Joyce's Myopia, Irisitis, and Blind Prophecy
A Critical Introduction

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Thesis submitted for the academic degree
Master of Arts in Comparative Literature
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Introduction

With haggard eyes the poet stood;
(Loose his beard, and hoary hair
Stream'd, like a meteor, to the troubled air)
And with a master's hand, and prophet's fire,
Struck the deep sorrows of his lyre.

Thomas Gray – "The Bard. A Pindaric Ode"

Critical Justification

In the prolific history of Joyce criticism, which originated with the author himself who participated in the critical reception of his literary work, nearly every facet of his canon has been profligately explored, having generated an immense array of studies and research tools that may soon equal Shakespeare as a critical industry.[1] As yet, James Joyce has had for decades "the largest and most flourishing Ph.D. industry of any modern author in English,"[2] and continues to "keep the critics busy," in accord with his personal aim of immortality.[3]

Even though practically every aspect of Joyce's biography and bibliography has been accorded critical attention over the years – the critical output ranging from the short historical monograph "James Joyce as a Cyclist" to an implausible reading of the baseball references in *Ulysses* –, yet, in my view, a conscious gap still exists in what scholars refers to as 'the Joyce

industry.'[4] This supposed critical oversight, which the present study aims to recognize and partially compensate for, seems all the more remarkable given the fact that some related observations have long been made by readers and scholars alike and have become staple remarks surrounding the view of James Joyce held by the general public.

As a matter of fact, the primary observations that virtually no one has elaborated on have to do with Joyce's physical life, in particular, the defective eyesight he suffered from throughout his life. To be sure, the progressive loss of sight that eventually led to his near-blindness and its thematic resonances in his literary work have been remarked upon in Joyce scholarship. In his study *Joyce's Iritis and the Irritated Text*, Roy Gottfried, for example, approaches the opacity of Joyce's vision from a poststructuralist point of view. In the case of *Ulysses* and its strenuous materialization, Gottfried, mainly through semiotics and text genetics, effectively argues the opacity and uncertainty Joyce transmitted to the reader through the physical object of the text.[5] In *Joyce's Book of the Dark*, John Bishop has devoted a section to the 'meoptics' of *Finnegans Wake*. In line with his general argument regarding Joyce's deliberately conception of a book of the night, Bishop successfully demonstrated that "the evident visual opacity of the *Wake* is only a special case of what has been more broadly perceived as its general referential opacity."[6]

In spite of occasional explorations, the large, interdisciplinary field of study to which Joyce's defective eyesight and its literary resonances belong still awaits cultivation. In view of the apparent conception of James Joyce as a blind bard and the corresponding stock remark that his compensatory aural acuity largely informed his ultimate novel, the neglected fact that Joyce clearly belongs to a tradition of blind bards, including Homer, Dante, and Milton, calls for critical recognition.[7] An additional reason for uncovering the promising field of thematic blindness lies in the advantage of joining together various autonomous aspects of Joyce

scholarship, such as the theory of the senses, the notions of prophecy and epiphany, and the question of the father-son reconciliation that lies at the heart of Joyce's 1922 novel.

Rather than formulating a general taxonomy of possible case-studies and research methods, the present study consists of various preliminary explorations of a relatively new field of study. By focusing on the literary resonances of Joyce's defective eyesight and correlating the (prophetic) implications of his near-blindness with the literary tradition of the blind prophet, we can extend in both time and space the critical parameters of Joyce scholarship, thereby adding new dimensions and unforeseen interrelationships to the extensive critical industry of James Joyce.

Let me state beforehand that an adequate treatment of the literary work of James Joyce, in particular his later prose fiction, *Ulysses* and *Finnegans* Wake, would require far more space than can be given here. Following some characteristics of the Dutch critical reception of Joyce, I largely "favour a non-theoretical approach in which close reading takes centre stage."[8] In the light of my original intention to unearth a relatively new field in Joyce scholarship, I therefore merely expect to work in a preliminary fashion, since "[t]o attempt to do more than scratch the surface of […] *Finnegans Wake*, [for example,] would clearly exceed any reasonable limits of time and space."[9]

Irisitis

The present study starts from the relatively simple premise of regarding the ocular disorder Joyce developed during his life as a clear influence on *Ulysses* and *Finnegans Wake*, epitomized by the striking correspondence between sign and reference in the case of 'irisitis.' Although the common designation to describe an inflammation of the eye is 'iritis,' a word generally employed by Joyce and the majority of his critics to refer to the writer's eye

troubles, the alternative spelling 'irisitis,' an etymologically more exact orthographic rendering to be found in nineteenth-century medical lexicons, constitutes a proper denominator for the subject at hand, simultaneously conveying a distinct sense of Joyce's textual play and extreme use of polysemy. Linguistically speaking, the word 'irisitis,' a derivational compound made up of the originally Greek morphemes 'iris' and '-itis,' contains three unstressed syllables next to the stressed penult. Apart from the denotation of 'irisitis,' which refers to the inflammation of the colored part of the eye surrounding the black pupil, the term obviously echoes two defining elements in the life and art of James Joyce, namely his distinctly Irish background and his progressive loss of sight. According to a homophonic correspondence, the latter also echoes the (in)distinct historical geography of *Ulysses* and *Finnegans Wake* and refers to the extensive intertextual references to be found in both works, which have excited such a vast amount of intellectual despair.

