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THE EPIC OF THE IRISH NATION STATE: HISTORY AND GENRE IN JAMES JOYCE'S ULYSSES

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Please modify to:

The epic of the Irish nation state: genre and history in Joyce's Ulysses.

ABSTRACT

This study examines Ulysses as a response to the Irish Literary Revival's expectation that a native epic would crown Ireland's literary achievements and to the country's imminent independence under the Sinn Fein.

Ulysses thematizes the compositional imperatives which Virgil's Aeneid made canonical for the national epic. This perspective reconfigures the legacy of Stephen Dedalus' heroic stance in A Portrait of the Artist as a Young Man and Arthur Griffith's arguments in The Resurrection of Hungary: A Parallel for Ireland (1904) through which Sinn Fein won national prominence.

Through Stephen's encounter with Leopold Bloom, Ulysses substitutes its own account of the origin and future of the modern Irish polity. The "Telemachiad" redefines Stephen the epic poet as an epic character. Bloom's family history, including the characterization of Milly, supplants Griffith's founding myth with a more comprehensive historical vision. Through this concern with the genre and history, Ulysses reconstitutes the national epic's traditional discursive domain.

Cet étude part de la prémise qu'Ulysse de James Joyce était écrit en réponse à deux phénomènes de l'époque. D'une part il répond à l'attente des participants de la Renaissance littéraire irlandaise, qu'une épopée nationale viendrait couronner l'oeuvre littéraire de la nation. De l'autre part il préparait le chemin à l'indépendence de l'Irlande sous le Sinn Fein.

Ulysse aborde au niveau thématique les exigences devenues canonique, suite à l'Enéide de Virgil, pour l'épopée nationale. Ce point de vue se manifeste dans une transformation de l'attitude héroique de Stephen Dedalus dans A Portrait of the Artist as a Young Man. De plus, il est une nouvelle expression des arguments historiques par lesquels Arthur Griffith, le fondateur du Sinn Fein, a gagné l'attention nationale avec la publication de The Resurrection of Hungary: A Parallel for Ireland (1904).

Par la rencontre de Stephen et Leopold Bloom, Ulysse crée sa propre version de l'origine et de l'avenir de l'état irlandais. Le "Telemachiad" redéfinit Stephen, poète épique, comme personnage épique. Par sa façon de raconter l'histoire familiale de Bloom, et surtout par sa description de Milly, Joyce substitue, pour le mythe fondateur de Griffith, une vision historique plus compréhensive. Par cette concentration sur le genre et sur l'histoire, Ulysse contitute une refonte du domaine dicursif traditionel de l'épopée nationale.

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INTRODUCTION

Despite the enormous amount of critical attention paid James Joyce's Ulysses, its claim to be modern Ireland's national epic has yet to be investigated. The fault is the imprecision of the claim. "Ulysses is modern Ireland's national epic" permits easy agreement and promises not to lead anywhere. How should it? Aside from the advertised kinship with Homer, Ulysses shows no reverence for epic precedent. Moreover, if a work as complex as Ulysses could be shown to belong to a genre, it seems membership could involve only the broadest, most minimally prescriptive limits: something like those proposed by two recent writers, Frederick T. Griffith and Stanley J. Rabinowitz, when they call attention to "the 'epic' [sic] sense of authority and centrality" which each important new epic celebrates in unforeseeable ways.[1]

Despite these well-founded reservations about the wisdom of trying to trim Ulysses to an epic pattern, the effort, I will show, is not only worth making: it is required by some of the materials the text labels prominently as quasi-epical, and then abandons. We do an injustice to the discursive versatility of Ulysses when we take these no further. The alternative is not an empty affirmation that Ulysses accords with something like Suzanne Langer's definition of the epic as "the great poetic matrix of all genres... [in which] all devices of the art occur

sooner or later....[as] a hodge-podge of literary creations, vaguely yet grandly spanned by a story -- the all-inclusive story of the world."[2] Ulysses heeds the formal possibilities of the epic in the treatment of its subject as scrupulously as it attends to stylistic possibilities. We can respond to this aspect of the work without either silencing its many voices or getting caught up in imprecise affirmations of its plenitude.

The most prominent of the quasi-epical interludes with which Ulysses teases the reader is the possibility that the events of June 16, 1904 will make sense as a national epic to be produced, one day, by Stephen Dedalus. Assembled in the National Library, the literary figures of the Revival weigh Dr. Sigerson's observation that Ireland's "national epic has yet to written."[3] They try to imagine who the future epic laureate of Ireland might turn out to be, essaying, by turns, George Moore, James Stephens, and the Celticist O'Neill Russell in the role. One possible image of Ireland's future epic hero is considered: "a knight of the rueful countenance" (9. 310) who would speak only Gaelic while he wanders through the streets of Dublin.[4] Meanwhile, Stephen Dedalus -- in the context, certainly Don Quixote, and perhaps, also Cervantes -- stands silently by, ignored. The crowning achievement of a modern national epic, seemingly unclaimed, awaits definition.

This essay will examine the discursive terrain which

becomes available in this anachronic overlapping between Stephen, the aspiring poet of Ulysses, and the fait accompli of Ulysses which registers this stance. I will argue that Ulysses' response to the Irish National Literary Revival's expectation of a modern national epic occupies the discursive terrain which Virgil's Aeneid had made familiar to subsequent writers. As the Aeneid had for Augustan Rome, Ulysses gives the polity, the newly-independent Irish Free State, an account of its foundation myth. The discursive terrain is conventional. The manner in which Ulysses makes use of it is not.

Conventionally enough, Ulysses frames its discursive strategy in response to an event of 1904 with epic consequences: the appearance of Arthur Griffith's The Resurrection of Hungary: A Parallel for Ireland, the publication of which, for the first time, lifted Sinn Fein to national prominence. By accounting for this phenomenon in the context of Stephen Dedalus' meeting with Leopold Bloom, Ulysses, in effect, offers an independent account of the mythic origins of the Irish Free State.

Ulysses accomplishes this epic task by subordinating the historical analogies on which Griffith based his programme to a much fuller understanding of what is entailed in the co-existence of historical realities in 1904 Dublin. The fable of Stephen and Bloom presents the founding event of Sinn Fein Ireland as of 1904 with a different genealogy.

However, the history of Stephen and Bloom does not only challenge the Sinn Fein's view of Irish history. Aware of its responsibilities to the genre, Ulysses fashions Bloom's lineage into a culminating promise of national renewal: a broader, more inclusive vision of Ireland's future than anything which Sinn Fein could offer Ireland. In this manner, Ulysses composes an epic account of 1904 Dublin, a touchstone for the adequacy of the thinking which went into the foundation of the Irish Free State and into the nature of the continuity in Ireland's national experience.

We can make sense of the events on June 16, 1904 in terms of this compositional pattern only if we allow for the three complications which have made it difficult to determine the point where Ulysses' positive engagement with the epic tradition begins and where it ends.[5]

The first of these encumbers perception of Ulysses's achievement as a national epic with autobiographical considerations. The reader must separate the treatment of Stephen Dedalus from Joyce's own programmatic moves, a task which one critic has called "perhaps the thorniest problem faced by Joyce criticism."[6] The second requires the reader to accept an unusual revaluation of the explanatory power of the epic. In a gesture of anachronic optimism, Joyce assumes that the epic perspective can offer Ireland a comprehensive historical horizon without sacrificing the power to deal with empirical events adequately. The third complication

addresses the phenomenon of dispersal. The national epic pattern plays a role comparable to those performed by the stylistic variations in the latter half of the book. Like "Cyclops" or "Eumaeus," the national epic pattern poses a new "rhetorical situation... to be explored."[7] However, unlike the successive styles in Ulysses, the national epic pattern is neither confined to a single chapter nor marked by a special vocabulary and syntax.

The first of these complications is perhaps the most taxing. The autobiographical crux requires that we come to terms with the issue of coherence in Joyce's oeuvre. With typical self-assurance about the importance of his career to the future of Ireland, Joyce has made the ability to respond to the national epic Ulysses contingent on the ability to separate this response from our feelings about the fate which Ulysses assigns to Stephen Dedalus. Ulysses requires that we reconfigure our Kunstlerroman expectations for Stephen by distancing ourselves from Stephen's messianic ambitions for himself just as Joyce has evidently done.

Their scope had been epic. In Portrait, Stephen had wanted to fuse an ethical code into his account of Irish experience. A concluding entry in his diary had famously vowed "to forge in the smithy of [his] soul the uncreated conscience of [his] race."[8] In effect, he would have combined the roles of Aeneas and Virgil. Through his life's

work, he would have embodied, like Aeneas, "the essential ideal of [his] nation."[9] Just as Aeneas represents those "qualities and experience which are typically Roman" and Virgil in the Aeneid shows it to be his unique destiny to be "subordinate to the fortune of Rome,"[10] Stephen, in his own being, would have realized the virtues essential to the self-definition of his nation. Like Aeneas, he meant to achieve these virtues before the nation had discovered them. Like Virgil, he meant to provide the nation with this model of its best self, the pattern of its destiny.

Ulysses contradicts Stephen's hopes. The "Telemachiad" shows us a Stephen Dedalus shipwrecked in Ireland. He has found himself a character in the epic he would have written. In the language of Portrait's theory of genre, he has proven unable to "brood upon himself as the center of an epical event." He has not been able to make "the center of [his own] emotional gravity ... equidistant from ...himself and from others" so that "his personality [might pass] into the narration... [and flow] round and round the persons and the action like a vital sea." (P, 214-215) The author of Ulysses has accomplished this self-displacement in his stead. To understand Ulysses as an epic, the reader must find a vantage point from which this prominent displacement makes sense.

Complicating this task, we must also reevaluate our expectations concerning the formative power of the genre.

The assumption that the epic could account for the foundation myth of the state might have been familiar enough in the Renaissance when the terms "heroic and historicall [sic] were virtually synonymous in discussion of narrative poetry."[11] To an age schooled in the minutiae of positivist historiographies, however, the claim rings false and suggests melodramatic simplifications.

Joyce's respect for facts belongs with the positivists' veneration of detail: his devotion to realism, in an apt phrase of his friend Frank Budgeon, "verged on the mystical." "I want... to give a picture of Dublin so complete," he told Budgeon, "that if the city suddenly disappeared from the earth it could be reconstructed out of my book."[12] At the same time, however, he couples this positivism to the right to exercise an explanatory scope in his fiction comparable to that exercised by earlier epic poets.

Hugh Kenner has accustomed us to the suggestion that Ulysses' debt to the Odyssey involves "fundamental correspondence ...not between incident and incident, but between situation and situation."[13] Ulysses integrates, also, the Aeneid's example of how the epic might present "the rise of the imperium, the noble house, race, or nation to which the poet professes allegiance"[14] into the fable of Stephen and Bloom in Dublin. The flagrant "parodies of Ireland's mythic self-image" in "Cyclops"[15] show only the

negative side of Ulysses' focus on the Irish fascination with epic heroics. Wholly serious, without any comparable fanfare, the work also gives to the familiar events of a single day, June 16, 1904 an epic reach which undercuts the official genealogy of the new Irish State and presents Ireland with a more comprehensive, and more rigorously empirical, alternative.[16]

The third methodological complication, the phenomenon of dispersal, results from Ulysses' omnivorous accommodation of both facts and stylistic versatility. In a national epic, one would expect to read about the origins of the new state in an archaic setting, as supplied, for example, in Virgil's Aeneid and in Spenser's The Faerie Queene. Not only does nothing correspond to such a setting in Ulysses, but Joyce lets stylistic experiment and "the stream-of-consciousness method [with its changing] ... kaleidoscope of past and present"[17] carry all his materials indiscriminately. How is one to select among such data? The heterogeneity seems more readily to argue for Franco Moretti's view of Ulysses' Dublin as a city "subjugated to the principle of the equivalence of commodities [sic]"[18] than for a demonstration of the pertinence of an epic perspective to the understanding of the birth of Irish sovereignty.

In fact, rather than elusive, this perspective turns out to be insistent. The need to allow for a specifically epic perspective figures in the characterizations of both

Stephen Dedalus and Leopold Bloom. Both characterizations include anomalous traits which require that we reflect on Ulysses' distinct identity as the modern Irish epic. The need for an epic perspective in Ulysses derives from the need to deal with the identity of the epic hero in Ulysses.

With Stephen, as we saw, the unresolved fit between his messianic hope at the end of Portrait and his fate in Ulysses raises this issue by forcing the reader to reflect on the meaning of the earlier work in Joyce's oeuvre. The treatment of the artist figure in the "Telemachiad," provides, we shall show in Chapter I, an extended commentary on the transformation of the hopeful artist of Portrait into a character of Ulysses. The manner in which Ulysses does this raises the issue of the separate epic inspiration of this new rendering of Stephen.

The characterization of Leopold Bloom advances on to the same discursive terrain when we meet the rumour that Bloom initiated the original programme of Sinn Fein. According to John Wyse Nolan, "Bloom gave the ideas for Sinn Fein to Griffith." (12. 1573-74) Martin Cunningham, in the name of the Castle concurs: "[The]...perverted jew... from a place in Hungary... drew up all the plans according to the Hungarian system [for Sinn Fein]." (12. 1635-36)

The popular attribution suggests that Bloom influenced events on an epic scale. Dublin rumour maintains that Bloom is the man ultimately responsible for the proposal for Irish

constitutional autonomy developed by Arthur Griffith, the founder of Sinn Fein and future President of the Irish Free State, in The Resurrection of Hungary. The themes of Bloom's supposed responsibility for the Sinn Fein programme and of his inherited links with Hungary are the means whereby Ulysses elaborates his role in the epic design.

Griffith's book was a landmark in Irish politics. In the opinion of contemporaries, The Resurrection of Hungary was the decisive view of Ireland advanced in 1904. The work, originally a series of articles in the United Irishman and only later re-issued as a pamphlet, struck many observers as the most important event in Irish politics since the death of Parnell. T. M. Kettle, for example, though himself a member of the Parliamentary Party, called it "the largest idea contributed to Irish politics for a generation."[19] Padraic Pearse, with his very different agenda, declared:

> We do not know that there has been published in Ireland in our time any book in English more important than "The Resurrection of Hungary" [sic] ...[It] marks an epoch, because it crystallizes into a national policy the doctrines which during the past ten years have been preached in Ireland by the apostles of the Irish Ireland movement.[20]

Griffith argued for a political agenda for Ireland modelled on the Hungarian nationalists' success in the

Hapsburg Empire. Of itself, the parallel between Ireland's situation in Britain and Hungary's within the Austrian Empire -- two restive national entities within the boundaries of two European Great Powers -- was commonplace. Unionists and anti-unionists made equal use of it. In his poem in honour of the martyrs of the 1848 revolution, "How Ferenc Renyi Kept Silent," Yeats toasted Hungary as the "nation of the bleeding breast" with "Libations, from the Hungary of the West."[21] Unionists in 1886 stigmatized Lord Salisbury's comparison of Irish Home Rule with the powers of the Hungarian Diet as a foretaste of betrayal.[22] And, indeed, some months later, Gladstone instanced the "solidity and safety" of Austria's sharing of power with Hungary to support his ill-fated Home Rule Bill.[23]

But Griffith went beyond such impressionism. On his agenda Ireland was to free herself from the domination of England by emulating the campaign which the Hungarian leader Ferenc Deak initiated against Vienna after the national defeat in 1849:

> Sixty years ago, and more, Ireland was Hungary's exemplar. Ireland's heroic and long-enduring resistance to the destruction of her independent nationality were themes the writers of Hungary dwelt upon to enkindle and make resolute the Magyar people. The poet-precursors of Free Hungary... drank in Celtic inspiration, and the journalists of Young Hungary

> taught their people that Ireland had baffled a tyranny as great as that which threatened death to Hungary. Times have changed and Hungary is now Ireland's great exemplar.[24]

He advocated a boycott of the parliamentary manoeuvering at Westminster. Elected members were to refuse to take their seats. Such a boycott of the Imperial Diet by Hungarian nationalists had resulted in a Hapsburg capitulation to Hungarian demands after her defeat by Prussia in 1866.[25] The aim of Irish nationalists should be "...the placing of the relations of Great Britain and Ireland on exactly the same footing as the relations now existing between Austria and Hungary."[26] Ireland might share a king with England, but the monarch would be crowned King of Ireland and be responsible to an Irish Parliament. Through passive resistance, Griffith wanted Ireland to insist on the recognition of sovereignty which the Irish Volunteers had wrung from Britain in 1783.[27] The Act of Union of 1800 was to be treated as illegal throughout Ireland.

Griffith introduced the proposal at the third annual convention of the Cumann in October 1902. John O'Leary believed that the policy of abstention demanded too much "moral courage of the people."[28] It split Sinn Fein, with Bulmer Hobson, a nationalist leader in the North, arguing that the Hungarian policy meant a break with the Fenian

tradition and acceptance of less than total national independence.[29]

Joyce's response to The Resurrection of Hungary was predictably complicated. He was bound to find the cosmopolitan nature of Griffith's argument appealing. A regular reader of Griffith's paper, he also supported the break with parliamentarianism. He had considered the parliamentary option for Ireland bankrupt since Parnell's fall. He also supported the practical economic features of the programme: the call for the creation of a national bank, the emphasis on industrial diversification, the proposal for a consular service to promote Irish exports.[30]

But the specific analogy at the heart of the Hungarian policy -- the giving of Hungary's struggle for constitutional autonomy mythical status to inspire the Irish national movement -- he rejected. In Stephen Hero, he has Stephen castigate the rigidity and selective blindness of the simplification of history he sensed in the position:

> 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. In emulation of that achievement bodies of young Gaels conflicted murderously in the Phoenix Park with whacking hurley-

> sticks, thrice armed in their just quarrel since their revolution had been blessed for them by the Anointed, and the same bodies were set aflame with indignation by the unwelcome presence of any young skeptic who was aware of the capable aggressions of the Magyars upon the Latin and Slav and Teutonic populations, greater than themselves in number, who are politically allied to them...[31]

With the presentation of Bloom, this criticism finds a new avatar.

We are not meant to take Bloom in the role of the originator of the Sinn Fein programme of 1904 seriously. John Wyse Nolan and Martin Cunningham's insistence on this historical role for him is an awkward fit. Nowhere among the ruminations of the day does Bloom show the kind of historical imagination evident in The Resurrection of Hungary. As Robert M. Adams has observed, the whole attribution has an air of unreality. "Arthur Griffith's Hungarian policy is not... within the range of Bloom's character. He was not born within Hungary; he knows (from what we can tell) very little about the country, in fact he hardly ever thinks of it; he has no Hungarian acquaintances."[32] But the anomalous attribution makes perfect sense in the context of Ulysses' concern with discursive domain of the national epic. It allows Bloom a

share in Stephen's aura of national significance.

Stephen's determination to forge a new Irish conscience in Portrait had given him de facto the magnitude of an epic character. He had cast himself as one of those epic figures, who, to quote George Lukacs, "magnificently concentrate in themselves what is otherwise dispersed in the national character."[33] Rumour has done the same for Bloom. Without any intention of honouring him, rumour has made Bloom the true father of Sinn Fein, and so, inadvertantly, the epic progenitor of the newly independent Ireland of 1922, the pater patria on the cityscape of June 16, 1904.[34] Unknown to itself, the "city of blarney and Irish bull," to use Bernard Benstock's phrase,[35] has turned Bloom into a figure of epic consequence.

The epic destiny of Ireland is distinctive in part for its having been so badly misperceived by all the participants. Everyone in 1904 Dublin fails to understand the significance of the moment. Arthur Griffith on the theme of Hungary and Ireland was wrong. The rumours concerning Bloom and Sinn Fein were wrong. Stephen and Bloom have no idea of their roles. No Roma Aeterna or covenant with Yahweh governs fate.

Nevertheless, in the fable of Stephen's meeting with Bloom and in the impingement of Bloom's Hungarian legacy on Dublin, Ulysses supplies an epic corrective to this lack of awareness. The argument builds through the characterizations

of Stephen, of Bloom, of the two Rudolfs, Bloom's father and son, and of Bloom's daughter Milly. The argument represents the historical realities which Griffith had made into abstractions as a drama of individuals. While the epic pattern never impinges on the consciousness of Stephen and Bloom as such, their encounter comes to constitute a body of commentary on the epic expectations associated with each of them. This body of commentary represents Ulysses' attention to its status as the national epic of modern Ireland.

The interference with the perception of this commentary comes from two very powerful ways of making sense of the text, already associated with Stephen and Bloom. We have to distinguish our response to Stephen as an artist from the Kunstlerroman approach deriving from the structure of Portrait and to Bloom as a family man from the family saga approach to his difficulties which he himself favours.[36] To read Ulysses as a national epic, we have to adopt these ways of understanding the concerns of the characters while not allowing the resolutions which these approaches to the characters postulate to divert our attention.

To an extent, this means our having to read against the grain of the characters' dreams of self-fulfillment. From Stephen's point of view, the environment in Ulysses would be ideally unified if everything of significance came to indicate his growing maturity as an artist. We will grant the full scope of Stephen's artistic ambitions (undiminished

since Portrait) while bracketing the question of the appropriateness of his talents to the task. From Bloom's point of view, personal success would have to guarantee family stability and continuity. He would recognize this accomplishment if he were to maintain Molly's loyalty to himself, and if he were able to pass the family traits he thinks desirable to a succeeding generation. Again, we will grant the historical significance of his legacy and his effort to pass it on. At the same time, we will leave the question of his success to one side.

In terms of method, the reading requires that we begin with Stephen and that we separate Stephen as an artist in the epic design from Stephen the artist interpreted according to Kunstlerroman expectations.

We have to begin with Stephen because his appearance in "Telemachus" raises the issue of genre. He forces us to consider the nature of Ulysses as an epic.

Distinguishing Stephen in the epic design from Stephen in the Kunstlerroman requires delicacy, because the two ways of responding to the character have much in common. Both involve the reader in Stephen's highly self-conscious reflection on the nature of art. Both invoke Stephen's aesthetic views in Portrait: his pronouncements on beauty, on the stages of aesthetic apprehension, on generic progression, on the impersonal nature of artistic creation. (P, 205-216) But from the perspective of the epic design,

the Kunstlerroman preoccupation with Stephen's development appears to be strangely foreshortened. The Kunstlerroman approach to the character appears t· be unwilling to forego the idea that Portrait, in some residual sense, is an autobiography and that Ulysses, in some still to-be-realized manner, was written by Stephen.[37]

Examples of this way of responding to Ulysses are easy to find. An extreme statement of the Kunstlerroman perspective appears in E. L. Epstein's response to Ulysses:

> What has happened between the end of A Portrait [sic] and the beginning of Ulysses is that the fathers have launched one last attack on the growing artist, one last desperate attempt to keep him harmless. We see Stephen struggling with the effects of this attack all day in Ulysses. In other words, Ulysses is a gigantically expanded version of an episode, like many of the episodes in A Portrait, where the father tries to keep the son down, and the son eventually wins through.[38]

Hugh Kenner provides an example of the opposite evaluation within the terms of the same approach when he judges that on June 16 Stephen "has talked, thought and misconducted himself into virtual non-existence ...[and finally concluded] he may as well succumb to his destiny and start

drinking in earnest."[39] In a more measured vein, Michael Patrick Gillespie has studied the indications that Stephen in Ulysses has realized "that becoming an artist is not a purely natural process" but grows from the link between the self and the homeland.[40]

Compared to the epic perspective, all these views of Stephen in Ulysses are only 'portraits of the artist,' new versions of the Kunstlerroman. They assume that Joyce's interest in Stephen-the-artist was focused on delineating his youthful representative's advantages and faults. In effect, whatever the balance of praise and blame, the Kunstlerroman approach to the character takes for granted the priority of an image something like the one Frank Budgeon used to explain Joyce's achievement in the rendering of Stephen. When the writer, Budgeon had written, would represent

> his own past lives with words, [he] is subject to the same limitations as the painter representing his physical appearance with paint on a flat surface... [The painter's] first limitation is the inevitable mirror... He is fatally bound to paint himself painting himself ...[He] is also painting himself posing to himself... He is painter and model, too. The painter may be pure painter, but the model may be a bit of a poet and half an actor, and this individual will slyly

> present to his better half's unsuspecting eye something ironical, heroic and pathetic according to the mood of the moment or the lifetime's habit.[41]

As Richard Ellmann's biography has amply shown, this way of reading Ulysses is illuminating.[42] But even in Portrait, we are only just beginning to come to terms with the "implications of the irony," as Brook Thomas has phrased it, "of having Stephen proclaim [the] doctrine of artistic impersonality in a work that has traditionally been read as autobiographical."[43] At the minimum, Ulysses should be credited with a comparable awareness of genre.

In contrast with Budgeon's "inevitable mirror," the perspective on Stephen-the-artist presented by the national epic is more like the off-centered reflection of a part of the canvas from the representation of a mirror available to viewers of Dutch realist paintings. Like the perspectival distortion in such a mirror, the discursive pattern of the national epic in Ulysses picks out and recombines aspects of Stephen-cum-artist. Michel Foucault has characterized the effect this way:

> In Dutch painting it was traditional for mirrors to play a duplicating role: they repeated the original contents of the picture, only inside an unreal, modified, contracted, concave space. One saw in them,

> the same things one saw in the first instance in the painting, but decomposed according to a different law.[44]

In this reflection "according to a different law," we see a great deal of Stephen's concern with the key to his destiny. We note his attempts at self-understanding in terms of the Aristotelian category of substance. The distortion picks out his desire to conceive himself as ontologically distinct from the environment, as "made not begotten," (3. 46) and emphasizes his independent efforts at poetic creation.[45]

The portrait of the artist in Ulysses resulting from this "different law" is heavily ironic. It could not be otherwise since the premise governing the perspective is the fait accompli of the epic Ulysses. But unlike the Kunstlerroman approach with its focus on the continuity between Stephen and Ulysses, the irony does not indicate the "real" artistic nature of the young man. The epic perspective is only concerned with the character as a compositional device: Stephen as an artist is interesting only in the measure that his characterization comments on Ulysses' status as Ireland's national epic. Stephen's possible future importance as an artist is a separate question and remains out of bounds.

Bloom's treatment in this epic perspective also undergoes distortion. As in Stephen's case, once again the

fait accompli receives unusual emphasis. But the distortion affects his predilection to make sense of his experience as a family saga: a pattern of meaning which would make the unity of the family and the inheritance of distinguishing family traits among successive generations the standard of success.

The distortive effect of the fait accompli is selective. On June 16, 1904, Bloom schemes to preserve his marriage. He entertains the fantasy that Stephen might become his surrogate son. He is troubled by the imagined reproaches of his father and grandfather. He dreams of the happiness of his daughter. In Stephen's reflection, the fait accompli makes the theme of epic composition stand out. In Bloom's reflection, the distortion picks out the elements of his family situation which he cannot change: principally, the past preserved in his habits, memories, and heirlooms, and, the past and the future already foreshadowed in the inheritance and person of his daughter Milly.

There is no question, of course, of the epic perspective's revealing some inalterable bedrock of the Irish situation through Bloom's inheritance and legacy. It is true that his concerns of the moment, especially his all-important homeward odyssey towards Molly and his worries about Boylan, get sacrificed to the long shadows from the past and to the future in which this past seemed destined to culminate. However, the epic perspective's preoccupation

with the things Bloom cannot change does not mean that Ulysses endorses either a deterministic link between 1904 and Ireland's future or a fixed view of Irish nationality.

The fait accompli which determines Bloom's destiny depends on an act of faith: Bloom must accept his family's fable of patrilineal descent. This premise is openly questioned in Ulysses. As Stephen reflects in the National Library:

> Amor matris ... may be the only true thing in life. Paternity may be a legal fiction. Who is the father of any son that any son should love him or he any son? (9. 844-846)

The longer historical perspective on Bloom includes the thematization of this uncertainty.

The treatment of the theme of patrilineal descent in Bloom's family occurs in two stages. The first stage contextualizes Griffith's view of Ireland's constitutional prospects in terms of Stephen's encounter with Bloom, and in terms of Bloom's historical antecedents. This step substitutes the central drama of Ulysses for the original Sinn Fein myth of Irish independence. Essentially, it is a sustained criticism of the historical generalizations behind Griffith's constitutional programme. The second stage focuses the uncertain status of the alternative which

emerges from this critique. Instead of leaving the epic horizon of Ireland dependent on the compact of two male heroes, Ulysses shifts attention to the amor matris. To make sense of the epic horizon of modern Ireland and of its discursive embodiment Ulysses, we have to contextualize our response to his heir, Milly. This effort culminates in the isolation of the epic pattern with a retrospective clarity which bears comparison to the distinctiveness of Ulysses' later styles.

I will be dealing with the elaboration of this pattern in Ulysses in four chapters. The first chapter studies Stephen's role in the epic design and so remains largely confined to materials in "Telemachiad," the section of Ulysses which precedes Bloom's appearance. I certainly do not mean to suggest that this is all that Ulysses has to say on the subject of Stephen Dedalus the artist. Were this a study of Stephen's artistic development in Ulysses, two of his later performances would be central: the 'Pisgah Sigh of Palestine' anecdote for the journalists in "Aeolus," and his theory of the Shakespearean oeuvre for the literati in "Scylla and Charybdis." [46] However, Bloom's imminent first appearance in "Calypso" does put a natural conclusion to the expectation that the narrative of Ulysses might be read as a prolongation of the narrative of Portrait. Ulysses makes this imminent break into an occasion for using Stephen, still the aspiring artist, to comment on its independent

status as Ireland's national epic.

The remaining three chapters which examine Stephen's role along with Bloom's and Milly's are not confined to one section of the work in this way. Each deals with one stage of the epic argument. Chapter II treats the transformation of Stephen into a subordinate figure in the epic design focused on Bloom. Chapter III maps Bloom's integration of his family's Hapsburg legacy with his life in Dublin in an intensively realized and highly personal synthesis which stands as the definitive critique of Griffith's attempt to see Ireland from a central European perspective. Chapter IV takes up the question of Milly's thematic contribution to this synthesis, to Stephen's desire for artistic integrity, and to our understanding of Ulysses' standing as Ireland's national epic.

ENDNOTES: INTRODUCTION

1. Frederick T. Griffiths and Stanley J. Rabinowitz, Novel Epics: Gogol, Dostoevsky and National Narrative (Evanston: Northwestern University Press, 1990) 28.

   Griffiths and Rabinowitz describe the epic as "a cycle rather than as a genre." They hold that texts in the tradition are "associated less by likeness than by a continuing thread of narrative and allusive gestures (for instance, Dante's Virgil-guide...) that announce each new text as the final chapter of what precedes" (8).

   E. M. W. Tillyard indicated a similarly protean view of the genre when he noted that the "great paradox of the epic lies in the fact that the partial repudiation of the earlier epic tradition is itself traditional." E. M. W. Tillyard, The English Epic and Its Background (New York: Oxford University Press, 1954) 62.

2. Suzanne Langer, Feeling and Form (New York: Charles Scribner's Sons, 1953) 304-305.

   Helene Cixous suggests this understanding when she characterizes Ulysses as a "summa of possibilities of literary representation, a kind of critical anatomy of genres, myths and modes." Helene Cixous, The Exile of James Joyce trans. Sally A. J. Purcell. (New York: David Lewis, 1972) 675.

   Sydney Feshbach assumes a similarly broad view of the genre when he characterizes Ulysses as "the Epic of Liberalism" because the work rejects "whatever impinged on... freedom." Sydney Feshbach, Rev. of Joyce's Politics, by Dominic Manganiello. James Joyce Quarterly 19 (1982): 212.

   Richard Ellmann's observation that Joyce has substituted "two undeclared gods of this world, space and time" for the epic's traditional divine machinery similarly dilutes Ulysses's identity as an epic. Richard Ellmann, Ulysses on the Liffey (London: Faber and Faber, 1971) 18.

   Surveys of enduring characteristics of the genre -- such as the powerful protagonist, the divine apparatus, the scale and number of the events treated -- are available in Thomas M. Greene, The Descent from Heaven (New Haven and London: Yale University Press, 1963) 8-25; E. M. W. Tillyard, The English Epic and Its Background (New York: Oxford University Press, 1954) 4-13; Cecil M. Bowra, From Virgil to Milton (London: Macmillan, 1945) 1-32.

3. James Joyce, Ulysses The Corrected Text. ed. Hans Walter Gabler with Wolfhard Steppe and Claus Melchior. (New York: Random House, 1986) 9. 309. All future references to Ulysses will be to the chapter and the line in the Gabler edition. They will be indicated in parentheses as part of the text proper in this form: (9. 309).

4. William Schutte observes that the theme of a Dublin Don Quixote who communicates only in his limited Gaelic from nationalist convictions was a favorite speculation of John Eglinton. William Schutte, Joyce and Shakespeare: A Study in the Meaning of "Ulysses" (New Haven: Yale University Press, 1957) 46.

