla and Charybdis", I cited this report as one of the central examples of textual circulation in *Ulysses*. I argued that the migration of this particular misunderstanding by Lyons provided one of the models for the production of the text as a whole and for Joyce's basic understanding of semiotic systems. "Cyclope" is structured on the same model, and, as in the imbalance of the buying of drinks, there is a similar imperfection in the basic cycle of exchange.

In some cases, this imperfection is deliberately built in. Alf Bergan reports that Blazes Boylan was training the boxer, Myles Keogh, for a lucrative match. In order to inflate the odds, Blazes circulated what intelligence agencies call disinformation: "Ay, Blazes, says Alf. He let out that Myles was on the beer to run up the odds and he swatting all the time" (12.947-8; 318).

In other cases, the imperfection is produced through a combination of personal malice and misinformation. Aside from the Gold Cup rumour, Bloom is the focus of several malicious and false reports of a political nature. John Wyse Nolan tells the Citizen that "it was Bloom gave the idea of Sinn Fein to Griffith" (12.1574; 335). Not to be outdone, Martin Cunningham reports that Bloom also gave Griffith the idea for his recent proposal about a new constitution for Ireland:

"He's a perverted Jew, says Martin, from a place in Hungary and it was he drew up all the plans according to the Hungarian system. We know that in the Castle. (12.1635-7; 337)

Cunningham's misinformation puts one in the peculiar situation of having to deny, like Adams (*Surface* 100-4) and Benstock ("Griffith, in *Ulysses*"
123-8), that a fictional character gave a real person the seminal idea for a real series of articles and a book, *The Resurrection of Hungary*. Griffith's biographer, Padraic Colum, himself a character in *Ulysses* (9.301-3; 192), does not help. He points out that Yeats wrote a non-canonical dialogue poem in 1887, "How Petencz Renyi Kept Silent", that calls Ireland the "Hungary of the West", but he does not identify any particular source for Griffith's inspiration (*Arthur Griffith* 44). The struggle of Hungary under Kossuth and Deák to liberate itself from the Hapsburg despotism was a common cause of European liberalism in the middle to late nineteenth century, so the designation of one particular source is probably not necessary. Griffith could have got it anywhere. Cunningham attributes the idea to Bloom probably because Bloom's family was originally from Hungary and because he considers Bloom both clever and politicized enough to have deduced the parallel. To partially substantiate this, Joyce does give us some tantalizing suggestions about Bloom's possible involvement. Bloom has a clear opinion of Griffith's political potency: "You must have a certain fascination: Parnell. Arthur Griffith is a squareheaded fellow but he has no go in him for the mob. Or gas about our lovely land" (8.462-4; 163-4). In "Penelope", Molly endorses this opinion and reports that Bloom has had a few petatetic discussions with some of Griffith's group:

> And he was going about with some of them Sinnr Fein lately or whatever they call themselves talking his usual trash and nonsense he says that little man he showed me without the neck is very intelligent the coming man Griffiths is, well he doesn't look it I can say still it must have been him he knew there was a boycott I hate the mention of their politics.

(18.385-8; 748)

Bloom's possible colloquies with Griffith are of the same order as the reports in "Eumaeus" of his retrieval of Parnell's hat on December 11,
1890, when Parnell recaptured the United Ireland from his enemies. The
event could not have happened because Bloom is a fiction and Parnell was
not, yet Joyce's use of this kind of parallelism weaves fiction and
history on the same discursive loom. A similar thing occurs in "Scylla
and Charybdis", where Best and Eglinton, who were real people, argue
with a fictional Stephen Dedalus. Years later Best indignantly protested
to a BBC interviewer that he was not a character in fiction, but a real
person (Ellmann, JD 363-4). His assertion about his ontological status
was no doubt sincere but very much in vain, as Joyce had forever blurred
the distinction between his historical and his fictional being. They
both exist as orders of language, and these orders meet in an explicit
structural conjunction in Ulysses.

Cunningham's report on Bloom illustrates this symbiosis on another
level. His report must be fictional both within the rules of contextual
continuity and within the rules of textual continuity. Cunningham's
reliability as an historian was forever damaged by his performance in
"Grace", so any reader applying the rules of characterological consistency
must discount his statement. Within the text, however, Cunningham is
known to have secret sources of information, and, from the moment of
utterance, his statement becomes historical fact in Joyce's Dublin. The
Citizen believes it, and he attacks Bloom as a consequence. This confu-
sion leaves Adams, the critic who exposed Cunningham's perpetual inac-
curacy, arguing for the historical impossibility of Bloom ever having
met or influenced Griffith, because Griffith was an anti-Semite in real
life (Surface 103). The web of fiction and history is complete.

Griffith's treatise may also provide a model for this parallelism
of fiction and history. He argued that Austria's annexation of Hungary
and the dissolution of the Hungarian parliament and constitution in 1848
was analogous to the Act of Union in 1800 when the Irish parliament, founded on Grattan's constitution of 1782 was openly bribed to dissolve itself and remove to Westminster (see Manganiello, *Joyce's Politics* 119). Through a long process of moral and parliamentary pressure, the Hungarians forced the Austrian Emperor to grant them Home Rule in 1867. The Emperor, Francis Joseph, maintained a nominal possession through a dual monarchy. He was Emperor of Austria and King of Hungary: one person, two contiguous zones of authority. Manganiello points out that the coronation of Bloom in "Circe" is patterned on the coronation of the Hapsburg Emperor as the King of Hungary (119-20). Bloom's coronation does not mean that he did give Griffith the idea but that Bloom and the narrative in which he is embedded are structured by a balance of dual perspectives. Like the Hapsburg monarch, *Ulysses* straddles the realms of fiction and history: one text, two contiguous zones of discourse.

In terms of textual surface, this duality of perspective is embodied in "Cyclops" in the alternating sequence of first person narration by the Nameless One and the thirty-three parodies. This alternation of what the Russian Formalists call *skaz* (see Erlich, *Russian Formalism* 75) and parody clearly recalls the railway tunnel structure of *A Portrait*, with the parodies as the tunnels that break up the continuity of the narrative. The rule of lacunary alternation from *A Portrait* cannot be strictly applied to all of the parodies. Hayman notes that nine of them contribute some sort of information to the progressing narration of the actual events in the pub ("Cyclops" 274-5); however, most of them are simply parodic excurses interpolated between two of the Nameless One's sentences. Although they are always generated by the dialogue in Kiernan's pub, as John Wyse Nolan's remark about the deforestation of Ireland produces the
newspaper parody of the arboreal wedding, they seem to be from an entirely different order of discourse. The determination of this order has occupied much of Joycean criticism.

Groden reports that contrary to the obvious sequence of composition the parodies were produced first. Joyce conceived of the barroom context only after many of the parodies were written, and only later did he create the narrator, the collector of bad and doubtful debts (Progress 124). The last of the textual layers or strata are the expansive lists contained in several parodies. Originally, the parodies had modest lists, but they expanded in the final stages of proofreading to their present impressive size (158-65). The parodies are, in a very real bibliographical sense, the beginning and end of the chapter. Joyce initiated and closed the composition of "Cyclops" with them.