Interestingly, the obsolete term as a whole sounds much like the self-referential pronouncement "I recite this," which denotes the predominance of sound and musical qualities in both Milton's poetry and Joyce's later prose, a fact that prompted T.S. Eliot to proclaim James Joyce the greatest master of the English language since Milton, whom he considered mainly to be a writer for the ear.[10] Contrary to the more common denomination for the inflammation of the iris, iritis (read: 'I write this'), which clearly accommodates Gottfried's genetic reading of and semiotic approach to *Ulysses*, the term 'irisitis' fully characterizes Joyce's compromised eyesight and eventual near-blindness that progressively led him to dictate his ultimate novel to various assistants.

Immediately related to the deficiency of sight and greater musical ear of both Milton and Joyce, 'irisitis' reads like a circular proposition, which designates the overall conjunction of ear and eye in *Ulysses* and the *Wake*. When we suppose, in fact, that 'irisitis' consists of four monosyllables that make up a pair of trochees, and the first word starts with a long Gaelic

vowel, as exemplified by the phrase "talk earish with his eyes shut,"[11] then the line would run as follows: *ear is sight is*. Besides the fact that 'irisitis,' in this way, aptly summarizes the tenor of our argument, it also successfully evokes the circular structure and infinitely suspended last sentence of the *Wake*.

When viewed in the light of temporal/spatial relations, moreover, the proposition's implied modes of the audible and the visible, which Stephen Dedalus, following Schopenhauer's example, designates as respectively *Nacheinander* (an image of time) and *Nebeneinander* (an image of space) in the "Proteus" section of *Ulysses*, immediately relate to Joyce's revolutionary poetical program. Already questioning the basic assumptions of temporal and spatial reality in his modernistic masterpiece, *Ulysses*, the linguistic cosmogony of Joyce's ultimate novel would infinitely expand the relatively narrow parameters of fictional time and space. In "Circe," for example, the invocation of Paddy Dignam's servile ghost, who cannot but respond to his master voice, prompts Leopold Bloom to remark triumphantly, "You hear?"[12] Echoing Dante's startling encounter with his former mentor Brunetto Latini in the seventh circle of hell, the passage alternately summons up the modality of the audible (time) and the unity of place.[13] Through the allusion to Dante, which transmigrates the scene and its protagonist into the past, and numerous acts of metempsychosis, involving for instance the image of a beardless William Shakespeare superimposed upon the reflection of Bloom and Stephen gazing in the mirror, Joyce crosses the traditional boundaries of time and space, although *Ulysses* as a whole remarkably adheres to the neoclassical principles of dramatic structure.[14]

It should be remembered that the polysemous affliction Joyce repeatedly suffered from partakes of a general tendency of mistakes and contingencies in his personal life which he, as a "man of genius," deemed "volitional" and designated as "portals of discovery."[15] As famously exemplified by Frank O'Connor's anecdote about Joyce placing a picture of Cork in

a cork frame, Joyce's lifelong attempt to "establish a direct correspondence between substance and style" makes up one of his major artistic techniques.[16] Accordingly, the meaningful coincidence of irisitis illuminates the important relationship between form and content in the literary work of James Joyce.

It is important to recognize, furthermore, that any artistic notion of chance Joyce may have had, whether observing in his life meaningful coincidences or downright 'luck of the Irish,' presupposes an intricate relationship between life and art. To be sure, the personal events of Joyce's life are so inextricably woven into his work, that many believed his first novel, *A Portrait of the Artist as a Young Man*, to be a genuine autobiography. Even Joyce's ultimate novel, which exhibits an apparent meaninglessness in the verisimilitude of everyday life, has been read by some as his confession and autobiography. According to Thornton Wilder, for example, "*Finnegans Wake* is […] an agonized journey into the private life of James Joyce."[17] As Roy Gottfried, among others, has amply demonstrated, the systematic uncertainty and obscurity of *Ulysses* and *Finnegans Wake* run parallel to Joyce's pathology. In this sense, the notion of blindness can be seen as more than an analogy, since Joyce "wrote over every square inch of the only foolscap available, his own body."[18] Therefore, rather than attempting to deconstruct life's intricate relation to art, we will proceed instead from the basic assumption regarding the significant mutual influence of Joyce's personal life on the development of his fiction.

Ultimately, the imperative mood of 'irisitis' (read: 'Eye, resight this') alludes to the notion of second sight which, following the internal logic of a subsequently primary and secondary order of vision, makes up the alternate, albeit related, point of departure for the present study.