5. The negative view of this identity can be seen in the residual sense which S. L. Goldberg has allowed the "epic" as a useful category for understanding Ulysses. For Goldberg, the term epic in Ulysses designates the order which remains once the realistic narrative pattern fails to order the fiction. Once this controlling focus has vanished, only "the epic perspective" on these same fictional materials remains. S. L. Goldberg, The Classical Temper: A Study of James Joyce's Ulysses London: (Chatto and Windus, 1961) 206-207.

   Brian G. Caraher has a similar process in mind. He does set a much higher value on Ulysses as an epic than Goldberg, however, when he notes that "Joyce seems to find a way in which to construct a truly serious modern epic out of the detritus of modern narrative comedy and realist and naturalist fiction." Brian G. Caraher, "A Question of Genre: Generic Experimentation, Self-Composition, and the Problem of Egoism in Ulysses," English Literary History 54 (1987): 192.

6. Charles Rossman, "Stephen Dedalus' Villanelle," James Joyce Quarterly 12, (1975): 281.

   The problem characterized the reception of Ulysses from the outset. In his early review, Joseph Collins appreciated both Ulysses and Portrait as masterful autobiographies. After recommending "a careful perusal or reperusal of The Portrait of the Artist as a Young Man" as "the best training for [Ulysses]," he commends Joyce's sincerity: his having "let flow from his pen random and purposeful thoughts just as they are produced... [without imposing] orderliness sequence or interdependence."

   Joseph Collins, "James Joyce's Amazing Chronicle", New York Times Book Review 28 May 1922, 6, 17. Rpt.in James Joyce: The Critical Heritage, ed. Robert H. Deming (New York: Barnes and Noble, 1970) vol I. 223-224.

   In a similar vein, Mary Colum judged Ulysses as "new and

original in form [while] old in its class or type." She located its fidelity to the literature in its acceptance of the autobiographical impulse. She praised Ulysses as "the Confessions of James Joyce, a most sincere and cunningly-wrought autobiographical book..."

Mary Colum, "The Confessions of James Joyce" Freeman, V. 123 19 July 1922, 450-452. Rpt. in James Joyce: The Critical Heritage, ed. Robert H. Deming (New York: Barnes and Noble, 1970) vol I 231.

7. Karen Lawrence, The Odyssey of Style in Ulysses (Princeton: Princeton University Press, 1981) 10. "After the breakdown of the initial novelistic style in 'Aeolus,' Lawrence writes, "we witness the creation of an encyclopaedia of narrative choices," each of which presents a new authorial stance. "It is as if Joyce had asked himself 'What if I write everything in two styles? (Cyclops); What if write only in cliches? (Eumaeus); 'What if I imitate music in language?'"

8. James Joyce, A Portrait of the Artist as a Young Man, ed. Chester G. Anderson (New York: Viking, 1968) 253. All further references to this work will appear in the text proper in this form: (P, 253).

9. Albert Cook, The Classic Line: A Study in Epic Poetry (Bloomington & London: Indiana University Press, 1966) 191.

10. Cecil M. Bowra, From Virgil to Milton (London: Macmillan, 1945) 35-36.

11. "Heroic Poem," Dictionary of Literary-Rhetorical Conventions of the English Renaissance, eds. Marjorie Donker and George M. Muldrow (Westport, Conn. & London, England: Greenwood Press, 1982) 108.

12. Frank Budgeon, James Joyce and the Making of "Ulysses" (Bloomington: Indiana University Press, 1960) 68.

13. Hugh Kenner, Dublin's Joyce (Gloucester, Mass.: Peter Smith, 1969) 181.

In line with this emphasis, Fritz Senn, for example, notes the "Protean force of transformation in the third chapter" instead of dwelling on possible analogues in the chapter to Menelaus' struggle with Proteus in the Odyssey. Fritz Senn, "A Book of Many Turns" in his Joyce's Dislocutions: Essays on Reading as Translation, ed. John Paul Riquelme (Baltimore and London: The John Hopkins University Press, 1984) 129.

In a similar vein, Michael Seidel has studied Ulysses's transposition of the Odyssey's navigational organization to Dublin and the significance of this geographical symbolism on the basis of Joyce's familiarity with Victor Berard's Les Pheniciens et l'Odyssee. Michael Seidel, Epic Geography: James Joyce's Ulysses (Princeton: Princeton University Press, 1976).

14. Andrew Fichter, Poets Historical: Dynastic Epic in the Renaissance (New Haven: Yale University Press, 1982) 4.

15. Karen Lawrence, The Odyssey of Style in Ulysses (Princeton: Princeton University Press, 1981) 104.

The calcified posturings which the chapter mocks are of a piece with Mikhail Bakhtin's view of the genre "as a form of representation "hopelessly finished ....[representing the] absolute past walled off by an unapproachable boundary from the continuing and unfinished present." M. M. Bakhtin, "Epic and Novel" in The Dialogic Imagination: Four Essays, trans. Caryl Emerson and Michael Holquist, ed. Michael Holquist(Austin and London: University of Texas, 1981) 30.

George Lukacs implies the same kind of fixity when he writes the epic does not know anything about the modern "rift between inside and outside...[about] the essential difference between the self and the world, the incongruence of soul and deed." G. Lukacs, The Theory of the Novel: A historico-philosophical essay on the forms of great epic literature, trans. Anna Bostock (Cambridge, Mass.: MIT Press, 1971) 29.

Frederick T. Griffiths and Stanley J. Rabinowitz argue that the view of the epic as finished has more to do with the reception accorded to "classic epics" in the modern classroom than to the origin and nature of such texts. Frederick T. Griffiths and Stanley J. Rabinowitz 23-27.

16. Ulysses's focus on a single day has, of course, attracted critical comment. Don Gifford and Robert J Seidman interpret it as marking "the confluence of two orders of literary time", the drama and the epic. According to Aristotle's Poetics "Tragedy [Drama] endeavors, as far as possible, to confine itself to a single revolution of the sun; ... whereas the Epic action has no limits of time." S. H. Butcher, Aristotle's Theory of Poetry and Fine Art with a Critical Text and Translation of the Poetics (London, 1907) 23 quoted in Notes For Joyce: An Annotation of James Joyce's Ulysses, ed. Don Gifford with Robert J. Seidman, 2nd ed. (New York: E. P. Dutton 1988) 1-2. All further references to Gifford and Seidman's work will appear in the text proper in this form: (G&S, 1-2).

S. Foster Damon makes the example of William Blake responsible

for Ulysses's abandoning "epical vastness" for the "narrowness of the neo-Aristotelian unities" -- that is, for one day, one place, one action. S. Foster Damon, "The Odyssey in Dublin," James Joyce: Two Decades of Criticism, ed. Sean Givens (New York: Vanguard Press, 1948) 207.

The most thorough exploration of this Blakean perspective in Ulysses is Murray McArthur, Stolen Writings: Blake's Milton, Joyce's Ulysses and the Nature of Influence (Ann Arbor: UMI Research Press, 1988).

17. Deane Seamus, "Joyce and Nationalism," James Joyce: New Perspectives, ed. Colin MacCabe (Sussex: Harvester, 1982) 177.

18. Franco Moretti, "The Long-Goodbye: Ulysses and the End of Liberal Capitalism," Signs Taken For Wonders: Essays in the Sociology of Literary Form, eds. Susan Fisher, David Forgacs, and David Miller (London: Verso Editions & New Left Review Books, 1983) 197.

From the same evidence, Terry Eagleton has concluded that Joyce's epic "could [also] have been done for Bradford or the Bronx." Terry Eagleton, Nationalism, Colonialism and Literature (Minneapolis: University of Minnesota Press, 1990) 36.

19. Padraic Colum, Ourselves Alone!: The Story of Arthur Griffith and the Origin of the Irish Free State (New York: Crown Publishers, 1959) 77.

20. An Claidhean Soluis 26/11/ 1904 quoted in Ruth Dudley Edwards, Patrick Pearse: Triumph in Failure (New York: Taplinger Publishing, 1978) 72.

21. First published in The Pilot (Boston) August 6 1887. It is appears in The Variorum Edition of the Poems of W. B. Yeats, eds. P. Allt, and R. K. Alspach (New York: Macmillan Company, 1957) 709-716.

22. J. L. Hammond, Gladstone and the Irish Nation (London, Edinburgh: Frank Cass & Co. 1914) 387.

23. Hansard, 3rd series, CCCIV, cols. 1047.

24. Arthur Griffith, The Resurrection of Hungary: A Parallel for Ireland (Dublin: James Duffy & Co., M. H. Gill & Son, Sealy, Bryers & Walker, 1904) 2.

25. Griffith 68.

26. Griffith 95-96.

27. Griffith 88-89.

28. Padraic Colum, Arthur Griffith (Dublin: Brown and Nolan, 1959) 63.

29. Dominic Manganiello, Joyce's Politics (London, Boston and Henley: Routledge & Kegan Paul, 1980) 136.

30. Manganiello 124.

31. James Joyce, Stephen Hero ed. Theodore Spencer. A New Edition Incorporating the Additional Manuscript Pages in the Yale University Library and the Cornell University Library. Edited by John J. Slocum and Herbert Cahoon. (New York: New Directions, 1963) 62. All further references to this work will appear in the text proper in this form: (SH, 62).

32. Robert Martin Adams, Surface and Symbol: The Consistency of James Joyce's Ulysses (New York: Oxford University Press 1962) 101. Adams argues that "Joyce has to ...[an] extent sacrificed his character to his function in the fiction" (103).

33. George Lukacs, The Historical Novel, trans. Anna Bostock (Cambridge, Mass: MIT Press, 1971) 36.

34. Indeed, many Dubliners believed Griffith's Hungarian analogy to be unduly, and unnecessarily, extravagant. At the 1902 convention of the Cumann, there were protests that Griffith need not have gone so far abroad to find examples of the boycott, a native Irish invention. Robert Mitchell Henry, The Evolution of Sinn Fein (1920; Port Washington, N. Y. & London: Kennikat Press, 1970) 67-68.

35. Bernard Benstock, James Joyce: The Undiscover'd Country (Dublin: Gill and Macmillan; New York: Barnes & Noble 1977) 77.

36. In the study of Icelandic literature, the term "family saga" refers to a style of the saga. The "family saga" presents "accounts of the individual exploits and continued feuds of the old Icelandic families." Leslie Fiedler, "Saga," Dictionary of World Literary Terms: Forms - Technique - Criticism, ed. Joseph T. Shipley (1943; 1953; Boston: The Writer Inc., 1970) The plot pattern which I define as the salient characteristic of the family saga approach to Ulysses is commonly used to characterize the saga novel, for example John Galsworthy's Forsythe Saga. (1906, 1920, 1921) "Saga," A Dictionary of Literary Terms, ed. J.A. Cudden (Garden City, New Jersey: Doubleday, 1977) 582.

37. Ralph W. Rader, for example, not only reads Stephen's aesthetics in Portrait as Joyce's programme but, based on its fictionalization, argues for a new category ("actualistic fiction") to accommodate Joyce's blending of autobiography, documentation and fiction. Ralph W. Rader, "Exodus and Return: Joyce's Ulysses and the Fiction of the Actual," University of Toronto Quarterly XVII (Winter 1978/9): 149-171.

38. Edmund L. Epstein, The Ordeal of Stephen Dedalus (Carbondale: Southern Illinois Press, 1971) 156.

Gilbert Seldes, in an enthusiastic early review, took an even more optimistic stance on the significance of Stephen's closing vow in Portrait for the publication of Ulysses. After quoting Stephen's pledge "to forge... the uncreated conscience of his race," Seldes continues:

> "With this invocation ended James Joyce's first novel, A Portrait of the Artist as a Young Man. It has stood for eight years as the pledge of Joyce's further achievement; today he has brought forth Ulysses...."

Gilbert Seldes, rev. of Ulysses, by James Joyce, Nation, 30 August 1922, 211-12. Rpt. in James Joyce: The Critical Heritage, ed. Robert H. Deming (New York: Barnes and Noble, 1970) vol. I, 231.

39. Hugh Kenner, Ulysses (1980; Baltimore & London: The John Hopkins Press, 1987) 60.

40. Michael Patrick Gillespie, "Redrawing the Artist as a Young Man," Joyce's Ulysses: The Larger Perspective, eds. R. D. Newman and Weldon Thornton (Newark: University of Delaware Press, 1987) 123-124.

41. Frank Budgeon, James Joyce and the Making of "Ulysses" (Bloomington: Indiana University Press, 1960) 61.

42. Richard Ellmann, James Joyce, 2nd ed. (New York, Oxford, Toronto: Oxford University Press, 1982).

43. Brook Thomas, James Joyce's "Ulysses": A Book of Many Happy Returns (Baton Rouge: Louisiana State Univ. Press, 1982) 35.

Michael Patrick Gillespie explores the implications of this irony in his important recent study, Reading the Book of Himself: Narrative Strategies in the Works of James Joyce (Columbus: Ohio State, 1989). Emphasizing the importance of the "distinction between the formal methods employed in Portrait and the stream of consciousness technique," he challenges the idea that Stephen's developing consciousness

can be identified as the narrative persona of the work. (86-87)

44. Michel Foucault, The Order of Things: An Archeology of the Human Sciences (1966; New York: Random House (Vintage Books), 1973) 7.

45. Joyce adapts the phrase from the Nicene Creed where it distinguishes Jesus's divine essence, his consubstantiality with the Father, from mankind. (G&S, 47)

46. Both performances have found audiences to treat them as turning points in Stephen's development. On the importance of the 'Pisgah Sight of Palestine' anecdote to our understanding of Stephen the developing artist, see: Rick Bowers, "Stephen's Practical Artistic Development," James Joyce Quarterly 21 (1984): 231-243 and Shari Benstock, "The Dynamics of Narrative Performance: Stephen Dedalus as Storyteller," English Literary History 49 (1982): 718-738. On the importance of the Shakespeare's theory to Stephen's developing maturity as an artist, see especially: S. L. Goldberg, The Classical Temper: A Study of James Joyce's Ulysses (London: Chatto and Windus, 1961) 66-99 and S. Benstock 725-35.

Shari Benstock also finds Stephen's impromptu composition of the scenario of his possible visit to the Gouldings in "Proteus" to be impressive evidence for the storytelling stance of which he is capable. (712-718)

CHAPTER I

The formal significance of Stephen's role in the "Telemachiad" emerges in counterpoint to the Kunstlerroman approach to the character. Accordingly, it is with the Kunstlerroman approach to Stephen that our study of Ulysses, the modern Irish national epic, begins.

On the morning of June 16, 1904, Stephen's situation cries out for the reader to make sense of the textual gap since the presentation of the character in Portrait. Nothing has turned out as Stephen had expected. He has had to return to Ireland. He is indebted to the scoffing Mulligan. Despite his high resolutions, he seems to have become a Dublin idler and boosehound.

Still, the morning hours of June 16 do echo the conclusion of Portrait in one important way. Here too, Stephen has come to a decision. He will no longer suffer the humiliation of remaining at Martello Tower. He has, in effect, renewed his vow of exile, albeit in a much humbler form than before. This time, he will spurn Mulligan's influence, but not the shores of Ireland. Uncertain of where he will sleep, he sets out for work and thereafter, for the city.

The characterization continues to stress Stephen's interest in the ideal imaginative integration of experience. He continues to be fascinated by the moment that

> the esthetic image is first conceived ...[the] mysterious instant [which] Shelley likened beautifully to a fading coal... [the] instant wherein that supreme quality of beauty, the clear radiance of the esthetic image, is apprehended luminously by the mind which has been arrested by its wholeness and fascinated by its harmony. (P, 213)

In "Nestor," the desire to realize this ideal guides his reflections on the competing epistemological claims of history and poetry. This unification of experience through art subtends the discontent he feels with the present and his concern with the Aristotelian concept of entelechy. If he could make sense of the past and the present through the concept of entelechy, he would find his way back to his earlier hopes for himself.

In "Proteus," the possibility of coming to terms with experience according to his aesthetic ideal motivates his imagining Sandymount Strand as the intersection of two aesthetic categories: the nacheinander (succession) and the nebeneinander (extension), (3. 13-15) G. E. Lessing's criteria in Laocoon or the Limits of Painting and Poetry for distinguishing the proper subject matter of poetry from the subject matter of the plastic arts. Stephen analyzes experience in order to be able to fuse it anew.

In an oblique manner, Dublin rumour recognizes

Stephen's private formative intensity. From John Eglinton's mocking reference to Stephen's project of dictating The Sorrows of Satan to "six brave medicals," (9. 18-28) we know that the Dublin intelligentsia associates him with a literary project which could be broached by means of an allusion to Blake's Milton.

Blake had accounted for Milton's self-limitation in Paradise Lost as a "Sixfold Emanation scatter'd thro' the deep."[1] Eglinton apparently credits Stephen with a narrowness of vision like the narrowness Blake attributed to Milton or, an equal likelihood, with an ambition to refashion experience on a scale as grand as Blake's. In any event, Eglinton mocks Stephen's poetic aspirations by circumscribing them with an audience of medical students. Whatever Eglinton's reasons, Stephen confirms the jibe's approximate aim when he invokes the Blakean "mallet of Los demiurgos" (3. 18) on Sandymount Strand to sanction the solidity of his steps. (G&S 45)

Stephen's dilemma in terms of the Kunstlerroman approach is that, as of Bloomsday, his achievements also tend to confirm Eglinton's patronizing view of his destiny. "Telemachus" offers Buck Mulligan as the closest thing to a "priest of the eternal imagination, transmuting the daily bread of experience into the radiant body of everliving life." (P, 221) The two following chapters show Stephen's resolution to leave the Martello tower, leading him nowhere

else.

He seems aimless, not heroic. In "Nestor," he teaches an uninspiring class. After class, he picks up his pay and agrees to deliver a letter to the press for his employer Deasy. He does nothing to dispel Eglinton's opinion of his talent. As of June 16, 1904, he can honestly lay title only to "a capful of light odes." (14. 1119) His performance as a school teacher parodies his earlier ambition "to forge ... the conscience of his race." He is, in effect, addressing a part of the future generation. If he were motivated by something like the conscience he had aimed at creating for Ireland, he might value the opportunity. In the event, however, he fills an empty function: he has nothing to tell the students and can hardly keep his thoughts focused on their presence.

"Proteus" shows Stephen wandering homeless on the sea shore. He watches two women walking on the beach; he sees two dogs, one live and one dead. He urinates into the incoming surf. His most momentous undertaking is the composition of a poem on a strip torn from Deasy's letter. This poem, the creative high-point of the chapter, and an address, potentially at least, to a still larger audience than at Dalkey, does not even appear in the chapter. Instead, the narrative presents us with the poet's highly kinetic response during the compositional process. Clearly, Stephen the artist is not about to recover the power he

imagined to lie just out of his reach in Portrait. He has struck out for a destiny different from the one in which Mulligan had teasingly invited him to participate when he proposed: "God, Kinch, if you and I could only work together we might do something for the island. Hellenise it." (1. 157-158) But the significance of this decision is murky.

The Kunstlerroman interpretations of Stephen's situation assume that the point of whatever befalls him is to comment on his distance from the composition of Ulysses. "Nestor" impresses E. L. Epstein, for example, as an inquiry into "the problem of the proper way to regard the stream of human history."[2] He cites as evidence Stephen's recollection of Pyrrhus' famous aphorism "Another victory like that and we are done for [sic]" (2. 14) and his description of history as "a nightmare from which I am trying to awake." (2. 377) In this reading, Stephen prepares for "his subject matter (his future task) ... [with an] idea of history as visionary and graspable only by timeless moments of vision."[3] Similarly, "Proteus" tends to be read for signs that Stephen has become a more accepting, more rounded individual. For Pierre Vitoux, Stephen's acceptance of "a more protean vision of reality as flux and ... a different, non-mimetic, conception of the role of the artist" stands out.[4] According to J. Mitchell Morse, the chapter "shows us Stephen Dedalus beginning [sic] to realize that if he is ever to be a serious artist rather than an

arty dilettante he must experience the beast," or "...mere nature, the universe, the unconscious, the indifferent all-embracing all."[5] From the perspective of Stephen's possible role in the epic design of Ulysses, such Kunstlerroman-inspired interpretations beg the question. Undoubtedly, the fact that Ulysses represents something like Stephen's ambition makes his situation far more complicated than a comparable fictional character's straight-forward inability to decipher the meaning of events would be. We cannot ignore Stephen's aesthetic theories in Portrait and his new role in Ulysses when we do deal with Ulysses as a modern national epic. Simultaneously, however, Ulysses's status as an epic deserves a more substantial consideration than one which takes this status for granted and treats it as the final term of the developmental sequence from Stephen's gropings for adequate artistic expression in Portrait and on Bloomsday.

Compared to the Kunstlerroman interest in the character, the epic design of Ulysses requires ironic distance. In "Nestor," this begins with the recognition that the would-be poet, who had meant to provide his nation with a fresh historical starting point, parodies these expectations by performing as a mediocre teacher of history and of poetry. In "Proteus," it means noting that the poet who, according to his theory in Portrait, should have remained "within or behind or beyond or above his handiwork" (P, 215) remains very much in the foreground. In fact, he

has been rendered with such insistent strokes, that "his handiwork" gets lost from view.

This ironic perspective need not be interpreted as indicative of Stephen's true nature as an artist. Irony, as J. M. Bernstein has observed,

> is not a guarantor of objectivity: what irony can bring about is only one of the characteristics associated with epic objectivity, namely the spectatorial relation between the ironist, or reader, and the text.

Bernstein terms this relationship an "'objectivity effect' [sic]."[6] It is this "objectivity effect," not any revelation of Stephen's essence, which creates his role in the epic design.

As we noted in the "Introduction," concentrating on Stephen's reflection means that we will be reading against the grain of the intentions of Stephen the character. We will discount the relevance of the character's motivation while taking advantage of the opening which the motivation provides to the discursive domain of the epic.

A Blake-like ideal of the imagination's self-sufficiency subtends Stephen's reflections. To subordinate his interaction with the environment of Ulysses, to become the creator he had intended, Stephen would, indeed, need the

imaginative freedom of Blake's ideal timeless instant of creation. He does not have access to this order of experience, but the perspective of an action which "gives a structure, a centre, to the hours, days years and ages"[7] haunts his figure.

This is the imaginative distance separating Stephen from his creator. Joyce's career, according to Herbert Gorman's authorized biography, could be read as the successive overcoming of just such a distance. For Joyce, the process embodied "the unconsciously self-dramatizing imagination" gaining in scope and power "at the expense of the apparent world."[8] In contrast, the "Telemachiad" only shows Stephen's committment to this perspective. He cannot see himself in the round. His failure is the means for Ulysses to separate its role as the modern Irish epic from the legacy of expectation which Stephen inherits from Portrait.

The epic perspective has usurped Stephen's apparent birthright. The perspective develops in "Nestor" through the conjunction of Stephen's efforts to reason backwards, with the aid of Blakean imagery and Aristotelian categories, to try and recover his earlier conviction of self-determination. In the classroom, an inadvertent self-definition through his actions excludes him from epic inspiration. The portrait of the epic artist manque receives the final touches in "Proteus," when, again inadvertently,

he severs his creative pose from the classic epic tradition.

The portrait of the artist in the Dalkey schoolroom shows us Stephen hard put to tolerate the impoverishment of his hopes. In Blakean terms, he has had to become reconciled to an imaginatively flattened, Ulro-like space and he protests his deprivation, erratically.

His weapons are concepts.[9] Even during the rote history exam which opens "Nestor," he refuses to accept fully the past as the fait accompli of history. Recalling Blake's characterization of discourse "fabled by the daughters of memory," (2. 2)[10] he enters a significant proviso: he imbues the fait accompli with a horizon of possibility different from that which the record has registered. The past he knows "was [my emphasis] in some way if not as memory fabled it." (2. 7-8)[11]

Stephen's protest implies a creative, rather than a passive, stance before the fait accompli. He does not, however, know how to translate the protest into action. He might know that poetry provides an alternative to pointless temporal fragmentation. But the verdict of history, for him personally, spells inglorious defeat -- separation from a messianic future -- and the verdict seems final.

"Poetry is always a revolt against artifice," Joyce had written in a 1902 critical piece, "a revolt, in a sense, against actuality."[12] To Stephen, there is no such way to the "Daughters of Inspiration" which Blake celebrated in

Milton.[13] He scorns the radical formative independence of the Blakean imagination, the "thud of Blake's wings of excess" (2. 8-9) and, in a cynical response, he has become resigned to self-limitation. When he comes up with a clever definition of 'pier' as "a disappointed bridge" -- compounding the name of the Greek king Pyrrhus, the eponym for impossibly costly victories, with Kingstown Pier, his point of departure from Ireland -- all he can think to do with this striking recapitulation of his personal tragedy is to consider it as an item to be marketed to the English folklorist Haines. (2. 42)

Nevertheless, the idea of the 'Possible' derived from Aristotle -- the concept in and of itself -- provides Stephen with a defense against the finality of the sentence which events seem to have passed on his hopes. He may not be able to argue against the conclusion that his high opinion of his talents had always been quixotic.[14] He may have no poetic inspiration on which to soar. But he can, at least, think in accordance with Aristotle's prescription of the difference between poetry and history.

The theory suffices to empower him in a situation where he would have no other warrant. The poet's truths were superior to the historian's, Aristotle had argued, because the poet "describe[s] not the thing that happened, but the kind of thing that might happen, i.e. what is possible as being probable or necessary."[15] Joyce, in his 1902 article

on "James Clarence Mangan," had agreed. "Poetry," he wrote, "makes no account of history, which is fabled by the daughters of memory ... History or the denial of reality, for they are two names for the same thing, may be said to be that which deceives the whole world.[16] Stephen may not have any of the higher truths of poetry to counter the evidence of history in "Nestor." He could, however, distinguish himself from his uninspiring circumstances through the process of defining them. He could side with poetry by challenging the verdict of history. He does this in a reflection on fates of fallen kings:

> Had Pyrrhus not fallen by a beldam's hand in Argos or Julius Caesar not been knifed to death. They are not to be thought way. Time has branded them and fettered they are lodged in the room of infinite possibilities they have ousted. But can those have been possible seeing they never were? Or was that only possible which came to pass? Weave, weaver of the wind. (2. 48-49)[17]

His attention to the possible rather than the actual, of itself, represents a step towards poetry. Does not his having raised the question suggest that the finality of the present state, as an argument concerning the true state of things, has also been overvalued?

Stephen's strategy of evasion receives a literary

context when his students ask that he tell the class a "ghoststory." (2. 55) He puts them off for the moment, and instead orders the student Talbot to recite the lines assigned for memorization from Milton's "Lycidas." When the boy begins, however, Stephen's assertion of control -- through the power of memory, it should be noted -- turns out to be flimsy. A progressive displacement of control ensues. During the remaining class time, Stephen is increasingly out of touch with events.

The onset of the process is immediate. Having just denied the class "a ghoststory", in effect he immediately complies. What else is "Lycidas" but the story of a ghost? While the poem occupies his students, moreover, Stephen himself becomes more and more 'ghostly:' that is, inattentive to what is happening around him. His inattention grows so extreme that, finally, we cannot even determine whether the whole poem has been read. Even the "ghoststory," Milton's meditation on the ghost of Edward King, slips away. In quite an unexpected manner, Stephen has freed himself -- as he had imagined the rulers Pyrrhus and Caesar might have -- from the grip of actual circumstances.

In counterpoint to this process, the text of "Lycidas" assumes an unusual concreteness. Until it fades into invisibility in Stephen's self-absorption, the poem sets the agenda for Stephen's meditation on the unrealized, but possible, self he has not become. Once the poem is no longer

invisible and the text is entirely occupied with Stephen's private drama, "Lycidas" serves, as we shall see, to define Stephen's role in the epic in which he inadvertently figures with such prominence.

The open text of "Lycidas" defines the contours of the scene. Opening his own copy, Stephen asks the student Talbot to recite the poem. The boy responds by planting the open book "under the breastwork of his satchel." He pretends to recite "with odd glances at the text." (2. 61-63) Stephen will not call him on the irregularity. The student's text remains illicitly open until the end of the scene. So, presumably, does the text in Stephen's hand.

Altogether, only four lines of "Lycidas" appear directly in the text. Talbot begins to pretend to recite with the first direct appeal in the poem to the Christian supernatural:

> -- Weep no more, woeful shepherds, weep no more
> For Lycidas, your sorrow is not dead,
> Sunk though he be beneath the watery floor (2. 64-66)

Later, obviously afraid to have Stephen notice his secretly-opened text, the boy stumbles at the assurance of a new life in heaven for the drowned Lycidas, the lines at which he would have to turn the page surreptitiously:

-- Through the dear might of Him that walked the waves,
Through the dear might ..... (2. 78-79)

Stephen, the reluctant pedagogue, could not care less:

-- Turn over, Stephen said quietly. I don't see anything.
-- What sir? Talbot asked simply, bending forward.
(2. 80-81)

We do not have twenty-seven lines of the poem following Talbot's beginning directly quoted. Seven of them fall between the two segments which I have quoted above. These seven we can trace in their effects on Stephen's thoughts. After Talbot has been publicly found out, twenty more lines remain to be accounted for.

The total text potentially available to the reader -- the open text of "Lycidas" plus the text of Ulysses -- provides a portrait of Stephen preoccupied with 'might-have-beens' which represents a via negativa to the inspiration of the epic Ulysses. The personal concerns which we see reflected in the Aristotelian notions of 'Possibility' and 'Actuality" receive narrative treatment in this intertextual space.

Stephen changes the imagery which for Milton marked Lycidas's ascent-to-glory-through-death into the

recollection of his study of Aristotle in Paris. The result is a dramatic representation of his desire for escape. While Milton's lines depict the Christian hope of resurrection, his recollections of studying Aristotle in Paris appear to be a successful struggle against paralysis. These are Milton's lines:

> So sinks the day-star in the Ocean bed
> And yet anon repairs his drooping head,
> And tricks his beams, and with new spangled Ore,
> Flames in the forehead of the morning sky;
> So Lycidas sunk low, but mounted high
> And tricks his beams, and with new spangled Ore,
> Flames in the forehead of the morning sky:

Since he has been despairing all morning, this optimism Stephen, naturally enough, resists. He makes the salvation the poem promises serve his own version of this hope: the balance between 'Possibility' and 'Actuality' in the Aristotelian concept of entelechy.

Translated into Stephen's meditation, the sun's rest in the nether regions, its drawing down its "drooping head," turns into a vision of naked brains feeding in an undersea library. The sun's 'tricking', or dressing, its jewel-like beams becomes "the faintly beating feelers" of submerged brains. With this imagery, Milton's lines enable Stephen to

bring his preoccupation with Possibility and Actuality to a dramatic climax:

> It must be a movement then, an actuality of the possible as possible. Aristotle's phrase formed itself within the gabbled verses and floated out into the studious silence of the library of Saint Genevieve where he had read, sheltered from the sin of Paris, night by night. By his elbow a delicate Siamese conned a handbook of strategy. Fed and feeding brains about me: under glowlamps, impaled, with faintly beating feelers; and in my mind's darkness a sloth of the underworld, reluctant, shy of brightness, shifting her dragon scaly folds. Thought is the thought of thought. Tranquil brightness. The soul is in a manner all that is: the soul is the form of forms. Tranquility sudden, vast, candescent: form of forms. (2. 71-77)

Retrospectively at least, Stephen, has attained immediate access to the intelligible form of experience.[18]

However, the appearance is deceptive. Borne on Milton's rhythms, Stephen appears to be a Shakespeare of the rational soul: a soul who, at least reflectively, can experience and potentially express "all in all."(9. 1018-19)[19] Still, in the alternatives provided by the concept of entelechy, he has selected unfortunate wings on which to soar. We can

sympathize with the attraction, for him, of the "either-or" model of change implied in the concept. Still, the bifurcation of the real between 'Possibility' and 'Actuality' on which he founds this hope reflects what W. K. C. Guthrie has called "the most famous aporia"[20] in Greek philosophy: it is the closest Aristotle comes to dividing phenomena, like Plato, between an unrealized essence and a something which has come to be.

The advantage of posing the alternatives this way does allow Stephen to continue to think about his fate in the large. The power to pose the global "either-or" alternative gives him a measure a psychological protection from the verdict of events. He need not even altogether give up on the possible self he has not succeeded in becoming. But we ought to recognize that Stephen's hold on phenomena has, in the same measure, become tentative.

This is reflected in the concept which preoccupies him. The real, Stephen's insistence on the concept of entelechy implies, might be understood as the dialectic between two categories: 'Possibility' and 'Actuality.' The binary opposition follows Plato's division of phenomena between an ontologically essential order of existents and the worldly flux. Stephen has framed the issue for himself in this way because the concept of entelechy simplifies his dilemma.

It is here that Aristotle comes closest to abandoning his much more flexible four-fold causal definition of

change.[21] The binary opposition of 'Possibility' and 'Actuality' activates a whole cluster of Parmenidian views:" that what truly is real cannot also not be, that the commonsensical view of change is illusory, that what is truly real is immutable.[22] For Stephen, the division of experience into two broad categories, in other words, saves the reality of what has not come to exist. It is bound to be attractive. Unfortunately, it saves the appearance of order by narrowing epistemological access to experience.[23]

The epiphany -- "Tranquility sudden, vast, candescent: form of forms" -- of Stephen's meditation argues as much. Even without Talbot's stumbling, "Lycidas" has not carried Stephen's thoughts to a valid insight about anything.[24] When we examine Stephen's vision, the claim to truth -- its implicit claim to have attained claritas, the "luminous silent stasis of esthetic pleasure" -- is harsh parody. Stephen has understood nothing. He has not even been in the presence of a potential insight. The passage provides the most explicit portrait we have of Stephen as a dreaming Platonist.