Within the narration, the parodies are problematic because there is no discoverable source for them in the pub. Kenner and Groden argue that the newspaper crew from "Aeolus" were originally to have reconvened in Kiernan's, and the parodies would have been produced through performances like the three speeches reported in "Aeolus" by Ned Lambert, J. J. O'Molloy (both of whom do appear in "Cyclops") and Professor MacHugh or through Stephen's internal discourse, prone as he is to parodic borrowings (Kenner "Ulysses" 96-100; Groden, Progress 133). Joyce changed his mind, however; and the parodies are not motivated, in the specialized sense in which the Russian Formalists use this term, that is, there is no narratival context that would explain their production in terms of the naturalistic rules that govern the spatial, temporal, and discursive continuities of character (see Erlich 194-7). Although everything that the Nameless One reports has all the signs of situational motivation, the parodies
simply appear one after another, as unmotivated and arbitrary as train

tunnels. The skaz and the parodies are not entirely exclusive, however;
there are several points at which the two orders of discourse overlap.

The most significant of these intrusions of one order into another
may be the first parody: the legal document recording Herzog's suit for
nonpayment of debts against Geraghty. As several commentators have
noted, it is an accurate representation of a real writ and not a parody
at all. The narrative provides no motivation for its appearance, the
Citizen does not take it out and read it to Joe Hynes, even though it
belongs to the motivated zone of discourse. Could the Nameless One cap-
ture the elusive Geraghty, he would read it to him in exactly that form.

In the second intrusion, the Citizen reads a parody from the United
Irishman of an African chieftain's visit to the imperial centre of the
cotton trade, Manchester. Such a chieftain had visited England on June
15, 1904, and Phillip Herring reports that Joyce assembled this parody
from several newspaper accounts (Joyce's Notes 138-42). Stylistically,
the parody clearly belongs in the parodic order of discourse, yet it is
based on an actual historical event, and the Citizen reads it in the
motivated zone of discourse.

These two intrusions, then, straddle the two zones, much like the
dual monarchy of Austro-Hungary. The writ provides a point of entry
from the parodic zone to the motivated zone and the United Irishman
excerpt a point of entry from the motivated to the parodic. One can
enter the text from either direction. In fact, the basic structure of the
chapter dictates that the reader must always maintain this dual perspective.

Hugh Kenner maintains in Joyce's Voices that all of Ulysses is
structured by the dual perspective of bivocal narration. From the
beginning, he argues, *Ulysses* was conceived as a dialogue between two
very different narrators:

He commences *Ulysses*, anyhow as a sort of duet for two narrators, or perhap a conspiracy between them. . . . At present, though, atop the Martello Tower, an ambiguously double narration suffices: one voice perhaps better informed about stage management, the other a more accomplished lyrical technician. (67)

The first or external voice "is moving characters about, and reporting their doings, in fluent unemphatic novelese" (70), while the second or internal voice is "fulfilling one office of the Muse in periodically elevating the style" (71). The first or "prime narrator" (78) seems to be responsible for the judiciously selected details of naturalism. The second or "vivid narrator"'s (72) responsibilities are less clear. The first example of his work that Kenner gives is the lyrical excursus that Stephen seems to think in "Telemachus":

Woodshadows floated silently by through the morning peace from the stairhead seaward where he gazed. Inshore and farther out the mirror of water whitened, spurned by lightshod hurrying feet. White breast of the dim sea. The twinning stresses, two by two. (1.242-5; 9)

The diction and the figuration "are not Stephen's, not quite, but the sentences that brush them in absorb Stephen-words and Stephen-rhythms" (71). The rules of naturalistic accuracy do not confine this narrator. He does not seem to give us either the narration of external events or direct interior monologue. Language alone interests him, and, like an exuberant Poststructuralist, he disports himself in an endless and autotelic logopoeia.

One can easily follow Kenner this far; however, his argument quickly becomes encumbered in difficulty. The first or prime narrator had originally been given responsibility for the external world, but, only a few pages later, he is credited with Bloom's interior monologue at the
end of "Nausicaa": "Suddenly the prime narrator—a long, perhaps supper—snatches the pen and transcribes fifteen nearly unbroken pages of Bloom's interior monologue" (78). The second or vivid narrator, who had narrated Stephen's thoughts in his florid fashion, has suddenly assumed control of the external world, and, from "Aeolus" on, he asserts his "ironic, malicious" (75) presence. The vivid narrator invented objectivity or the illusion of a language transparent upon events, not the prime narrator who would seem to be the producer of it from Kenner's original division of authority, and this vivid narrator sets out to destroy his illusion (75-6). He controls the second half of the novel, suppressing the prime narrator who is now reduced to the narrow range of Bloom's bourgeois thoughts:

After "Sirens" comes "Cyclops", and throughout "Cyclops" we hear nothing of Bloom's thoughts at all, only a few of his spoken words. Does this mean he is at last presented "objectively"? Not at all; for the second narrator has taken over completely. (77)

The Nameless One is only a persona that the second narrator puts on in a parody of objectivity. Not content with this bravura performance, the second narrator also interpolates the parodies, many of which mock that most spurious of objective forms, the newspaper. In Kenner's view, then, a single parodic voice produces both zones in "Cyclops", while the naturalistic or prime narrator slumbers.

Kenner concedes that his vivid narrator is based largely on Hayman's influential "arranger" hypothesis. Hayman explains the darkening of intelligibility in *Ulysses* as the parodic work of the figure he calls the arranger:

The asides belong to a nocturnal decorum generated by a single impulse if not a single persona, a resourceful clown of many masks, a figure apparently poles apart from the self-effacing
narrator. This figure may be thought of as an *arranger*, a nameless and whimsical-seeming authorial projection whose presence is first strongly felt in "Aeolus", where he starts usurping the prerogatives of the objective narrator by interjecting intrusive mock-headlines. ("Cyclops" 265-6)

The self-effacing narrator dominates the first half of the novel; the self-reflexive arranger wrests control of the second half from him. Although they both make raids into the other's textual field, the arranger in the headlines in "Aeolus", the self-effacing narrator in the Bloomian interior monologue at the end of "Nausicaa", they are essentially as distinct as night and day. In the terms of the self-reflexive narratives that Brook Thomas has recently applied to *UJysses*, one tells a story, a sequence of experientially verifiable events; the other recounts the story of a telling, or the narration of a narration (*Happy Returns* 1-27). One is lucidly objective, the other bafflingly introspective.

I don't want to quarrel with Hayman's brilliant hypothesis or with the subsequent adaptations. I would like to add to it by determining the point at which the two voices, the L'Allegro and Il Penseroso of modernism, if you will, meet in conjunction. One key to this enigma may be Kenner's confusing vacillations between external and internal. In the first allocation of zones of authority, the prime narrator had control over external objective events, and the vivid narrator paradoxically heightened the internal monologue of Stephen. Then, executing a perfect chiasmus, the prime narrator's main area of control became Bloom's internal thoughts, and the vivid narrator sported in the parodic external play of "Cyclops", the first half of "Nausicaa", "Oxen of the Sun", and "Circe". Although Kenner is quite right about this chiasmic reversal, he does not adequately explain the steps by which he got there. One reason for this reticence may be that he wishes to preserve the
individuated autonomy of the two main character's internal monologue.

Even though the vivid narrator clearly has his origins in Stephen's mind, in his ludic and often malicious internal dialogue, as Kenner first asserts, he must be swiftly and confusingly externalized to preserve the integrity of character. The internal discourse of Stephen and Bloom must be different from and superior to the vituperative narration of the Nameless One and the interpolated parodies of "Cyclops" that can stand for all the parodic play of the following chapters.