On His Blindness

A further observation that has instigated the current research has to do with the tradition of the blind, prophetic bard to which the historical figure of James Joyce arguably belongs. Extending from Homer, with whom the blind bard has become synonymous,[19] the literary tradition of the blind seer or the sightless poet who has been accorded the gift of prophecy includes the illustrious cases of Tiresias, "the Theban seer whose blindness proved his great illumination,"[20] and John Milton, the blind epic poet who turned blind in mid-life and subsequently used his own biography to develop the theme of blindness in his literary work.[21] In his "Defence of Poetry" (1821), Shelley praised the latter as the third great epic poet after Homer and Dante, and he closely connected Milton's *Paradise Lost* with *La Divina Commedia*. To be sure, it remains a singular fact that two of the three greatest epic poets of Western literature were blind, while the third, Dante Alighieri, suffered from a considerable visual impairment in his later years. When we consider, furthermore, the fact that the novel has replaced the epic as the major literary form in English, as well as Georg Lukács' definition of the novel as "the epic of an age in which the extensive totality of life is no longer directly given,"[22] the destiny Joyce shared with Homer, Milton, and Dante becomes all the more intriguing.[23] In this light, their respective blindness can be "interpreted as a threshold between physical mortality and literary immortality."[24]

As stated before, the literary tradition of the blind bard originated with Homer, the Ionian bard who has been credited with the authorship of the *Iliad* and the *Odyssey*. As Adaline Glasheen puts it in her offhand way, "[i]t probably mattered to Joyce that Homer was blind."[25] The extent to which Joyce was preoccupied with the striking analogy is difficult to retrace, although, in any case, Joyce, in 1922, had to be reassured by his ophthalmologist Dr. Borsch that there was no imminent danger of glaucoma *foudroyant*, "the disease which […] was probably the cause of Homer's blindness."[26]

By itself, the ancient life of "[b]lind Melesigenes, thence Homer call'd,"[27] interwoven with mythography and ancient popular etymology, remains a matter of strong controversy. Even though it has been virtually impossible to retrace the original author of both epics handed down by oral tradition, the cultural archetype of the blind bard nonetheless has firmly taken root in Western literature. Whether or not Homer, in his rendering of Demodocus, utilized his own sightless experience, the blind bard who recites in the eight book of the *Odyssey* a couple of Ulysses' adventures, including his ploy of the Trojan horse, has constituted the age-old association between the topic of blindness and the inward vision of the bard. In Derek Walcott's epic poem *Omeros* (1990), for example, the rich allegory of the blind poet is celebrated in the title character, who possesses the gift of inner vision. In particular, Homer's St. Lucian avatar, a blind old sailor named Seven Seas, presents "a fascinating genealogy composed of Homer, Demodocus, Joyce, as well as distant echoes of the mythical figure of the blind Argentine poet, Jorge Luis Borges."[28]

When James Joyce, in a discussion with his language pupil Georges Borach in 1917, answered for his lifelong preoccupation with Homer's *Odyssey*, he observed that "[t]he most beautiful, all-embracing theme is that of the Odyssey. […] Dante tires one quickly; it is like looking into the sun."[29] Interestingly, Joyce's observation regarding the blinding effect of Dante's literary work precisely echoes the great symbolic value the latter attaches to light, darkness, vision, and blindness in his *Commedia*. In the twenty-fifth canto of *Paradiso*, for instance, Dante loses his sight when he looks into the luminous presence of St. John the Evangelist. In the following canto, the eventual restoration of his sight by Beatrice ends the account of his examination by St. John on the virtue of love. In the thirty-second canto of *Purgatorio*, the pilgrim Dante is likewise temporarily blinded, when he stares, for the first time in ten years, into the face of Beatrice. Subsequently, "her enamelled eyes" transmit the

divine light that in effect will raise Dante to the first sphere of heaven, "indergoading him on to the vierge violetian."[30]

There is reason to believe that Dante had chronic eye troubles. Like Milton, who went blind by excessive study,[31] Dante sometimes strained his eyes by "[p]oring over manuscripts late into the night by candlelight, as well as [by] naked-eye gazing at the stars."[32] In *Il Convivio*, after discussing at length the Aristotelian diaphane, to which Stephen Dedalus refers in the "Proteus" episode of *Ulysses*, Dante lists the painful experience of temporarily losing his sight as a result of an intense period of reading:

> [B]y greatly straining my vision through assiduous reading I weakened my visual spirits so much that the stars seemed to me completely overcast by a kind of white haze. But by resting at length in dark and cool places and by cooling the surface of my eyes with clear water, I regained that power which had undergone deterioration, so that I returned to my former state of healthy vision.[33]

Interestingly, Dante's description of his convalescence closely resembles the incapacitating blindness Joyce repeatedly suffered from during the strenuous materialization of *Ulysses*. At such relapses of his earlier ophthalmological symptoms like iritis and glaucoma, Joyce, in fact, would lay immobilized in a darkened room, while Nora generally would stay at his side, "dipping a cloth into ice water and applying it to his eyes."[34] Apart from the fact that Dante occasionally overstrained his eyes by excessive study, it remains unclear whether he, like Joyce, suffered from a visual impairment that reached deplorable proportions. In any case, the Florentine poet's real or imputed eye troubles, added to the recurrent theme of occluded and remediated vision in the *Divina Commedia*, underlines his distinct association with the literary tradition of the blind bard.