The formulation is identical with the early understanding of claritas which Stephen had rejected in Portrait:

> "[Claritas] baffled me for a long time. It would lead you to believe that [Aquinas] had in mind symbolism or

> idealism, the quality of beauty being a light from some other world, the idea of which the matter is but the shadow, the reality of which it is but the symbol. I thought he might mean that claritas is the artistic discovery and representation of the divine purpose in anything or a force of generalization which would make the esthetic image a universal one, make it outshine its proper conditions." (P, 213)[25]

Stephen's culminating illumination may seem to be shining with the mystical wisdom of Augustine, St. Bernard of Clairvaux, and Dante's Paradiso.[26] But this light is, at best, on loan. The insight is limited to the definition of the Absolute. It does not represent Stephen's encounter with experience but only, to quote John Killham, "the faculty of thinking... [which] thinks the form of things and [so] could be called the form of forms."[27]

Where has Stephen the embodied intelligence during this long, and finally self-regarding, excursus on Edward King's resurrection actually been? He has not been doing very much.

The phrase "movement ... an actuality of the possible as possible," as Edmund L. Epstein has observed, belongs to Aristotle's definition of movement. For Aristotle, Epstein notes,

> the soul is only the first entelechy, or grade of

> actuality, of a naturally organic body, because in isolation the organism is only potentially a living organism; the second entelechy of the organism is the organism in action [my emphasis] fully realizing its potential among the societies of its fellows.[28]

Before Stephen got drawn down among his submarine recollections, he had been about to recall the gist of this position: "without movement or change the essential nature of things would remain hidden."[29] The position implies an acknowledgement of and a further rejection of passivity. At the outset of Talbot's recitation, Stephen seems to be continuing his self-disentanglement from the captivity he rejected at the end of "Telemachus."

But Milton's lines sweep him under. He does not think about movement any further. His recollections focus once more on the "the soul ...the first entelechy," the formal prerequisite of action.[30] Whereas the Dalkey schoolroom might have marked a first stage in Stephen's renewed flight to freedom, it registers instead his renewed abdication to his environment. Having called for a rote recitation, he falls victim to his own memories.

During the remainder of Talbot's reading, Stephen feels only the alienation from his goals. He does not act. The native tendency of his mind is to hang back from the illumination which "Lycidas" celebrates, resisting, dragon-

like, "reluctant, shy of brightness."[31]

This reluctance is magnified by Talbot's imminent invocation of Christ. As his grief over his mother shows, Christianity for Stephen means dispossession. He lets the Christian climax approach unheeded. When he does react, his performance is nonsensical. He gives his students their "ghoststory" -- a riddle fashioned from his own grief and frustration. Viewed in terms of Ulysses' theme of epic composition, however, Stephen's attempt at bringing the class to a lighthearted conclusion only dramatizes his powerlessness and exclusion.

The next twelve lines of "Lycidas" which, in one critic's phrase, enact "an experience analogous to ..Christian conversion experience"[32] mark the limits of Stephen's imaginative empathy. He had been able to make the promised Christian resurrection serve Aristotelian ends. But his Luciferian non serviam precludes a comparable sympathy for these lines which represent "Milton's passionate belief," to quote David Daiches, "in the reward waiting in Heaven for those who kept themselves pure."[33]

> Where other groves, and other streams along,
> With Nectar pure his oozy Locks he laves,
> And hears the unexpected nuptial Song,
> In the blest Kingdom meek of joy and love.
> There entertain him all the Saints above,

In solemn troops and sweet Societies
That sing, and singing in their glory move,
And wipe the tears for ever from his eyes.
Now Lycidas the Shepherds weep no more;
Henceforth thou art the Genius of the shore,
In thy large recompense, and shall be good
To all that wonder in that perilous flood.

All he can gather from these lines is an impression of darkness: the waning after-image of the illumination in which he had gloried during the recollection of his library experience.

Christ, for Stephen, means defeat. In Portrait, he had envisioned for himself the role of the new Irish messiah who would "cast his shadow over the imaginations of [Ireland's] daughters, before their squires begat upon them, that they might breed a race less ignoble than their own." (P, 238) Now, Christ seems to enter his classroom by means of the same metaphor. He is a foreign power who dominates the most intimate moments of its subjects, a dominion which Stephen and his students must, all of them, endure.

But Stephen's mind has not yielded. While experiencing Christ's triumph in the poem, he continues also to probe it. Christ had evaded the attempt of the Pharisees to trap him into sedition with a riddle.[34] For Stephen, Christ and the Church also represent a riddle -- and at least, in the

measure that he can pose the usurpation in this tentative form, also the hope of a potential solution:

> Here also over these craven hearts his shadow lies and on the scoffer's heart and lips and mine. It lies upon their eager faces who offered him a coin of the tribute. To Caesar what is Caesar's, to God what is God's. A long look from dark eyes, a riddling sentence to be woven and woven on the church's looms. Ay.
>
> Riddle me, riddle me, randy ro.
> My father gave me seeds to sow. (2. 83-88)

Meanwhile, Stephen's inattention has become extreme. Indeed, it is altogether unclear what has happened to the unheard, accompanying text. Stephen observes Talbot sliding "his closed book into his satchel" and calls to him:

> - Have I heard all? Stephen asked.
> - Yes, sir. Hockey at ten, sir." (2. 91-92)

Has Stephen "heard all?" Are we expected to believe the boy?

On the face of it, it is unlikely that Stephen would have heard them, or that Talbot, an open cheat, should have been fazed by a lie. At the minimum, the final eight line coda of "Lycidas," along with the twelve lines quoted above,

remain to be accounted for.[35] However profound we imagine the resonances of Stephen's meditation on Christ's riddle to the Pharisees, it is hard to believe that these thoughts occupied the time which it took Talbot to read twenty lines of verse. It is easy, on the other hand, to imagine Talbot's coming up with an opportunistic answer to such a self-evidently distracted question. Even more to the point, not least because of the unusual textual emphasis on the absence of the subtext, the missing coda contains important commentary on Stephen's relationship to the manifest text, Ulysses.

We are meant to question Stephen's role in this intertextual space. The commentary derives from the rhetorical shift which occupies the final eight-line coda of "Lycidas." It proves to be analogous to the adjustment required to deal with Stephen's changed roles from Portrait to Ulysses. In the "Telemachiad," we have to identify a new source of epic authority. In the coda of "Lycidas," Milton has a new voice appear, without warning. Just as in the "Telemachiad," we must come to terms with an authorial presence who is clearly not Stephen, in the coda we must cope with "a detached observer," to quote Louis Martz, "whose poise and serenity give a new vitality to the shepherd singer, as we see him move into the sunset."[36]

The recognition of this new authority entails a shift from the first person to the third person mode. Described in

the terms of Stephen's theory of genre, the coda reveals that the "personality of the artist [has passed] into the narration itself." (P, 215) The change signals the need to adjust our initial understanding of "Lycidas"[37] to include a programmatic statement which views original voice as dependent on a hitherto unseen narrative presence:

> Thus sang the uncouth Swain to th' Oaks and rills,
> While the still morn went out with Sandals gray,
> He touched the tender stops of various quills,
> With eager thought warbling his Dorick lay;
> And now the Sun had stretched out all the hills,
> And now was dropt into the Western Bay;
> At last he rose, and twitch'd his Mantle blew;
> To morrow to fresh Woods, and Pastures new.

For Stephen's characterization during his remaining moments before his class, the interpretive crux in this subtext serves as a point of reference. The epic shift which Stephen has, apparently, not heard represents the key to his situation as a character in the "Telemachiad."

Until the change prophesied in the coda, Stephen's life and Milton's show a rough similarity. For both, a period of voluntary absence from home was followed by an anti-climatic return. At home, both found themselves keeping school.[38] Both needed to come to terms with death: Milton in the death

of Edward King, Stephen in the death of his mother. Finally, both must face the possibility that the poetic career on which so much had been staked might never amount to anything: Milton, in the proxy of King's disappointed hopes, Stephen in the unsatisfactory round of daily life in Dublin.[39]

With the announcement in the coda, the resemblance ends. In this, the eleventh stanza of "Lycidas" -- and eleven we recall is "Joyce's number of regeneration" in Hugh Kenner's phrase[40] -- Milton indicates the future course of his career. The meter changes. The lines are in ottava rima, the stanza form used to indicate "a poet's epic intention."[41] Stephen has no comparable show of self-determination to offer. The counterpart of his performance before the class to Milton's decisive change of direction is the riddle which he unexpectedly poses to his students.

This is Stephen's own "ghoststory." And in comparison with the decisive change in "Lycidas," Stephen's performance is indeed ghostly. Unlike the "detached observer whose poise and serenity give a new vitality to the shepherd singer," Stephen's performance is pointedly disjointed. He has had no success in shaping his experience. Compared to the decisive change which he, apparently, has not even heard, his performance is incoherent.

The riddle is, in fact, a non sequitur. No one, as P. W. Joyce noted, could have guessed the answer.[42] It

provides no more of a bridge to Stephen's students than the "Kingstown pier" had to a future as an epic poet. Indeed, the point does not seem to be communication at all. The performance which echoes the shift in "Lycidas" from a lyric to an epic mode only appears to take place in a publicly comprehensible form.

Only for Stephen does the performance have a point. An "itching" heralds it in his throat. The solution comes in a "shout of nervous laughter." (2. 112, 114) The performance, with a rare economy of means, allows him to display the contradictions which impede his assuming a public poetic stance. The great advantage of its form is to permit Stephen's self-exposure with no chance that the audience might guess his private purpose.

Stephen's private strategy, in fact, encompasses materials belonging to two different riddles. The first of them is so shot through with disturbing associations that he leaves the opening lines (the only ones to appear in the text) unvoiced:

Riddle me, riddle me, randy ro.
My father gave me seeds to sow.

The two words likely to have inhibited him, Patrick A. McCarthy has argued persuasively, are "randy" and "seed" with their suggestions of sexuality and a natural

inheritance passing from father to son. The word "randy" would have had Stephen allude publicly to his sexual frustration. The word "seed" would have brought up his complex, antagonistic, relationship to the idea of fatherhood: his responsibilities to Simon Dedalus, the father he has rejected and to the mythical Daedalus, the father he has failed.

If this were not enough, the solution to the riddle would have caused him to pull back still more sharply. The answer to nine of the ten known versions of the completed riddle is "writing."

> Riddle me, riddle me, randy-row,
> My father gave me seed to sow,
> The seed was black and the ground was white
> Riddle me that and I'll give you a pipe.[43]

"The riddle and its solution," Weldon Thornton has suggested, "remind him of his failure to justify himself as an author." Were Stephen to complete the riddle, he would, in effect, be requiring his class to draw a conclusion from which he himself shrinks.

Stephen's public performance avoids all mention of writing. To compensate, the need for a new direction and the suggestion that Stephen's literary ambitions form the relevant context of the change receive strong emphases. The

coda of "Lycidas" had framed a youthful poetic persona in a more comprehensive view. Stephen's riddle dramatizes the conclusion that in the epic tradition Stephen Dedalus is, at best, an epigone. Instead of looking ahead, the performance, as we shall see, seeks to justify Stephen's autonomy through a rhetorical gesture we have already come to associate with Buck Mulligan.

The riddle strains to do more. Invoking the magical number "eleven," Stephen's challenge to the class seems to defy haunting by the ghosts of the past (Stephen's lost self and the late May Golding Dedalus) and to promise of a new dawn.

> The cock crew
> The sky was blue:
> The bells in heaven
> Were striking eleven.
> 'Tis time for this poor soul
> To go to heaven. (2. 102-107)

The similarity between the riddle's first rhyme, The cock crew/ The sky was blue -- the only lines which Joyce especially invented for Ulysses[44] -- and the final rhyme of the "Lycidas" coda, "At last he rose, and twitch'd his Mantle blew;/ To morrow to fresh Woods, and Pastures new," implies a possibly creative apotheosis: the new beginning

through the number eleven promises an end to strife and a decisive change in direction.

But this hope is undermined by the solution. Stephen will allow no one close to his private hopes. The traditional answer, "The fox burying his mother under a holly tree,"[45] could not, in any case, have been guessed from the clues. But Stephen even wants insurance against the possibility that his point might be deciphered because someone has already heard the riddle. He resorts to a dodge a la Mulligan.

He masks his non sequitur performance in a final show of irrelevance. Buck Mulligan had ridiculed Stephen's view of how private trauma shaped Shakespeare's oeuvre by adding an unnecessary generation to the description. He claimed that Stephen's theory purported to prove "...that Hamlet's grandson is Shakespeare's grandfather and that he himself [sic] is the ghost of his own father." (1. 555-557) Mimicking Mulligan, Stephen likewise interposes an extra generation between the "fox" and its "mother," between his possible recognition in the fox role and May Goulding Dedalus. With this Mulliganesque flourish, he paints his fox as "burying his grandmother under a hollybush." With all autobiographical references masked, Stephen seems to have vanished (become a ghost) "within or behind or beyond or above his handiwork, invisible, refined out of existence." (P, 215) But he has done so a la Mulligan, not according to

the grand formula of Portrait. (P, 215)[46]

The undercutting of Stephen's creative role in the "Telemachiad" culminates in his composition of his vampire poem in "Proteus." There the ghostly self which had preoccupied him does indeed become embodied. But the result even more tellingly inscribes him in a subordinate role in Ulysses than his dependence on Mulligan's rhetorical example in "Nestor." His deliberate effort at poetic creativity results in his self-disqualification from succession in the epic lineage from Homer.

His effort at an independent creative stance in "Proteus" flaunts the dogma of the artist's godlike invisibility in Portrait. The narrative shows us only Stephen's peak of exaggerated creative ardour: the poem itself does not appear until "Aeolus." Like our experience of most of "Lycidas," the poem becomes known through a balance of implicit authorial commentary and quotation from the character's experience. This indirect rendering parodies Stephen's autobiographical expectations and his aesthetic criteria.[47] Through this commentary, we end up discounting Stephen as an independent creative force in the epic Ulysses.

The parody of autobiography makes the forecast of a creative exile in his diary entry of 16 April in Portrait its object. Stephen left Ireland expecting the welcome of distant lands and seas:

> Away! Away!
>
> The spell of arms and voices: the white arms of roads, their promise of close embraces and the black arms of tall ships that stand against the moon, their tale of distant nations. They are held out to say: We are alone. Come. And the voices say with them: We are your kinsmen. And the air is thick with their company as they call to me, their kinsman, making ready to go, shaking the wings of their exultant and terrible youth. (252)

Returned to Ireland, the destiny he thought to meet across the seas comes to him. He had hoped to be a traveller, a sailor, a type of Odysseus perhaps. Instead, the reversal -- complete with a distended exaggeration of the opening call "Away! Away!" of the diary entry -- renders Stephen as a kind of home port for a grotesque, and apparently malevolent, airborne being:

> He comes, pale vampire, through storm his eyes, his bat sails, bloodying the sea, mouth to her mouth's kiss.

Stephen dutifully records the vision. He experiments with the sense and sound. He finally writes the unseen result on the bottom of the letter from Mr. Deasy about cattle

disease:

> Here. Put a pin in that chap, will you? My tablets. Mouth to her kiss. No. Must be two of em. Glue em well. Mouth to her mouth's kiss.
>
> His lips lipped and mouthed fleshless lips of air: mouth to her womb. Oomb, allwombing tomb. His mouth molded issuing breath, unspeeched: ooeeehah: roar of cataratic planets globed, blazing, roaring wayawyawayawayaway. Paper. The banknotes, blast them. Old Deasy's letter. Here. Thanking you for the hospitality tear the blank end off. Turning his back to the sun he bent over far to a table of rock and scribbled words. That's twice I forgot to take slips from the library counter. (3. 397-408)

The frustration of Stephen's grandiose airborne hopes of destiny is the obvious object here. The vampire has been variously identified with dio boia, the hangman god,[48] with the Holy Spirit,[49] with Death,[50] with the Greek Daedalus,[51] with Simon Dedalus,[52] with Stephen himself,[53] with the black panther of Stephen's nightmare, and with the female "batlike souls" who haunt Stephen's libido.[54] The multiple possible identities of the victim continue the diversity. He or she might be Stephen's mother, or Stephen, or the Virgin Mary, or God.[55] But the

disease:

> Here. Put a pin in that chap, will you? My tablets. Mouth to her kiss. No. Must be two of em. Glue em well. Mouth to her mouth's kiss.
>
> His lips lipped and mouthed fleshless lips of air: mouth to her womb. Oomb, allwombing tomb. His mouth molded issuing breath, unspeeched: ooeeehah: roar of cataratic planets globed, blazing, roaring wayawyawayawayaway. Paper. The banknotes, blast them. Old Deasy's letter. Here. Thanking you for the hospitality tear the blank end off. Turning his back to the sun he bent over far to a table of rock and scribbled words. That's twice I forgot to take slips from the library counter. (3. 397-408)

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God.[55] But the judgement of this episode on Stephen through the Portrait's poetics is far more exact and pointed.

The creative instant casts Stephen in the role of the exemplum in Lessing's Laocoon, or The Limits of Painting and Poetry. He appears as Laocoon the Trojan priest, at the moment he is crushed by Apollo's serpents.

The role is particularly restrictive for Stephen because, in his earlier, and more confident, pronouncements, he had been altogether dismissive of Lessing's treatise. Stephen Hero judged it to be irritating and filled with "fanciful generalizations." (SH, 33) Portrait has the doltish Donovan praise the "idealistic, German, ultraprofound" nature of the work. (P, 211) At best, Stephen himself thinks that Laocoon is confusing:

> Lessing [he says] should not have taken a group of statues to write of. The art, being inferior, does not represent the forms [lyric, epic, dramatic] clearly from one another.
> (P, 214)

Lessing's treatise is concerned with how moments of high emotion can be represented in different arts. Laocoon takes exception with the argument in the German classicist Winckelmann's History of Art (1764) that the surviving

statue of Laocoon, stoically undergoing agony in his serpent coils, showed a greatness of soul absent from Virgil's representation of the scene in the Aeneid. The proof of Virgil's inferiority, according to Winckelmann, is that, in the same circumstances, he has Laocoon emit an "agonizing cry."[56]

Lessing disagrees. He argues that Winckelmann has misunderstood the medium of each art. Sculpture requires restraint. Beyond the moment represented in sculpture

> there is nothing further, and to show us the uttermost is to tie the wings of fancy and oblige her, as she cannot rise above the sensuous impression, to busy herself with weaker pictures below it, the fullness of expression acting as frontier which she dare not transgress.[57]

The plastic artist must stop before the climax of the action which he wants to represent:

> The mere opening of the mouth -- apart from the fact that the other parts of the face are thereby violently and unpleasantly distorted -- is a blot in painting and a fault in sculpture which has the most untoward effect possible.[58]

By contrast, the criteria for arts concerned with shaping essentially co-extensive relations simply do not apply in judging poetry:

> When Virgil's Laocoon cries aloud, to whom does it occur then that a wide mouth is needful for a cry, and that this must be ugly? Enough, that clamores horrendos ad sidera tollit is an excellent feature for the hearing, whatever it might be for the vision.[59]

Well, it did occur to Joyce, and possibly to Stephen as well. Consider how similar the description of the vampire kiss and the cry clamores horrendos ad sidera tollit [appalling cries rising to the stars] really are. Laocoon goes into agony

> [while] he lifts high his appalling cries to heaven,
>
> just like the bellows of a wounded bull
>
> when it has fled the altar, shaking off
>
> an unsure ax. (II, 222-24)[60]

Stephen takes up the same posture. He dramatizes Laocoon's agony, exaggerating the force of the cry and its direction towards the heavens, now graphically rendered. The extent of the exaggeration smacks of parody.[61] I quote the opening of the description once more to facilitate the comparison:

> His lips lipped and mouthed fleshless lips of air: mouth to her womb. Oomb, allwombing tomb. His mouth molded issuing breath, unspeeched: ooeeehah: roar of cataratic planets globed, blazing, roaring wayawyawayawayaway.

The poet, according to Lessing, can heighten his effects in this manner because he does not have to worry about his work's visibility in the same way as the plastic artist does. To Stephen, sitting on a public beach with the idea of displaying his nakedness to the two cocklepickers down at water's edge in his mind, this distinction has immediate relevance. He mouths "fleshless lip of air." In this pantomime of the creative process, Stephen seems to glory in his advantage as a poet.

But the result is quite different. Stephen is celebrating his freedom from co-extensive relationships (nebeinander). In fact, however, the onomatopoeic repetitiveness of his self-indulgence is so protracted that the effect comes close to undermining the difference between the succession of syllables and their temporal co-existence. The pose of poetic rapture to which Stephen aspires seems to have been inspired by the stationary ideal of statuary.[62]

His words may not exactly be the "non-creative ... unspeech or incoherence" Vincent J. Cheng has read here.[63] However, they could not challenge Portrait's

insistence that the artist remain hidden "within or behind or beyond or above his handiwork, invisible, refined out of existence" (P, 215) more dramatically. The point of Stephen's overt visibility, moreover, appears to rest in his identity as Laocoon.

Once we begin to decipher the significance of this identity for Ulysses the epic, the need to distinguish between Stephen's self-parody and Joyce's commentary disappears.

Stephen has struck the pose of the Trojan priest who had tried, unsuccessfully, to warn Troy against admitting the Wooden Horse. Virgil spells out the consequences of what Laocoon's success at Troy would have meant. Here is Virgil's account. The speaker is Laocoon:

> 'Whatever it may be,
> I fear the Greeks, even when they bear gifts.'
> And as he spoke he hurled his massive shaft
> with heavy force against the side, against
> the rounded, jointed belly of the beast.
> It quivered when it struck the hollow cavern,
> which groaned and echoed. Had the outcome not
> been fated by the gods, and had our minds
> not wandered off, Laocoon would then
> have made our sword points foul the Argive den;
> and, Troy, you would be standing yet and you,

high fort of Priam, you would still survive.

(Aeneid, II, 69-80)

If Troy had stood, Homer would not have written either the Iliad or Odyssey. Aeneas would never have sailed to found Rome. Ulysses, the crown of the cycle, would not have been written. Laocoon would have preempted the entire classical epic cycle.

Stephen's creative stance -- by obliging the reader to address the issue of the artist's overt visibility -- forces us to recognize that concern with Stephen in the role of author runs counter to the inspiration of Ulysses as an epic. To think productively about Ulysses in this way, we must reconfigure our approach to Stephen from the Kunstlerroman bias. We have to suspend our interest in Stephen, the epic poet, in order to appreciate Stephen, the epic character.

ENDNOTES: CHAPTER I

1. Blake, William, Milton, eds. Kay Parkhurst Easson and Roger R. Easson (Boulder: Shambala; New York: Random House, 1978) Plate 3, l.19. The Eassons interpret the "Sixfold Emanation" to refer to Milton's three daughters and three wives and six major works. (154)

2. E. L. Epstein, "Nestor," James Joyce's Ulysses, eds. Clive Hart and David Hayman (Berkeley: University of California Press, 1974) 27.

3. E. L. Epstein, "Nestor" 28.

4. Pierre Vitoux, "Aristotle, Berkeley and Newman in 'Proteus' and Finnegan's Wake," James Joyce Quarterly 18 (1981): 162. Vitoux founds this interpretation on an analysis of Stephen's involvement with Berkeley's view of world as "the continued 'actualization' of the world ... in the mind of God." He reads the episode as a demonstration of Stephen's ability to combine Berkeley's phenomenalism with Aristotle's Unmoved Mover. (168-169)

   Paul Anghetti accepts this high valuation of Berkeley and also stresses the importance of the move for both Stephen and Joyce. "Usurped Stephen," he writes, "becomes invader as he makes his Berkeleyan penetration of Aristotle's diaphane, allowing the artist to encounter the holiest realities. Matter, corporeal substance, loses its inscrutability and enters a knowable universe..... Berkeley permitted Joyce the chance to redeem language, as well as the metaphorical nature of art, from its fallen, Platonic status two removes from reality and from the mimetic bondage of Aristotelianism. Through Berkeley, Joyce defends the artist's craft against the encroachment of scientism and skepticism." Paul Anghetti, "Berkeley's Influence on Joyce" James Joyce Quarterly 19 (1982): 325.

5. J. Mitchell Morse, "Proteus," James Joyce's Ulysses, eds. Clive Hart and David Hayman (Berkeley and Los Angeles: University of California Press, 1974) 30. Morse does not see Stephen's succeeding. In his reading, Stephen is no longer content with Portrait's "conventional, mechanical and perfunctory though uninstitutionalized spirituality" but the knowledge of "the deathless Proteus," the Odyssean figure for the other, less stylized approach to reality, is reserved for Joyce. (30-31)

6. J. M. Bernstein, The Philosophy of the Novel: Lukacs, Marxism and the Dialectics of Form (Minneapolis: University of Minnesota, 1984) 201.

7. Robert F. Gleckner, "Joyce's Blake: Paths of Influence," in William Blake and the Moderns, eds. Robert S. Bertholf and Annette S. Levitt (Albany: State University of New York Press, 1982) 144-148. Murray McArthur, Stolen Writings: Blake's Milton, Joyce's Ulysses and the Nature of Influence (Ann Arbor: UMI Research Press, 1988) 83.

8. Herbert Gorman, James Joyce (1939; New York: Rinehart, 1948) 48.

McArthur's study of the influence of Milton on Ulysses focuses on this mastery of circumstances. Instead of confining "influence" to indebtment for borrowed phrases or lines, he defines the term as "the growing degree of conscious awareness of the creative act in all its physical and intellectual properties that one writer receives from previous writers and transmits to those who follow." This holistic view of the relationship enables McArthur to compare Blake's criticism of Milton's cosmology and compositional procedures and Joyce's refusal of linear representation in the highly self-reflexive "Proteus" and "Sirens" chapters. Murray McArthur, Stolen Writings: Blake's Milton, Joyce's Ulysses and the Nature of Influence (Ann Arbor: UMI Research Press, 1988) 9, 65-83, 104-125.

9. When he treats Stephen's redefinition of history and poetry as intellectual problems, Ulrich Schneider overlooks the drama of Stephen's personal stake in the action. My analysis of the roles Blake and Aristotle in "Nestor" below draws on this otherwise excellent article. Ulrich Schneider, "'An actuality of the possible': Reflections on the theme of history in 'Nestor,'" International Perspectives on James Joyce, ed. Gottlieb Gaiser (Troy, N. Y.: Whitson, 1986) 53-54.

10. In his notes to Joyce's essay "James Clarence Mangan", Richard Ellmann derived this quotation from Blake's "A Vision of the Last Judgement." The Critical Writings of James Joyce, eds. Ellsworth Mason and Richard Ellmann (New York: Viking Press: London: Faber & Faber 1959) 81 note.
Robert Day Adams argues that Joyce's immediate source for Joyce was Yeats' introduction to W. T. Horton's A Book of Images. (1898) "William Blake [Yeats noted there] has written 'Vision or imagination' -- meaning symbolism by these words -- 'is a representation of what actually exists, really or unchangeably. Fable or Allegory is formed by the daughters of memory." Robert Adams Day, "How Stephen Wrote His Vampire Poem," James Joyce Quarterly 17 (1980): 190-191.

The phrase also occurs in Blake's comments on Reynolds and twice in Milton. The prose Preface announces that "the Daughters of Memory shall become the Daughters of Inspiration" (2. 6) and on Plate 12, Milton discovers himself to be

standing with "the daughters of memory and not with the daughters of inspiration." McArthur 48.

11. The search for Joyce in Stephen has resulted in antithetical readings of this passage. At one extreme, Robert F. Gleckner believes that it reflects Joyce's "unequivocal criticism of Blake's later work," the view of Joyce's 1912 lecture in Trieste. Holding that Stephen must inherit Blake's transcendence of space and time to become a creator, Edmund L. Epstein, at the opposite extreme, believes the passage anticipates Stephen's triumph over his limitations in "Circe."

    Robert F. Gleckner, "Influence" 147-148; Edmund L. Epstein, The Ordeal of Stephen Dedalus: The Conflict of Generations in James Joyce's A Portrait of the Artist as a Young Man (Carbondale: Southern Illinois University Press, 1971) 166-167.

12. James Joyce, "Mangan," 81 note.

13. Ulrich Schneider notes that for Blake to follow the "daughters of memory" also means "to imitate the classical poets and to adhere to the academic rules of poetic composition." Schneider 49.

14. Suzette Henke has used the Sartrean notion of 'facticity' to clarify Stephen's situation in "Nestor." I agree with her description of Stephen's struggle as focused on "the persona that [he] presents both to the self and to the world...the social identity contingent on [his] situation, accomplishments, failures, and victories -- in short, all those things that make up the dead past of experience." Suzette A. Henke, Joyce's Moraculous Sindbook. (Columbus: Ohio State University Press, 1978), p. 50, note.

    While the emphasis on Sartrean facticity is adequate to designate Stephen's failure to transcend his circumstances, the realization of his existential freedom would be only a small step towards solving his essential dilemma. The existentialist ethic which Sartre promised to provide at the end of Being and Nothingness never appeared and Stephen's project for Ireland explicitly demands such an ethic. Jean-Paul Sartre, Being and Nothingness: An Essay on Phenomenological Ontology, trans. Hazel Barnes (New York: Philosophical Library, 1956) 627-628.

15. Aristotle, Poetics, Introduction to Aristotle, ed. Richard McKeon, 2nd ed. (Chicago: University of Chicago, 1973) 681.

16. Joyce, "Mangan" 81.

17. Blake provides the rhetorical ornaments of the passage through allusions to the "Hammer of Los" and to "Enitharmon's Looms."

"Loud sounds the Hammer of Los, loud turn the Wheels of Enitharmon:/ Her Looms vibrate with soft affections, weaving the Web of Life/ Out from the ashes of the dead; Los lifts iron Ladles/ With molten ore; he heaves the iron cliffs in his rattling chains;// The Web of Life is woven, & the tender sinews of life created..." Blake, Milton, I, Plate 4.

Kay Parkhurst Easson and Roger R. Easson characterize the relationship of Los and Enitharmon this way: "Los is called Time, and we learn in Milton that his hammers are the beating heart, the bellows of his forge are the lungs, and his furnaces are the stomach. For Blake, then, time is a function of pulsation... The sensation of time is inherent in the pulse that pervades the tissues of the body... Enitharmon is called Space; her implements are looms. She is a weaver who creates the web of life... Enitharmon and her daughters then, have as their charge the creation of lovely spaces from the fibers of life .... (144)

Earlier, striking a note very different from this wistful elegiac tone, Stephen himself had called on the "Weaver of the wind" in the name of the "unam sanctum catholicam et apostolicam ecclesiam" to doom Haines for having said that "...history is to blame" for English injustices against Ireland. (1. 649-651)

> ...The void awaits surely all of them that weave the wind: a menace, a disarming, and a worsting from those embattled angels of the church, Michael's host, who defend her ever with their lances and their shields.
> Hear, hear! Prolonged applause. Zut! Nom de Dieu!
> (1. 661-665)

18. In this single synthetic intuition, he appears to have recovered something of the scope of the grandiose ambition he had announced at the end of Portrait. There, he had meant to make he had meant to make his own soul the "smithy" for the "conscience of [his] race." (P, 253) Here, he appears on the point of seizing experience in terms of such a totality. The specifically nationalist focus of Stephen's ambition appears to be intimated in the figure of "delicate Siamese" conning "a handbook of strategy." Siam, David Law has pointed out, was noted for having ever escaped colonization, the only south-east Asian state to have done so.

Law notes that Siam was famous in Joyce's day for "being the one country in Southeast Asia never to have been colonized." This achievement, very different from Ireland's fate, was credited to "the political canniness and maneuverings of

Thailand's two monarchs from 1851 to 1910, Mongkut and Chulalongkorn." Jules David Law, "Joyce's 'Delicate Siamese' Equation: The Dialectic of Home in Ulysses," PMLA 102 (1987): 202.

19. Jacques Aubert treats this passage as a turning point in Stephen's development. Stephen, he holds, is discovering that history represents only possible aspects of the real. He considers the images thronging Stephen's thoughts as a potentially different way of coming to terms with the past.The problem with Aubert's reading is that it overlooks the direct motivation of Stephen's meditation by "Lycidas." Only if one ignores the dependent nature of the sequence does it become possible to conclude that Stephen has consciously participated in an "acte de virtualisation qui constituera l'experience reele" and which points towards his perceptual exploration in "Proteus." Jacques Aubert, Introduction a l'esthetique de James Joyce (Paris: Didier, 1973), 137-138.