If Kenner does not feel the necessity of this protective enclosure of character, James H. Maddox certainly does. Maddox argues in Joyce's "Ulysses" and the Assault Upon Character that the fundamental tension in the novel is between characterological autonomy and the treasons of style. Joyce, he maintains, never relinquished the religious conception of the individual's cellular autonomy that he inherited from his Jesuit teachers:

"Soul" is one of the most crucial words in Joyce's vocabulary and represents perhaps the most important of his beliefs which remained unchanged after his departure from the Church. The "soul" is Joyce's word for the irreducible identity a human being possesses and which he is free to either develop and actualize or barter away in an act of "simony". (9)

Soul is the irreducible and inarticulate core of personality that can only be evoked through indirection:

Joyce's art is the art of the unspoken, an art of surround and periphery, implying and evoking but never naming the center. The epiphany is a circle of details all pointing toward the central unspoken subject. (12)

After establishing the inarticulate uniqueness of Stephen and Bloom in the first half of Ulysses, Joyce suffers them to pass through the inferno of parodic stylization in the second half of the novel. They are assaulted by language, reduced by its alien aggression to silence and insignificance.
After having dominated the novel from "Calypso" to "Lestrygonians", Bloom disappears into the background of "Scylla and Charybdis" and "Wandering Rocks", only to reassert himself in "Sirens" and to a much lesser extent in "Cyclops". But from then on, except for a brief surfacing in the last half of "Nausicaa", he continues to shrink under the pressure of language, until, at the end of "Ithaca", he is reduced to a dot on the page. Neither he nor Stephen ever entirely disappears, however; the inarticulate and irreducible soul can survive even the alien assaults of language.

Marilyn French offers a similar though feminist version of this thesis in The Book as World. She argues that Bloom, as the "new womanly man" (15.1798-9; 493), hypostatizes all of the feminine virtues valorized by Joyce, and the narrator in his many forms embodies the aggressive masculine virtues that seek to do violence to the world. The narrator attempts to dominate and suppress the feminity of the text with patriarchal violence, and he largely succeeds until he exhausts his aggressivity in "Ithaca" and gives way to the renewed feminine energies of "Penelope".

All of these entities, the arranger, the vivid narrator, language, masculinity, are the names for one of the twin tunnels of Ulysses. Although these commentators correctly identify the angle and purpose of this tunnel, I think that they either fail to notice or sufficiently emphasize how it meets with the trajectory of the opposed tunnel, whether it be called the self-effacing narrator, the prime narrator, soul, or feminity. The answer, I think, is to be found in the entire course of Joyce's career up to this point. In The Odyssey of Style in "Ulysses", Karen Lawrence identifies the origin of this course and the crucial place of "Cyclops" in it:
In a way "Cyclops" spells the end of the image of the Romantic artist with which Stephen (and one must assume Joyce) flirted, the artist, that is, who could create from his personal anguish alone. "Cyclops" demonstrates with a flourish that the writer indeed creates out of other writers. He is a parasite, a user of other men's language. (112; emphasis added)

I have argued that from the beginning of his career Joyce had concerned himself with the problematic relation between language and the monologic conception of Romantic subjectivity. A Portrait, rather than "Cyclops", spells the beginning of the end of Romantic expressivity for Joyce. By the time of "Proteus", subjectivity has become a multilayered dialogue between at least thirty-six other voices and Stephen. There is no question that Stephen, like all the other characters, has a distinctive voice, a "rhythm" in the Joycean term that Maddox uses (10). Like the hypogrammic "u" that marks the voice of Ooloon in Milton, each character has a distinctive set of discursive habits that one may call soul; however, no single person can create a language or sign-system ex nihilo, and no single voice can isolate itself externally or internally. The rhythm or idiolect of Joyce's characters are distinctive, but they are not autonomous. There are no definable and discrete borders around characters in Ulysses. As characters borrow their speech from other characters or other texts, whether in spectacular examples like the Shakespearian nugget about Gerard of Fetter Lane that migrates from Stephen's mind to Bloom's or in standard reported speech like the Pisser Burke reports in "Cyclops", the borders between subjectivities are constantly dissolving. Robert Scholes has argued that the cellular conception of character and language that Maddox espouses has to give way to a conception of a language field in which verbal energies are in a constant state of motion and circulation ("Structuralist"). He bases this argument on a shift in the contemporary biological discussion from ideas of
autonomous bioenergetic units to an open cybernetic field. Lawrence also takes her image of the writer from biology. The writer is a "parasite," feeding on the vast host of language. She obviously bases this negative image on the parasitical habits of the Nameless One, correctly perceiving that he has some relation to the writer within Ulysses.

I have structured my discussion of the field of language and the positive and negative energies of this field on the economic terms that Ulysses dictates. Stephen first articulates these terms in the text, and the field of his discourse is more than usually complicated by his acquisitive literacy. The literary voices in his Protean monologue outnumber his spoken interlocutors three to one. Alone among the major characters, he has access to both the intertextual field of literature and the historical field of Dublin's culture of debtship, and, in "Scylla and Charybdis", these two fields flow together. The Nameless One is also a verbal artist, a narrator of considerable if unpleasant talent. He has access to only the better of these fields. His discourse is not indebted to Shakespeare, Milton or Blake, but to Pisser Burke, the Citizen, Ned Lambert, etc. Despite his literary deficiency, the Nameless One's narrative is not entirely negative in comparison to Stephen's loftier discourse. There are several points of conjunction.

The personal malice that colours the narration of the Nameless One recalls the misanthropy of Shakespeare's middle period. The anonymous narrator I have--following Joyce--designated as the Nameless One is often called Thersites by critics, more in reference to the character in Troilus and Cressida, who seems to be the quintessential voice of that "hell of time" (9.401; 195), than to the Iliad. Stephen weaves the web of his Shakespearian hermeneutic in order to uncover the cause of the Bard's
bitterness. He also wishes, of course, to display his precocious virtue, and he has much cause to be bitter himself. Professor MacHugh shrewdly identifies the double source of his wrath in "Acolus":

--You remind me of Antisthenes, the professor said, a disciple of Gorgias, the sophist. It is said of him that none could tell if he were bitterer against others or himself. (7.1035-7; 148-9)

A profound, even vicious malice also colours Stephen's performance. His mockeries of Best and Eglinton compare favourably, in terms of personal malice, with the Nameless One's mockeries of Bloom. Best and Eglinton were real people, despite the BBC interviewer's indiscretion, and Stephen's and, indirectly, Joyce's mockery carried a real and eternal sting.

Joyce's actual target, though, was the idiomatic nationalist literature, and this attack is continued side by side with the Nameless One's narration in at least half of the parodies of "Cyclops". In fact, Groden argues that the second ("In Inisfáil the fair there lies a land, the land of holy Michan" [12.68-99; 293-4]) and thirty-third ("When lo, there came about them a great brightness" [12.1910-18; 345]), the first and the last of the actual parodies, were probably written first (Progress 117-8). They are parodies of the translations of Irish mythology into the Anglo-Irish idiom that were designed by people like Lady Gregory and Douglas Hyde to produce a nationalist literary consciousness. Joyce's original intention was that these parodies would be internally delivered by Stephen in response to the Citizen's political tirades. If the original intention had been executed, Stephen and the Nameless One would have performed a duet of acrimonious brilliance.

At some point, Joyce decided that he did not need a characterological source for the parodies. Responsibility could be transferred from the character level to the textual level, the internal/external chiasmus
that Kenner sketches out. This transfer is not in violation of character or an attack on character; instead, it is a logical development of the open discursive nature of character in *Ulysses*. William B. Warner has argued that this externalization of production, this transfer from character to text, is the result of the gradual expansion of the fiction-engendering process ("The Play of Fiction"). In their internal monologues, the characters narrate their own stories to themselves--Stephen thinks he is playing the title role in *Hamlet*--and gradually these fictions grow in strength until they are projected beyond the borders of conventional characterological speech. Warner's approach correctly emphasizes the origin of the second parodic half of the novel in the naturalistic first half. The extensive parodies of the second half are not aberrations produced by an increasingly irresponsible and solipsistic narrator; rather, they emerge naturally from the interior dialogues of the first half, founded as they often are upon parodic borrowings. The novel, then, moves forward according to the internal logic of its own structures.