Comparable with the pilgrim Dante who, deprived of outer light, looks at the inner light of divinity through the eyes of Beatrice, the blind bard in the third book Milton's *Paradise Lost*, through the medium of the heavenly muse, "may inhabit a landscape he cannot see and can be invited into the celestial vision that none of the seeing world can directly experience."[35]

Drawing upon extremely personal references, since his own eyes would "roll in vain / to find [God's] piercing ray and find no dawn,"[36] John Milton, in the so-called "Hymn to Light" at the beginning of Book Three, "is using his own biography to develop the principal themes of the digression, relating the paradoxes of deprivation of light to the hymn's salutation to Celestial Light."[37] Evoking the figure of Maeonides (Homer) and emphasizing their biographical convergence, Milton creates a blind bard who, like the pilgrim Dante, "is a visitor to the realms of Chaos and Eternal Night, returned safely to the realms of light."[38] In line with the sharpened inner vision that traditionally compensates the visually impaired bard or seer, Milton further invokes the Celestial Light to "shine inward and the mind through all her powers / irradiate; there plant eyes; all mist from thence / purge and disperse, that I may see and tell / of things invisible to mortal sight."[39]

As stated before, the theme of blindness has become a twofold expression in the literary tradition. Especially with the definition of the Romantic ideology of poetic vision, "the topics of blindness and second sight [became] closely linked."[40] As Patricia Novillo-Corvalán puts it, "[w]hat the unseeing, inert eyes of the poet cannot perceive is compensated for by the vast, unlimited vision afforded by the eye of the imagination, as the poet exchanges eyesight for the craft of versifying."[41] In Romanticism, the seer might therefore be easily confused with the bard, since the prophetic or poetic vision attributed to the artist immediately relates to divine inspiration or inspired divination.

Apart from the literary tradition of the blind bard, which originated with Homer, Joyce's physical blindness as an appropriate indicator of his poetic vision has a distinct cultural background much closer to home. In "The Celtic Bard of Romanticism," Edward Larrissy, in fact, states that the topics of physical blindness and 'second sight' have been associated with the Celtic bard since the early eighteenth century, even before the appearance of MacPherson's Ossian.[42] According to Larrissy, "Irish tradition played a small but indubitable

part in fashioning the image of the visionary, and sometimes blind, bard."[43] The belief in 'second sight,' furthermore, "was part of the common inheritance of Ireland,"[44] as famously rendered by Synge's *Riders to the Sea* or Yeats's folklore writings.

The present study, in short, will not attempt to trace Joyce's literary precursors or any precedent for the sightless poet in English literature or elsewhere, for that would be an unending task. Apart from the fact that the important literary relationship between Joyce and respectively Homer, Dante, and Milton clearly lies beyond the scope of this thesis, various scholars, furthermore, have already explored a range of (intertextual) connections and formulated, through detailed parallel readings, significant theories of influence and intertextuality.[45] In the light of Joyce's progressive eye troubles and his related affiliation with the literary tradition of the blind bard, this study will neither attempt to recover his private thoughts on these matters. We shall be concerned, instead, with Joyce's explicit references to the topics of (figurative) blindness and myopia in his literary work, and especially with the sensory apparatus in *Ulysses* and *Finnegans Wake*. Rather than touching upon matters that have really been worked into the ground, such as the use of music or the aural mode in Joyce's later prose fictions, or copying a simple study of influence from authoritative critical contributions, I will attempt to unearth a relatively new field of study in which blindness as a twofold expression constitutes a framework for the thematic discussion of Joyce's occluded vision.

1

GIACOMO *(aside)*: Seize I Popper Beatriceyes (Tilly) Canci?*

Myopic Vision in the Earlier Work of James Joyce

Young, my eyes began to fail.