20. W. C. K. Guthrie, A History of Greek Philosophy, vol. 2 (Cambridge: Cambridge University Press, 1981) 120.

21. According to Aristotle's four-fold understanding of causation, one decides on the cause according to the kind of information which is sought. One might select the agent "responsible" for its existence of the entity (efficient cause), or the material from which it is made (material cause), or the pattern according to which it has been designed (formal cause) and or the end for which it is made (final cause) as the Reason. Guthrie 223-232.

22. Guthrie 223-226.

23. John Killham argues that Stephen is on the verge of rejecting this Parmenidean-Platonic bifurcation of experience (the penchant for containing experience in rational definition), the pervasive "two-world belief" responsible for much of his confusion, and reflected even in the haunting by his mother's ghost. John Killham, "'Ineluctable Modality' in Joyce's Ulysses," University of Toronto Quarterly, 34.3 (1965): 279, 284-286.

24. Theoharis misses the point when he restricts the significance of Talbot's reading to "breaking in, through stupidity, on Stephen's memory of [this] intellectual rapture." Talbot does interrupt, but Talbot has also made the whole experience possible. Theoharis Constantine Theoharis, Joyce's Ulysses: An Anatomy of the Soul (Chapel Hill: University of North Carolina Press, 1988) 13.

25. Charles Rossman has pointed out a similar neo-Platonic inspiration when Stephen awakens, "bathed in 'light from some other world'" to compose his villanelle in Portrait. Charles Rossman, "Stephen Dedalus' Villanelle," James Joyce Quarterly 12 (1975): 286.

26. Theoharis 13.

27. Killham 283.

28. Epstein, Ordeal 19.

29. Schneider 55.

30. James Joyce,'Paris Notebook,'in Herbert Gorman, James Joyce (New York, 1949), p. 95. The relationship of entelechy and movement is discussed in Epstein, Ordeal 18-20.

31. For Gifford and Seidman the dragon refers to Blake's cosmological inversion. They trace the image to The Marriage of Heaven and Hell: "I was in a Printing House in Hell, & saw the method in which knowledge is transmitted from generation to generation.//In the first chamber was a Dragon-Man, clearing away the rubbish from a cave's mouth; within, a number of Dragons were hollowing the cave." (G&S, 21)

32. J. Martin Evans, "Lycidas," The Cambridge Companion to Milton, ed. Dennis Danielson (Cambridge: Cambridge University Press, 1989) 48.

33. D. Daiches "from A Study of Literature," Milton's Lycidas: The Tradition and the Poem, ed. A. C. Patrides (New York: Holt, Rinehart & Winston, 1961) 118.

34. They tried to "entangle Jesus in his talk" with the question 'Is it lawful to give tribute unto Caesar, or not?'...is a riddle; he argues that the image on the tribute money is Caesar's:'Render therefore unto Caesar the things which are Caesar's; and unto God the things that are God's." (Matthew 22: 15-22, Mark 12:17 and Luke 20:25) (G&S, 22)

    Very economically, Stephen's interest in Christ's role of meditating between Spirit and the world is also an interest in payday. He will be paid -- a kind of "tribute" -- for among, other things, allowing the "craven" Talbot to cheat.
    The "long look from dark eyes," Christ's presumably, meld intimations of sensuality with religious mystery and anticipate Bloom.

35. In fact, when we compare the textual space required for Stephen's meditation with the length of the narrative of his Paris recollection (which corresponds to seven earlier lines of "Lycidas"), we could reasonably wonder whether Talbot could have gotten even as far as the stanza break.

Because of this doubt, Patrick Colm Hogan's interpretation of the subtext's role in the motivation of the character seems arbitrary.

Believing that Talbot must have stopped reading just before the coda, he suggests that the last lines Stephen heard would represent a moral injunction to heed the consequences of his behaviour. The description of Lycidas as "Henceforth .., the Genius of the shore" fulfills this criterion and confirms the Kunstlerroman orientation of the portrait of Stephen. Patrick Colm Hogan, "Drowning in Ulysidas: A 'Subtext' for Stephen's Mourning," New Alliances in Joyce Studies, ed. Bonnie Kime Scott (Newark: University of Delaware Press, 1988) 197-198.

36. Louis Martz, Poet of Exile: A Study of Milton's Poetry (New Haven: Yale University Press, 1980) 74.

37. In Portrait, Stephen uses the movement from first to third person voice in "Dick Turpin" as the example of a narrative ceasing to be "purely personal," epic rather than lyric. (P, 215) Joseph Wittreich and Lee A. Jacobus have both noted the resemblance between the final coda of "Lycidas" and "Dick Turpin." Joseph Wittreich, "From Pastoral to Prophecy: The Genres of 'Lycidas,'" Milton Studies XIII (1979): 59-80; Lee A. Jacobus, "'Lycidas' in the "Nestor" Episode," James Joyce Quarterly. 19 (1982): 193.

38. Milton, in Samuel Johnson's caustic view, managed to assuage "his patriotism ...in a private boarding school." In Stephen's own regard, the occupation is degrading. To his cronies, he pretends that he earned his money from his writing. (11. 265, 14. 285-287) Samuel Johnson, "Milton," Selected Poetry and Prose, ed. Frank Brady and W. K. Wimsatt (Berkeley: University of California, 1977) 392.

39. Milton's continental tour and school-teaching (1638-1639), however, post-date the composition of "Lycidas." A. S. P. Woodhouse, The Heavenly Muse: A Preface to Milton (Toronto: University of Toronto Press 1972) 55.

40. "Eleven paragraphs" in "Oxen of the Sun episode", for example, "bring Bloom inside, holding his hat; eleven more, at the end of the episode conduct the noisy crew out of the hospital and into and out of the pub." Hugh Kenner, Ulysses (London: George Allen & Unwin, 1980) 109.

Alastair Fowler explains Milton's use of eleven stanzas as conventional in funeral odes. He notes that Henry King's "The Exequy" also has eleven stanzas. There was a "classical association of 11," he writes, "with mourning and specifically with its termination. Tombs were honored in February, according to Ovid ... but this stopped on the day of the Feralia, when 11 days of the month remained." Alastair Fowler,"'To Shepherd's ear': the form of "Lycidas"" in Silent Poetry: Essays in Numerological Analysis (London: Routledge & Kegan Paul, 1970) 171.

41. The use of the eight line stanza was established as a norm by Ariosto and Tasso and commended by Samuel Daniel in his A Defense of Poetry. It remained the English heroical norm until Milton wrote Paradise Lost. Dictionary of Literary-Rhetorical Conventions of the English Renaissance 112.

Penelope's eight-sentence soliloquy represents an audacious variation on this measure. Stephen's definition of the octave as "the greatest possible ellipse. Consistent with. The ultimate return" treats the measure musically. (15. 2111-2112)

42. P.W. Joyce, English As We Speak It In Ireland (London: Longmans, Green, 1910) 187.

43. Weldon Thornton, Allusions in Ulysses: A Line by Line Reference to Joyce's Complex Symbolism (New York: Simon & Schuster, 1973) 30.

Archer Taylor lists nine variations of the riddle. The answers to eight of them involve writing. The solution to the ninth is "The ground was covered with snow and the boy could not plant them." Archer Taylor, English Riddles from Oral Tradition (Berkeley: University of California Press, 1951) 438-39.

44. He modified the riddle's original version by deleting its three opening lines and adding a fresh rhyme.

P. W. Joyce gives this original version. "Riddle me, riddle me right:/ What did I see last night? The wind blew/ The cock crew./ The bells of heaven/ Struck eleven.'Tis time for my poor soul to go to heaven." P. W. Joyce 187.

Donald P. Kaczvinsky draws attention to Joyce's contribution of the "crew/blue" rhyme to the riddle. He argues that it alludes to the appearance of the ghost in Act I of Hamlet. Donald P. Kaczvinsky, "'The Cock Crew': An Answer to the Riddle," James Joyce Quarterly 25 (1988): 266.

45. Donald P. Kaczvinsky notes that the "hollybush" is a symbol of eternal life and sees this interpretation as confirmed by the version of the riddle which appears in "Circe." (268-269)

> The fox crew, the cocks flew,
> The bells in heaven
> Were striking eleven.
> 'Tis time for her poor soul
> To get out of heaven. (15. 3577-81)

46. In terms of the narrative, the "grandmother" identity cannot really provide Stephen with immunity. It is only a make-shift device.

Pyrrhus, we recall, died at a "beldam's hand." Now meaning "crone," the word Patrick A. McCarthy notes, used to mean "grandmother." Embroiled in his own war with Rome (as both Pyrrhus and Caesar had been), Stephen improvises the fox persona under pressure. In "Proteus," he will reconfigure the sight of a dog's worrying the sand as "the animal ...digging for "[something] he buried there, his grandmother... vulturing the dead." (3. 360-361, 364-365)
Patrick A. McCarthy, The Riddles of Finnegans Wake (Rutherford: Fairleigh Dickinson University Press, 1980) 39-40.

A phrase in a letter of Joyce's from Rome -- "Rome reminds me of a man who lives by exhibiting to travellers his grandmother's corpse" (Letters, II, 165) -- suggests that history conceived in this way carried an aura of particular opportunism and corruption for him. Robert Spoo, "Joyce's Attitudes Toward History: Rome, 1906-07," Journal of Modern Literature. XIV (1988): 483.

In the perspective of Stephen's development as an artist, the introduction of increased genealogical distance is also ambiguous. Plato's The Republic had also placed artists at this distance "... third in succession from the throne of truth." Virgil in the Inferno had already elaborated on the genealogical metaphor implicit in this tertiary relationship when he bid Dante to consider his poetry "God's grandchild." (XI, 97-106)

> "Not in one place," said he, but many a time
> Philosophy points out to who will learn,
> How nature takes her course from the Sublime
>
> Intellect and its Art; not that; then turn
> The pages of thy Physics, and not far
> From the beginning, there thou shalt discerr

How your art, as it best can, follows her
Like a pupil with his master; we may call
This art of yours God's grandchild, as it were."

By disguising his loss in order to deal with it publicly Stephen, the once hopeful heir of Daedalus, appears to have inadvertantly assigned an ancillary role to his art.

The Republic of Plato, trans. Francis MacDonald Cornford (New York & London: Oxford University Press, 1945) 326-327.
The Comedy of Dante Alighieri, the Florentine: Cantica I, Hell, trans. Dorothy L. Sayers (Harmondsworth, Middlesex: Penguin Books, 1949) 136-137.

47. Murray McArthur has comparable emphasis on the importance of our being shown Stephen's writing of the poem in "Proteus". Guided by a Deridean emphasis on the priority of gram to phone, he believes that we should deem the moment creative because we witness Stephen's writing it down. (79-80)

48. Stuart Gilbert, James Joyce's Ulysses (New York: Random House, 1955) 106.

49. Elaine Unkeless, "Bats and Sanguivorous Bugaboos," James Joyce Quarterly 15 (1978): 130-131.

50. Vincent J. Cheng, "Stephen Dedalus and the Black Panther Vampire," James Joyce Quarterly, 24 (1987): 168.

51. Michael Seidel, "Ulysses' Black Panther Vampire," James Joyce Quarterly 13 (1976): 422.

52. Cheng 166.

53. Schutte, Joyce and Shakespeare 109.

54. Unkeless 128-132; Cheng 167-170.

55. Cheng notes that the phrase Omnis caro ad te veniet -- ""All flesh shall come to you"-- was originally used by David addressing Yahweh (Psalms 65:2)" Cheng, 166. It is also a part of the entrance chant of the funeral mass. (G&S, 6)

56. Winckelmann is quoted in Gotthold Ephraim Lessing, Laocoon, or The Limits of Painting and Poetry, Laocoon; Nathan the Wise; Minna von Barnhelm, trans. William E. Steel and Anthony Dent, ed. William E. Steel (London: Dent -- Everyman's Library. 1970) 6.

57. Lessing 14.

58. Lessing 13.

59. Lessing 17.

60. The Aeneid of Virgil, trans. Allen Mandelbaum (New York: Bantam, 1981) 37.

    Stephen's classmates in Portrait had taunted him with titles of "Bous Stephanoumenos" and "Bous Stephaneforos" -- "Ox Wreathed" and "Ox Garlanded" --- (P, 168, 519) which seem to invoke a ceremonial role perhaps like that of the animal sacrificed to explain Laocoon's pain.

61. The need to take this irreverence into account weakens otherwise thorough source studies of the poem such as Robert Adams Day's thorough study of Stephen's debt to Hyde and Hyde's Gaelic source, to Bram Stoker's Dracula (1897) and to Pater's description of the 'Mona Lisa' and to W. T. Horton's Book of Images (1898). For Day the point is Stephen's personal experience, clear in the light of these sources: the conclusion is that this may be the beginning of Stephen's career as a poet. Robert Adams Day, "How Stephen Wrote His Vampire Poem," James Joyce Quarterly 17 (1980): 183-197.

62. See Appendix.

63. Cheng links the account of the poem to the "troubling symbol" of the kiss in Portrait. Cheng 163, 174n.

    For more on the "kiss" theme in Stephen's characterization, see Janet Grayson, "'Do You Kiss Your Mother?': Stephen Dedalus' Sovereignty of Ireland," James Joyce Quarterly 19 (1982): 119-126.

CHAPTER II

The transformation of Stephen Dedalus from the potential author of modern Ireland's national epic into an epic character starts in the shadow of Fergus, the mythical bard of ancient Ireland, and achieves substance among the shadowy historical associations Leopold Bloom's family has brought to Ireland. The change registers a waning of Stephen's autonomy. Contrary to his expressed hope in "Nestor," Stephen himself does not manage to awaken from the "nightmare of history." By making his troubled lack of insight significant as part of the framework of a functioning national epic, however, Ulysses brings order to his nescience. We begin with Stephen lost among his enemies. We will end with the "nightmare of history" rendered as a celestial alignment.

The first time we see Stephen Dedalus alone in Ulysses, atop the Martello Tower, he still gestures wistfully for the role of epic poet. Mulligan has just finished shaving and gone downstairs. The solitude does Stephen no good. He still finds himself blocked. With this ideal selfhood denied him, Stephen's re-definition in the epic design proceeds through roles associated with two different kinds of crowning: the priestly tonsure and the royal crown. Tapping his brow later in "Circe," Stephen shows that he knows that he must, "in here," kill the king and priest. (15. 4436) But the thought is a long, long way from the deed. In "Circe," as one critic

put it, "it is Private Carr who clobbers the visionary" for lese-majeste.[1] Ulysses does not show Stephen triumphant. The epic destiny of the poet with the "absurd Greek" name (1. 34), who had hoped for so much from the augury it seemed to hold, unfolds in an unsought manner based exclusively on his first name, Stephen -- Stephanos, Greek for crown.

Stephen's futile self-assertion as a poet in Fergus' shadow is entirely circumscribed by Buck Mulligan's behaviour.[2] Mulligan has no idea of his influence. He initiates Stephen's longing for the realm of the legendary bard who resigned his crown for the solace of the senses and of poetry, the uncrowned singer of the lost epic, the Tain Bo Cuailnge,[3] with total insouciance. As he exits from the top of the Tower singing three lines of Yeats' "Who Goes With Fergus?," he is unaware that he has blundered on the lyric which Stephen sang to his dying mother.[4]

Mulligan thinks his exit line is a non sequitur. All he wants from Stephen is some tolerance. He wants Stephen to drop the complaint that his earlier callous remark about Stephen's mother's death had been an insult to Stephen himself[5]:

> Don't mope over it all day, he said. I am inconsequent. Give up the moody brooding.
>
> His head vanished but the drone of his descending voice boomed out of the stairwell:

-And no more turn aside and brood
Upon love's bitter mystery
For Fergus rules the brazen cars.

(1. 236-241)[6]

But the lyric continues to preoccupy Stephen. Obviously, he has a great deal more to draw him to the vision of the uncrowned poet-king's self-sufficient imaginary realm. The lines from "Who Goes With Fergus" which Mulligan has not quoted run through his mind when he is left alone. These evoke the legendary Fergus' reign:

> And rules the shadow of the wood,
> And the white breast of the dim sea,
> And all the dishevelled wandering stars.[7]

The verses represent a way to reconstitute the integrity of his hopes. Borrowing from the rhythms and imagery of the unquoted lines, Stephen re-enacts his original desire for imaginative autonomy. Figuratively, he takes wing to escape seaward. But the inspiration grows increasingly languorous and self-reflective during his meditation. Then, it lapses:

> Woodshadows floated silently by through the morning

> peace from the stairhead seaward where he gazed. Inshore and farther out the mirror of the water whitened, spurned by lightshod hurrying feet. White breast of the dim sea. The twining stresses, two by two. A hand plucking the harpstrings, merging their twining chords. Wavewhite wedded words shimmering on the dim tide. (1. 241-247)

While Fergus had ruled over "the shadow of the wood," for Stephen "woodshadows" float "through the morning peace." The "white breast of the dim sea" has been directly transposed into Stephen's experience of the landscape, fronting his approach, a welcoming feminine horizon which he pursues on "lightshod hurrying feet" -- his own contribution. Yeats' "dishevelled wandering stars" have yielded to an imaginary tactile contact, to a lingering projective involvement with the surface of the waters, become "twining stresses", "harpstrings", and "twining chords." Stephen's desire culminates in "words shimmering" in the epithalamium borne on the tide.

The tactile emphasis guides us to the buried metaphor, the symbol of Stephen's desire, Fergus' harp. His search for solace in Fergus' rule would culminate in his hand coming to rest on the shadowy Celtic bard's instrument.

The reverie ends when a cloud covers the sun. The sea beneath the tower turns into an emblem of filial grief.

Access to the heroic stature implicit in Yeats' lyric is denied. He recalls his singing "Fergus song:"

> ....alone in the house, holding down the long dark chords. Her door was open: she wanted to hear my music. Silent with awe and pity I went to her bedside. For those words Stephen: love's bitter mystery.
>
> Where now? (1. 249-254)

The darkness carries Stephen's imagination from poetic consolation to a gothic nightmare:

> Her staring eyes, staring out of death, to shake and bend my soul. On me alone. The ghostcandle to light her agony. Ghostly light on the tortured face. Her hoarse loud breath rattling in horror, while all prayed on their knees. Her eyes on me to strike me down.... Ghoul! Chewer of Corpses! (1. 273-278)

With the epic harp denied him, Stephen cannot become the "crown" -- that is "the consummation, completion... perfection" (OED) -- of his own ambitions, or of the canonical requirements of the Literary Revival. His few minutes alone have recapitulated the Icarian fall from his high ambitions of Portrait.

The dramatic context of the lyric in Yeats' Countess

Cathleen elucidates the failure of Stephen's reach. The heroism represented in the play was the Countess Cathleen's decision to save her tenants from famine at the cost of selling her soul to the devil.[8] "Who Goes With Fergus?" appeared in Scene II of the original 1899 production which Joyce attended. The servants of the Countess Cathleen used it to try to distract her from the self-sacrifice she contemplated.[9] Stephen himself used the example of the Countess' heroism when he steeled himself for his calling as an artist in Portrait. Searching the flight of birds for auguries of his future from the steps of the National Library, the verses which went with the Countess' final gaze upward into the faces of her devoted servants come "forth from his heart like a bird from a turret quietly and swiftly." (P, 226)

> Bend down your faces, Oona and Aleel,
> I gaze upon them as the swallow gazes
> Upon the nest under the eave before
> He wanders the loud waters. (P, 225)

The problem for Stephen with this close relationship between himself and the play is that the dramatic context no longer has any relevance to his situation in "Telemachus." To insist on a parallel, he would have to cast his mother as the dying Countess. She has usurped his role as Ireland's

exile, he failed to found his own realm of poetry on Fergus' example. Mulligan's cry "Kinch ahoy!" recalls him from the brink of this private abyss.

With the disappointment of his poetic vocation, the two forms of "crowning" available lead, respectively, to Mulligan and to Leopold Bloom. In these different sense of "crowning," we are still dealing with the nescience we saw characterize Stephen's relationship to the principle of epic creativity in the "Telemachiad." Having failed to actualize the personal potential he had postulated in Portrait, Stephen comes to be subject to interpretation by ideological contexts with which he himself cannot identify.

The form of "crowning" associated with Mulligan represents the less extreme instance of this cognitive alienation. Stephen understands the identity which Mulligan (and the Ireland he so confidently represents) would readily make available to him and he has already rejected the compromise. The Ireland in which an Irish Catholic like Mulligan enjoys "the social advantages of Protestant education and feels himself to be a natural member of a [changing] Ascendancy"[10] would accord Stephen a priest's tonsure. Stephen rebels against such a reconciliation because he understands the role. The possibility of his becoming an Irish priest, and the competition among the

priests, had influenced his highest aspirations in Portrait. Indeed, he had characterized the artist's vocation on the analogy of "a priest of the eternal imagination, transmuting the daily bread of experience into the radiant body of everliving life." (P, 221)

Mulligan would accord the meaning of Stephen's presence in Dublin the most materialist resonance. In the Martello Tower, he is already celebrating Stephen's coronation day -- that is, payday at Deasy's school:[11]

> -- O won't we have a merry time,
> Drinking whisky, beer and wine!
> On coronation,
> Coronation day!
> O, won't we have a merry time
> On coronation day! (1. 300-305)

In this coronation Mulligan is prepared to participate fully. He would share in Stephen's coming into his "crowns" on the strength of his friendship and his earlier loans to Stephen, just as he had been ready to share in the Hellenic virtues of the name Dedalus by virtue of the "Hellenic ring" of his own Christian name, "Malachi." (1. 42)

Stephen appears to be bothered neither by Mulligan's materialism nor by his Hellenism. The flippant offer of the priest's tonsure, however, strikes a deeper unease. In

Mulligan's posturing on the Martello Tower, Stephen cannot help confronting the priestly identity which, in Portrait, had both tempted and threatened him. Later in "Proteus," he will allude to this confrontation in a new non serviam, this time rejecting the Tower and the mock altar of priestly Buck Mulligan's pretended mass.

Mulligan extends the tonsure with his opening words to Stephen, "Come up, Kinch! Come up, you fearful Jesuit!" (1. 8) An unstated violence lingers around the words. They echo the taunts of the children who had mocked the prophet Elisha -- "Go up, thou baldhead, go up, thou baldhead." Elisha had destroyed the childish mockers with a curse: "two she bears [came] out of the wood and tare forty two [of them]." (2 Kings, 2:24)[12]

He may detest the performance, but in "Telemachus," Stephen obeys. Up on the mock-altar of the Martello Tower, feeling cursed, and powerless, he "half expects to see a shaven crown, as of a priest or monk...,"[13] in Mulligan's "light untonsured hair." (1. 15) In "Proteus," he invokes the memory of this earlier obedience. He rejects his earlier ascent, and with it, the violent example of Elisha:

> "The oval equine faces, Temple, Buck Mulligan, Foxy Campbell, Lanternjaws. Abbas father, furious dean, what offence laid fire to their brains? Paff! Descende

> calve, ut ne amplius decalveris. A garland of grey hair on his comminated head see him me clambering down the footpace (descende!), clutching a monstrance, basiliskeyed. Get down baldpoll! A choir gives back menace and echo, assisting about the altar's horns, the snorted Latin of jackpriests moving burly in their albs, tonsured and oiled and gelded, fat with the fat of kidneys of wheat." (3. 111-119)

The Latin quotation, from the Vaticinia Pontificum (Venice, 1589) attributed to Joachim Abbas, has been altered.[14] It now reads as "Descend bald man, so that you do not become more bald than you are."[15] The "garland of grey hair" refers to the priest he saw near the rock where Mulligan dove into the sea, (1. 689, 739) the sight of whom seemed the immediate spur of his decision not to return.[16] Stephen's grief, in a figurative sense, has already committed him to baldness, which is "a sign of mourning" in the Bible.[17] He refuses to make the acceptance of this grief his life's theme. He will not serve as a basiliskeyed priest, his gaze, like that of the king of serpents (Basileus, in Greek "King"), "reputed to be capable of looking anyone dead on whom it fixed."[18] The residence in the Tower which Stephen rejects he recognizes as a future compounded of self-paralysis and death: the destiny not of a heroic bard, but of an anti-hero from Dubliners.

While Stephen recognizes a threat in the form of crowning associated with Mulligan, the significance of the self-realization symbolized by the crowning imagery associated with Bloom is altogether outside his understanding. In fact, both Stephen's background in Portrait and Dublin public opinion in Ulysses appear expressly to resist meaning from this quarter. This resistance marks the next stage in Ulysses' self-definition as an epic.

In the "Telemachiad," we saw Ulysses' concern with this self-definition shape Stephen's thoughts. The Irish wild-goose Ulysses Browne fulfills a comparable function. It marks a "blindspot" for both Stephen and Ulysses' Dubliners to the possibility of an epic dimension coming to "dear dirty Dublin" through the adventures of a hero, who, like Bloom, identified with unlikely placenames, such as "Szombathely" and "Szekesfehervar." Portrait had shown Stephen try to come to terms with an early embodiment of this limitation. A ghost named Ulysses had foreshadowed Ulysses the epic and Stephen had recoiled from the entity.

At the time, he had been a very young boy. The ghost was the spirit of Ulysses Browne, a scion of the Browne family from whom the Jesuits had purchased the buildings of Conglowes Wood College in 1813.[19] Ulysses Browne had become a Marshal in the service of the Hapsburg queen Maria Theresa. After he died in battle during the Seven Years'

War, his ghost returned to haunt Conglowes. Lying in bed at night, Stephen dreaded his "figure [coming] up the staircase from the hall [in] ... the white cloak of a marshal; his face ... pale and strange .. [with] his deathwound [from] the battlefield of Prague far away over the sea." Stephen's childish imagination took refuge in the homely and familiar:

> O how cold and strange it was to think of that! All the dark was cold and strange. There were pale strange faces there [in the dark], great eyes like carriagelamps. They were the ghosts of murderers, the figures of marshals who had received their deathwound [sic] on battlefields far away over the sea. What did they wish to say their faces were so strange?
>
> Visit, we beseech Thee, O Lord, this habitation and drive away from it all... (P, 19)

In Ulysses, Hapsburg-ruled Europe persists as a region beyond the shaping power of Stephen's imagination. Its most prominent embodiment in Dublin is, of course, Bloom. In Bloom, Stephen's dream of "Europe... beyond the Irish sea, [the] Europe of strange tongues and valleyed and woodbegirt and citadelled" (P, 167) has achieved epic scale. The irony is that Stephen's relegation to the status of a failed epic

poet bars him from understanding that Bloom substitutes for the crucial experience of exile which Portrait had seemed to reserve for himself.

Public opinion in Ulysses copes no more successfully with Ulysses Browne. John Wyse Nolan, the same individual who had, inadvertently, conferred epic stature on Bloom with the claim that "Bloom gave the idea for Sinn Fein to Griffith," (12. 1573-1574) makes Ulysses Browne the climax of a litany of Irish military achievements overseas which should fill the barflies in Barney Kiernan's tavern with an appropriately magnified sense of their national significance. The Ireland of Nolan's imagination is the homeland heroic self-sacrifice and undeserved suffering:

> We fought for the royal Stuarts that reneged us against the Williamites and they betrayed us. We gave our best blood to France and Spain, the wild geese. Fontenoy, eh? And Sarsfield and O'Donnell, duke of Tetuan in Spain, and Ulysses Browne of Camus that was fieldmarshal to Maria Theresa. What did we ever get for it? (12. 1379-1384)[20]

Unfortunately, the attempt at epic magnification falls into incoherence. The progression intended to extol the scale of Irish sacrifice on behalf of Catholic Europe achieves nothing of the sort because Ireland's overseas heroes were

also fighting each other.

Specifically, the one Irish Ulysses in Ulysses could not be found consistently allied with "France and Spain." During the battle of Fontenoy where the expatriate Irish Brigade in the service of France fought so valiantly against the British that, at Fontenoy, it was held "... the Boyne [was] avenged,"[21] Catholic Austria, and so perforce Browne, had been English allies. The climax of Nolan's litany testifies to the cross-purposes and bloodletting among Ireland's "best blood." Intending to show the patriots icons of self-sacrifice, Nolan has extolled the behaviour of isolated Cyclops.[22]

The irony of Nolan's final question "What did we ever get for it?" invites comparison with the irony of Stephen's silent presence in the National Library while Ireland's literati ponder Dr. Sigerson's observation that Ireland's "national epic has yet to be written." (9. 309) Just as the Cyclops Polyphemus, struck blind, had failed to see Odysseus, the chauvinists in Barney Kiernan fail to see a form of the epic connection with Catholic Europe in Bloom. Blind in their anti-Semitism, they see his cosmopolitanism as a curse on Ireland.

Stephen's self-realization through the crowning imagery associated with Bloom shapes the epic dimension prefigured in Ulysses Browne's intrusions in Portrait and Ulysses into an argument concerning the epic horizon of modern Ireland.

The Resurrection of Hungary made it possible for Ulysses to respond to the possible reconciliation of Stephen and Bloom as though they were figures in a kind of allegory.[23] The basis for this allegorization is that Ferenc Deak, Griffith's model of the incorruptible national leader, waged his struggle against the Hapsburg centralism in the name of the constitutional prerogatives of the Crown of St. Stephen. Through this explanation, the encounter of Stephen and Bloom becomes a commentary on the Austro-Hungarian constitutional accord which Griffith held up as a model for Ireland. Ulysses' identity as modern Ireland's national epic is shaped by the tension between this treatment of the founding myth of Sinn Fein and the intensely-lived demands of the Bloom family history.

The Crown of St. Stephen, commemorating Stephen, Hungary's patron saint, and the first Christian ruler of the Magyar nation, made royal rule legitimate in the eastern half of the Hapsburg realm -- in Hungary, Croatia, Transylvania and most of Slovakia.[24] The Hapsburg Emperor Francis Joseph refused to acknowledge the need to undergo coronation with the Crown after the abortive nationalist rising in 1848. Had the ruler accepted coronation according to the ceremonial of St. Stephen, he would also have had to recognize Hungarian national autonomy and the traditional political liberties of the nation. To the Hapsburg ruler, such a compromise with regionalism was unnecessary. To Ferenc Deak and the Hungarian nationalists, the monarch's

refusal of the coronation ritual meant non-recognition of Hungary's national identity.

Hapsburg rule in the Austrian half of the realm, meanwhile, invoked the sanction of St. Leopold (1073 -1125), "distinguished for his charity and self-abnegation." (G&S, 591) Austria had "never grown into a circumscribed nation" as Hungary had, but the popular connection between the Saint and the polity was well established. The political imagination of the late Renaissance, for example, pictured "the union of Austria, Bohemia, and Hungary ...the Monarchia Austriaca ... [as] the Holy Trinity, or as the three wise kings ...represented through their patron saints, St. Leopold, St. Wenceslas, and St. Stephen."[25]

In emulating the nationalists who had insisted on the sovereignty of the Crown of St. Stephen, Griffith wanted a parliamentary boycott of Westminster by elected Irish representatives. Ireland was to act as a separate nation regardless of what English politicians decided. As in Hungary, there would be no violence. Political self-reliance would be bolstered by a programme of maximum Irish economic self-sufficiency and a principled and general refusal, in all areas of Irish life, to recognize the legality of the Act of Union (1803).[26]

But by 1922, it was evident that something had gone terribly wrong. The situation in Ireland bore little resemblance to Griffith's constitutional hopes of 1904. From

late 1919 through to 1922, the first period of Joyce's residence in Paris, the time during which he worked on "Circe", "Eumaeus", "Ithaca", and "Penelope", and revised the fourteen chapters that had already appeared in the Little Review,[27] the Irish representatives elected in December 1918 were, in effect, attempting to apply Griffith's Hungarian policy to Ireland in the measure that Irish realities allowed. Because it would have meant a tacit recognition of the basis of English rule, the Irish representatives had not gone to sit at Westminster. They constituted themselves as the Dail Eireann and de facto sought to displace Dublin Castle from local adminstration.

But there the similarities with Griffith's Hungarian policy ended. The hurley-stick militancy Stephen had mocked in Stephen Hero had made the policy of a peaceful boycott impossible. The Dail was not interested in inheriting the legitimacy of Grattan's Parliament. Sinn Fein demanded the establishment of an Irish republic. Dual power in an Irish context did not translate into passive resistance but into national division and civil war.[28]

Two very influential visions of Ireland in 1904 were coming to fruition in the same year. Ulysses, in one strand of its labyrinthine exploration of the significance of Stephen's encounter with Bloom on June 16, targets the glaring contemporary deviation from Griffith's hopes. Through its representation of the dense texture of the

relationship between Dublin and Austria-Hungary, it establishes an independent claim to Griffith's materials and supplants and supersedes his rival vision of Ireland.

Joyce was far more familiar with the Hapsburg state than was Griffith. By 1915, the second year that he was writing Ulysses, when Italy's declaration of war on Austria-Hungary forced him from Trieste into his second exile, he had spent eleven years, one third of his life, living under Hapsburg rule.[29]

He never idealized the vanished imperium. True, from Paris, he was to look back on his experience of Hapsburg government as having been one of the lesser evils among the forms of rule he had known. "They called it a ramshackle empire...I wish to God there were more such empires," he told Padraic Colum. He liked "the mellowness of life there ...[and] the fact that the state [had] tried to impose so little upon its own or upon other people. It was not war-like, it was not efficient, and its bureaucracy was not strict, it was the country for a peaceful man."[30] Unlike Griffith, Joyce knew its work-a-day nuts and bolts.