In a similar fashion, many of the apparent aberrations of the first half can be explained by a chiasmic reference backwards. For example, as Karen Lawrence notes, the newspaper headlines inserted into "Aeolus" while Joyce was working on "Cyclops" cannot be accounted for by any naturalistic code that the first-time reader has acquired by this point (*Style* 102). Those headlines can be understood, however, by reference backwards from the thirteen newspaper parodies in "Cyclops" (if one includes the *United Irishman* parody). Like the parodies, the headlines comment on the actions on a characterological level and rephrase it at a textual level while breaking the narration up into discontinuous fragments as the pattern of the tunnel metaphor from *A Portrait*. 
This chiasmic openness is characteristic of all the systems that I have isolated in Ulysses. There are always built in imperfections within and between various thematic, linguistic, narrational, and characterological systems that forestall exclusion or closure. Like the coin that Bloom submitted to the waters of civic finance and like the circuits of misinformation that circulate about Bloom, nothing is allowed to complete a perfect and therefore closed cycle. In the same way, there are no closed and combining borders in Ulysses, whether between characters, nations, or narrative codes. No one system, naturalistic representative or parodic, play, can close itself off from its opposite. There is always a point of entry from one to the other, like the motivated parody of the writ and the parodic motivation of the United Irishmen excerpt in "Cyclops".

This exchange or dialogue also structures the basic patterns of Milton. Like the "pulsation of an artery" that is its central image, the lyric epic has a diastole and a systole, a moment of creation and a moment of destruction. The destructive moment is the flash of anger at the falsifications that cause suffering and injustice, those conversions of the historical and normative into nature that, I noted in chapter two, Balthas called myths (Mythologies 109-59). In Blake's own countermythology, this prophetic and ideological wrath is called Rintrah, one of the three sons of Los, Zoë of poetry. The prophet of wrath embodies all of the anger, resentment, and malice accumulated by the perpetuation of false consciousness. His prophetic violence can be directed at private enemies, like Hayley, or at public enemies, like the government of Pitt. This violence is not negative in itself, but essential to the creative process as long as Rintrah remains in dialogue with his contrary, Palamabron, the prophet of love or pity. Only when he becomes estranged from Palamabron through the deceptive mildness of Satan does this violence
The dialogue of the negative and positive forces of Rintrah and Palamabron can be compared to Frédéric Jameson’s conception of the interlocking forces of ideology and utopia (Political Unconscious 281-99). These two critical strategies, borrowed from Karl Mannheim’s Ideology and Utopia, are also negative and positive. Ideology, in Jameson’s formulation, is an aggressive force; it reduces or destroys the false consciousness or myths of its opponents. Utopia is the counter-force that restores and recreates human life. Jameson argues that these two powers should always be in balance. Although he would restrict this balance to Marxist polemics and specifically dialectical forms (an issue I will take up in conclusion), I would argue that a similar balance characterizes all dialogic forms. Critics of Joyce, like Maddox and French, have erred in their complete devaluation of the violent or ideological aspect of Ulysses and their valorization of the subjective or feminine passivity of Bloom. In fact, their dismissal of the stylistic implications of the second half of the text is a species of Cyclopinism.

There was much in Ireland to be angry about, and Joyce, like Stephen, fueled his creativity with this resentment. In this respect, he was no different from Milton, Blake, and Shakespeare. Maddox and French are right that the Nameless One and the Citizen are unredeemably aggressive and destructive, but that is because, as Bloom points out to the Citizen, their wrathful energies have ceased to be balanced by their contrary or opposite:

--But it's no use, says he. Force, hatred, history, all that.
That's not life for men and women, insult and hatred. And everybody knows it's the very opposite of that that is really life.
--What? says Alf.
--Love, says Bloom. I mean the opposite of hatred. (12.1481-5, 333)
Although Bloom may be conducting a symposium on love, as Hayman suggests, he is also acting aggressively himself, deliberately and angrily provoking the Citizen into a fury. If he was the "prudent member" (12.457; 304) that the Nameless One calls him, then he would have kept silent. Instead, he vigorously and aggressively pursues his vision of the "opposite of hatred" in an intense political debate with the Citizen. Their debate must briefly be set in context before I finally determine the shape of its textual manifestation.

Hugh Kenner has argued that Kiernan's pub and Bloom's confrontation with the Citizen stands as "synecdoche" for the political situation of Ireland in 1904 ("Ulysses" 93). The Citizen is a physical force Fenian who believes that only violence can remove the imperial yoke. Because of Bloom's statements and Cunningham's misinformation about the Hungarian plan, he thinks that Bloom is a prosleytizer for the parliamentary party, or those who believed that Home Rule could be achieved through moral persuasion and parliamentary dialogue with the English. The physical force and the republicans had rejected the idea of Home Rule as it meant some imperial connection with England. Aside from the intransigent Unionists, these two groups largely divided the political field between them in 1904. Joyce clearly loathed the physical force school; however, as Manganiello (Joyce's Politics 125-7) and Brown (Politics 385) both point out, this aversion to the Fenians does not mean that he was committed to a parliamentary pursuit of independence, despite his familial Parnellism. The parliamentary party had been discredited and in retreat since the factionalism or the Split that followed the death of Parnell in 1891. Their methods were peaceful and morally justifiable but also totally futile. There seemed to be no way that the English could be
persuaded to relinquish their imperial claims to Ireland. Griffith was himself a republican, and he made it clear that he did not believe in the political efficacy of his own plan (see Manganiello 120-1). He simply offered it in a paradoxical fashion as a way of converting parliamentarians and Unionists. Manganiello notes that Joyce derided the plan as early as *Stephen Hero* (120-1):

(Stephen) saw that many political absurdities arose from a lack of a just sense of comparison in public men. . . . A glowing example was to be found for Ireland in the case of Hungary, an example, as these patriots imagined, of a long-suffering minority, entitled by every right of race and justice to a separate freedom, finally emancipating itself. (*SH*, 63)

On the one hand, Joyce takes this attitude because he was aware that internal independence in Hungary was achieved by a "capable agression of the Magyars upon the Latin and Slav and Teutonic populations, greater than themselves in number" (*SH*, 62), and, on the other hand, because he did not believe in the efficacy of parliamentarianism. In 1906, he wrote to his brother about this problem and conceded that *Sinn Fein* might be "an inevitable course for Ireland but only as a stage in the development of the socialist state:

You ask me what I would substitute for parliamentary agitation in Ireland. I think the *Sinn Fein* policy would be more effective. Of course, I see that its success would be to substitute Irish for English capital but no-one, I suppose, denies that capitalism is a stage of progress. The Irish proletariat has yet to be created. . . . For either *Sinn Fein* or Imperialism will conquer the present Ireland. If the Irish program did not insist on the Irish language I suppose I would call myself a nationalist. (*Letters* II 187)

But they did insist on the Irish language, the Citizen especially, and Joyce could not join them.