Robert Lowell – "Eye and Tooth"

Introduction

The medical history of Irish writer James Joyce, as evinced by available clinical records, hetero-anamnesis, and Joyce's correspondence, reads like one of his own encyclopaedic texts on the predicaments of the body and the mind, strongly affected by alcohol, hypochondria and psychosomatic insights.[1] From his early youth, to be sure, Joyce suffered from a defective physiology that would manifest itself in dental caries, intestinal debility, and a series of ocular diseases. In addition to the congenital defective eyesight he inherited from his father, Joyce, after the untimely death of his mother from cancer, began to adopt the drinking problem of the 'beergoggled' John Stanislaus Joyce that had irreparably reduced to poverty the formerly thriving household.[2] Arguably, Joyce's heavy drinking exacerbated, if not simply brought about, his tenuous physique and naturally weak eyes. From a lifelong association with women of questionable morals, moreover, and from his self-imposed exile on the Continent, where

the Joyces were accommodated by the regions' worst climates – a circumstance greatly deplored by the writer in his correspondence –, he could have easily contracted numerous episodes of venereal diseases as well as bouts of rheumatism.[3] In any case, Joyce's delicate health and, in particular, his failing eyesight were a constant liability in his life and continued to affect and complicate the composition of his work until 1941, when – the family having fled to Zurich at the outset of the war and James being meanwhile close to blindness – his duodenal ulcer ruptured and a consecutive acute laparotomy terminated his life.[4]

Before James Joyce set out to compose *Ulysses* in 1914, his ophthalmic symptoms had been confined to myopic vision, necessitating him to change his glasses from time to time, and occasional lapses of iritis, "a painful viral inflammation of the colored part of the eye (in Joyce's case, the left) that causes blurred vision."[5] In his early work, Joyce already fictionalized his nearsightedness through the sustained use of *chiaroscuro* that characterizes *Dubliners* (1914), his collection of short stories in which the theme of blindness appears as a constricted view on life, epitomized by the story called "Araby." The employment of internal focalization, in fact, conveys the characters' restricted knowledge and impaired (spiritual) vision, "preventing the inhabitants of the city from seeing what they are except for rare epiphanic instances when there is a confrontation of the eye with another sense (usually the ear)."[6]

Joyce's semi-autobiographical novel *A Portrait of the Artist as a Young Man* (1916) recounts several dramatic scenes in which Stephen's eyesight and his pair of spectacles play a conspicuous part in the narrative, affecting or complicating the epistemological representation of the fictional world at large. Early in the novel, Dante, the piously Catholic governess of the Dedalus children, raises a Promethean specter of eagles plucking out Stephen's eyes as an 'ideal' retribution for his crime of wishing to marry Eileen, the Protestant girl next door. In his seminal study of Joyce's life, Richard Ellmann relates the actual circumstance that

inspired this episode, where Mrs. 'Dante' Hearn Conway, like her namesake "overzealous, in both religion and nationalism," warns James that if he plays with Eileen Vance, he will certainly go to hell.[7] With a rhyme which takes up Dante's threat vis-à-vis marrying Eileen and a last view of Stephen hiding fearfully under the table, the novel's opening sketch of 'baby tuckoo' comes to an end.

Epiphany of Injustice

A later incident in the novel, which recounts a painful experience Joyce himself had with the clergy while a small boy at Clongowes Wood College, involves Stephen's unjust punishment by the prefect of studies for accidentally breaking his own glasses a few days earlier:

> – Out here, Dedalus. Lazy little schemer. I see schemer in your face. Where did you break your glasses?
>
> Stephen stumbled into the middle of the class, blinded by fear and haste.
>
> – Where did you break your glasses? repeated the prefect of studies.
>
> – The cinderpath, sir.
>
> – Hoho! The cinderpath! cried the prefect of studies. I know that trick.
>
> Stephen lifted his eyes in wonder and saw for a moment Father Dolan's whitegrey not young face, his baldy whitegrey head with fluff at the sides of it, the steel rims of his spectacles and his nocoloured eyes looking through the glasses.[8]

Related to the opening section of the novel, both episodes contains an apparently unwarranted retribution, either castigating or inflicting Stephen's loss of eyesight, and display a similar conflict with authority, previously dramatized by the allusion to Prometheus, which anticipates his eventual breach with religion as well as his substitute view on art.[9]

The classroom episode, in fact, departs from mythological and biblical references, in which the namesakes of Stephen lend a prophetic eye to the unfolding story. In this sense, the consequences of his name are fully acted out in Stephen's eventual punishment and the passage leading up to it.[10] The implications of his surname, 'cunning artificer,' which the prefect seemingly inaccurately recognizes, nonetheless anticipate Stephen's future attempts to escape the labyrinths of state and religion by self-imposed exile as well as his devotion for the

craft of writing literature and visionary project which will eventually replace his early vocation of entering clerical fatherhood. The remarkable alteration, in fact, of last name and Christian name throughout the scene effectively dramatizes Stephen's already alienated stance. Whereas his first name, which invokes Saint Stephen, 'Protomartyr of Christianity,' remains strikingly absent from the entire dialogue with the prefect of studies, the narration proper emphasizes, by means of biblical references, the relationship between Dedalus and the first-century Jew presumably educated in Greek.