It was a state in which an Italian worker, Anton Zamparetti, could be imprisoned in Trieste in 1906 "for lese majesty because he persisted in calling the emperor 'king,'"[31] the title which, for most purposes, was legally obligatory in Hungary. The 1867 compromise had established three governing bodies; the terms had to be renegotiated

every ten years. Public institutions were designated royal (koniglich) kingdom of Hungary, imperial-royal (kaiserlich-koniglich or k. k.) in the Austrian crownlands, imperial-and-royal (kaiserlich und koniglich or k. u. k.) if they belonged to the constitutionally joint ministries -- foreign affairs, defence, and the offices associated with their financing.[32] This was Robert Musil's Kakkania which on paper might call

> itself the Austro-Hungarian Monarchy; in speaking, however, one referred to it as Austria, that is to say, it was known by a name that it had as a state, solemnly renounced by oath, while preserving it in all matters of sentiment...[33]

Acquaintance with such a complex historical formation did not lend itself to simplification.

In consequence, references to Austro-Hungarian history play very different roles in The Resurrection of Hungary and in Ulysses. In Griffith's account, the raison d'etre of historical detail is to point a moral: to drive home the need for intransigence in the long struggle between patriots and despots. In Ulysses, the meaning of such historical references is opaque and their substantial relevance begins to become apparent only as the fable develops: we only begin to appreciate their significance in the measure that we

learn to see the action as a whole.

Consider the treatment of the oldest recollection in Bloom family lore, his father's recollection of "his grandfather having seen Maria Theresia [sic], empress of Austria, queen of Hungary." (17. 1909-1910)

In Griffith, Maria Theresa is a false, self-serving opportunist. When the Prussian Frederick the Great held Silesia and a European coalition contested her right to her remaining inheritance, she struck the pose of a princess in peril and appealed for support from Hungary. The plea succeeded. In a gesture of misguided noblesse, in 1741, chivalric Hungary accepted the embattled Hapsburg as the nation's Queen, rightfully crowned with the Crown of St. Stephen. But Maria Theresa's reconciliation with Hungary's ancient constitution proved perfidious:

> "My brave brethren", ...the beautiful young queen [had said], "my enemies assail me. I am a woman, and a woman appeals to you, chivalrous Hungarians!" And with a mighty shout Hungary went forth to battle for the beautiful young queen, and so well did it battle that it fixed the lady as securely as lady can be fixed on her throne, and placed her pretty foot as neatly as it might be placed on its own neck. And the lady did not die of laughter.

She repaid the support of the great nobles by turning them into Germanicised courtiers. She discharged her debt to the Hungarian peasant by sending Austrian colonists "trooping into the fertile plains of the Magyar's land."[34]

Ulysses supplies no comparable context. No politics are hinted at, nor even a date. In a puzzling disconnected account --the vagueness of context recalling the earliest historical annals -- the name Maria Theresa is only a marker. To Bloom and his father, the essential story was the odyssey of the Virags towards Ireland. The focus on family history preempts the relevance of the drama of Maria Theresa's fortunes, just as, for early medieval historians such as the anonymous annalist of Saint Gall, the chronology of imminent Christian redemption deprived political and natural events of independent significance.[35]

The essential story consists of a migration-route comprising seven stopping points, all except Szombathely,[36] the first in the sequence, capital cities, and culminating in Dublin, "the seventh city of Christendom." (P, 167)

Milan and Florence had been the chief cities of Hapsburg-ruled Italy. Florence had been the capital of a separate though Hapsburg-ruled principality, the Grand Duchy of Tuscany. Milan had been designated the capital of a separate Kingdom of Lombardy-Venetia which the Austrian Emperor refused to recognize through a separate coronation

and attempted to rule as though it were an Austrian province.[37] Vienna and Budapest, emblems of the constitutional partnership Griffith admired, had not appeared in the Rosenbach holograph and were inserted into the paragraph in late 1921 or early in 1922 when Joyce was correcting Darantiere's proofs.[38]

The theme of Bloom's oldest memory of his father is his inheritance of Bloom family lore:

> What first reminiscence had [Leopold] of Rudolph Bloom (deceased)?
>
> Rudolph Bloom (deceased) narrated to his son Leopold Bloom (aged 6) a retrospective arrangement of migrations and settlements in and between Dublin, London, Florence, Milan, Vienna, Budapest, Szombathely with statements of satisfaction (his grandfather having seen Maria Theresia [sic], empress of Austria, queen of Hungary), with commercial advice (having taken care of pence, the pounds having taken care of themselves). Leopold Bloom (aged 6) had accompanied these narrations by constant consultation of the geographical map of Europe (political) and by suggestions for the establishment of affiliated business premises in the various centers mentioned. (17. 1905-1915)

The tragedy of Bloom's life is that with himself, this line of patrilineal transmission has stopped. His young son Rudy's death means that there is "... none now to be for Leopold, what Leopold was for Rudolph." (14. 1076-1077) The link with the past manifest in the "family custom of giving Hapsburg names to males (Leopold - Rudolph - Leopold - Rudolph)"[39] has been broken.

In this context the recollection of Bloom's great-grandfather's "having seen Maria Theresa" emphasizes the break in patrilineal continuity, in implicit contrast with the orderly "retrospective arrangement of migrations" culminating in Dublin. War had begun Maria Theresa's reign because her father, the Emperor Charles VI, had died without a male heir. The Spanish branch of the Habsburgs had died out in 1700. One of the most frequently repeated stories told of Maria Theresa[40] was her joy at the birth which guaranteed that the Hapsburg succession crisis would not be repeated. When she got news of the birth of her first grandson, Maria Theresa shattered baroque decorum, rushing to the

> ...Imperial playhouse [where in the middle of the performance] flushed with excitement [she] leaned forward over the front of her box and, speaking in the broadest of Viennese, imparted her news ["Der Pold'l hoat a Buabn!" -- "My Poldy's got a boy!"] to the amazed spectators...[41]

By means of the allusion to Maria Theresa's joy, we are invited to read Bloom's progress towards Stephen, the 'Crown' of kingless, priestridden Dublin, as a continuation, however garbled, of his family's historical experience.

When Bloom takes Stephen home to number 7 Eccles Street in the "seventh city of Christendom", the mode of integration anticipated in the trajectory of Rudolph Virag-Bloom's emigration which Bloom, incomplete because sonless, suffers and the failure of self-definition which Stephen suffers in his grief, for a celestial instant, come together.

For an instant, a moment of near-synthesis, the conversation of the two men finds a common element in their individuality and in the identities they desire to complete their destinies. The crown imagery we have explored enables Stephen to see himself in Shakespeare and Bloom to see himself in Rudy as they watch the night sky. The text describes the links between Shakespeare, Rudy, and the two watchers as relations analogous, or nearly so, to the sequence of <u>novae coronae</u> -- that is, new stars, or, etymologically from the Latin, <u>new crowns</u> -- which had more or less, coincided with their respective births. They discuss, we are told,

the posited influence of celestial on human bodies: the

> appearance of a star (1st magnitude) of exceeding brilliancy dominating by day and night (a new luminous sun generated by the collision and amalgamation in incandescence of two nonluminous exsuns) about the period of the birth of William Shakespeare over delta in the recumbent neversetting constellation of Cassiopeia and of a star (2nd magnitude) of similar origin but lesser brilliancy which had appeared in and disappeared from the Corona Septentrionalis about the period of the birth of Leopold Bloom and of other stars of (presumably) similar origin which had (effectively or presumably) appeared in and disappeared from the constellation of Andromeda about the period of the birth of Stephen Dedalus, and in and from the constellation of Auriga some years after the birth and death of Rudolph Bloom, junior, and in and from some other constellations some years before or after the birth or death of other persons ... (17. 1118-1132)

The equivalences are only approximate. Heaven will not crown Stephen and Bloom's hopes with a special dispensation.[42] Historical experience will not admit to interpretation as coronation ceremonial. Ulysses will not accept closure, dependent on royalty and on facile astronomical correlations, to fix its claim to have supplanted Griffith's foundation myth of modern Ireland.

ENDNOTES: CHAPTER II

1. Gleckner, "Influence" 149.

2. James H. Maddox, Jr. inscribes Mulligan's role in the "Telemachiad" in a dialectic of the selfhood possible for Stephen in which Mulligan represents "the purely phenomenal self," the embodiment of Stephen's "his heroic ideals ... in grotesque form." The other extreme is Mr Deasy.

   My only reservation concerning Maddox's very sensitive reading is that he leaves Stephen's artistic ambitions to one side while investigating his search for personal integrity. James H. Maddox, Jr. Joyce's "Ulysses" and the Assault Upon Character (New Brunswick, N.J.: Rutgers University Press, 1978) 23-24, 27.

3. Sir Samuel Ferguson "The Abdication of Fergus Mac Roy," Poems, ed. Padraic Colum (Dublin: Allen Figis, 1963) 23-29.

4. Autobiographically, the lyric was charged for Joyce because he sang it at his brother George's death-bed. Richard Ellmann, Joyce 94.

5. Still, the droit de seigneur he enjoys almost amounts to a perverse "power of the keys" over Stephen's mind.

   Richard Ellmann has resolved the problem by granting Mulligan recognition as a symbolic Mephistopheles. Just as Mephistopheles in Goethe's Faust represented the "spirit of denial ... within Faust's mind", for Ellmann "Mulligan's particular power over Stephen comes from his sharing the same thoughts, as if they were shared stage props." Richard Ellmann, The Consciousness of Joyce (Toronto and New York: Oxford University Press, 1977) 20.

6. B. Benstock misreads this passage as a recollection of the song by Stephen. The typography here is clear that it ought to be attributed to Mulligan. Bernard Benstock, "Telemachus," James Joyce's Ulysses, eds. Clive Hart and David Hayman (Berkeley: University of California Press, 1974) 13.

7. The complete text of the poem is as follows:

   "Who will drive with Fergus now,/ And pierce the deep wood's woven shade,/ And dance upon the level shore,/ Young man lift up your russet brow,/ And lift your tender eyelids, maid,/ And brood on hopes and fears no more.// And no more turn aside and brood/ Upon love's bitter mystery;/ For Fergus rules the brazen cars,/ And rules the shadow of the wood,/ And the white

breast of the dim sea/ And all the dishevelled wandering stars."

8. The Countess's audacity in disposing of her immortal soul ignited a celebrated controversy in Ireland. The outrage of the Catholic audience inspired Joyce's privately published Ibsenite review "The Day of the Rabblement" which is available in The Critical Writings of James Joyce, eds. Ellsworth Mason and Richard Ellmann (New York: Viking Press; London: Faber & Faber 1959) 68-72.

9. Yeats's revisions of the play resulted in "a labyrinth of different versions of The Countess Cathleen." Peter Ure notes that the "version which aroused such passions in the Antient Concert Room was the third of five major revisions." Peter Ure, Yeats the Playwright: A Commentary on the Character and Design in the Major Plays (London: Routledge & Kegan Paul, 1963) 12.

   This version is available in William Butler Yeats, Poems (London: Fisher Unwin; Boston: Copeland & Day, 1895).

10. L. H. Platt, "The Buckeen and the Dogsbody: Aspects of History and Culture in "Telemachus," James Joyce Quarterly 27 (1989): 77.

11. The term came into use "because the pay could be reckoned in crowns (five-shilling pieces)." (G&S, 19)

12. Joseph C. Voelker, ""Proteus" and the Vaticinia of Marsh's Library: Joyce's Subjunctive Selves," Eire-Ireland XIV (1979): 139.

13. Paul Van Caspel, Bloomers on the Liffey: Eisegetical Readings of Joyce's Ulysses (Baltimore: John Hopkins University Press, 1986) 26.

14. Robert Martin Adams, Surface and Symbol: The Consistency of James Joyce's Ulysses (New York: Oxford University Press 1962) 125. Wolfgang Weiss, "James Joyce and Joachim von Fiore," Anglia. 85 (1967): 61.

   Joseph C. Voelker argues that it is not merely the clergy but clerical fanaticism that Stephen is rejecting here. (139)

15. Gifford and Seidman translate the Latin in the Vaticinia Pontificum as "Ascend, bald man, so that you do not become more bald than you are, you who are not afraid to sacrifice your wife's hair [i.e., the children] so that you nourish the female bears's hair." (G&S, 50)

The 1961 Random House Ulysses ended the Latin quotation with ut ne nimium decalveris rather than with ut ne amplius decalveris. James Joyce, Ulysses (New York: Random House, 1961) 40. Serial publication in The Little Review and The Egoist had the amplius version which Gabler has restored. Phillip Gaskell and Clive Hart take exception to this decision. Ulysses: A Review of Three Texts, eds. Phillip Gaskell and Clive Hart (Totowa, New Jersey: Barnes & Noble, 1989) 194. The controversy does not appear to affect the translation.

16. Benstock, "Telemachus" 10-11; Van Caspel 38.

17. A Dictionary of the Bible with its Language, Literature and Contents Including the Biblical Theology, eds. James Hastings and J. A. Selby (New York: Charles Scribners Sons, 1902) 235.

    Jeremiah, 48:37, 16:6 and Ezekiel, 27:31 cite instances of head-shaving in mourning.

18. E. Cobham Brewer, Brewer's Dictionary of Phrase and Fable, ed. Ivor H. Evans (1881; New York: Harper & Row, 1981) 86.

19. Ellmann, Joyce 29.

20. Camus, the placename associated with the Browne family accents the Irishness of the fabulous fieldmarshal.

    Treating the mention of Camus as indicating a literal birthplace (and for no other reason), Gifford and Seidman believe Ulysses Browne to be a compound identity for Ulysses Maxmillian, Count von Browne and Fieldmarshal (1705 - 1757) and George, Count de Browne was born, indeed, at Camus (1698-1792) a Field Marshal in the Russian Army, and a favorite of Catherine the Great. (G&S 360) The text does not require such a conflation.

21. The description continues: "Never had the Irish brigade shown to such advantage. Its survivors were feted everywhere they went, its fame became universal. The Mountcassel regiment went into action several hundred strong, they came out a mere handful."

    Eliot O'Donnell, The Irish Abroad: A Record of Achievements of Wanderers from Ireland (London: Sir Isaac Pittman & Sons, 1915) 184.

22. Kyklopes have no muster and no meeting,
    no consultation or tribal ways,
    But each one dwells in his own mountain cave
    dealing out rough justice to wife and child,

indifferent to what the others do. (Bk 9. 74-78)

Homer, The Odyssey, trans. Robert Fitzgerald (Garden City, New York: Doubleday, 1963) 148.

23. Griffith 50-51, 74-75.

24. The Crown of St. Stephen, the symbol of the kingdom, was sent to King (Saint) Stephen by Pope Sylvester II, at the beginning of the eleventh century. It was considered to have been a gift of the Virgin Mary, who is also invoked as a patron saint of the nation. Alba Butler, Butler's Lives of Patron Saints, ed. Michael Walsh (San Francisco: Harper & Row, 1987) 317.

25. Hans Kohn, The Mind of Germany: The Education of a Nation (New York: Charles Scribner's Sons, 1960) 246-247.

Less conspicuously identified with the state in the popular imagination, St. Joseph, St. Maurice, St. Coloman, and St. Florian are also patrons of Austria. Butler's Lives 4.

26. Griffith 88-89.

27. In a letter dated October 7, 1921 to Harriet Weaver, Joyce described the extent of the changes this way.

"Eolus is recast. Hades and the Lotus-Eaters much amplified and the other episodes retouched a good deal. Not much change has been made in the Telemachia..." Joyce, Letters, I, 172.

28. Padraic Colum, Arthur Griffith (Dublin: Brown and Nolan, 1959) 196.

29. Ellmann, Joyce 389. An indication of how clear Joyce was about the symbols of the regime is that much later, when he told the story of the glaucoma attack in Zurich on August 18, 1917 which led to his first eye operation, he should have recalled its having coincided with the birthday of the Emperor Franz Joseph. (417)

30. Padraic Colum, "A Portrait of James Joyce" New Republic LXVI 31 May 1931: 347.

31. Karl Kraus, "Aus dem dunkelsten Osterreich," Sittlichkeit und Kriminilitat (Frankfurt, 1966) 203-207 cited in William F. Johnston, The Austrian Mind: An Intellectual and Social History 1848-1938 (Berkeley: University of California Press, 1972) 48.

32. Johnston 335.

33. Robert Musil, The Man Without Qualities, trans. Eithne Wilkins and Ernst Kaiser (1954; London: Picador, 1979) vol. I 32-33.

34. Griffith 7-8.

35. Hayden White, The Content of Form: Narrative Discourse and Historical Representation (Baltimore: John Hopkins University Press, 1978) 6-16.

36. Szombathely does indeed have a claim to its role of the beginning of the chain of coronation cities.

The literal meaning of Szombathely is "Saturday-place," a name evoking the Jewish sabbath and apparently setting the stage for an allegorical reading. In fact, however, the town supplies Virag's emigration with a historical dimension more ancient imperial connection than the histories of either the Hapsburgs or the Hanoverians. Szombathely is "the site of the Roman town [Sabaria Savaria], ...the capital of Pannonia where in A. D. 193 Septimus Severus was proclaimed emperor by his legions," according to The Encyclopedia Britannica. "Szombathely," Encyclopedia Brittanica 1911 ed. Often visited by emperors, it had been "the centre of the Pannonian emperor cult." "Sabaria Savaria," The Princeton Encyclopedia of Classical Sites, ed. R. Stillwell (Princeton: Princeton University Press, 1976). Another of the town's distinctions was that Marcus Aurelius wrote the second book of his Meditations there. "Sabaria Savaria," Oxford Classical Dictionary, N. G. L. Hammond & H. H. Scullard, 2nd Edition. (Oxford: Oxford University Press 1970)

Szombathely is the oldest capital in Central Europe, the first in the line of descent from the emperors of Rome, by way of the Holy Roman emperors, and after Napoleon abolished the anachronism, to the Hapsburgs as emperors of Austria, and finally, through Disraeli's appreciation of politics and pomp, to Victoria and her immediate heirs, the English empresses and emperors of India.

37. Florence, the capital of Tuscany, was ruled by a cadet branch of the Hapsburgs until 1860. The Kingdom of Lombardy-Venetia were ruled as though it were an Austrian province until the loss of Lombardy in 1859. George Martin, The Red Shirt and The Cross of Savoy: The Story of Italy's Risorgimento 1748 - 1871.(New York: Dodd, Mead & Co., 1969) 207.

38. Richard Madtes, The "Ithaca" Chapter of Joyce's Ulysses (Ann Arbor, Michigan: UMI Research Press, 1983) 139.

39. Robert Tracy, "Leopold Bloom Fourfold: A Hungarian-Hebraic-Hellenic-Hibernian Hero," Massachusetts Review 6 (1965) :227.

40. Edward Crankshaw, Maria Theresa (London: Longmans, 1969) 140.

41. Sir Horace Rumbold, The Austrian Court in the Nineteenth Century (London: Methuen, 1909) 4.

42. The "new luminous sun generated by the collision and amalgamation in incandescence of two nonluminous exsuns" does seem to refer, however, to the encounter of Stephen and Bloom (both men identified with darkness) and, perhaps, to Ulysses.

CHAPTER III

Ulysses elaborates its distinctive epic perspective on modern Irish nationality through Bloom's efforts to make sense of his genealogy. Bloom faces two very different kinds of obstacles. First, he just does not know enough. He has only the vaguest information about his family's roots in Central Europe and he has no real idea of how this dimension of experience might be relevant to turn-of-the-century Dublin. In addition, the more radical Irish nationalists would forcefully deny that Bloom, the foreign Jew, could possibly be relevant to the authentic Irish community. To integral nationalists, like the Citizen in "Cyclops" (modelled on Michael Cusack, the founder of the Gaelic Athletic Association), Bloom's very presence in Ireland was a symptom of national decline.

Ulysses reconfigures these limitations on Bloom's ability to define modern Irish nationality as assets. Just as Stephen's failure to understand his changed role as an artist had served to define Ulysses as an epic, Bloom's ignorance of how the dimension of experience he represents matters to the nationalist project becomes essential to Ulysses' meditation on the origins of the Irish state. In this context, it is appropriate that the advanced Irish nationalists recognize only a threat in Bloom. Despite their active involvement with current politics, they do not have a particularly well developed sense of the historic moment.

They are the same men, after all, who sneer at Bloom as the originator of Sinn Fein's "Hungarian system." (12. 1636) It is their ignorant hostility which promotes Bloom to the role of pater patria in Ulysses.

Bloom never imagines himself in such a role. His goal in relation to his genealogy is autonomy. He would like to participate fully in the role reserved for him in his family's practice of naming sons Leopold and Rudolph, in alternate generations. Memories of his son Rudy and his father Rudolph figure in Bloom's thoughts throughout the day. This, however, is the extent of his awareness of the connection. He does not even suspect his rumoured paternity of the Sinn Fein programme. His family's past connection with the Hapsburg dynasty seems to have nothing to do with him.

To Joyce as he was composing Ulysses in Hapsburg Trieste and then in a Swiss exile from the hostilities, it had to appear otherwise. As the First World War went on with news of massive Austro-Hungarian defeats and seemed destined to end with the realization of the Allied promises of national determination for the Hapsburgs subject nationalities, he could not but note that the House of Bloom and the House of Hapsburg had become alike in having to brave conspicuous threats to their continuity.

Isolated between the deaths of two Rudolphs, his father and his son, Leopold cannot continue the Hapsburg tradition

of naming sons which his forefathers had emulated. Facing defeat and Woodrow Wilson's "Fourteen Points," the Hapsburgs could be certain of nothing. When this shared inability to master the march of events is translated back into 1904, the name Rudolph is emblematic of both their dilemmas. To both Bloom and the dynasty, the name Rudolph in 1904 symbolizes an unwilling abdication to the superior force of circumstances.

Bloom's isolation in Ulysses between the deaths of two Rudolphs resonates with a notorious Hapsburg parallel: the death of the Imperial heir, the Crown Prince Rudolf, under mysterious circumstances on January 30, 1889. Rudy Bloom had died of birth defects, Rudolph Virag-Bloom, a suicide, of poison. The death of Rudolf Hapsburg was never explained. It continued to fascinate Europe even after the fall of the Monarchy. As late as 1922, T. S. Eliot alludes to the mystery in "The Waste Land."[1]

The sheer pointlessness of the death and the helplessness of the venerable Emperor and his family in dealing with it generated speculation. The Crown Prince died at a private hunting lodge at Mayerling, a setting to which Bloom's recollection of his father's death in a hotel room "with hunting pictures" (6. 360) seems to allude. The corpse of the Crown Prince, aged thirty, and the corpse of his eighteen-year old mistress, Mary Vetsera, were discovered side by side in bed. Nothing more was known. A suicide pact

was rumoured.

The scandal was long and trying for the Hapsburg court. Why should a young man, the only son and heir of the Emperor Franz Joseph and the Empress Elizabeth, in apparent good health, have suddenly killed himself? The act contradicted the Empire's apparent baroque stability. The Court issued contradictory accounts of the death. At first apoplexy was blamed. There were rumours of an accident, a self-inflicted gunshot. The possibility of suicide was never officially entertained although rumours to this effect were rife.

Despite the persistent interest, the Austrian court refused to go any further. It refused to comment even on the contradictions in its own reports. Every effort was made to sever the observance of Mary Vetsera's death from the Prince's. Her body was secretly moved from Mayerling. Unofficial speculation mentioned a malformation of Rudolf's skull and an inherited "Wittelsbach" madness. Conflicts with his father were recalled.[2]

The mystery persisted even as Rudolf's role as Crown Prince went to Franz Ferdinand, Franz Joseph's nephew, who would, in turn, fall to the assassin's bullet in Sarajevo. The Emperor was rumoured never to have reconciled to the loss. When the Countess Marie Larisch - Wallersee, who had been the go-between in Rudolf's love affair, tried to publish her memoirs in 1897, Franz Joseph bought and burned the manuscript.[3]

In Ulysses, Bloom enacts the dilemma of the post-Mayerling Hapsburg dynasty without ever reflecting on the parallel. Like the rulers of Austria, he is besieged by nationalists who challenge his legitimacy. Like the dynasty, he is being forced, willy-nilly, to represent a vague cosmopolitan ideal of what membership in the polity entails. Like the Hapsburg ruler, he has no direct male issue.

For Bloom, the materials for such a comparison naturally remain inert. The catechetical narrative voice of "Ithaca" provides all the elements for thinking about both the Ausgleich and Mayerling, by describing a Stefan (or Stephen, a cousin twice removed), a Rudolf (or Rudy, Bloom's father) and a Leopold (Lipoti, Bloom's grandfather), all rendered in the report as members of the Virag family, and all connected with a daguerreotype. (17. 1875-1877) But Bloom is unaware of the parallel. The obscure visual representation of the dramatis personae of Ulysses, the oldest family heirloom remaining in Bloom's possession, remains lying unexamined in a dresser drawer in Eccles Street 7. (17. 1875-1877)

The agent responsible for making sense of Bloom's situation in Dublin in terms of his family history and tying it to Griffith's parallel between the situation of British rule in Ireland in 1904 and the Austro-Hungarian constitutional ideal is the commentary of stylistic experiments which are independent from the development of

Bloom's character. In "Cyclops," the dominant strategy of rhetorical exaggeration shows us Bloom able to escape his persecutors only by assuming the identity of his grandfather Lipoti. In "Circe," the decorum of extravagant phantasmagoria, in terms of which the dead may rise and inanimate objects are enabled speak, also allows Bloom to reconfigure the empty space between himself and his inherited patrilineal ideal by trying out fantasy roles as sovereign ruler, lover, husband, child and friend.

The stylistic modes of these chapters make legible the interplay between Bloom's current needs and the significance of his family past and of the Griffith parallel as though this complex of meanings was projected in large characters on to a giant screen. Tagged with the names and attired in the costumes of these materials, Bloom's successive appearances allow the reader to decipher the matrix of constraint and contradiction which the transfer of such historical experience from one national setting to another require. By the end of "Circe," this implied critique of Griffith's easy, hortatory shifting of historical materials from Austria-Hungary to Dublin has come to figure in an independent reflection on Ulysses' claim on a legitimate role in the history of the Irish epic.

"Cyclops" focuses on the difficult fit between Bloom's family legacy and the racial integrity which the Gaelic movement demanded. Bloom, the son of an immigrant, cannot

claim the archaic Irish origins the Gaelic revival wanted to make the touchstone of authentic Irishness. Bloom does not even want such a mythic imprimatur. When the fiery (and beery) nationalists in Barney Kiernan's would deny him his right to call himself an Irishman, his approach remains strictly rational. Despite their taunting, he refuses to justify his right of membership in the polity. He rests his case on the self-evident fact that Ireland is the polity to which he always has belonged:

> -- A nation? says Bloom. A nation is the same people living in the same place."
>
> -- By God, then, says Ned, laughing, if that's so I am a nation for I'm living in the same place for the past five years.
>
> So of course everyone had the laugh at Bloom and says he, trying to muck out of it:
>
> --Or also living in different places.
>
> --That covers my case, says Joe.
>
> --What is your nation if I may ask? says the citizen.
>
> --Ireland, says Bloom. I was born here. Ireland.
>
> The citizen said nothing only cleared the spit out of his gullet and, gob he spat a Red bank oyster out of him right in the corner. (12. 1421-1434)

The furthest Bloom will consciously go in order to accommodate such hostility is to appeal against the injustice of prejudice by insisting on the reality of the suffering in which such prejudice, bolstered by power, has resulted:

> --And I belong to a race too, says Bloom, that is hated and persecuted. Also now. This very moment. This very instant. (12. 1467-1468)

His ideal of national community is simple: an island of peace. Indeed, like Stephen, Bloom understands that history, at best, has been a nightmarish distraction from what really constitutes life:

> --... its no use ...Force, hatred, history, all that. That's not life for men and women, insult and hatred. And everybody knows that it's the very opposite of that is really life." (12. 1481-1483)

But Barney Kiernan's patrons will not allow Bloom so vague an exit. They want him to be responsible for not being one of them. He is the "perverted jew ... Ahasuerus ...[cursed] by God." (12. 1635, 1667) Because of his father, he remains "Virag from Hungary!" (12. 1666-1667). For the anonymous narrator, the "Hungarian system" which Bloom

the woes -- some of these woes only real in that he already anticipates them -- of the Irish polity. He holds Bloom responsible for

> "all kinds of jerrymandering, packed juries and swindling the taxes of the government and appointing consuls all over the world to walk about selling Irish industries." (12. 1575-1577)

Finally, the drunken Citizen, enraged that Bloom, driven to the wall by anti-Semitic insult, finally claims kinship with Christ, threatens to crucify him to revenge the blasphemy and flings a "biscuit box" (a mock-ciborium, a symbolic casket) at him.

The ripples of the symbolic execution launch Bloom on a kind of historical odyssey. He initiates a symbolic regression along the trajectory of Rudolph Virag-Bloom's emigration. In effect, we are introduced to a different kind of reasoning than the one Bloom himself had wanted to advance concerning the constitution of national identity. Conforming to the decorum of the chapter, Bloom's evolution is atavistic. He too ends up by seeking justification in (what is for him) the archaic past. With crowds of well-wishers cheering, the fleeing Bloom turns into his own grandfather: "Nagyasagos [sic] uram Lipoti Virag" (12. 1816) (The translation of the middle-class honorific term is

"Esquire.")[4] In exchange for safety, he seems to abandon all that Rudolf Virag had accomplished through his emigration. He abandons Ireland. The Citizen's hostility has forced a new trajectory on his odyssey.

Lipoti Virag's destination, appropriately celebrated by orchestras and bonfires, is "the distant clime of Szazharminczbrojugulyas-Dugulas (Meadow of the Murmuring Waters)." (12. 1818-1819) The choice of address shows Joyce at his most scatological. The Hungarian part of the address -- allowing for the misspelling of "borju", not "broju", that is "veal" or "calf" -- translates as "one hundred and thirty veal gulyas blockage or constipation." The address combines the mention of Hungary's national dish and an apparent allusion to January 30, or 1/30 the date of the Crown Prince Rudolf's suicide, the date that the Hapsburg dynasty's Mayerling ordeal began.[5] The English pseudo-translation in the brackets is sheer misdirection. Taken together with the first two parts of the address, however, it implies that the ultimate destination of Leopold-become-his-own-grandfather odyssey is the water-closet: the "Meadow of the Murmuring Waters." There, presumably, the blockage of generation, the extinction of Rudolph, father and son, the end of the "dynasty", will find proper issue.[6] In terms of the family continuity, Bloom's escape from the Cyclops still leads to an end. This time the end comes in an anatomically ludicrous and alimentarily

precise sense.[7]

The role of Lipoti Virag is an uncomfortable one for Bloom. The last Leopold to have fathered a Rudolph, Lipoti represents a more potent concentration of libidinal energies for Bloom than he can comprehend. "Circe" depicts Lipoti Virag as a convulsive, mechanical, ill-focused dispenser of pornographic lore, the author of a multivolume Fundamentals of Sexology which makes public "the Sex Secrets of Monks and Maidens." (15.2423, 2547) Spasms make him twitch grotesquely and spurt out polysyllabic examinations of the anatomies of the Nighttown whores and unpredictable animal sounds. It is in this figure that the fleeing Bloom is supposed to find the "father of all his race," the archaic progenitor to rival the Citizen's Gaelic sires, the father of a father such as he himself is precluded from becoming, his "granpappachi."[8]

Lipoti Virag represents excess pushed to an extreme, excess threatening to turn into incomprehensibility. His description and costume just manage to hold chaos in check. He concentrates the threat of experience turning out to be illegible. Although an earlier draft of "Circe" had designated Lipoti "Bloom's double,"[9] his figure points away from viable models of continuity:

> Lipoti Virag, basilicogrammate, chutes rapidly down through the chimney flue and struts two steps to the

> left on gawky pink stilts. He is sausaged into several overcoats and wears a brown mackintosh under which he holds a roll of parchment. In his left eye flashes the monocle of Cashel Boyle O'Connor Fitzmaurice Tisdall Farrell. On his head is perched an Egyptian pshent. Two quills project over his ears.(15. 2304-2310)

The term "basilicogrammate," or lord of language recalls Stephen's antinomian claim in the Hospital to be "Bous Stephanoumenos, bullockbefriending bard, lord and giver of life." (14. 1115) The caricatured Egyptian Thoth on "gawky pink stilts," is a distorted version of Stephen's vision of the bird-girl in "likeness of a strange and beautiful seabird [with]... long slender bare legs delicate as a crane's," the vision which seemed a harbinger of Stephen's vocation in Portrait. (P, 171) The "brown mackintosh" refers to the enigmatic stranger at Paddy Dignam's funeral whose coat became "M'Intosh" in the press report while the print diminished Bloom himself to L. Boom, a noise. (16. 1260)[10] The "monocle" of the automaton-like Cashel Boyle O'Connor Fitzmaurice Tisdall Farrell who "parafes his polysyllables" -- that is, records his name paragraph size --in the "constant readers' room" of the National Library (9. 1115) -- sustains the theme that the most readily visible may be the most difficult.[11] The embodiment of locomotor ataxy -- the locomotor apparatus is the organ of "Circe" -- Lipoti

embodies a form of writing, or self-inscription, which appears to be clear and accessible, but is, in the final analysis, incomprehensible.