The political atmosphere of Kiernan's is, then, intensely complicated. Although the parliamentarians could be morally and, from Joyce's point of view, linguistically justified, they were politically impotent.
For this reason, I think that Joyce wanted Bloom associated with them, though he did not want him directly involved with or committed to them. This ambiguous connection between Bloom and parliamentary impotence takes other more intimate form in "Cyclops". Through the Pisser Burke reports, the Nameless One gives us a view of Bloom at a specifically isolated time and place. All of his information about Bloom centers around the fall of 1893 and the winter of 1894. "Ithaca" reveals that the Blooms last made love on November 27, 1893 (17.2282-4; 726). On December 29, 1893, Rudy was born, and he died eleven days later on January 9, 1894. Since then the Blooms' erotic life has stagnated. No commentator seems to have noticed that two months before their last physical intimacy the political movement that Joyce's hero, Parnell, had fashioned came to an abrupt and final end with the defeat of the Second Home Rule Bill by the House of Lords in September 1893 (Brown, Politiva 348-9). Parliamentary momentum towards nationhood could go no further. The bill passed the elected house but was stopped by the hereditary house. The defeat eventually brought about the reform that removed the Lords' veto power; however, it stands as the real beginning of the stagnation of the Split. Under Balfour, the Conservatives came to power, and they had no sympathy with Home Rule, as the parliamentary parody in "Cyclops" makes clear (12.860-79; 315-6).

Bloom's erotic stagnation and Ireland's political stagnation are coeval. For this reason, Joyce has the Nameless One give us the Pisser Burke reports in "Cyclops". Only one of those reports has any connection with events related to the Split. Mrs Riordan moved to the City Arms Hotel after the Christmas dinner confrontation with Mr Casey in Chapter 1 of A Portrait made the defeated Parnellite climate of the Dedalus
household intolerable for her. Attracted by her money if not by her,
politics, Bloom was quick to pay unsuccessful court. Although the other
three reports are of a domestic and apolitical nature, they bracket the
eleven years of sexual and political futility that have followed. This
futility and the anger it has bred are the background of Bloom's and
the Citizen's argument.

In its unapologetic and blatant racism, the parody the Citizen
reads from the United Irishman gives the key to the essence of his
nationalism. John Wyse Nolan asks if the piece was written by Griffith,
because it is reminiscent of his style. In 1906, Joyce had complained
to his brother of Griffith's palpable racism:

What I object to most of all in (Griffith's) paper is that it is
educating the people of Ireland on the old pop of racial hatred
whereas anyone can see that, if the Irish question exists, it
exists for the Irish proletariat chiefly. (Letters PT 1067)

The Citizen's nationalism clearly depends upon a racist hierarchy. Bloom
tries to convince him of England's contribution to culture, but the
Citizen accuses them of being in a state of abject debtorship to the pre-
eminent Celt:

And Bloom trying to back him up moderation and botheration
and their colonies and their civilisation.

--Their syphilisation, you mean, says the citizen. To
hell with them! The curse of a goodfornothing God light
sideways on the bloody thickluged sons of whores' gets!
No music and no art and no literature worthy of the name.
Any civilisation they have they stole from us. (12.1195-1200; 325)

The French are no better, "The French, says the citizen. 'Set of dancing
masters" (12.1385; 330), and, for good measure, Joe Hynes throws in the
Germans, "And for the Prooshians and the Hanoverians, says Joe, haven't
we had enough of those sausageeating bastards on the throne" (12.1390-1;
330). The Citizen espouses a rhetoric of racial purity and superiority
that is all too familiar to the twentieth century. To preserve their
genetic and cultural superiority, the Citizen's Celts must extirpate all foreign and inferior elements and isolate themselves from all possible contamination in a kind of cultural quarantine. Linguistically, this means the suppression of English. "To hell with the bloody brutal Sassenachs and their *sin*" (12.1190-1: 324), and the dissemination of the lost native tongue in accordance with the program of Hyde's Gaelic League. John-Wyse Nolan has come to Kierman's to apprise the Citizen of the proceedings of a City Hall meeting on the native tongue, and the Citizen's Gaelicisms provide the highest concentration of Gaelic in the novel.

The Citizen represents all of the cellular and insular forces that Ulysses scrupulously subverts. He is the political and linguistic embodiment of the centripetal and monologic forces that exclude and suppress all foreign voices in favour of a single privileged voice. His political vision of Ireland is of a closed and cellular state, isolated from an inferior Europe by a language no other nation spoke.

Of course, this purification and sequestration of Ireland could only be achieved through violent persecution, and Bloom, as a Jew, is the immediate object of the Citizen's racial hatred. Bloom does not passively endure this persecution. He responds with a definition of a nation that counters the Citizen's centripetal and racist state:

---Persecution, says he, all the history of the world is full of it. Perpetuating national hatred among nations.
---But do you know what a nation means? says John Wyse.
---Yes, says Bloom.
---What is it? says John Wyse.
---A nation? says Bloom. A nation is the same people living in the same place.
---By God, then, says Ned, laughing, if that is so I'm a nation for I'm living in the same place for the past five years.

(12:1417-25; 331)
Like his deliberately vague definition of love, "the opposite of hatred," this simple formula for a complex problem possesses a remarkable brilliance. Lawrence argues that in "Cyclops" Joyce pursues an ideological demystification of the Barthesian myths of Irish nationalism (Style 103). The Citizen is the repository of these myths. Simply and with great insight, Bloom destroys the nationalist myth of the Citizen and re-defines the concept of a nation. Nationhood does not depend upon a racist and exclusive hierarchy; rather, nationhood is defined by a simple continuity of residence. No one need be excluded from citizenship in this polis.

Yet Bloom is also not willing to give up his own racial inheritance, and he points out to the Citizen the historical and contemporary results of his political vision:

--And I belong to a race too, says Bloom, that is hated and persecuted. Also now. This very instant.
--Robbed, says he. Plundered. Insulted. Persecuted. Taking what belongs to us by right. At this very moment, says he, putting up his fist, sold by auction off in Morocco like slaves or cattle. (12.1467-8, 1470-2; 332)

Later, as the Citizen's fury builds to a violent climax, Bloom compiles a list of Jews to counter the Citizen's cultural braggadocio:

--Mendelsohn was a Jew and Karl Marx and Mercadante and Spinoza. And the Savior was a Jew and his father was a Jew. Your God. (12.1804-5; 342)

This list of seven Jews not only demonstrates Bloom's racial pride, but also provides an exegetical entry into the most puzzling linguistic phenomenon in "Cyclops": the expansive and sprawling lists contained in several parodies.

As the parodies of nationalist literature were the first thing written by Joyce, the expansive lists were the last added. They are generally explained as a manifestation of the arranger's or vivid narrator's growing independence from the responsibilities of representation.
Disengaged from reality, this malicious stylist simply produces language in a sublimely indifferent autogeneration. Robert Scholes has proposed the Structuralist explanation that the lists are a manifestation of the paradigmatic axis of language, that infinitely open dimension of synonyms and homophones; in opposition to the syntagmatic actualization of the Nameless One's narration ("Structuralist" 168). Colin MacCabe has argued from the Poststructuralist position that the lists are an admission of language's inability to make present the object signified: "The lists within the text are all, in some sense, ruined; deprived of their ability to disappear and reveal the world. Instead, it is writing that dominates the scene" (Revolution 99). MacCabe's interpretation does not differ at all that much from Hayman's arranger thesis or Kenner's theory of bivocal narration. All three emphasize the growing independence of language from referentiality.