The seventh chapter of the Book of Acts, in fact, tells of Saint Stephen's martyrdom, when he, having been convicted of blasphemy, is taken by Jerusalem's religious leaders outside the city walls to be executed by stoning.[11] In the face of violent death, Stephen fixes his eyes upon heaven, where he sees "the Son of Man standing at the right hand of God."[12] Following his epiphany, Stephen kneels down and, immediately before his death, prays for the salvation of his persecutors, which echoes the first saying of Jesus on the cross. Similarities, in short, to the classroom scene consist of a sentence marked by severe cruelty and injustice issued from the established religious order and inflicted upon a sacrificial victim who is kneeling down and eyeing upward. Furthermore, Saint Stephen's prophetic vision immediately relates to Dedalus' epiphany of injustice, which anticipates his future dictum "I will not serve" that will herald his decision to break away from the world of patriarchy for both ideological and artistic reasons.[13]

On his way to report the prefect's misdemeanour to Father Conmee, the Rector at Clongowes Wood College, Stephen proceeds to march down the long corridors where the pictures of saints and martyrs hang, which, taken together, allude to his resemblance to their fate. Finally, when Stephen tells the other boys he has reported on Father Dolan to the head of the school, they hoist him over their heads as a hero, incidentally realizing the title of the novel's first draft, *Stephen Hero*. Randy Hofbauer has recognized the heroic implications of

Stephen's martyrdom, which are revealed to him through numerous epiphanies in the novel in order to construct his elevated status. To overcome his prior sins and realize the beauty of carnal life as well as the ultimate "end he had been born to serve,"[14] the use of epiphanic and prophetic vision makes up a necessary constituent of the protagonist's development in the story, which culminates with Stephen Dedalus in the act of spreading his wings so as to soar high above the impediments of state and church and fly freely to Paris.

Beatific Vision

Commensurable with Stephen's epiphany of injustice and its corresponding extraneous means of sight in the classroom scene, the fourth chapter of the novel contains a similar instance of epiphanic insight and the intermingling of one set of eyes with another. In the previous scene, Stephen's extraneous means of sight extend to the prefect's "nocoloured eyes looking through the glasses." In a futile attempt to incite sympathy from Father Dolan, their eyes intermingle, revealing to Stephen the essential brutality of patriarchal authority as well as his alienated stance from it. Near the end of the fourth chapter, having anticipated for a full hour the news report regarding his admission into the university, Stephen sets off walking toward the sea, where he shall fully recognizes his artistic vocation. Walking along an extended rivulet in the strand, enraptured by the prophetic implications of his name, he suddenly discerns a beautiful girl wading in the water, her skirts hitched up high:

> "She was alone and still, gazing out to sea; and when she felt his presence and the worship of his eyes her eyes turned to him in quiet sufferance of his gaze, without shame or wantonness. Long, long she suffered his gaze and then quietly withdrew her eyes from his […]
> – Heavenly God! cried Stephen's soul, in an outburst of profane joy.[15]

Contrary to Stephen's imaginary encounter with Emma Clery, the young girl to whom he is intensely attracted over the course of many years, the beautiful female creature unabashedly

returns his glance. Consequently, the quiet intermingling of their eyes brings about a moment of epiphany through which Stephen finally can overcome "the shame that had abased him within and without,"[16] and enter the aesthetic realm of the artist.

Whereas the carnal desires Stephen experienced before pure, unapproachable females like Emma, had previously caused him to cast down his eyes, his unabashed glance at the secular beauty of the bathing female attests to his new devotion to essentially carnal life, which involves the removal of his former distinction between female paragons of virtue and overtly debauched women like the prostitutes he uses to visit during his time at Belvedere College. As Don Gifford correctly suggests, Stephen's image of Emma he has stirred up before his mind's eye and "under [whose] eyes the flood of shame rushed forth anew from his heart" immediately relates to the first encounter of Dante with his ideal love, Beatrice, in *Purgatorio*.[17] Although Stephen, in the earlier passage, imagines himself to be standing near Emma, who is momentarily represented as his guide and intercessor in a landscape resembling Earthly Paradise at the end of Purgatory, the image of the girl Stephen encounters on the beach, which itself presents an intermediate region's terrestrial form, symbolizes the final realization of his beatific vision. To begin with, the couple's unabashed mutual glance during their silent tête-à-tête echoes Dante's observation of the second sun as reflected in Beatrice's eyes, when he reflexively imitates her gesture of staring straight into the sun.[18] The consequent ineffable change of his mortal soul into Godliness Dante experiences when the sun's refracted light dazzles his senses, relates to Stephen envisaging the transfixing power of the girl's image that has "passed into his soul for ever."[19] Finally, the myth of Daedalus, with which Stephen repeatedly identifies himself during his walk along the beach, is effectuated by the incarnation of beatific love he there encounters, with which he soars toward the height of heaven and which guides him into the celestial realm where he feels "above him the vast indifferent dome and the calm processes of the heavenly bodies; and the earth beneath him."[20]