In his forced withdrawal to the role of Lipoti, it seems that Bloom may be about to surrender his personal identity to an epic progenitor as wrapped in myth and unreason as any idol whom the Cyclops revere. However, this uncertain step back along the route of the odyssey which bore the Virag-Blooms to Ireland turns out to be only a prolegomenon to a still higher consolation and to a more comprehensible expression of Bloom's needs.

The biscuit box's striking the ground signals the incarnation of Bloom as "ben Bloom Elijah"-- still a son the Hebrew "ben" insists -- but a son with the role of mediating between the terrible power of the archaic fathers and their epigones, between the disproportionate respect for the past reflected both in the romantic histrionics of the Gaelic movement and in his own awesome sense of grandfather Lipoti's sexual potency. When the biscuit box (the casket of Christ with whom all can claim kinship) strikes the ground,

> lo, there came about them all a great brightness and they beheld the chariot wherein He stood ascend to heaven. And they beheld Him in the chariot, clothed upon in the glory of the brightness, having raiment as of the sun, fair as the moon and terrible that for awe

> they durst not look upon Him. And there came a voice out of heaven, calling Elijah! Elijah! And He answered with a main cry: Abba! Adonai! And they beheld Him even Him, ben Bloom Elijah, amid clouds of angels ascend to the glory of the brightness at an angle of fortyfive degrees over Donohoe's in Little Green street like a shot off a shovel. (12. 1910-1919)[12]

As "ben Bloom Elijah" Bloom is not only safe from his enemies. The mission of the prophet Elijah, we recall, had been to "... turn the heart of the fathers to the children and the heart of the children to the fathers..." [Mal 4:5]. By achieving this culminating point of self-filiation in a transcendent, heavenly, albeit parodic, exile, Bloom as "ben Bloom Elijah," has turned away from Lipoti and the past. Bloom again resonates with the need to make sense of his forced isolation.

The Citizen's biscuit box striking the roadway raises an earthquake -- a metaphor for Bloom's sonless, fatherless, and nationless exile: it is followed by "eleven shocks, all of the fifth grade of Mercalli's scale...[and] a violent atmospheric perturbation of cyclonic character." (12. 1859-1860) The eleven seismic shocks of this catastrophe echo the eleven days of Rudy's short life. Linked to two Rudolphs, Bloom cannot turn to either. As "ben Bloom-Elijah, he is, however, committed to making sense of the gap.

The need to do so becomes the occasion for Ulysses' exploration of the divergence between Griffith's programme for regaining Irish national autonomy and Bloom as the complex embodiment of both Irish and Austro-Hungarian historical experience. To model the autonomy which Griffith proposed, Bloom would have to be shown as having compensated for his isolation. He would have to be shown as having managed to surmount the genealogical gap, at least in symbolic form.

"Circe" systematically sounds the substitute satisfactions available to Bloom for this purpose. It shows Bloom seeking compensation for the missing encounter with Rudy by investing his energies in Stephen, in a courtship of the phantom Josie Breen, in a series of transsexual and bestial metamorphoses in Bella Cohen's brothel, and in the hallucinatory vision of his dead son, an eleven year-old phantom boy. At the end of "Circe," Bloom's attempts to compensate for his son culminate in a self-conscious literary response to Ireland's expectation of a national epic: in a self-aware literary response which invokes its own kinship with Irish myths and which merits the adjective 'epic' because it depends on a thorough assimilation and reconfiguration of the significance of Griffith's 1904 programme for a new Ireland.

The warrant for this expanded role for Rudy derives from the emphasis on the symbolic importance of the

Hungarian coronation ceremonial in The Resurrection of Hungary. Just as Stephen's struggle for autonomy has been linked to the constitutional prerogatives of the Crown of St. Stephen, Bloom's desire to realize himself through Rudy is associated with another prominent accessory of monarchical sovereignty, the ruler's ring, and, even more insistently (through the obvious rhyme) with the stone set in the ring, the ruby.

Over and again, Bloom makes the bestowal of a ruby ring substitute for the ability to re-establish himself with a woman in a pre-lapsarian state: that is, in a state analogous to his situation with Molly before the deformed baby Rudy's birth and death. In "Circe," he seals the expression of his feelings for the phantom of his old flame Josie [Powell] Breen with a ruby ring. (15. 468-469) Still earlier in "Calypso," we saw that Bloom has compensated for his failure to respond fully to his wife's libidinal longings by bringing her an erotic novel, Ruby: Pride of the Ring.

Neither of these attempts succeeds. Neither the situation with Josie nor that with Molly can be salvaged in this way. The demands of Bloom's intensively-explored life resist the symbolic simplification of history which Griffith had proposed as the panacea for Ireland's historical impasse. Bloom's symbolic attempt to reconstitute the link with his forefathers through these substitutions flounders

on the fait accompli. Ulysses does not allow Bloom's desire for such self-expression to be insulated in a tender vow transposed to the distant past or to survive transposition into a novel for his wife. The disappointment and pain he has experienced as a father is "not to be thought away" in some fantastic solution, any more than the examples of betrayal and doom Stephen had contemplated in the deaths of Pyrrhus and Caesar, (1. 48-53) in some fantastic solution.

Along with the ruby ring Bloom bestows on the phantom of Josie Breen, he quotes a line, La ci darem la mano, "Then we'll go hand in hand," (G&S, 56) the song of seduction in Don Giovanni, an item in the programme which Boylan was to deliver to Molly in the afternoon. By appropriating the song -- Boylan's gift to Molly. -- to accompany his gift to Josie, he is, in effect, substituting for Boylan in the courtship of Molly, and, in effect, vicariously displacing the rival. The personal reward for Bloom is that he appears to have regained his wife and magically perfected the union as the birth of Rudy should have.

However, the solution proves deceptive. Normally, the memory of Rudy separates him from Molly. In fact, the memory of the life from his loins which had so quickly, so prematurely, perished is a wound that Bloom still feels so keenly that in the instant of his advance toward Josie, he already shrinks back. He fears the deformed child who might be the consequences of his advance. Earlier in the exchange,

be the consequences of his advance. Earlier in the exchange, Josie had praised the young Leopold Bloom. She had known him to be a "lion of the night." (15. 447) But Leopold in "Circe", his name to the contrary, will be anything but leonine. As he holds Josie's hand, his gesture inverts the role of his eponym in the fable of "Androcles and the Lion." He does not claim the injured lion's injury. The pain belongs to Josie. He will be no lion. The lines from Hamlet he calls on to evoke that night of long ago, the "dear dead days beyond recall," (15. 455) resonate, moreover, less with love than with death.

> ... The witching hour of night. I took the splinter out of this hand, carefully and slowly. (tenderly, as he slips on her finger a ruby ring) La ci darem la mano. (15. 467-469)

Hamlet had the phrase "The witching hour of the night" appear in Hamlet's soliloquy after the performance of "The Mousetrap" had revealed the spectators' guilt. The prince, about to confront his mother, resolves "to be cruel, not unnatural/ ...to speak daggers to her, but use none" [III.iii, 363-364]. He wants justice but is determined not to harm her. Similarly, Bloom's Androcles-like approach pivots uncertainly between, on one side, the desire for revenge and rectification, and, on the other, the determination to originate no wrong. The lines in the play

implied ominous consequences:

> 'Tis now the very witching hour of night,
> When churchyards yawn, and hell itself breaths out
> Contagion to this world. (III.iii, 356-8)

Bloom's desire links the grave and the conjugal bed. He had already made this connection explicit -- once again by means of the Hamlet soliloquy -- while contemplating the cemetery caretaker John O'Connell's marriage prospects in "Hades:"

> Wonder he had the gumption to propose to any girl. Come out and live in the graveyard. Dangle that before her. It might thrill her first. Courting death. Shades of night hovering here with all the dead stretched about. The shadows of the tombs when the churchyards yawn... (6. 747-749)

In his Josie Breen fantasy, Bloom unconsciously reverts to the same lines for inspiration. He cannot sever his desire for intimacy from reminders of death.

His book for Molly, Ruby: Pride of the Ring, preserves the same ambivalent attitude. Symbolically, Bloom might be making up for what he cannot give his wife. The explicit reference, however, is to the circus ring in which Ruby seems to be the star and but where, behind the scenes, she

endures sadistic mistreatment. The circus owner Maffei revels in her secret suffering.[13] When Bloom glances at the volume in "Calypso," he notes suffering everywhere:

> Ruby: Pride of the Ring... Fierce Italian with carriagewhip. Must be Ruby pride of the ring on the floor naked. Sheet kindly lent. The monster Maffei desisted and flung his victim from him with an oath. Cruelty behind it. Doped animals... (4. 346-349)

Inadvertently, Bloom's erotic gift has dramatized the compact with pain he goes out of his way to avoid through conjugal celibacy.

Both he and Molly believe that the failure to produce a healthy son is the husband's, not the woman's responsibility. (6. 329) "Circe" dramatizes Bloom's fear of this potential for harm within himself and his guilt over his failure to give his marriage a healthy Rudy in the fantastic confrontation with the cigar-chomping whoremaster Bello Cohen.

The pantomime repeats the symbolism of Bloom's courtship of Josie Breen in a new setting and expands it into a birth fantasy. Bello Cohen, a Circean transformation of the brothel-owner Bella Cohen, has become a man in order that Bloom, continuing the pattern of shrinking from the consequences of masculinity, might endure the violence he

fears in himself in the shape of a woman. Bello forces Bloom to undergo a series of bestial metamorphoses with a cruel disdain that recalls the "doped animals" in Molly's circus novel. Bello orders him to "... shed [his] male garments" and, again drawing on Molly's novel, decrees that he is to be called Ruby Cohen. (15. 2967-2968) Then Bello, emulating Bloom's courting of Josie, "... places a ruby ring on [Ruby Cohen's] finger" and insists on his gratitude: "'And there now! With this ring I thee own. Say, thank you, mistress'" (15. 3067-3069) Bloom, with gratitude sadistically enforced, has become wife and his own child. He has made good the demands of the ring symbolism and the lack in his marriage in the figure of his own body.[14]

Otherwise, Bloom despairs of making good the lack he senses in his marriage and family. He has no hope that the early promise of the marriage ring can be filled. His hope that Stephen might be the answer is brief.

Nevertheless, the possibility does result in a momentary resolution of his difficulties in his fantasy of achieving autonomy as "Leopold the First", the "undoubted emperor-president and king-chairman, the most serene and potent and very puissant ruler of [the] realm." By annexing Stephen to his projected self-completion, Bloom supplements the ceremony of the ring with another symbol of sovereignty. With the essential elements of the coronation regalia made integral to his effort, the coronation of Bloom's dream of

personal autonomy becomes congruent with Sinn Fein's programme for Ireland.

Borrowing from Griffith's description of the coronation of Franz Joseph, "Circe" gives us Bloom crowned with "St. Stephen's iron crown." (15. 1439)[15] He is anointed with "a cruse of hairoil ...[and] assumes a mantle of cloth of gold." Replicating his gift to Josie Breen and his enslavement by Bello, he "puts ... a ruby ring" on his own finger. Then he "ascends and stands on the stone of destiny" (15. 1490-1491) or Stone of Scone, the site traditionally identified with the Tanist Stone or the Lia-Fail, "the monolith erected by the ancient Gaelic kings at their coronations."[16] In a fantastically parodic fashion, Bloom has found a way to Tara.[17]

As Leopold the First, wearing both crown and ruby ring, Bloom stands sovereign and complete. He needs neither Josie, nor Bello, nor Molly. The embodiment of sovereign Ireland, he chooses a new consort. He bestows his "royal hand upon the princess Selene, the splendour of the night," (15. 1506-1507) not a human female, but, appropriately enough in the land of the Celtic twilight, the goddess of the moon.[18] Bloom's dream of transcendence carries him into the regions of myth.

Of special relevance to this transcendent union is the tradition of the English coronation ceremonial which deemed the finger on which the ring was to be placed "...the

'marrying finger' [and]... the coronation ring ...'the wedding ring of England'."[19] By putting the ring on his own finger, Bloom, like Napoleon, who had placed the crown on his own head, is making a rare claim to autonomy --- to the right to re-make the conditions that have made him, a right which, like Napoleon's, would be sui generis.

The accumulated connotations of the ruby ring by this climactic instant, however, imply that Bloom, womanless, his Molly entertaining Boylan, is, in a fashion, marrying himself. His moon goddess is a dream. The symbolism of the ceremony recalls Buck Mulligan's projected production of 'Everyman His own Wife' (9. 1171) and his jeering boast "... I am big with child. I have an unborn child in my brain". (9. 876) Bloom, in the guise of Ireland triumphant, is depicted as committed to a configuration which is onanistic and sterile, to a symbolic complement of the vainglorious vision Le Fecondateur, Mulligan, salvation in the shape of "a national fertilising farm to be named Omphalos" where he would dispense "fecundation [to] any female of what grade of life soever who should there direct to him with the desire of fulfilling the functions of her natural." (14. 684-685)

This is the culminating moment of the effort to make Griffith's prescription for Ireland and the imperatives of Bloom's needs and family inheritance congruent. The logic of The Resurrection of Hungary: A Parallel for Ireland does not appear to lead beyond the self. "THE MAN IN THE MACINTOSH,"

a presence as perplexing as the typographical error which demotes Bloom to the status of a noise, and the enigma Bloom still ponders at day's end, (17. 2066) "springs up as through a trapdoor" (17. 1558) and dispels the complicated illusion.

Later, the ring symbolism only sounds hollow for Bloom: a symbol for the "irreparability of the past." The panoptic, all-comprehending narrative lens of "Ithaca" returns to this complex image to illustrate the nature of Bloom's conviction that he and Stephen will not meet again. He recalls an encounter with a circus performer who had, unknowingly, ridiculed his deep desire for a son.

> [Once] at a performance of Albert Hengler's circus in the Rotunda, Rutland square, Dublin, an intuitive particoloured clown in quest of paternity had penetrated from the ring [my emphasis] to a place in the auditorium where Bloom, solitary, was seated and had publicly declared to an exhilarated audience that he (Bloom) was his (the clown's) papa...
>
> Was the clown Bloom's son?
>
> No. (17. 975-979, 985-86)[20]

The ideal autonomy which Bloom had sought repeatedly -- in

his romance with Josie, through his gift of the circus novel to Molly, in his rebirth as Ruby Cohen and through enslavement by Bello/Bella, and in the messianic aura of the coronation paraphernalia which Griffith admired -- breaks against this denial.

The culminating scene in "Circe" rehearses this break once again through the conjunction of Stephen and Rudy, as in the coronation fantasy. This time however, the autonomy at issue does not so much touch Bloom's success in mediating among his desires, the code he has inherited from the past, his disappointment and his opportunities, as Ulysses' independent status as an epic. With Stephen unconscious on the ground, the scene cannot be interpreted as the successful communication between the two men. In spite of their sharing the scene, Bloom and Stephen are both alone. Each is involved with his private preoccupations. When we examine the interchange of the unconscious Stephen and Bloom, however, we discover that it is just this isolation of the characters which matters. Ulysses' signature in terms of the epic tradition as it had come to be recovered from the Gaelic sources in nineteenth century Ireland takes form through the commentary on their unawareness.

That Stephen should be lying unconscious on the street is highly apposite in the perspective of this strategy. Throughout the "Telemachiad," we saw him lend himself inadvertently to Ulysses' evolving self-definition as an

epic. That he should be found lying semi-conscious in the street outside Bella Cohn's brothel at this climactic moment remains in character.

Bloom tries to awaken Stephen, first by using his family and then, the one occasion in the text when this happens, by using his Christian name.[21] Stephen is too drunk to respond. For a moment, he confuses Bloom's interruption of his sleep with Haines' nightmare of the night before in the Martello Tower. Then, still more intimately, he imagines Bloom to be the visitant creature of the vampire poem he had composed at noon. Finally, mumbling lines from "Who Goes With Fergus?" he turns off the whole troubling prospect. In his drunken sleep, he seeks the more profound rest from worldly care which the glades of Yeats' Fergus had promised, the consolation he had offered his mother. Meanwhile, Bloom stands above him, looking concerned and looking for something practical to do:

BLOOM

Eh! Ho! (There is no answer. He bends again.) Mr. Dedalus! (there is no answer) The name if you call. Somnambulist. (he bends again and, hesitating, brings his mouth near the face of the prostrate form) Stephen! (There is no answer. He calls again.) Stephen!

STEPHEN

(frowns) Who? Black panther. Vampire. (he sighs and stretches himself, then murmurs thickly with prolonged vowels)

Who...drive ...Fergus now
And pierce ..wood's woven shade?

(He turns on his left side, sighing, doubling himself together.)

BLOOM

Poetry. Well educated. Pity. (he bends again and undoes the buttons of Stephen's waistcoat) To breathe. (he brushes the woodshavings with light hand and fingers) One pound seven. Not hurt anyhow. (he listens) What?

STEPHEN

(murmurs)

...shadows ... the woods
...white breast ... dim sea

(He stretches out his arms, sighs again and curls his body....)

At best, Bloom's appreciation of Stephen's epic ambitions would be minimal, but his actual response compounds a series of errors. He mishears Stephen's mumblings. He does not at

all understand their solipsistic inspiration. He does recognize May Goulding Dedalus' features in Stephen's face, but then he mistakes the name Fergus from the lyric "Who Goes With Fergus?" for the name of a girl. He imagines that he has made out Stephen's beloved's name in the mumbled poetry. Respecting the unasked-for confidence, he is prepared to treat the accidental revelation as a secret. He invokes his Freemason oath for emphasis.

The whole text is a singularly economical and understated avowal of generic intention. The vehicle for Ulysses' claim to stand legitimately in the tradition of the Irish epic is Bloom's remarkable interpretation of Yeats' poem. The interpretation makes Stephen himself as the poem's context.

The reconfiguration of the poem and Stephen involves three distinct stages. The first step in Bloom's interpretation connects Stephen's appearance with the confusion of identities which results when we try to read Stephen's attachment to the lyric in terms of The Countess Cathleen. The second step, also inadvertent, has Bloom blunder on the name of Sir Samuel Ferguson, who had been the first to show "the literary possibilities of the Irish sagas."[22] Finally, in a richly ironic turn, since he has no idea of what he has been doing, Bloom pledges his silence:

(...Bloom, holding the hat and ashplant, stands erect. A dog barks in the distance. Bloom tightens and loosens his grip on the ashplant. He looks down on Stephen's face and form.)

BLOOM

(communes with the night) Face reminds me of his poor mother. In the shady wood. The deep white breast. Ferguson, I think I caught. A girl. Some girl. Best thing could happen to him (he murmurs) ....swear that I will always hail, ever conceal, never reveal, any part or parts, art or arts ...." (15. 4924-4953)

The implications of the scene are considerable. Bloom has managed to link the scene with the weakness in Stephen's resolution to become the epic poet of modern Ireland and to suggest a genealogy more comprehensive than Stephen's subjective needs. Unknowingly, without citing Stephen's penchant for Yeats as the evidence, he has discerned the continuing enfeebling presence of May Goulding Dedalus in his make-up, the lack of personal autonomy responsible for his continuing to cast himself as the victim long after her death. He also, again inadvertently, distinguishes the significance of the moment from a strictly personal interpretation. With the reference to Sir Samuel Ferguson, who, to quote Yeats, had restored to Irish "hills and rivers their epic interest...[who was] the one Homeric poet ...[to

give Irish writers] immortal companions still wet with the dew of their primal world,"[23] the scene evokes the nineteenth century recovery of the Gaelic epic.

Bloom promises no further revelations. His gaze, however, achieves a synthesis with implications comparable to the commmentary of the coronation regalia in the earlier "Circe" coronation scene. The crucial difference is that Bloom's gaze moves from Stephen to Rudy without, as his earlier coronation had implied, linking the associations of these figures with the issue of sovereignty. Instead, his gaze elaborates the significance of the name "Ferguson" for Ulysses, first, in terms of Stephen's failed ambition, and then, in terms of his own hopes of patrilineal continuity. At the same time, in other words, that Bloom mentions the name "Ferguson," his gaze enacts the transition from an approach to Ulysses as a Kunstlerroman to an approach to Ulysses as a family saga.

The point, of course, is to remain independent of both readings of the scene. Bloom does not understand the significance of the moment. Like Dante when he meets Virgil in the Dark Wood of the opening of the Inferno, he has recognized the Poet who provides the essential epic pattern for his experience.[24] But Bloom does not understand the meaning of the pattern for his experience any better than the character Dante in the Dark Wood could have foreseen the use which the Divine Comedy makes of Virgil.

The action shows that all Bloom can derive from the encounter is the implication in the name Ferguson of the suffix "-son" for the family saga pattern of making sense of his experience. His hallucination makes the transition from Stephen, the would-be Fergus, comprehensible. For Bloom, the meaning of the transition is Rudy, his lost son. An overview of the movement's significance is denied to him:

> (Silent, thoughtful, alert he stands on guard, his finger at his lips in the attitude of secret master. Against the dark wall a figure [appears] slowly, fairy boy of eleven, a changeling, kidnapped, dressed in an Eton suit with glass shoes and a little bronze helmet, holding a book in his hand. He reads from right to left inaudibly, smiling, kissing the page.)
>
> BLOOM
>
> (Wonderstruck, calls inaudibly) Rudy!
>
> RUDY
>
> (gazes, unseeing into Bloom's eyes and goes on reading, smiling. He has a delicate mauve face. On his suit he has diamond and ruby buttons. In his free left hand he holds a slim ivory cane with a violet bowknot. A white lambkin peeps out of his waistcoat pocket.) (15. 4956-4967)

However, even in terms of a family saga reading of Ulysses Rudy represents only a discontinuity.

Bloom, obedient to the morphology of the name of "Ferguson," has not understood the reason for his vision which, whatever we decide to make of it, is choking in sentimentality.[25] His masonic vow of secrecy leads us elsewhere.

Stephen has just struck out at his mother's ghost with his ashplant, ushering in the ruin of time and space in a phantom apocalypse of "shattered glass and toppling masonry." (15. 4245) But an entirely different ethos informs the masonic adept who has attained the grade of "secret master." Patience, not rebellion is enjoined. The "secret master" must "principally engage in [the] contemplation of 'the Ineffable Name [of the Deity]' ... which eternally surrounds [everyone], but is seen by no one, although it is there for all eyes to see." (G&S, 528) Bloom's pose above Stephen implies that their goals ultimately diverge.[26] Still more to the point, it suggests that a privileged perspective is possible on the meaning of their divergence.

We turn to this possibility in the next chapter.

ENDNOTES: CHAPTER III

1. George L. K. Morris, "Marie, Marie Hold On Tight," T. S. Eliot, The Waste Land: A Casebook, eds. C. B. Cox and Arnold P. Hinchcliffe (London: Macmillan, 1968) 165-167.

2. L. Cassels, Clash of Generations: A Hapsburg Family Drama in the Nineteenth Century (London: John Murray, 1971) 194-208.

3. Cassels 210. The first version published was, in fact, the English edition under the title My Past in London in 1913. This was Eliot's source. The Emperor only accepted publication with this fait accompli.

4. Joyce's use of Magyar in Ulysses is quirky. Sometimes, he gets all the complicated agglutinative case endings exactly as he should. Sometimes, as with "Nagyasagos" [sic], he adds unnecessary syllables, or, as with "Szesfehervar," omits a part of the principal noun. For more on Joyce's idiosyncratic use of the language, see my article, "Joyce's Hungarian in Ulysses," James Joyce Quarterly, 27 (1990): 648-650.

5. There is probably an allusion here to the contemporary state of Ireland as well. Malachi Mulligan's last name, that is "a stew made by tramps from odds and ends of food," (OED) is also kind of gulyas.

6. The "murmuring" toilet bowl evoked by the address recalls the description earlier of Ireland as a "pleasant land ... of murmuring waters" earlier in the chapter. (12. 70)

7. Phillip Herring has noted that in Ulysses closure often "suggest[s] the anatomical posterior." Apart from Molly's bottom in "Ithaca", he lists Bloom's celebrated fart at the end of "Sirens," the "rear view of Stephen's music teacher, Almidano Artifoni, whose trousers are 'swallowed by a closing door' at the end of "Wandering Rocks," and the "horse dropping 'smoking globes of turd' as Stephen and Bloom walk into the distance" at the end of "Eumaeus."

   Phillip Herring, Joyce's Uncertainty Principle (Princeton: Princeton University Press, 1987) 175.

8. Mary T. Reynolds has shown that the rendering of Lipoti Virag is indebted to Dante's Paradiso, 15-17 and the portrait of Cacciaguida, the grandfather of Dante's grandfather. She finds parallels between the mode of descent, the warrior costumes, the recourse to Latin, the prophetic bearing of the two figures. She also notes that Virag includes traits of devils from the Inferno, especially the of the Malebranche band of Inferno, 21-23.

Mary T. Reynolds, Joyce and Dante: The Shaping Imagination (Princeton: Princeton University Press, 1981) 66-76.

9. In the draft designated as V.A. 19, Lipoti Virag's appearance in "Circe" is rendered as follows:

"Litpold [sic] Virag, Bloom's double, wearing Stephen's hat, Buck Mulligan's primrose vest, and a brown mackintosh under which he holds a dulcimer [sic] a book in two tomes]..."

James Joyce, Joyce's Notes and Early Drafts for Ulysses: Selections from the Buffalo Collection, ed. Phillip F. Herring (Charlottesville: University of Virginia, 1977) 225.

10. In Spanish, L. Boom would be el Boom.

11. Lipoti shares the "fierce word Coactus volui," which translates as "I willed it under constraint," with Cashel Boyle O'Connor Fitzmaurice Tisdall Farrell. In "Wandering Rocks", we see Cashel Boyle O'Connor Fitzmaurice Tisdall Farrell muttering his fierce word "with ratsteeth bared" (10. 1111-1113) and staring "through a fierce eyeglass across the carriages [of the vice-regal procession] at the head of Mr. M. E. Solomon in the window of the Austro-Hungarian viceconsulate." (10. 1261-1263) In "Circe," Virag cries Coactus volui to signal an erection. (15. 2554)

R. J. Schork has traced the phrase to Justinian's Digest IV. 2. 21. 5. He does not argue that Joyce read Justinian to find it but that the phrase was current in some circles just as the Latin phrase "sub specie aeternatis" continues to be.

In Justinian, the phrase referred to the acceptance of a legacy through fear which the legatee "would not have been willing [to do] had it been freely offered" but which "having been forced, I was willing." R. J. Schork, "Joyce and Justinian: U 250 and 520," James Joyce Quarterly, 23 (1985): 77.

12. The phrase Abba! Adonai! links Bloom's persecution with Christ's agony in the Garden of Gethsemane. Mark 14:36 (G&S, 381)

13. The original of Molly's novel continues to be sought. Mary Power has identified Amye Reade's Ruby: A Novel Founded on the Life of a Circus Girl as a possible source. Caroline Nobile Gryta argues that there may be more than one source. She argues for Henry T. Johnson's novel The Pride of the Ring and for Maffei's Amphitheaters, an eighteenth-century work on ancient circuses. Mary Power,"The Discovery of Ruby" James Joyce Quarterly 18 (1981): 115-121. Caroline Nobile Gryta, "Who is Signor Maffei? And Has Ruby: the Pride of the Ring

Really Been Located?" James Joyce Quarterly 21 (1984): 321-29.

14. A suggestive autobiographical parallel to this imagery is recorded by Richard Ellmann. He writes that, in Trieste, one of Joyce's "favorite... superstitions was a ring, composed of different kinds of metals, which he wore on his finger as a preventative against blindness. It resembled a wedding-ring, but he denounced wedding rings as symbols of slavery to which no free man could submit. 'Then why are you willing to wear this ring?' asked his pupils. 'Because I am already the slave of my eye trouble," Joyce replied." Ellmann, Joyce 341.

15. As Robert Tracy has pointed out there is no "iron crown of St. Stephen" outside of Griffith's pages and Joyce's duplication of the error is the surest evidence that he had The Resurrection of Hungary in mind when constructing this scene. Dominic Manganiello is mistaken in maintaining that there was an "iron crown" to discover that Tracy had not known about. Manganiello 242. The one Crown of St.Stephen is, as Tracy observed, not iron, but "a closed diadem of gold decorated with jewels and enameled icons." Tracy 532.

The other parallels to which Tracy points between Griffith and Joyce are that both Franz Joseph and Bloom ride white horses, that they wear conspicuous green socks, that a foreign language is used at each coronation (Hungarian at Franz Joseph's and Hebrew at Bloom's), and that "Franz Josef is hailed by 'fifty-two working men from all the counties of Hungary' and Bloom is hailed by 'thirty two-working men' from all the counties of Ireland" (532).

16. "Tanist Stone," Brewer's Dictionary.

The connection with the Scottish Regalia is presumably the reason Gifford and Seidman identify the "ruby ring" with the coronation ring of Scotland. (G&S, 389) In the English coronation ceremonial, however, the coronation ring is the sovereign's personal property and there might be any number of ruby rings. The famous ruby ring to which they are referring found its way to the Hanoverians from the original owner Mary, Queen of Scots, and by way of the Stuarts, regnant and exiled, James II having "concealed it on his person when he fled the country in 1688." Lord Twining, European Regalia (London: B. T. Batsford, 1967) 267-268.

17. David G. Sheps of Concordia University has suggested to me that the choice of Bella Cohen for the role of domitrix reflects the punishing post-war confusion in Hungary following the fall of the Hapsburgs. The allusion evokes the sudden visibility of the contradictions disguised by the modus vivendi of the ancien regime under the short-lived Communist

reign of Bela Kun.

18. C. H. Peake has, very acutely I think, described the status of the more extravagant occurrences in "Circe" as follows. The events express Joyce's "intuitions of the deeper mental levels of his characters, regardless of whether the materials used belong to the character's conscious mind." The material, in other words, depends on the psychologies of the characters only in the sense that the effects of stylistic imperatives such "gigantism" and "embryonic development" do in "Cyclops" and "Oxen of the Sun". C. H. Peake, James Joyce: The Citizen and the Artist (Stanford: Stanford University Press, 1977) 269.

19. Lord Twining 266.

20. An interesting reversal of this non-recognition scene in "Eumaeus" has Murphy the garrulous sailor insist that Simon Dedalus is a performer at Hengler's. (16. 378-415)

21. Ellmann, Consciousness 12.

22. Malcolm Brown, Sir Samuel Ferguson (Lewisburg: Bucknell University Press, 1973) 15.

    Bloom invokes the work of Sir Samuel Ferguson only in "Lestrygonians" (8.663-866) when he reflects on the "The Burial of King Cormac." King Cormac (c. 254-277) had been "the first founder and legislator of Ireland, the shaper of the nation ... who made the hill of Tara the capital of the country and shaped Ireland's Golden Age." (G&S, 177)

23. William Butler Yeats, "The Prose of Sir Samuel Ferguson - II, "Uncollected Prose by W. B. Yeats, ed. John P. Frayne (New York: Columbia University Press, 1970) vol. 1 90.

24. Dante, Divine Comedy I, 67-90.

    Mary T. Reynolds calls attention to the recognition scene between Dante and Virgil in the Dark Wood in this encounter, the one occasion in the Commedia that Dante calls his mentor by name. That meeting, like the Circe episode, initiates a pilgrimage-like journey involving the two men. Mary T. Reynolds, Joyce and Dante: The Shaping Imagination (Princeton: Princeton University Press, 1981) 36.

25. Bloom has undoubtedly achieved a psychic reward in this encounter with Rudy and Stephen.

    The interpretation of what this climactic encounter means, however, has tended to swing between the view that Bloom's actions have earned him this psychic reward, and the view that

Bloom's satisfaction cannot be taken at face value. For an example of the former view, see Elliot B. Gose, The Transformation Process in Joyce's Ulysses (Toronto: University of Toronto Press 1980) 150. The latter view is presented in Marilyn French, The Book as Word: James Joyce's Ulysses (Cambridge, Mass.: Harvard University Press, 1976) 187 and in Karen Lawrence, The Odyssey of Style in Ulysses (Princeton: Princeton University Press, 1981) 161. Marilyn French sees Rudy's costume as evidence of a silly fantasy. Karen Lawrence reads an aura of "irretrievable and premature loss" in the encounter.

The references to Hermes in Rudy's dress -- Gifford and Seidman note the "bronze helmet," the "ivory cane" and possibly the "white lambkin" (G&S, 529) -- clearly signify the gift of some talisman, some kind of grace for Bloom. But the context makes the point of the Homeric parallel unclear. Odysseus has a vision of Hermes before his trial by Circe's sorcery. Hermes's gift of the moly was to protect Odysseus. Ulysses accords Bloom the vision at the moment the classical parallel would make one suppose he has reached the end of his trial. (X 228-280) Homer, The Odyssey, trans. Robert Fitzgerald (Garden City, N. J.: Doubleday, 1963) 173-175.