Although the lists do problematize the naturalistic assumptions of pure reference, I would argue that they primarily serve another purpose. Joyce added them to contest the exclusivity of the Citizen's monocural or Cyclopean vision. The Citizen's discourse is exclusive, cellular, and closed. The lists are inclusive, expansive, and open. For example, the list of Irish tribal images hanging from the belt of the Citizen expanded during the writing and printing of Ulysses to include ninety names (12.176-99; 296-7):¹ There are only thirty-eight identifiably real Irishmen on the list. The first sixteen are authentic Irishmen, but the order is suddenly broken by "Goliath," a Philistine. The list then moves

¹The new synoptic edition removes the comma between "Michelangelo" and "Hayes" (12.189; 297), reducing the list from ninety-one to ninety. Mr Michelangelo Hayes was the city marshall of Dublin (Notes 266).
latterly to include at least seventeen other nationalities, ranging from Egyptian ("Cleopatra"), to Italian ("Christopher, Columbus"), to Indian ("Gautama Buddha"). The list also includes three place names ("Ben Howth," etc.) and sixteen fictions ("Last of the Mohicans," etc.), as well as the "Rose of Castile" (12.185; 297). Many real Irish heroes are named, like "Theobald Wolfe Tone," but also several notorious betrayers like "Red Jim McDermott" (betrayer of Michael Davitt and the Land League; Notes 364) and exploiters like "Captain Boycott" (cause of much agitation for land reform). As in Bloom's nation, no one, it seems, need be excluded from this supposedly exclusive list on any grounds.

Some lists do seem to be exclusively Irish in accordance with the Citizen's racism. The thirty-three places embroidered on the Citizen's handkerchief appear to be all Irish; however, Gifford and Seidman's Notes reveal an imperfection: "Kilballymacshonakil" (12.1458; 297) is not a place at all (297). The list of twenty-four Irish clergymen in the parody of the Gaelic sports meeting also contains an imperfection. Gifford and Seidman could not find "B. R. Slattery, O.M.I." (12.936; 3k8) in either Thom's Directory or the Irish Catholic Directory for 1904 (282). The alphabet soup of acronyms that crowd the list of divines directs our attention to the nineteen Anglo-Irish titles that follow the august name of "H.R.H., rear admiral the right-honourable sir Hercules Hannibal Habeas Corpus Anderson" (12.1893; 345) in the penultimate parody. Adams noted long ago that there is one blemish in this list of real honours: "S.O.D." (12.1894; 345) is slang for sodomist (Surface 201).

Although Bloom's list of seven Jews is also racially exclusive, designed to separate and isolate in a hierarchy of achievement, it also contains one error. Mercadante was an Italian Catholic not a Jew (Notes 309).
Given Joyce's notorious intolerance of inaccuracies, we must assume that these errors are deliberate. Each of these racial lists has a single flaw, a crack in their national and naturalistic authority, that once again forestalls closure. The errors keep the lists open and, like the naturalistic writ and the parodic newspaper article, provide a point of entry from one code to the other. In their expansive inclusiveness, then, the lists structurally contest the Citizen's racist exclusivity. They linguistically blunt and deflect his centripetal rage with a carnival of language.

This linguistic deflection works within both the motivated and the parodic zones of discourse in "Cyclops". Bloom brandishes his list at the Citizen as a deliberate racial provocation. He then goes on to make an assertion that he knows the Citizen will regard as a blasphemous error. The results are almost violent:

---Mendelssohn was a jew and Karl Marx and Mercadante and Spinoza. And the Saviour was a jew and his father was a jew. Your God.
---He had no father, says Martin. That'll do now. Drive ahead.
---Whose God? says the citizen.
---Well, his uncle was a jew, says he. Your God was a jew. Christ was a jew like me.
---Gob, the citizen made a plunge back into the shop.
---By Jesus, says he, I'll brain that bloody jewman for using the holy name! By Jesus, I'll crucify him so I will. Give us that biscuitbox here. (12.1804-12; 342)

The situation appears to have the potential for real injury. Under Bloom's constant prodding, the Citizen has worked himself into a fury, and this list is the last straw. But the episode ends with a comic scramble. The most violence the Citizen can offer is a hurled biscuitbox. Bloom rides off quickly in a carriage, deriding the Citizen as Odysseus did Polyphemous, the Cyclops. The centripetal drive towards punishment is deflected, blunted by the comic energies of the text. In this way, Bloom, his symposium on love, and his demystification of nationhood
contest and defeat the obsession with punishment, revenge, and racism that governs the discourse in Kierman's.

In the parallel zone of discourse, this inner drive towards exclusion and destruction is also defeated in the major parodic set-piece of the chapter: the extended newspaper style account of an execution. Joyce based this parody, largely on the model for Irish martyrdom, the execution of Robert Emmet in 1803. Through the sentimental newspaper language, the episode takes on a cosmopolitan air. The Friends of the Emerald Isle, of "F.O.T.E.I." (12.885; 308), in the irrepressible acronymic tendency of the chapter, have gathered to celebrate this most Irish of spectacles. There are eighteen of these friends listed, with thirteen identifiable nationalities (Notes 275-6). They are here to cheer the work of the celebrity hangman, Horace Rumbold, who prepares his tools for the ritual dismemberment of the human body:

On a handsome mahogany table near him were neatly arranged the quartering knife, the various finely tempered disembowelling appliances ..., a terracotta saucepan for the reception of the duodenum, colon, blind intestine and appendix etc when successfully extracted and two commodious milkjugs destined to receive the most precious blood of the most precious victim. (12.618-24; 309)

Although Rumbold does not get to use his ritual instruments in "Cyclops", an issue I shall take up in a moment, later, in the nightmarish fantasies of "Circe", he will efficiently discharge his office as executioner. Significantly, the passage in "Circe" is densely packed with allusions to Blake and to "Cyclops". The episode begins with Stephen smashing a lamp in Bella Cohen's brothel. Joyce uses figures to record this act that recall Stephen's thoughts about Blake and history in "Nestor" (2.7-10; 24):
Stephen

(He lifts his truncheon high with both hands and smashes the chandelier. Time's divined final flame leaps out, in the following darkness, ruin of all space, shattered glass and toppling masonry.) (15.4241-5; 583)

Stephen then rushes out into the street, and the narrator provides a list in the stage directions that recalls the expansive lists in "Cyclops". Of the seventy-nine characters on the list, many played a large role in "Cyclops": "Pisser Burke, the Nameless One, Mrs Riordan, the Citizen, Garryowen" (15.4338-9; 586). Seeing several soldiers on the street, Stephen then invokes the Blakean conception of history: "You are my guests. Uninvited. By virtue of the fifth of George and seventh of Edward. History is to blame. Fabled by mothers of memory" (15.4570-2; 587). When one of the soldiers, Private Carr, named for the man who sued Joyce in Zurich for the cost of a pair of pants (Ellmann 47, 456) and based on the soldier whom Blake threw out of his garden in August 1803 and who then charged Blake with sedition, takes exception to Stephen's comments, Stephen identifies the two powers that Blake had named in "Merlin's prophecy" (E 473) and contested in engravings like "London": "(he taps his brow). But in here it is I must kill the priest and the king" (15.4436-7; 589). The king in 1904, Edward VII, immediately appears and unites the two powers in one person; he "levitates over heaps of slain, in the garb and with the halo of joking Jesus" (15.4476-7; 591). Shortly after this transformation, the antagonist of Edward VII in "Cyclops", the Citizen, comes onto the scene and begs God to send him a weapon so that he might become the agent of retributive justice:

May the God above
Send down a dove
With teeth as sharp as razors
to slit the throat
Of the English dogs
That hanged our Irish leaders. (15.4525-30; 595)

The executioner and his victim, Rumbold and the Croppy Boy, then appear
and perform the ritual of execution:

(He jerks the rope. The assistants leap at the victim's legs and
drag him downward, grunting. The croppy boy's tongue protrudes
violently.)

THE CROPPY BOY

Horhot ho hray hor hother's hest.