Beatrice

Apart from the relatively distinct allusion to Dante's Beatrice, the novel's intrinsic relationship between the notion of (in-)justice, impaired vision, and the intermingling of eyes calls to mind the name of Beatrice Justice in Joyce's single extant play, *Exiles* (1918), as well as the figure of the resemblant dark lady from *Giacomo Joyce*. Written between the completion of *A Portrait* and the initial composition of *Ulysses* and published posthumously in 1968, *Giacomo Joyce* recounts the infatuation of an English tutor who closely resembles the author with his Jewish Italian pupil and his successful attempt to penetrate her mind. Set in pre-war Trieste, the series of short vignettes and poetic phrases, formally reminiscent of Joyce's early set of numbered epiphanies, constitutes a relatively faithful recollection of Joyce's relationship with one of his own pupils to whom he privately taught English. Told from a single perspective, the speaker's furtive mode of observing the unattainable ideal of womanhood mainly suggests an unconsummated love affair, full of lusting gaze and frustrated desire. Indeed, the overall preoccupation with reciprocal sight further indicates a mere affair of the eyes.

As a matter of fact, the obscure object of desire, a wealthy Triestine Jewess, whom Richard Ellmann associates with Amalia Popper, displays great similarities to Beatrice Justice, both muse and subject of Richard Rowan's latest book.[21] In *Exiles*, Miss Justice features in the play's second love triangle which further involves Richard Rowan, an Irish writer recently returned with his common-law wife from self-imposed exile in Rome, and her cousin and Rowan's old friend, Robert Hand. The play's introductory scene between Richard and Beatrice reveals that, before Richard's return to Dublin in the summer of 1912, they had entered into correspondence with each other. While recovering from a life-threatening ailment and becoming increasingly alienated from her cousin, whom she by now regards as "a pale reflection" of Richard, Beatrice receives, alongside Rowan's letters, the dispatched chapters

of his work in progress, purportedly "written for [her] eyes."[22] The fact of Richard's strong resemblance to Joyce as well as numerous autobiographical similarities, such as Joyce having given Miss Popper the unfinished draft of *A Portrait* to read, have prompted various critics to proclaim "[a]ll Joyce's works […] autobiographical but none more so than *Exiles*."[23]

Interestingly, the previously suggested correlation between Miss Justice, "a dramatic avatar of Joyce's Triestine student, Amalia Popper,"[24] and the mysterious pupil from *Giacomo Joyce*, revolves in part around the notion of impaired vision. In Joyce's prose poem, the pupil's similar set of weak eyes magnified behind "quizzing glasses," her piercing looks of sly resistance and insurmountable virtue, and her dual identification with the heroines of Dante's *Vita Nuova* and Shelley's tragedy *The Cenci* establish a strong relationship with Beatrice Justice. The phrase "Otherwise I could not see you," moreover, the only words spoken directly by Giacomo's pupil, offers an equally convincing argument for the intertextual relationship, since it displays a verbatim correspondence to Beatrice's explanation for visiting Richard's house.[25] Immediately following the solitary verbal expression of the fictional love-object, the next entry recounts her rebuff of Giacomo's attentions. According to Joseph Valente, in his study *James Joyce and the Problem of Justice*, the girl's use of the phrase "performs the same kind of reversal in the erotic dynamic with Richard that Amalia's usage did with Joyce."[26]

Comparable with the epiphanic insight which repeatedly accompanies the intermingling of eyes in Joyce's *Portrait of the Artist*, the ocular reciprocity between Giacomo Joyce and the heavy-lidded "Daughter of Jerusalem," told through disjointed images and often set in cloudy, misted scenes, culminates with the ultimate revelation of "the secret of her race [that] lies behind those dark eyes."[27] In the last pages, while the situation becomes hallucinatory and the dream image of Giacomo's unsatisfied love thickens, "[h]e has fathomed her essence so completely that their eyes have intermingled."[28]

Besides the composition of *Giacomo Joyce*, the important transitional piece between *A Portrait* and *Ulysses* to which Joyce's unhappy tutorial affair incited him, the poems Joyce wrote between 1912 and 1916 reflect his relationship with "the real or concocted signorina."[29] Anticipating Joyce's later obsessive fascination with eyes, which particularly emanates from *Ulysses*, the majority of these poems display a distinctive ocular preoccupation, exemplified by various inflections of visual perception and numerous adjectives attributed to the feminine eye. In "A Flower Given to My Daughter," for instance, written in 1913 and eventually included in his second collection of poetry, *Pomes Penyeach* (1927), Joyce recounts the eponymous incident that makes up a poetic entry in *Giacomo Joyce*: "A flower given by her to my daughter. Frail gift, frail giver, frail blue-veined child."[30] Together with the poem, in which curious autobiographical details converge, these lines constitute a remarkable image of Joyce's daughter, who inherited her father's steel blue eyes and whom he named after Saint Lucia, the patroness of eyesight, enveloped in Amalia Popper's "gentle eyes."[31] In the light of Lucia's prospective fate, eventually suffering from severe strabismus and spending much of her life in mental institutions, Joyce's empathetic poem contains strong prophetic implications which attest to his apparent foresight of "time's wan wave."[32]