26. Suzette Henke downplays the role of this contradiction between Stephen and Bloom. She regards Bloom's Masonic gestures as the only language he has available to make a commitment to Stephen. She psychologizes Bloom's allegiance to the Masons to arrive at a liberationist reconciliation scene. Suzette A. Henke, Sindbook 200-202.

CHAPTER IV

As the epic of modern Ireland, Ulysses provides a more inclusive focus for the energies of the family saga and Kunstlerroman models of making sense of the events on Bloomsday, associated respectively with Bloom and with Stephen, than the apparent convergence of these male figures in "Circe." This focus matches neither the normative role of Roma Aeterna in the Aeneid nor the national mission enshrined in Israel's covenant with Yahweh. But, in the measure that the action of Ulysses does present Ireland with a touchstone for Irish nationality comparable to the epic destiny vouchsafed to Rome in Aeneas' vision of Roma Aeterna in Aeneid VI, and to Israel in Abraham's covenant in Genesis (17: 1-8), this destiny gets sketched in its treatment of Milly Bloom.[1]

The figure defines the limitations of both the Kunstlerroman and family saga approaches. Simultaneously, through the criticism of the constitutive categories of each of these ways of coming to terms with the text, her characterization situates them in the perspective of Ulysses as a totality. The process prefigures a new beginning for each mode of making sense of Ulysses. The characterization of Milly enables us to think about Ulysses as the culminating moment in a process of aesthetic awareness and as the physical embodiment and anticipation of Bloom's hopes of family continuity. The conjunction of these two ways of

thinking about Ulysses in the figure of Milly prepares a distinctive role for Bloomsday as the expression of the epic destiny of Ireland.

Milly's importance to the order which the family saga would impose on events is self-evident. She embodies the only continuity available to Bloom for the transmission of his family heritage. The etymology of her name, "mill-" (thousands), recalls benedictions of natural increase, such as Moses' blessing on Israel in Deuteronomy:

> The LORD GOD of your fathers make you a thousand times so many more as ye are, and bless you, as he hath promised you! (1:11)

The full literal translation of her name, "Millicent" (one thousand one hundred), establishes her as the hundred-fold multiple of "Joyce's number of regeneration."[2] She expands the metaphorical resonances of the number eleven which we have already encountered as the number of days which Rudy lived and as the number of the years that have passed since his death.

But the continuity she represents for Bloom has implications beyond his private disappointment, and these implications dispel the etymologically-derived impression of pre-ordained, almost mathematical, harmony. From the perspective of Ireland's future, she is the living channel

of the Virag-Bloom migration. As a woman, she is "the link between nations and generations ...the sacred lifegiver." (15. 4648-4649)[3] She represents the essential middle term "begat", which all the patriarchal genealogies take for granted. It would seem that this larger, more impersonal role for Milly should simply include the narrower horizon of the family saga. In fact, however, Milly's role challenges the very coherence of such an interpretation of events.

Twice, Bloom marvels at a strangeness in his daughter's physical appearance which is not of his making. Her blondness and green dress strike his amazement. In "Circe," he discovers Milly, "fairhaired [and] greenvested," in the figure whom he had taken for Molly. (15. 3162-3171) In "Ithaca", on having listened to Stephen's ballad of Hugh Lincoln, he suddenly wonders at "a jew's daughter, all dressed in green." (17. 30-831)

Milly's dress and blond hair separate her destiny from his. The green dress fuses her active sexuality -- the sixteenth century equivalent to the expression "roll in the hay" was "to give a girl a green gown"[4] -- with Ireland's national colour and so with Ireland's future. Her blond hair recalls the fact that in Irish history, blond hair already represented a late addition to the population. Blond people arrived on "the island at a comparatively late period [when] dark complexioned tribes [were] already in occupation."[5] Milly represents more such complication and diversity.

Her blondness also challenges the received idea of legitimacy in the Virag-Bloom family. Her blond hair, we know from "Ithaca," represents the presence of two strange males in the Virag-Bloom lineage. A "blond, born of two dark, she had blond ancestry, remote, a violation, Herr Hauptmann Hainau, Austrian Army."[6] The passage also notes a "proximate" violation by a "hallucination" of Molly's first love, "lieutenant Mulvey, British navy," presumably when his image entered Molly's thoughts during Milly's conception. (17. 868-870) The complication and diversity embodied in Milly leave the whole notion of a distinct family lineage in question. It appears that she represents neither the Virag-Bloom lineage sang pur, nor, even, Molly and Bloom's love in any uncomplicated fashion.

The uncertainty concerning Milly undercuts the possibility of thinking about Bloom in Dublin in terms of the family saga. If Milly may not embody Virag's legitimate issue, presumably neither would Bloom. What then becomes of Rudolf Virag's migration-route through seven stopping points -- Szombathely, Dublin, Budapest, Vienna, Milan, Florence, London, Dublin -- towards "the seventh city of Christendom" (P, 167) and of his heir Leopold's encounter with Dublin's "crown" Stephen? The violation antedating Virag's odyssey makes the family saga interpretation of his progress through the sequence of coronation cities towards Leopold's encounter with Stephen into mere appearance. Because

legitimacy is in question, it is precisely as a family saga that the meaning of the long migration towards Stephen is threatened.

Well, suppose we grant that the legitimate linear descent is a convenient fiction and replace its heuristic significance, instead, with the sentimental ties making up the basic nuclear unit, Molly-Bloom-Milly. Perhaps neither Milly nor Bloom belong to the lineage to which they imagine themselves to belcng. Still, until the suggestion of Molly's sentimental "infidelity" with Mulvey at the time of Milly's conception, it appeared that the "family" in the smaller, more basic sense could serve as a point of reference. But the suggestion that Molly's thoughts entertained another lover the instant that Milly was conceived and the assertion that this intrusion is partially responsible for Milly's inherited blondness render "family" an awkward term for interpreting the future of the Blooms in Ireland in any non-ironic sense.[7]

The phenomenon of undercutting the explanatory power of the family saga is analogous to the fate of the town of Szombathely, the deceptively transparent origin of Virag's odyssey, when we look at it more closely. Translated as 'Saturday-place,' the place name seems to be allegorically apposite. It appears to allude, in the Hungarian language and in a Hungarian context, to Virag's Jewish origins and to mark the beginning of his assimilation by a more general

European heritage. Like Milly's apparent destiny as Bloom's heir, however, the perfect fit of Szombathely with Bloom's later history proves to hold up on only a superficial view.

The town took its name from the fairs which were held there on Saturdays. But Saturdays were the one day Jews would not have gone to the fair.[8] The easy identification of the town with the assimilation of the Virag-Bloom family turns out to be a trap: not unlike the family saga to which Bloom is committed. The mistake calls attention to the fact that Virag in Hungary, like Bloom in Dublin, was already a stranger, his link to the town only an accident. Indeed, the mistake should not only remind us of the self-evident fact that European towns were not named to commemorate Jewish liturgical practices. We should also recall that "Virag", the Hungarian term for "flower", was no more the family's original name than the anglicised "Bloom." There are no transparent identities at the outset of the Virag-Bloom odyssey anymore than there are at its end. The town "Szombathely" is only deceptively Jewish. The name Virag only showed an early desire to become assimilated. In any event, Virag (once perhaps, Blum?) most readily spoke, we later learn, to his son Leopold in German. (15. 252-279)

The family saga approach to the meaning of Bloom's circumstances, in other words, is porous everywhere. The nature of his inheritance is too complicated for events to become reconci[illegible] fitting the pattern of inheritance

ar ng successive generations. Still when Bloom completes the trajectory of Rudolf Virag's emigration by taking Stephen home to 7 Eccles Street, he still dreams in terms of a reconciliation which would make sense of this inherited pattern.

He would like Stephen to find his way to Milly in a final scene regulated by the formula "the way to daughter led through mother and the way to mother led through daughter." (17. 942-943) He would like to resolve his dilemma in a complex reconciliation scene with everyone left happy, himself with Molly, Stephen with Milly, as though they were characters in the final scene of a Renaissance romantic comedy. But neither the plot nor the dramatis personae of Ulysses obey such mechanical contrivance.

For Bloom, Milly carries unpredictable resonances. Nearly an adult, she is now out of his control. When he pours his tea into the moustache cup, her birthday gift, he contemplates his feelings for her as though in a dark mirror:

> O, Milly Bloom, you are my darling,
> You are my looking glass from night to morning.
> I'd rather have you without a farthing
> Than Katey Keogh with her ass and garden. (4. 287-290)[9]

These feelings are difficult to classify. At least one critic has interpreted them to be almost openly incestuous.[10] In all events, Milly's maturity is far too complicated to turn it into a projection of Bloom's inherited expectation of patrilineal continuity. In terms of these expectations, almost nothing of the pre-ordained, almost mathematical, harmony suggested by the etymology of her name and the contrast with Rudy's short life remains.

Despite their never having met, Milly's significance for Stephen and the Kunstlerroman approach to the meaning of Bloomsday is equally prominent. She is the closest approximation to an "artist" in the Bloom family thanks to her chosen career in photography. But the parallel only serves to contrast her role more strongly in the epic design with Stephen's. Her occupation identifies her with a rival mode of representational synthesis. Photography provides us with another way of conceiving of Stephen's relationship to the totality Ulysses, the epic.

The definition of photography, and its associated symbolism prove antipathic to Stephen's self-definition as an artist in the fundamental sense that Mulligan's antics in "Telemachus" were felt as alien and invasive. Both Milly and Mulligan represent usurpations of the aesthetic order he had meant to bring to his experience. While Mulligan's threat to Stephen was, however, explicitly felt to be such, the threat

associated with Milly, is more insidious. It makes sense only with hindsight. To appreciate it, we must view Milly's symbolic interaction with Stephen's commitments from the perspective of the accomplished epic design.

Stephen insists on such a central, and obstructing, role for Milly in terms of the Kunstlerroman approach to his experience in the kitchen of 7 Eccles Street. He puts an end to the rapprochement between his Gaelic and Bloom's Jewish legacies by singing a ballad which depicts "the Jew's daughter" as a ritual murderess.

Nothing has prepared us for Stephen's anti-Semitic outburst. The epic, Michael Seidel has written, "tests the ethos of the [formative] events it records."[11] While it is true that as far as culture goes, Bloom is no more Hebrew than Stephen is Gaelic, from this point, Milly's role in this national divergence has become the issue. At stake is the question of how we will respond to Ulysses as modern Ireland's national epic.

Stephen's anti-Semitic ballad roundly rejects any role in any version of the Virag-Bloom family saga for himself and arrests the search for common meaning in their joint examination of the Gaelic and Hebrew alphabets. He and Bloom will travel together no further in search of a common script.

Bloom has sung a part of the Hatikvah, the anthem of the Zionist movement, to Stephen, and in return asked him to

sing of "a strange legend on an allied theme." (17. 795-796) Stephen evidently hears a threat of some sort in Bloom's song:

> Kolod bejwaw pnimah
> Nefesch, jehudi, homijah. (17. 763-764)
>
> ("As long as deep within the heart
> The soul of Judea is turbulent and strong")
> (G&S, 578)

He senses the essential presence of Christ in Bloom, (17. 783-785) but, as we might expect from his anti-clericalism, the vision only compounds his unease. He meets the request for "a strange legend on an allied theme," not with a celebration of ancient Ireland, but with a declaration of his independence from any claim on him by Bloom.

The declaration depersonalizes Bloom and is unexpectedly violent. The language breaks with the understanding which had been developing between them. The text of the ballad, together with Bloom's reaction and Stephen's commentary, appears below. The identification of Bloom is in terms of his lineage: he is the "son of Rudolph" and the "father of Millicent." (17. 809, 829) The topic of the ballad is the ritual murder of a Christian child by Jews:

Little Harry Hughes and his schoolfellows all/Went out for to play ball./ And the very first ball little Harry Hughes played/ He drove it over the jew's garden wall./ And the very second ball little Harry Hughes played/ He broke the
jew's windows all.//

.....

How did the son of Rudolph receive this first part?

With unmixed feeling. Smiling, a jew, he heard with pleasure and saw the unbroken kitchen window.

Recite the second part (minor) of the legend.

Then out there came the jew's daughter/ And she all dressed in green./ "Come back, come back, you pretty little boy,/ And play your ball again."// I can't come back and I won't come back/ Without my schoolfellows all./ For if my master he did hear/ He'd make it a sorry ball."// She took him by the lilywhite hand/ and led him along the hall/ Until she led him to a room/ Where none could hear him call. // She took a penknife out of her pocket/ And cut off his little head./ And now he'll play his ball no more/ For he lies among the dead.

.....

How did the father of Millicent receive this second part?

With mixed feelings. Unsmiling, he heard and saw with wonder a jew's daughter, all dressed in green.

Condense Stephen's commentary.

One of all, the least of all, is the victim predestined. Once by inadvertence, twice by design he challenges his destiny. It comes when he is abandoned and challenges him reluctant and, as an apparition of hope and youth, holds him unresisting. It leads him to a strange habitation, to a secret infidel apartment, and there, implacable, immolates him, consenting.
Why was the host (victim predestined) sad?

He wished that a tale of a deed should be told not by him should by him not be told.

Why was the host (reluctant, unresisting) still?

In accordance with the law of the conservation of energy?

Why was the host (secret infidel) silent?

> He weighed the possible evidences for and against ritual murder; the incitations of the hierarchy, the superstition of the populace, the propagation of rumour in continued fraction of veridicity, the envy of opulence, the influence of retaliation, the sporadic reappearance of atavistic delinquency, the mitigating circumstances of fanaticism, hypnotic suggestion and somnambulism. (17. 802-849)

The episode can be made consistent with a variety of interpretations, the majority of them versions of the Kunstlerroman approach to Ulysses. C.H. Peake argues that for Stephen himself the material does not have "racial and religious features," but "symbolizes acceptance of his vocation as artist."[12] One can, in fact, discount the anti-Semitism altogether. William Empson believes that Stephen and Bloom have created a "joking relationship (as defined by anthropologists)" so intimate that Stephen can no longer offend Bloom in the public meaning of an insult.[13] One can carry the minimizing of the unpleasantness one step still further. Not content to argue that Stephen and Bloom talk like a pair of joking Jews, Zack Bowen believes that, through their comparison of Celtic and Hebrew alphabets and their drinking of cocoa, they have symbolically become a singly artist-Jew. Thus, the term victim in Stephen's commentary applies to them both:

> The Jew's daughter who will perform the potential destruction on Harry-Stephen-Bloom is both daughter and mother and Molly and Milly.... It may be that Stephen's warning is as much for Bloom as for himself and a realization of the consubstantial status.[14]

The objection to these readings comes from Bloom. He is "sad." The reason for his sadness is conveyed in an awkward refrain which twice invokes the same ungainly passive grammatical structure to establish agency. Bloom regrets that "a tale of a deed should be told not by him" and wishes it "should by him not be told." The point is the accusatory emphasis of the refrain. Bloom suffers the injustice of the charge and he suffers the fact that Stephen should have made it.[15]

He has been betrayed. He and Stephen had been building an understanding based on the comparison and exchange of historical traditions. In presenting the materials, each of them was reclaiming aspects of his national inheritance, looking at them anew -- in the way these characteristic traits would impress a stranger. In effect, they were demonstrating the ethos and laying the empirical foundations for "an epic of two races, (Israelite-Irish)," to quote one part of Joyce's description of Ulysses.[16] The reciprocity ended when Stephen dramatically extended the historical context of their encounter beyond any tolerable

interpretation of Bloom's responsibility for their common inheritance. On the kindest interpretation, Stephen has been "accidentally, not designedly, offensive."[17] In any event, Bloom cannot do anything with the charge. He falls silent.[18] His thoughts recoil from Stephen towards Milly.

The structural antithesis of Stephen and Milly could not be more sharply posed. Their common concern with representation only heightens the contrast. Stephen's appearance in "Telemachus" had signalled his failure to represent the action of Ulysses. Significantly, the representational mode for which Milly has a "[h]ereditary taste" (8. 176) has already provided the family with a daguerreotype showing a Stefan (or Stephen), a Rudolf (or Rudy) and a Leopold (Lipoti, or Bloom), all rendered members of the Virag family. This version of the family saga synthesis, which Bloom desires, the narrative voice of "Ithaca" describes as

> [an] indistinct daguerreotype of Rudolf Virag and his father Leopold Virag executed in the year 1852 in the portrait atelier of their respective 1st and 2nd cousin, Stefan Virag of Szesfehervar, Hungary. (17. 1875-1877)

Stephen and Milly's common interest in representation masks the radically different significance of these

representational modes for the epic theme in Ulysses.

Like Buck Mulligan in terms of the Kunstlerroman approach to Ulysses, Milly poses Stephen with a threat of usurpation. Unlike Mulligan's role, the weight of which in the course of events diminishes as the day lengthens, Milly's role in the action continually grows. Mulligan begins Bloomsday as the most objectively rendered character in Ulysses. Milly never appears in propria persona. Nevertheless, by the end of Bloomsday her role has expanded to include a commentary on the nature and the future of both the Irish nation and Ulysses.

Milly's contrapuntal relationship with Mulligan opens with Stephen and Bloom's first simultaneous crises. Milly and Mulligan function as their saviours. In "Telemachus," Mulligan, for an isolated moment, turns into Stephen's saviour when he rescues him from the vision of a nightmarish cannibalistic mother. Stephen alone on top of the Martello Tower, "trembling at his soul's cry," (1. 282) faced "eyes, staring out of death, to shake and bend [his] soul." (1. 273) Then he finds "warm running sunlight and in the air behind him [the] friendly words." (1. 283) Mulligan has no idea how important his call to breakfast is.

Milly is similarly unaware of her simultaneous function when Bloom, in "Calypso," contemplates a terrible vision of the promised land. For an instant, he must make do with the idea that Palestine has become a sterile end-point of time,

> [a] barren land, bare waste. Vulcanic lake, the dead sea: no fish, weedless, sunk deep in the earth. No wind ...[to] those waves, grey metal, poisonous foggy waters. Brimstone they called it raining down: the cities of the plain: Sodom, Gomorrah, Edom. All dead names. A dead sea in a dead land, grey and old... Dead: an old woman's: the grey sunken cunt of the world. (4. 219-223, 228)

The memory of his daughter saves Bloom. He recalls her as

> [q]uick running sunlight [that] came running from Berkeley road, swiftly, in slim sandals, along the brightening foot path. Runs, she runs to meet me, a girl with gold hair on the wind. (4.240-242)

Apart, however, from these inadvertent messianic roles and their common association with sunlight,[19] Mulligan's and Milly's characterizations immediately diverge. The more Mulligan acts, the more marginal his challenge in the context of the Kunstlerroman to Stephen becomes. The more we learn of Mulligan's and Milly's active concerns with communicative power of light, the more contrasted their momentarily parallel functions appear. Mulligan becomes a figure of diminishing weight; Milly becomes increasingly significant.

The proof of Mulligan's lack of consequence is that his first effort to define a public role for Stephen in Dublin should instead result in his own banishment from consideration as Stephen's competitor. Sweeping the horizon with his shaving mirror -- which Stephen is about to dub "a symbol of Irish art... [the] cracked lookingglass of a servant" (1. 146) -- he informs the sea and sky of the "tidings" that Stephen suffers from "g.p.i.," the general paralysis of the insane. (1. 131-2)

Mulligan intends to display a light-hearted freedom, "in sunlight now radiant on the sea," (1. 131) from the ties of convention. He means to display a Hellene inclusiveness which can transmute blasphemy, mockery and prurience into sweetness and light. But he arrives at an opposite result. With the mirror he filched from his aunt's servant Ursula, he inadvertently mimics the target of Plato's contempt in The Republic for the quickest, most indiscriminate way to the Universal: the mode of an artist who chooses the least demanding and most transitory way of imitating the "essential nature of things:"

> The quickest [way], "perhaps would be to take a mirror and turn it round in all directions. In a very short time you could produce sun and stars and earth and yourself and all the other animals and lifeless objects...[20]

In the slightest, most impermanent of mimetic media, Mulligan pretends to communicate the "tidings," that Stephen is beyond rational change and escape, dotty and syphilitic: (G&S, 15-16) a worthy citizen, in other words, of "the centre of [Irish] paralysis,"[21] a true Dubliner of Dubliners. All the while, he acts out the description of artistic representation from which Socrates concluded "that the artist knows nothing worth mentioning about the subjects he represents."[22] Mulligan only plays at representation, he fills the sunlight with a testament to his own futility.[23]

Milly's career choice of photography -- literally, writing with light -- presents the Kunstlerroman approach with a more substantial challenge. While it is far less sophisticated than Stephen's reflections on aesthetics, the definition of photography in Joyce's "Paris Notebooks" and the symbolism associated with the definition in Ulysses circumscribe the meaning of Stephen's artistic commitment in the new epic context. The result suggests that Stephen's preferred darkness is really a subterranean avoidance of commitment: the rigour of his insistence on the primacy of his own categories masks a refusal to accept birth and manhood. Milly's association with representation carries our understanding of the epic design beyond such juvenile antimonies.

Stephen is no more aware of this design than he was

aware of the implications of his actions in the Dalkey schoolroom. He probably would not have considered photography to be a rival art at all. Certainly, as of 1903, Joyce himself did not. His Paris notebook of that year argues that while photography does dispose "sensible matter ...for an aesthetic end," such a disposition is not "a human disposition of sensible matter."[24] The photographer may 'write with light.' But the bluntness of the instrument, a hostage to the obtuseness of matter, blocks and rules the achievement. In the measure that Stephen is not the author of his circumstances in Ulysses, his efforts at self-understanding meet with comparable impediment.

The hereditary Virag-Bloom interest in photography provides the metaphor for the hindrance. The bias implicit in photography, as defined by Joyce, contributes to his characterization as an epic figure in spite of himself. Unlike Mulligan's mirror-display, however, this characterization does not center on a gesture of empty affirmation, but on an involuntary embedding in matter.[25] The definition and symbolism of Milly's inherited profession subordinate Stephen's artistic dilemma to the Virag-Bloom family saga. This transposition results in images of Stephen's having been mastered by opaque matter, unable to measure up to the task of inspiring the birth of a new Ireland or, even, a new beginning for himself.

The Bloom family heirloom which brings a Stefan, a

Rudolf and a Leopold together as members of the Virag family illustrates the scale of the issues at stake. The choice of "Stefan" for the first name of the daguerreotyper and the choice of "Szekesfehervar" for the site of the atelier (there is no "Szesfehervar") allow the Virag-Bloom saga to deal with Stephen's concerns with representation and with a national messianic role.

The object focuses the difficulties inherent in Stephen's tendency to divide the fait accompli between the "Possible" and the "Actual." In effect, the daguereotype represents one possible mmode of closure for Stephen. In Deasy's schoolroom, Platonism had enabled Stephen to endure the humiliation of serving time. As we saw, however, his preoccupation with Form was no defense against unwanted, unintended, material "actualization," against the definitions and identities resulting from the unavoidable, existentially-limiting interaction with daily life. Despite his shadow play of the "Possible" and the "Actual," Stephen's actions composed a commentary on his role in the epic he had failed to write. Stefan's daguerreotype shows us an "actualization" of Stephen's ambition.

The camera's non-human "disposition of sensible matter" hides a figure of Stephen, the founder of his country. Within the representation, a historical analogue of Stephen' project lies submerged. The figure is submerged in the darkness. The daguerreotype renders a nightmare of

historical actualization from which there is no waking up. This Stephen is entirely dominated by matter.

Szekesfehervar, the seat of a Hungarian county, had, in Joyce's day as it does today, only one major claim to notice. Until the Turkish conquest in the sixteenth century, Szekesfehervar -- in Latin, Alba Regia or Alba Civitas -- duplicated the ritual role of Tara for the Irish kings and of Rheims for the monarchs of France in the coronation ritual of Hungary's kings. In all, "thirty-five [Hungarian] kings [had] been crowned under ... the Cathedral dome". Of these sixteen remain "interned in its vault."

The most significant of these, both for Hungary and for Stephen's self-definition, is the "sarcophagus of King Stephen I." The Stephen at Szekesfehervar had been Hungary's first Christian king, the eponym of the Crown of St. Stephen which Arthur Griffith made the symbol for Ireland's constitutional salvation.[26] On a scale of which Stephen Dedalus could only dream, King Stephen I had shaped his country's faith about as much as any one individual could claim. Stefan Virag's daguerreotype holds this aspect of Stephen -- the dream which has been actualized in a manner he could not have conceived -- lifeless, beneath, as it were, the floor of the famous Cathedral.

Ulysses addresses this subterranean incarnation more explicitly in terms of the threat Stephen had already sensed in such a monumentalization in Portrait. There, he had

defined his vocation as the determination

> to try slowly and humbly and constantly to express, to press out again, from the gross earth or what it brings forth, from sound shape and colour which are the prison gates of our soul, an image of the beauty we have come to understand. (P, 207)

The language of the vow, as Father Noon has observed, is intentionally anti-Platonic. The phrase "gross earth" protests against separating form from matter.[27] In relation to such a determination, the photo's "disposition of sensible matter" represents an abdication of responsibility and a form of self-imprisonment, a fait accompli. From the perspective of Portrait's Kunstlerroman projection, the photo is an acknowledgement that Stephen has been transcended.

Ulysses returns to this imagery with a vignette in the "Wandering Rocks" chapter. Here Stephen struggles with the legacy of his bifurcation of experience into form and matter through a birth fantasy. Once again, the Bloom family saga and Stephen's literary ambitions are in the foreground. Once again, Stephen dreams of transcendence through creativity. This time, however, we know the dream for a fantasy.

The fantasy is centered in the windows of "Thomas Russell, lapidary and gemcutter, 57 Fleet Street," (G&S,

275) an ironic namesake of the mystic Platonist George Russell (AE). The allusion to the hopes projected in the family saga comes through the central object in the female dancer's navel (omphalos): a "ruby egg." Imagining the "ruby egg" on "her gross belly" to be enticing "a sailorman," Stephen comes up with a parodic version of Joyce's modern Ulysses, Bloom, enticed by his longing for Rudy. This is the closest Stephen comes to conceiving the plot in which he is involved in Ulysses:

> Stephen Dedalus watched through the webbed window the lapidary's fingers prove a timedulled chain. Dust webbed the window and the showtrays. Dust darkened the toiling fingers with their vulture nails. Dust slept on dull coils of bronze and silver, lozenges of cinnabar, on rubies, leprous and winedark stones.
>
> Born in all the dark wormy earth, cold specks of fire, evil, lights shining in the darkness. Where fallen archangels flung the stars of their brows. Muddy swinesnouts, hands, root and root, gripe and wrest them.
>
> She dances in a foul gloom where gum burns with garlic. A sailorman, rustbearded, sips from a beaker rum and eyes her. A long and seafed silent rut. She dances, capers, wagging her sowish haunches and her hips, on her gross belly flapping a ruby egg.

Old Russell with a smeared shammy rag burnished again his gem, turned it and held it at the point of his Moses's beard. Grandfather ape gloating on a stolen hoard.

And you who wrest old images from the burial earth? (10. 800-815)

The Miltonic references do recover something of Stephen's once proud non serviam. But, at the best, he sees through the glass of his former ambitions darkly. The invocation of Milton's "fallen archangels" bears no aura of heroics, only the conviction of defeat. Thomas Russell the jeweller has, in all probability, moved Stephen to remember George Russell in the National Library, where Eglinton has just mocked Stephen's literary ambitions as the "Sorrows of Satan." (9. 19)[28]

Bitterness at himself for having evaded Eglinton's public challenge occludes Stephen's imagination. The sadistic sensuality of his proleptic vision of Ulysses embodies his resentment. The Odysseus who is reflected at him from Russell's window never left Circe's island. The aspiring artist responsible for the vision struggles against "the prison gates of his soul," against the perceptions which bar him from his destiny.

Milly suggests the possibility of new beginning for both Stephen and Bloom. Her role does not fulfill the

expectations associated with the Kunstlerroman and family saga approaches to the text. She does, however, permit their conjunction and reconfigures our expectations of them. She initiates two distinct responses to our expectations of the Kunstlerroman and family saga approaches.

The first of these prods us to reconceive our expectations of the characters through her. This step proves abortive. It only reinforces our impression of the plot's resistance to easy solution. The second aligns her figure with Bloomsday as a totality. Subject to this influence, Ulysses itself appears as the starting point for the Kunstlerroman and family saga ways of responding to Ireland's national destiny.

In the "Oxen of the Sun" chapter, Milly takes the shape of a zodiac sign, and turns herself, in effect, into a kind of sky-writing with light. Her youth and fertility form the first letter of the alphabet: Alpha. In this form, she appears set to re-write the significance of the principal figures.

Greeted as a "wonder of metempsychosis," her inheritance as Molly's daughter and her future as a mother imply renewal and continuity in terms of the family saga approach to the text. When the letter 'A' takes shape in an image of swirling, snake-like filaments suggestive of a more organic version of a new beginning, birth, the

prognostication suggests that it will become legible. We will be able to respond to the destiny which Milly foreshadows through our familiarity with the alphabet.

> And lo, wonder of metempsychosis, it is she, the everlasting bride, harbinger of the daystar, the bride, ever virgin. It is she, Martha, thou lost one, Millicent, the young the dear, the radiant. How serene does she now arise, a queen among the Pleiades, in the penultimate antelucan hour, shod in sandals of bright gold, coifed with a veil of what do you call it gossamer. It floats, it flows about her starborn flesh and loose it streams, emerald, sapphire, mauve and heliotrope, sustained on currents of cold interstellar wind, winding, coiling, simply swirling, writhing in the skies a mysterious writing till, after a myriad metamorphoses of symbol, it blazes, Alpha, a ruby and triangled sign upon the forehead of Taurus. (14. 1099-1109)[29]

The new beginning promised in this apotheosis finds resonances in both Stephen and Bloom's attempts to detach themselves from the environment and to achieve a more rounded, more autonomous, conception of their roles.

The connection with Stephen appears in the prominent allusion of Milly's climactic metamorphosis as "Alpha, a

ruby and triangled sign upon the forehead of Taurus" to the schoolboy cry Bous Stephaneforos, or, Crowned Bull (Taurus crowned) which had mocked Stephen's dreams of greatness in Portrait. (P, 168) Like the firedrake of Ann Hathaway and Shakespeare's nights of love-making, which Stephen made the symbol of suffering and compensatory genius in his theory of Shakespeare's creativity, Milly's apotheosis, it seems, inscribes Stephen's destiny "among the stars." (9. 932)

The connection with Bloom appears in the climactic metamorphosis's reference to his birth sign, Taurus. The "ruby and triangled sign" of Bloom's House makes Milly the giant red star Alderaban on the star-map. In terms of Bloom's personal symbolism, it identifies her as Rudy's sibling and as a female: the new beginning of the ongoing metamorphosis of his lineage.

When these connections are undercut in subsequent allusions to Milly's zodiac-incarnation, Milly's significance in the epic design of Ulysses becomes refined. In terms of the Kunstlerroman pattern, Milly's zodiac-incarnation points to a disabling committment to a metaphorical virginity. In terms of the family saga, it draws attention to the need for a resignation which transcends family loyalty. Both these reservations become integral parts of the culminating image of Milly.

Milly's many-stranded spreading presence in the night-sky evokes the imagery of Stephen's bitter conflation of

paradisiacal hope, midwifery, birth and death at the sight of the Frauenzimmer in "Proteus." There too, the issue had been the possibility of a new beginning. Stephen recalled his own birth. Then, in a comic twist, he imagined a trail of umbilical cords reaching all the way back to Creation. The reiteration of 'A' -- once in Greek, once in Hebrew -- translates into numerical notation as 11.

> One of her sisterhood lugged me squealing into life. Creation from nothing. What has she in the bag? A misbirth with a trailing navelcord, hushed in ruddy wool. The cords of all link back, strandentwining cable of all flesh. That is why mystic monks. Will you be as gods? Gaze in your omphalos. Hello! Kinch here. Put me on to Edenville. Aleph, alpha: nought, nought, one. (3. 35-40)

The entire supposed telephone number to "Edenville" translates numerically as 11,001.

This formula proves disabling for Stephen's artistic ambitions through the conjunction between this number and the number of the virgins associated with Mulligan's cracked shaving-mirror in "Telemachus." Stephen, we recall, had defined this "cracked lookingglass of a servant" as a "symbol of Irish art" (1. 146) Mulligan had boasted of having filched the mirror from the "plainlooking servant"

that his aunt had engaged lest Malachi be led "into temptation." He is proud of his crime and its victim. "And her name," he portentously announces, "is Ursula." (1. 138-140)

Ursula's mirror carries a different point for each of the young men. For Mulligan, the point is that the servant's name, appearance and function, all testify, unnecessarily, to the appropriateness of her having been named after St. Ursula, the virgin martyr who inspired the Ursuline order of nuns. Mulligan mocks her looking-glass as redundant. Her devotion to chastity, he implies, is also de trop.