(He gives up the ghost. A violent excitation of the hanged sends
gouts of semen spouting through his deathclothes on to the
cofflestones. . . ) (15.4543-9; 594)

As Malcolm Brown notes, this execution conflates into one nightmarish
image all of the executions mentioned in Ulysses, especially the death of
the Croppy Boy, Robert Emmet, and Joe Brady, the invincible (the Croppy
Boy is given his terminal erection; Politics 166-7, 283). Irish history
is a repetition compulsion of martyrdoms, and each one is like the last.
This image, then, represents the "constant verticality," in Foucault's
phrase, that structures history with its "derangement" (Madness xi) or,
in Stephen's phrase from "Nestor", its "nightmare" (2.377; 34). History
does not progress teleologically towards a manifestation of reason or spirit
or God, as Mr Deasy argues (2.380-1; 34); rather, it endlessly repeats the
same event in a synchronic nightmare.

Stephen told Mr Deasy that he was trying to awaken out of this night-
mare. As an artist, his purpose will be to contest or blunt the negative
energies that cause this repetition compulsion. Immediately after the
hallucinatory execution in "Circe", Stephen borrows an important figure
from Blake's "Auguries of Innocence" (3.4927):

The harlot's cry from street to street
Shall weave old Ireland's windingsheet. (15.4641-2; 597)
Earlier in "Nestor", he had silently riposted to Mr Deasy's racism with this couplet (using the original "England," instead of Ireland; 2.355-6; 33). At the conclusion of chapter three, I demonstrated how Blake used weaving as a figural structure for the woven filaments of intertextuality. In Milton, weaving has, like debtorship in Ulysses, both positive and negative aspects. The task of the artist is to weave these filaments in both aspects. Through this weaving, the artist embodies and contests the destructive powers of history. Ulysses contains within its covers the quintessential nightmare image of Irish history, but it also deflects the energies that create this image. In the parodic set-piece of "Cyclops", the execution does not take place. The parody ends, instead, with the betrothal of the "hero martyr"'s (12.609; 308) lover to a "gal-lant young Oxonian" (12.665; 310). Emmet's lover, Sarah Curran, horrified his worshippers by marrying an Englishman named Henry Sturgeon in 1806 (Notes 277). Joyce moved the betrothal to provide an ending suitable to the sentimental language of the parody but also to displace the execution. The comic energies of "Cyclops" that render the Citizen's impotent rage harmless in the motivated zone turn aside the negative force of execution in the parodic zone, deferring that nightmarish image until "Circe", when the hallucinatory style of the chapter will release it.

"Cyclops", then, develops through a multiplication of dual perspectives that deny the monocularity of the single perspective. Like the dual monarchy of Hungary, "Cyclops" unites in one text the twin zones of fiction and history, naturalistic narration and parody, the characterological level of narration and the textual. In these opposed perspectives, there is always some built-in imperfection, like the errors in the parodic lists, or the legal writ in the parodic zone of discourse and the newspaper
parody in the motivated zone, that opens one side of the perspective to the other. Oppositions are never kept apart in *Ulysses*; the novel is rigorously intolerant of cellular barriers between things, and so oppositions always meet and unite in what appears to be a synthesis.

Given the omnipresence of these unions in *Ulysses* and the preponderance of triads in the novel, some critics have naturally assumed that the overall structure of the novel is dialectical. In *Ulysses on the Liffey*, Richard Ellman writes:

> The number three proved to be for Joyce, as it was for Dante, the determining element of structure. It was Homer’s favourite number as well. Having adopted the triadic organization, Joyce planned that each triad would embody thesis, antithesis, and synthesis. (1-2)

The number three does appear one hundred and sixty-four times in its written form (Hanley, *Word Index* 324) and twenty-one times as a numeral (375) in *Ulysses*. Obviously, three was *Joyce’s* favourite number, because this is six times as many appearances as the second most popular number, eight, which appears thirty-two times in total (99, 375). Not all triads, however, are not necessarily dialectical as Ellmann seems to assume. The mysterious hypostasis of the Holy Trinity that so fascinates Stephen is not dialectical. Many triads are also triangular in structure rather than dialectical, like the romantic triangles that structure so much of the novel’s erotic and intellectual energy: Joseph—Holy Ghost—Mary, William Shakespeare—Edmund and/or Richard Shakespeare—Anne Hathaway, Bloom—Boylan—Molly, Captain O’Shea—Parnell—Mrs O’Shea, etc. Ellmann may be right that the chapters of *Ulysses* are organized into six groups of three (1-2), yet his evidence that they are necessarily dialectical would certainly not satisfy the rigorous proof for an *Aufhebung* that, I noted
at the conclusion of chapter three, Karl Popper has demanded of all putatively dialectical form ("What is Dialectic?").

Although there are a multitude of triadic and triangular forms in *Ulysses*, as well as many other geometrical configurations, I think there is one structure that best accounts for the peculiar form of the novel. This structure can clearly be seen in "Aeolus", the episode that is both the twin of "Cyclops" and an almost infinite reservoir of structural devices. Several months before his major recasting of the episode--the adding of the headlines--Joyce corrected the typescript. (Groden, *Progress* 98-102). The first line of "Aeolus" at that point read: "Gross-booted draymen rolled barrels dusthudding out of Prince's stores and bumped them up on the brewery float" (*Archive* 12: 286). In keeping with the proliferation of rhetorical tropes during his revision of "Aeolus", Joyce amended the line so that it became the chiasmic figure of antimetabole:

Grossbooted draymen rolled barrels dusthudding out of Prince's stores and bumped them on the brewery float. On the brewery float bumped dusthudding barrels rolled by grossbooted draymen out of Prince's stores. (7.21-4; 116)

Although these lines are not at the beginning of the episode in the final version, having been displaced by several paragraphs, they still occupy a key place in the rhetorical structure of the novel. Joyce provided Stuart Gilbert with a chart of his rhetorical devices in "Aeolus", and Gilbert notes that this chiasmic figure is the second trope in the chapter, placed between the two parallel ur-tropes of metonymy, "THE WEARER OF THE CROWN" (7.14; 116), and metaphor, "steered by an umbrella" (7.53; 117; James Joyce's "Ulysses" 194). Nested between these parallel ur-figures and the multiple parallels of the tram lines that open the chapter in the final version, this phrasal parallelism gives the reader one of the keys not only to "Aeolus", but to Joyce's final conception of the
entire novel. Later in the chapter, Bloom provides another chiasmic key when he tells the foreman about a new advertisement he wants to place in the paper:

HOUSE OF KEY(E)S

--Like that, see. Two crossed keys here. A circle. Then here the name. Alexander Keyes, tea, wine and spirit merchant. So on. (7.141-3; 120)

As I noted at the end of my chapter on Blake, there are two forms of chiasmus. The antimetabole figure of the rolling barrels executes one form, the forwards and backwards movement of Y. Bloom's visual pun on Keyes' name executes the other form, the criss cross of X.

Even if there is no single structural key to Ulysses, no governing device that will unlock all of the novel's formal secrets, these two keys do provide a practical method for interpreting the text. As Joyce progressed with the work and made it more and more reticulated, he must have recognized that the difficulty of the text would require a strategy and intensity of reading seldom demanded by other texts, and so he encoded these and many other keys into the novel. Like Milton, Ulysses surrenders few of its structural secrets on the first or second or third readings. Ulysses must be re-read and re-read, in a continuing procedure Kenner has called the "aesthetics of delay" ("Ulysses" 72). The experienced reader, wise in the lore of Ulysses, knows that he must accept a delay in finding an explanation or connection for certain textual events, like the Shakespearian nugget that travels from Stephen to Bloom and then is discussed by them hours later. Hence, the reader must be prepared to read the novel, as Joyce put it in a passage in Finnegans Wake that I noted in chapter two, "furrowards, bagawards, like oxen at the turnpath" (18). Like oxen pulling a plow or harrow across a field or a weaver.
passing her shuttle back and forth across the warp of her loom (the masculine and feminine structural figures of Milton) or the writer's hand passing back and forth over the page weaving his intertextual web, the reader must pass back and forth both in the physical act of reading each individual page and in the interpretation of the entire text. Only then will the deeply buried secrets of the novel reveal themselves.