Unlike Mulligan, Stephen does not seem aware at the moment of any significance of the mirror's belonging to a woman called Ursula. The symbolic definition of the mirror which he proposes reflects his own need for a fresh creative starting point. As his later 11, 001 "phone call" to Edenville indicates, however, the fact that St. Ursula was martyred along with 11, 000 virgins (G&S, 16) has to matter to his choice. When he peers dutifully into the "symbol of Irish art," Stephen, symbolically it seems, accepts the role of the eleven thousand and first.[30] For Stephen, the letter 'A' from Milly's zodiac-incarnation seems to point only to this unwitting self-designation.

Bloom's hopes appear similarly blocked. The conjunction of the beginning promised in Milly's zodiac incarnation with his hope of self-completion through the family saga seem to

culminate in an image of Bloom, the onanist, confessing to a shamefully laughable lack of manhood.

Milly's incarnation as a constellation is reflected in Bloom's preoccupation with finding a word for himself after masturbating in "Nausicaa." As he stands on the seashore and plays at writing a sentence into the wave-washed sands, he sees the counterpart to Milly's swirling celestial incarnation in the landscape. He seems about to complete a sentence -- I AM A...." -- but he stops short of completion, leaving the letter 'A' momentarily isolated:

> I
>
> Some flatfooted tramp in the morning. Useless. Washed away. Tide comes here. Saw a pool near her foot. Bend, see my face there, dark mirror, breathe on it, stirs. All these rocks with lines and scars and letters. O, those transparent! Besides they don't know. What is the meaning of that other world. I called you naughty boy because I do not like.
>
> AM. A. (13. 1258-1264)[31]

The "dark mirror" evokes the imagery of his spontaneous celebration of his daughter in "Calypso:"

> O, Milly Bloom, you are my darling,
> You are my looking glass from night to morning.

Earlier Bloom, grieving silently for Rudy, had longed for the sight of "Me in his eyes." (6. 76) As he bends to his reflection in the "dark mirror" on the beach, his thoughts appear to allude to the dying Lear's desperate prayer to have the feather at the lips of his daughter, the dead Cordelia, stir. For Lear, personal salvation hinges on the evidence of the breath which would prove her life:

> This feather stirs; she lives! if it be so,
> It is a chance which does redeem all sorrows
> That I have ever felt. (V, iii, 264-267)

Bloom's conviction that life remains is incontrovertible. He affirms the life of his solitary reflection, alone on the glass of the tide: "breathe on it, [it] stirs."

Like Stephen in "Proteus," he stands on Sandymount Strand amid the "signatures of all things." (3. 2) But solipsism has no appeal for him. "O, those transparent!" refers not to the "ineluctable modality of the visible" as in Stephen's encounter (3. 1) but to Gertie's stockings (the revelation which climaxed his onanistic assault). The sentence fragments with the phrases "you naughty boy" and "that other world" derive from his secret adulterous correspondence with Martha Clifford (5. 244-246) and, however absurdly, reaffirm his tenacious links with life.

Still, the final sentence remains unfinished. The final

'A' remains isolated as had Milly in the form of the star Alderaban in the head of Taurus. The text elaborates the parallel to comment on Bloom's solitude.

Asked for the "the parallax of the subsolar ecliptic of Alderaban" (the blazing Alpha of the sky vision) in "Circe," Bloom answers with "K 11." (15. 1656-1658) In the context, the answer is nonsensical. It cannot refer to "the angle between a line from the centre of the earth to the centre of the sun and [the star] Alderaban." (G&S, 479) But in terms of Bloom's isolation, the meaning of Bloom's answer is quite exact.

"K 11" is Bloom's abbreviation of "Kino's 11/ Trousers." Bloom's estimate of Milly's distance from him invokes the advertisement for trousers which he had seen rocking on a rowboat in the Liffey in "Lestrygonians." (8. 90-92) In a profoundly bathetic Circean twist, he has made the parallax of Alderaban -- which might be rephrased as the angle of direct approach from the Earth to the distantly idealized Milly -- equivalent to the price (again the number eleven) of a pair of pants.

Evidently, there is no opportunity for Bloom to gratify gratification for his need for family continuity in such a formulation. It represents resignation. As Helene Cixous has pointed out, Bloom's original appreciation of the "Kino's 11" sign was tagged with "the most celebrated phrase... [in] Heraclites's cosmogony: 'One cannot step twice into the same

river, for it is constantly bringing fresh waters past."[32]

> "Good idea that. Wonder if [the advertiser] pays rent to the corporation. How can you own water really? It's always flowing in a stream, never the same, which in the stream of life we trace. Because life is a stream." (8. 93-94)

Like the imminent tide which causes Bloom to forego completing his sentence, the figure of Milly participates in a stream of events which, on every side, escapes his own need for coherence.

As the epic of modern Ireland, Ulysses accommodates both Stephen's virginal vision of writing and Bloom's need for a new beginning in the figure of Milly. She collects elements of both the family saga and the Kunstlerroman approaches to the events of Bloomsday. In this distinctively epic perspective, however, these approaches no longer matter for their ability to comment on the evolving vision of the characters. The object of the commentary is Ulysses, the totality, and its independent role in the formation of the Irish polity.

Milly mediates this new function. Unlike the ideal of Roma Aeterna in the Aeneid, her foreshadowing of Ireland's destiny cannot be separated from the embedding of the function in the text. In this form, she represents the

climax of the book. From the perspective of the family saga, her conception and fertility appear as the work's raison d'etre. From the perspective of the Kunstlerroman, her figure collects and promises to authorize the potential meanings of the texts. By holding these two opposed approaches in balance, as neither Stephen or Bloom managed to do, she embodies the alpha and the omega of Ulysses. In this achievement, we glimpse Ulysses as a totality, a modern epic, very much aware of the problematic nature of origins and of the historically contingent nature of values.

In Milly, Joyce offers us a capstone for the past and a promise for the future. Molly's final "yes" in "Penelope" -- her dramatic recollection of having yielded to Bloom -- recaptures a moment on September 10, 1888, one month before the Bloom wedding. Milly's birth followed on June 15, 1889, exactly nine month. (forty weeks) after the first embrace on Howth, but eight months after their wedding night. (17. 2276-2278) The likelihood that the final word in the text celebrates her conception is accordingly strong.[33] She embodies the dramatic culmination of Bloomsday. She represents Bloom the lover's triumphant return to Molly's thoughts after the usurping intrusion of Boylan.

But she is not only central to the design of Ulysses as the echo of the moment on Ben Howth which continues to bind Bloom and Molly. Her physical being also embodies the present. June 16, 1904 is the first anniversary of her first

nine-month menstruation cycle, plus one extra day. (17. 2289-2290) In other words, Bloomsday is the first day on which Milly could have borne a normal-term child.[34] Obscurely, her unfolding maturity represents the possibility of Ulysses in the most fundamental reproductive sense. Her fertility symbolizes the teeming life of Dublin's streets which challenges definition from every side.

This congruence with Milly may be the nearest a book can come to claiming that it is alive. In "Proteus," Stephen had imagined an Eve who "had no navel," an absolute beginning whose belly was "without blemish, [while] bulging big, a buckler of taut vellum." (3. 42-43)[35] In Milly, Ulysses leaves us with a vision of Eve, on whose belly the events of Bloomsday have been figuratively inscribed. Despite her ambiguous lineage and her never appearing in the action, she is more vitally involved with the work's meaning than Stephen's perversely pregnant tabula rasa ever could be.

Indeed, the symbolism associated with her presence outside the action suggests that, in a large sense, her figure is meant to supply a unifying effect to the epic perspective we have been tracing. She seems to be one of the "persons" to whom Joyce referred to illustrate the separate coherence of the individual chapters in Ulysses in his letter to Carlo Linati in September, 1920. Each segment of the action, Joyce wrote,

"should not only condition but even create its own technique. Each adventure is so to say one person although it is composed of persons -- as Aquinas relates of the angelic host."[36]

Milly performs a function comparable to this role for the epic perspective in Ulysses. Like each order of the angelic hierarchy, according to Aquinas, in relation to God,[37] she represents a special point of access to the totality Ulysses.

She represents the epic perspective. She embodies the scale of increase which the epic celebrates. She allows us to see the complicated convergence of events as a new beginning. Just as each of the styles of Ulysses accommodates a variety of persons and as, according to Aquinas, each angelic order, internally undifferentiated through matter, constitutes one person,[38] the promise of Milly's fertility conjoined with Ulysses anticipates the multitude of possible perspectives which the epic could support.

Milly's role in terms of the epic perspective climaxes the tendency by the characters in Joyce's fictions to take charge of the ascertainable meaning of the prose. Already evident in the difficulty of distinguishing an authorial narrative voice from the language of the characters in the free indirect discourse style of Dubliners,[39] here the

character's role expands until, like Stephen's growing up in Portrait, it provides the metaphor enabling us to think of the work as a totality.

This epic perspective on June 16, 1904 provides a synthetic view of Ulysses the modern Irish epic, and, not a separate issue for Joyce, of the historical horizon available to Ireland. Under the aegis of Milly's fertility, the career of Ulysses and the future of the Irish nation come together. The prospect of this interpenetration represents a unique moment of self-reflexivity in Ulysses.

ENDNOTES: CHAPTER IV

1. Most critics have either overlooked, or strongly de-emphasized Milly's importance to the action. She tends to get reduced to a kind of compensation for suffering Bloom, and to get represented as a less substantial version of Molly.

   J. Mitchell Morse dismisses her with the observation that she is "pitiful." Edmund Wilson notes only that she "is already growing up and apparently going the way of her mother." Richard Kain believes that she is too closely associated with Molly in Bloom's mind to relieve his anxieties. J. Mitchell Morse, "Molly Bloom Revisited," A James Joyce Miscellany: Second Series, ed. Marvin Magalaner (Carbondale: Southern Illinois Press, 1959) 148. Edmund Wilson, Axel's Castle: a Study in the Imaginative Literature of 1870-1930. (New York: Scribner, 1931) 195. Richard M. Kain, Fabulous Voyager: James Joyce's "Ulysses" (Chicago: University of Chicago Press, 1947) 75-76.

   The two more substantial treatments of Milly's role in Ulysses are Tilly Eggers, "Darling Milly Bloom," James Joyce Quarterly. 12 (1974): 387-395 and Jane Ford, "Why is Milly in Mullingar?" James Joyce Quarterly 14 (1977): 436-449.

2. "Eleven paragraphs" in "Oxen of the Sun episode", for example, "bring Bloom inside, holding his hat; eleven more, at the end of the episode conduct the noisy crew out of the hospital and into and out of the pub." Hugh Kenner, Ulysses 109.

3. Bloom uses this characterization when appealing to Cissy Caffrey, Private Carr's girl in "Circe," to intervene to help Stephen.

4. The idea was that by "romping with a girl in the fields and rolling her on the grass ... her dress is stained green." "Green," Brewer's Dictionary.

5. F. M. Boldereff, Reading Finnegans Wake (Woodward, Penn.: Classic Non-fiction Library, 1959) 34-35.

   For Joyce's views on the lack of racial homogeneity in modern Ireland, see "Ireland, Island of Saints and Sages," The Critical Writings of James Joyce. eds. Ellsworth Mason and Richard Ellmann (New York: Viking Press; London: Faber & Faber 1959) 153-174, and especially 161-162.

6. Bloom's apparent reference to this Hainau as "my progenitor of sainted memory [who] wore the uniform of the Austrian despot in a dank prison..." (15. 1662-1663) is probably no less unreliable than the historical generalizations by Mr. Deasy in "Nestor" which Robert Martin Adams has detailed. Adams, Surface 19-26.

   Gifford and Seidman suggest that this rapist might have been Julius Jakob, Baron Haynau, the "notorious Austrian general hated throughout western Europe (to the point of being in physical danger of mob violence when he travelled) for the cruelty and viciousness with which he put down the briefly successful revolutions in northern Italy (1848) and ... Hungary (1849)." Hauptmann, the German term for "captain," would have been "the rank Haynau held before he was made colonel in 1830." (G&S, 580)

7. The "proximate" violation by Mulvey does not of course impugn Molly's sincerity in accepting Bloom. Only the ideal of romantic love seems to come off badly. Even here though, as Joseph Ronsley has pointed out to me, Molly's involvement with a thought of her first love as she accepts Bloom manages also to suggest that there is something fresh and new in him. Looked at in this way, the two "darks" of whom Milly is born are hardly more separated from each other because of Mulvey's hallucinatory intrusion.

   The notion of family inheritance, however, clearly does suffer. By explicitly attributing Milly's blondness to "violation" by Mulvey and by Haynau, the text obliges us to think about Bloom's legacy without the comfort of such sentiments.

8. For more on the reasoning probably involved in Joyce's selection of the town of Szombathely, see Chapter II, footnote 36.

9. The original verse by Samuel Lover goes as follows:

   "O Thady Brady you are my darlin'/ You are my lookingglass from night till mornin'/ I love you better wid out one fardin'/ Than Brian Gallaher wid house and garden." (G&S, 76)

   Richard Ellmann believes Bloom remembers a Valentine which he sent his daughter. His reason is that Joyce received a Valentine, very like this one, from Eileen Vance's father in 1891. He had sent it as a joke in her name: "O Jimmie Joyce you are my darlin'/ You are my lookingglass from night till morning/ I'd rather have your without one farthing / Than Harry Newall and his ass and garden." Ellmann, Joyce 31-32.

10. Jane Ford believes that Milly has been sent to Mullingar to escape Bloom's incestuous attentions. Ford, 436-449.

11. Michael Seidel, Geography 84.

12. C. H. Peake, Joyce 292.

13. William Empson, "The Ultimate Novel," Using Biography (Cambridge, Mass.: Harvard University Press, 1984) 227.

14. Zack Bowen, Musical Allusions in the Works of James Joyce: Early Poetry Through Ulysses (Albany: State University of New York Press, 1974) 63.

    One more step and the contre-temps vanishes completely. All Suzette Henke, for example, has to say of the exchange is that like, "Little Harry Hughes, [Stephen] experiences ritual annihilation of the ego and escapes from the intellectual bondage of his own head." Suzette A. Henke, Sindbook 220.

15. Richard Ellmann drew attention to an earlier instance of Stephen in a role charged with these racial overtones. He notes that the manuscript of "Cyclops" at the State University of New York at Buffalo attributes the second half of the exchange below to Stephen.

    --And after all, says John Wyse, why can't a jew love his country like the next fellow?
    --Why not? says J.J. [O'Molloy], when he is quite sure which country it is? (12. 1628-1630)

    Ellmann, Joyce 197 note. The manuscript has been republished in Joyce, Joyce's Notes 170-171.

    The transposition in the manuscript suggests that through his association with Griffith's ideal in The Resurrection of Hungary, the figure of Stephen may also have inherited something of "the old pap of racial hatred" (Letters II, 167) which Joyce felt Griffith and the Sinn Fein were feeding to the new Ireland. In his letters, Joyce objected to Griffith's justification of the 1904 anti-Semitic pogrom in Limerick as merited by the greedy exploitative behaviour by a non-Zionist majority among the Jews. He also notes Griffith's spirited defense of the French anti-Dreyfusards. Manganiello 131-132. On Griffith's anti-Dreyfus activities see Ira B. Nadel, Joyce and the Jews: Culture and Texts (Iowa City: University of Iowa Press, 1989) 64-66.

The choice of "J.J." as the substitute for Stephen suggests another kind of memorial. In "Giacomo Joyce," the resentful Giacomo (a Joyce persona) had used the phrase to reproach his unattainable Jewish lady (Amalia Popper) for sanctioning the violence of Italian royalists against socialist dissenters.

> She thinks the Italian gentlemen were right to haul Ettore Albini, the critic of the Secolo, from the stalls because he did not stand up when the band played the Royal March. She heard that at supper. Ay. They love their country when they are quite sure which country it is.

James Joyce, Giacomo Joyce, ed. Richard Ellmann (New York: Viking Press, 1968) xiv-xv, 9.

16. Joyce, Letters 1 146-147.

17. Seidel, Geography 91. Instead of trying to explain the exchange, Seidel notes that Stephen's presence in Bloom's home, to begin with, "is odd" and that "Joyce's Nostos is imperfect."

    Daniel Schwartz, while recognizing Stephen's boorishness, suggests that "Stephen and Bloom barely respond to one another." This excuses Stephen from a charge of malevolence but only at the cost of overstating the distance between the two men. Schwartz, clearly uncomfortable with the episode, credits Joyce with possibly "using the song to laugh at the Jewish matchmaking tradition." Daniel Schwartz, A Reading of Joyce's Ulysses (London: Macmillan, 1987) 249-250.

18. Concerning the identity of the "victim predestined," Paul Van Caspel notes that the immediate object of Stephen's commentary is the Christian boy in the ballad.

    "He challenges his destiny once inadvertently, by driving his ball over the garden wall, and twice on purpose, first by breaking the Jew's windows, and then by letting himself be lured into a secluded spot by the Jew's daughter." Van Caspel 234.

    With Ulysses' ready welcome to shifts of identity, the domain to which Stephen's commentary applies has grown in suggestiveness. The cost of this growing significance, however, is the ongoing drama. Critics tend to read the moment as though it were a summary of the plot.

    Marilyn French has turned the commentary into a parable on Bloom's day. The "challenge by inadvertence" refers to the tip on Throwaway. Challenges by design are his argument with the Citizen and his masturbation with Gerty. Destiny is Stephen.

The 'secret infidel apartment' is the brothel. French 228.

Stanley Sultan makes the commentary into a parable of Stephen's fate. Stephen challenges his destiny inadvertently when he meets Bloom on the library steps. He challenges "by design .. first when he spurned Bloom in nighttown and struck God and then when he rejected the coffee and bun" in the shelter. Stanley Sultan, The Argument of Ulysses (Columbus: Ohio State University Press, 1964) 389-390.

Zack Bowen emphasizes the shared identity towards which the action carries Stephen and Bloom, and Stephen's future as an author. From this perspective, the "victim predestined" refers both to Stephen's fate in Ireland and to Bloom's sonless destiny. The "challenge by inadvertence" designates Stephen's compromise with sensuality in the composition of the villanelle in Portrait, and also recalls Bloom's begetting of Rudy on Molly after watching two dogs copulate. Stephen's challenge "by design" to fate is his presence in Bloom's home. Bloom's challenge "by design" is his scheme to make Stephen his son. Stephen's ballad and commentary embody his refusal to acquiesce in the domestication of his artistic mission. Zack Bowen, ""Stephen's Villanelle: Antecedents, Manifestations, and Aftermath," Modern British Literature vol. 5.1-2 (1980): 63-67.

19. They are also linked through the similarity of their names. Mulligan is a version of Milligan. Joyce's recourse to the morpheme "again" recurs in other important terms such as Agendath Netaim and Agenbite of Inwit and, of course, Finnegans Wake.

    Milly works in Mullingar --that is, Muileann Cearr, translated as "Wry Mill" and "Short Mill." Leo Daly, James Joyce and the Mullingar Connection (Dublin: Dolmen, 1975) 13-15.

20. Plato, Republic (X, 597) 325, 326.

21. Joyce, Letters II 132.

22. Plato, Republic (X, 597) 333.

23. The message of Mulligan's pose is quite independent of what he communicates. I would agree with Marilyn French's observation that Mulligan's description shows Stephen's failure to set an independent course for himself. French 67.

24. Joyce, "The Paris Notebook," The Critical Writings 146.

    An indication that Joyce's reservations about the art of

photography persisted is the pride of place Gertie MacDowell reserves for "the photograph of grandpapa Giltrap's lovely dog Garryowen that almost talked it was so human" in the arrangement of her future home. (13. 233-234)

25. Like the free bottle concocted of hot pepper seeds and water, called Mulligan, which used to stand on the counter, to be added to beer, "in family types saloons" and which proverbially would eat "your liver, stomach, bladder and finally your heart," Mulligan's aesthetic is self-corrosive.

Dictionary of Word and Phrase Origins, eds. William and Mary Morris, (New York: Harper & Row, 1967) vol II 187.

26. Encyclopedia of Art (New York: McGraw Hill, 1964) vol. VII 765.

27. William T. Noon, S. J. Joyce and Aquinas (New Haven: Yale University Press, 1957) 27.

An interesting counterpoint to Stephen's anti-Platonic stance is the nineteenth century practice of calling photography by epithets such as the 'heliographic art', solar engraving', and 'sun painting.," Photography casts Milly the "photo girl" (1. 685) into a role as antipathic to the darkness-loving Stephen as the Sun which Socrates imagines troglodytes in the Allegory of the Cave.

Heinrich Schwartz, Art and Photography: Forerunners and Influences. ed. William E. Parker Layton (Utah: Gibbs M. Smith, 1985) 112.

28. The old jeweler's intense concentration recalls the quotation from Stephen McKenna's translation of The Enneads of Plotinus -- (The First Ennead, Sixth Tractate, Section 9) -- which AE, famed, like Joyce, for a prodigious memory, was known for reciting.

"Withdraw into yourself and look. And if you do not find yourself beautiful yet, act as does the creator of a statue that is to be made beautiful: he cuts away here, he smooths there, he makes this line lighter, this other purer, until a lovely face has grown upon his work. So do you also: cut away all that is excessive, straighten all that is crooked, bring light to all that is overcast, labour to make all one glow of beauty and never cease chiselling your statue, until there shall shine out on you from it the godlike splendour of virtue, until you shall see the perfect goodness surely established in the stainless shrine." The Living Torch, ed. Gibbon Monk (New York: The MacMillan Company, 1938) 40, cited in Robert B. Davis, George Williams Russell ("AE") (Boston: Twayne Publishers, 1977) 22-23.

Allusions to the possibility of self-sculpting and reverence resonate cruelly among the precious stones (Wandering Rocks?) and among the smells, sounds and miasma of lust.

According to James Penny Smith, the jeweller as "grandfather ape" derives from the description of a Celtic Hell in "The Eaters of Precious Stones in Yeats's The Celtic Twilight. James Penny Smith, "More Allusions in Ulysses: A Supplement to Weldon Thornton's List," James Joyce Quarterly 12 (1975): 314.

29. Milly as a constellation alludes to, at least, three female roles. As a "queen," she is a version of Mary, Queen of Heaven. She is also the successor of Martha, the disguised beloved of Lionel in the popular opera Martha. She is also a Seaside Girl.

The first references to the opera Martha occur in Aeolus. (7 58-60) These references tend to merge with the adulterous correspondence which Bloom conducts with Martha Clifford and to become the symbol of loss for Bloom in "Sirens" when Simon Dedalus sings the aria "M'Appari", Lionel's lament in the opera for his lost happiness. (11. 662-750)

She is a Seaside Girl by virtue of the phrase "simply swirling" from the song "Seaside Girls." (G&S, 434) Her morning letter to Bloom had almost attributed the song to Blazes Boylan and she, apparently, continued to believe had been composed by someone called Boylan. (4. 407-409)

Zack Bowen has determined that the composer actually was B. Norris. The point of Milly's mistake, Bowen suggests, is that all the females who matter to Bloom are consubstantial. Her virginal zodiac-incarnation certainly points to a conflation of identity along these lines. Bowen, 85-86.

30. In the National Library, while describing Ann Hathaway's supposed seduction of young Shakespeare, Stephen had silently addressed his own sexual frustration and his distance from Shakespearean achievement as the need for a celestial sign.

Ay meacock. Who will woo you?
Read the skies. Autontimorumenos. Bous Stephanoumenos. Where is your configuration? Stephen, Stephen, cut the bread even. S. D: sua donna. Gia: di lui. Gelindo risolvi di non amare S. D. (9. 938-941)

The self-reproaches in Greek translate as "self-tormentor" and as "Ox- or Bull soul of Stephen," (G&S, 244-245) the schoolboy taunt which had broken into Stephen's meditations on his way to the bird-girl vision in Portrait. (P, 168-171) Framed by

the two S.D.'s, Stephen Dedalus's initials, the Italian reads: "his woman. Oh sure -- his. Gelindo [a man's name] resolves not to love." The second "S.D." might refer either to sua donna or to Stephen Dedalus. (G&S, 245)

31. On the significance of AMA, Gifford and Seidman cite Frances M. Boldereff's observation that AMA is also the abbreviation for 'Anima Mundi Anno," or "in the universal mind (world soul) year," as this appears in the Annals of the Four Masters. Frances M. Boldereff, A Blakean Translation of Joyce's Circe (Woodward, Penn. 1965) 36, cited by G&S, 404.

32. Cixous 683.

33. This is on the assumption that Milly was a normal nine-month baby. Eggers 395 note.

34. Jane Ford treats the co-incidence between Milly's menstrual cycle and Bloomsday as covert testimony that Bloom had a sexual relationship with Milly and that she has been sent to Mullingar to escape his advances. While Bloom's feelings for Milly do have incestuous overtones, Ford's "gleaning of subterranean hints" (437) of actual incest cannot possibly prove anything since such hints do not differentiate between wish and act. To get the "evidence", she has to force all kinds of disparate events into a script of actual commission: the fact, for example, that Milly "may have sleepwalked" (445) becomes evidence as does the fact that the phantom-lawyer O'Molloy in "Circe" defends Bloom from the charge of sexually abusing Mary Driscoll with the phrase that she "was treated by the defendant as if she were his very own daughter." (444) Unless we assume from the outset that Bloom is guilty as charged, the worst we can conclude from her data is that "sex was in the air" chez Bloom.
Ford 436-449.

35. In "Oxen of the Sun," Stephen reverts to this language: this time, he is concerned with the pregnancy of the second Eve, the Virgin Mary. Christian tradition, Gifford and Seidman note, gradually separated Mary's experience of pregnancy from everything ordinarily associated with it. (G&S, 416) Accordingly, Stephen pronounces it: "A pregnancy without joy ... a birth without pangs, body without blemish, a belly without bigness." (14. 309-311)

When Stephen evokes the Virgin Mary in "Oxen of the Sun," it is to reject the ascetic Christian image. Richard Ellmann reads this as an affirmation of a life-embracing vision of art. James H. Druff, Jr. argues that the rejection of Christianity does not imply any such alternative. He holds that Stephen continues to be committed to a salvationist "myth

of art" which, in the final analysis, is just as restrictive and life-excluding. Ellmann, Ulysses 139; James H. Druff, Jr. "History vs. The Word: The Metaphor of Childbirth in Stephen's Aesthetics," James Joyce Quarterly 19, (1982): 310-311.

The dark side of this dream is Stephen's vision in "Circe" of the black mass performed on "the altarstone [of] Mrs. Mina Purefoy, goddess of unreason...naked, fettered, a chalice resting on her swollen belly." (15. 4691-4692) Mrs. Purefoy's labour had been associated with the historical development of the English language in the "Oxen of the Sun." According to James H. Druff, the mass represents a perverse debunking of Stephen's religion of art. Druff 308-312.

36. Joyce, Letters, vol I 147.

37. Mortimer J. Adler, The Angels and Us (New York: MacMillan; London: Collier MacMillan, 1982) 47-52.

38. The individuals of a species differ from one another because of material differences. These material differences shape the individual expression of the shared form which constitutes the species formal identity. Because angels contain no admixture of matter, only form, angels cannot be individuals in the same sense as other kinds of beings. Each angel represents a separate order of formal perfection. The multiplicity of angels refers to separate orders of formal perfection. Aquinas discusses the issue in the Summa Theologiae, Question 50, Articles 1, 2, 3. St. Thomas Aquinas, Summa Theologiae. Latin text and English Translation, Introductions, Notes, Appendices and Glossaries. (Cambridge: Blackfriars, 1967) Vol. IX, pp. 9-25. For a summary see Adler 126-131.

39. Hugh Kenner, Joyce's Voices (Berkeley: University of California, 1978) 15-38.

APPENDIX

Stephen's inadvertent committment to visibility is further explored in "Circe." The analysis suggests that Stephen's creative approach is fundamentally flawed from the point of view of his earlier principles.

The eye in the plastic arts, Lessing had insisted, works with co-extensive relations. Accordingly, painting ...[Lessing uses the term to refer to all plastic arts] can use only one single moment of [an] action." It must select the most informative instant so that "what precedes and what follows will be most easily apprehended.[1] Lessing grants Winckelmann the justice of his praise for the potent impression which restraint in the Laocoon statue makes on the imagination. But he rejects the suggestion that artistic achievement under this economical constraint is more original and worthy of admiration than either Virgil's work or poetry itself.

Stephen is quite familiar with these distinctions. His scansion of the word 'eleven' (the creative number in Ulysses) in "Circe" involves him in a practical application of the analysis. In a fashion analogous to the insistence on his visibility in "Proteus," his involvement with Lessing's distinctions implies that on Lessing's principles he is more a sculptor or painter than a poet.

In the episode, Bloom has just counted out the change he has taken from Stephen: one pound six and eleven.

Stephen's free associations around the scansion of "eleven" -- proparoxyton: in Greek, "a word having an acute accent on the second syllable from the last " (G&S, 510) -- allow for an analysis of Stephen's understanding of poetic inspiration through Lessing's categories.

We proceed to a kind of self-incarnation. Stephen's logic leads from the scansion of the word "eleven," to the Greek definition of the stress pattern, to Lessing's definition of the moment which should be represented in the plastic arts, to the solution of the riddle in "Proteus."

STEPHEN

> Why striking eleven? Proparoxyton. Moment before the next Lessing says. Thirsty fox. (he laughs loudly) Burying his grandmother probably he killed her. (15. 3609-11)

The connection seems to be the stress pattern. Like the scansion of eleven, Lessing's recommendation for the plastic arts requires the emphasis on a single moment before the completion of the event. The climax-revelation pattern of a riddle replicates the stress pattern both of "eleven" and of Lessing's analysis.

From the analysis of poetic rhythm, Stephen's thoughts pass naturally to the definition of plastic representation, to the analysis of his public performance in Dalkey School

and, from there, to himself in the identity of the fox (this time, drunk) and finally, to a new confrontation with his mother's corpse. On the small stage of this meditation, his whole tragedy as an aspiring poet has been played out.[2]

The surprising development is that Stephen should so readily move from poetry to the plastic arts. In "Circe," Karen Lawrence has observed, "it is as if the book itself were staging dreams for the characters."[3] Whatever Stephen might believe himself to be doing, the free-associations suggest that he gravitates towards the co-extensive constraint which the plastic arts recognize. In the language of Joyce's very early essay "Portrait of The Artist," he has committed his imagination to a portrait of himself as an "iron memorial aspect" of experience, and given up on discovering the role of the moment in "a fluid succession of presents."[4]

"Circe" confirms that Stephen's free associations tend from a psychological disposition which precludes his disappearance "within or behind or beyond or above his handiwork." (P, 215) Poetry, Lessing holds, is a power unto itself because it can render actions consecutively, without having to worry about how its subject would appear in a plastic medium. Stephen worries precisely about this appearance.

ENDNOTES: APPENDIX

1. Lessing 55.

2. Roy K. Gottfried finds proof in this passage that Stephen has attained something of the appreciation for "the latent temporal dimension" of sentences which the composition of Ulysses requires. Roy K. Gottfried, The Art of Joyce's Syntax in Ulysses (Athens: University of Georgia Press, 1980) 93. It would be more accurate to interpret his words as an indicating that he is at grips with the problem. The language of Ulysses defines Stephen the character. The passage can be interpreted as indicating Stephen's power over this language only if it is read it with a Kunstlerroman bias.

3. Lawrence 151.

4. James Joyce, "Portrait of the Artist," A Portrait of the Artist as a Young Man: Text, Criticism and Notes, ed. Chester G. Anderson (New York: Viking, 1968) 257.

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STATEMENT OF ORIGINALITY

This is the first study of Ulysses as an epic which is concerned with the origins and nature of the Irish Free State. The study approaches Stephen, Bloom, and Milly in terms of Joyce's interest in epic composition on the model of Virgil's Aeneid. As such, this study represents a new departure in Joyce studies.

The novelty of the approach to Stephen couples a sustained interest in his role as an artist to a role in an epic design which has contemporary referents. The need to accomodate an understanding of Stephen in a completed epic design results in new readings of some central scenes in the "Telemachiad," especially the scene of Stephen's teaching in "Nestor" and the scene of his composing the vampire poem in "Proteus."

The analysis of the encounter of Stephen and Bloom as commentary on Arthur Griffith's The Resurrection of Hungary: A Parallel for Ireland represents a comparable innovation. While the presence of Griffith's ideas in Ulysses has long been recognized, this is the first study which shows how the central action develops and supplants the historical argument advanced in The Resurrection of Hungary. The resulting emphases on the transformation of Stephen into a symbol of constitutional autonomy, on Bloom's family antecedents and the role which this history plays in 1904, Dublin, and, finally on Milly's symbolic importance to the

epic design of Ulysses uncover a line of sustained attention to the discursive task which a national epic on the orthodox model of Virgil's Aeneid has to perform.

This model facilitates our understanding how Ulysses has responded to the Irish Literary Revival's expectation of a modern Irish epic.