This boustrophendonic movement, identified by Riquelme (Teller 16-20), also unites the two halves of the novel. The second half is to be read backwards as a logical projection of the structural devices of the first half, and the first half is to be read forwards as proleptic of the second. Like the first and last words of the novel, "Stately" (1.1; 3), which travels from s to y, and "Yes" (18.1609; 783), which travels from y to s, Ulysses must be read forwards and backwards.

The keys of "Neolus" involve one other structural property that is the final link in the collocation of Milton and Ulysses. At least since the Mangan essay, Joyce had been fascinated with the structural "unrest" (CW 74) between oppositions, especially between the romantic and the classic. In October 1903, a year and half after he delivered the Mangan essay, Joyce reviewed J. Lewis MacIntyre's Giordano Bruno ("The Bruno Philosophy", CW 132-4). Bruno became a lifelong enthusiasm, and the principle Brunian tenet that Joyce espoused was the coincidence of contraries. Bruno argued that at the maxima and the minima contraries coincided. MacIntyre quotes from Bruno's Cauoa:

One contrary is the "principle" or starting-point of the other, and therefore transmutations are circular, because there is a substrate, principle, term, continuation and concurrence of both. So minimal cold and minimal heat are the same. (Bruno 177)

Blake also believed in the fruitful opposition of contraries. Earlier I charted the multiplication of oppositions or contraries in Milton, and
Blake's famous statement in *The Marriage of Heaven and Hell* defines his view of contrary structure: "Without Contraries is no progression. Attraction and Repulsion, Reason and Energy, Love and Hate, are necessary to Human Existence" (E 34).

The chiasmic x is the point at which contraries or oppositions meet or cross over. Stalled and frustrated with the composition of *A Portrait of the Artist as a Young Man* in 1912, Joyce began to read Blake for the essay he was writing, and, in the process, he discovered what Gabler calls his "chiastic" ("Seven Lost Years") or chiasmic center design. He also discovered that the contraries of priest and lyric poet meet structurally at the "moment" or "instant" of meditative eschatology and lyric plenitude. Immediately beginning his work on *Ulysses*, he created a contrary to Stephen Dedalus as his central character. The dialogue in "Ithaca" defines their opposed temperaments:

What two temperaments did they individually represent?

The scientific. The artistic. (17.559-60; 683)

Despite these differences, they still walk, as the initial question in "Ithaca" notes, "parallel courses" (17.1; 666). These parallel courses meet and cross over momentarily in "Circe", when, looking in a mirror, they both become the most universal of men:

*(Stephen and Bloom gaze in the mirror. The face of William Shakespeare beardless, appears there, rigid in facial paralysis, crowned by the reflection of the reindeer antlered hatrack in the hall.*

(15.3821-5; 567)

Later in "Ithaca", the answerer chiasmically exchanges the educational careers and the names of Stephen and Bloom:

Substituting Stephen for Bloom Stoom would have passed successively through a dame's school and the high school. Substituting Bloom for Stephen Blephen would have passed successively through the preparatory, junior, middle and senior grades of the intermediate
and through the matriculation, first arts, second arts and arts
degree courses of the royal university. (17.549-54; 682).

Crossing over to Bloom's side, Stephen becomes Stoom; crossing over to
Stephen's side, Bloom becomes Blephen; together they form the chiasitic
name Blephen Stoom.

Both characters are also especially fond of the coincidence of con-
traries. With his metaphorically predisposition, Bloom savours the struc-
tural conception that oppositions are actually coincident. He thinks of
the structural oppositions of life in "Hades":

Whores in Turkish graveyards. Learn anything if taken young. You
might pick up a young widow here. Men like that. Love among the
tombstones. Romeo. Spice of pleasure. In the midst of death we
are in life. Both ends meet. (6.757-60; 108)

Stephen also revels in the rhetorical possibilities of the coincidence
of contraries. Speaking metonymically for Lynch in "Circe", a cap derides
two of Stephen's choice figures, antithèse and paradox (a chiasmic
figure in that it yokes oppositions together):

\[\text{The CAP}\]

\((\text{with saturnine spleen}) \text{ Ba! It is because it is. Woman's reason.}\]
\((\text{Jewgreek is greekjew. Extremes meet. Death is the highest form}\)
\((\text{of life. (15.2096-8; 504) }\))

Although many critics have identified the Brunian structure of
Ulysses, where ends and extremes meet (see especially Elliot B. Gose,
The Transformation Process), Ellmann has most forcefully advocated the
omnipresence of the coincidence of contraries in Ulysses:

Giordano Bruno's coinciding contraries may in retrospect be seen
to give form to each episode in Ulysses, as though each had been
generated out of some pair of seeming opposites which might be
shown to join. (Ulysses on the Liffey 54)

However, he subsumes the coincidence of contraries under the metanar-
native of dialectic. Without demonstrating the exact structural movements,
he assumes that the resolution of each set of oppositions is an Aufhebung
or lifting up to a higher sphere. In order for the structure to be dialectical, there would have to be an *Aufhebung*. If Ellmann's structure is accurate, then *Ulysses* climbs through a series of *Aufhebungen* to a final revelation of something, whether Geist or Reason or God or the dictatorship of the proletariat. In other words, Mr Deasy is right when he says that "all human history," including *Ulysses*, "moves towards one great goal, the manifestation of God" (2.380-1; 34). Clearly, however, there is no final revelation or showing forth at the conclusion of *Ulysses*. Instead, the reader is back where he started with an uninterrupted interior dialogue, though feminine in this case. The union of Bloom and Stephen is only momentary; and they are quickly back where they started from. In this sense, *Ulysses* presents the same structural problems as *Milton*. On the surface, the novel appears to be dialectical, yet when we examine the structure more closely, we can see the kind of contradictions that forced Damrosch to define *Milton* as simultaneous dialectic and circular dialectic (*Myth* 27-8, 146). A more accurate structural figure for both *Milton* and *Ulysses* is chiasmus with its weavings and criss-crossings. The novel is woven forwards and backwards in one figure (>) and depends upon a crossing over of opposites without an *Aufhebung* in the other (x). Like *Milton*, the novel is both text and textile.

The paradox that the cap derides in "Circe" indicates the most central of these oppositions. The extremes of Jew and Greek meet in *Milton* and *Ulysses*. Blake valorized the Jewish over the Greek; however, because he believed that Greek works were "stolen and Perverted" (E 95) from Jewish originals, he felt free to steal the structures back. *Milton* is "Jewgreek." Joyce also believed that the Homeric epic of wanderings was also "stolen and Perverted" from Semitic originals, and he felt free
to convert the Greek sailor into a Jewish advertisement salesman. *Ulysses* is "Greekjew." Both texts, then, are structured on the cyclical return of a wanderer. Both texts are also structured by the coincidence of contraries, executing in multiple form the two parallelismp of chiasmus, > and <. Both texts are also intensely self-reflexive about their own medium, the written sign, and the origin of their language in the multiple threads of intertextuality. Both the texts are also deeply aware of the historical dimensions of linguistic structures and predispositions.

This cluster of parallelisms is the basis for the collocation of the opposites or contraries of Blake and Joyce, *Milton* and *Ulysses*, and language and history.
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