Myopia

As stated before, when James Joyce wrote his earlier work, before the inception of *Ulysses*, his sight had been only myopic. In *A Portrait of the Artist as a Young Man*, the defective eyesight of Stephen Dedalus, in short, serves as a dramatic representation for his introversion and alienated stance, which ultimately enable him to gain the inner vision of the artist. In *Ulysses* (1922), the resumption of the myopia motif from the earlier novel reinforces the role of Stephen as a visionary, distinguished from the outer-oriented Buck Mulligan by

unremitting introspection. To emphasize Stephen's inward turnings, Joyce, in fact, brilliantly explores one detail of Stephen's visual impediment which he withholds from the reader until the "Circe" episode:

> STEPHEN
>
> (*comes to the table*) Cigarette, please. […] (*he strikes a match and proceeds to light the cigarette with enigmatic melancholy*)
>
> LYNCH
>
> (*watching him*) You would have a better chance of lighting it if you held the match nearer.
>
> STEPHEN
>
> (*brings the match near his eye*) Lynx eye. Must get glasses. Broke them yesterday. Sixteen years ago. Distance. The eye sees all flat. (*He draws the match away. It goes out.*) Brain thinks. Near: far. Ineluctable modality of the visible.[33]

In addition to the section's repetition and drastic recasting of previous themes and dramatis personae, Joyce here introduces the circumstance of Stephen's fractured pair of glasses and his consequent impaired vision during the day, which apparently establishes in retrospect the theme of Stephen's myopia in the novel, a reversal of traditional dramatic irony. Drawing up a chronology of ocular incidents, Stephen here reminisces about the dramatic incident at Clongowes Wood College and his experiment with the visible modality during his walk on Sandymount Beach in the morning.

Ironically, Stephen Dedalus develops remarkably good eyes between *A Portrait* and *Ulysses*, correspondent to the lynx's proverbial keen vision to which he refers in irony. Apart from his unsuccessful attempt to light a cigarette in the Nighttown brothel, "nothing in *Ulysses*," according to critic J. Mitchell Morse, "indicate[s] that Stephen's sight is anything but the keenest."[34] In line with Michael Gillespie's treatise on Stephen's spiritual and artistic evolution in *A* Portrait and *Ulysses*, the physiological change Stephen Dedalus seems to have undergone arguably relates to "the evolutionary progress in Stephen's nature that Joyce traces."[35] In any case, Joyce, other than displaying a seemingly ironic lack of his usual

fastidiousness, seems to have been consciously divesting Stephen of his former trait of impaired vision.[36]

In *Ulysses*, the apparent visual dissimilarities of Stephen Dedalus – otherwise a largely autobiographical figure – with Joyce, whose eyes during the novel's strenuous materialization were perceptibly deteriorating, are compensated for by other fictional characters. The novel's autobiographical elements, like those in *Exiles* and *Finnegans Wake*, for example, are distributed among several characters in the novel. The themes of myopia and physical blindness are, in fact, more closely associated in the novel with Professor MacHugh, the nearsighted language teacher, Bloom's own father, of whom he remembers his "myopic digital calculation of coins," and, most notably, with the blind piano tuner Bloom repeatedly encounters during the day.[37] Interestingly, J. Mitchell Morse, in his article "Joyce and the Blind Stripling," suggests that "Bloom's relationship with the stripling foreshadows that with Stephen, whom he meets later in the day."[38] By investing various minor characters in *Ulysses* with semi-autobiographical elements, Joyce, in short, deviates from his former practice of expressing his thoughts and feelings through a single fictional alter ego.

1904

In his private life, Joyce's impaired vision, around 1904, occasionally troubled his social intercourse by an occasional misdirected appraisal of people at chance meetings, which nonetheless opened up unexpected vistas on his future art. In many respects, the year 1904 marked a watershed in the life of James Joyce. In January, when informed of *Dana*, a new intellectual journal looking for submissions, Joyce quickly wrote and sent off a short essay entitled "A Portrait of the Artist." Although the editorial staff rejected Joyce's cerebral piece of work as incomprehensible, the rebuff he met with only incited him to rework the

autobiographical sketch into a novel, while its original heading, slightly modified, was to serve as the title for the projected novel's final draft.[39] While composing the early drafts of his lengthy naturalistic novel, *Stephen Hero*, based largely on the events of his own life, George Russell, at that time literary editor of the *Irish Homestead*, asked the budding writer for something "simple, rural" to contribute to his journal of the Irish co-operative farming movement.[40] In response, Joyce began writing the requested stories, published the same year as "The Sisters," "Eveline," and "After the Race" under the pseudonym Stephen Daedalus, which would eventually make up three out of fifteen short stories in *Dubliners* (1914). In September 1904, Joyce, at Arthur Symons' suggestion, submitted the early manuscript of his first collection of poetry, *Chamber Music*, to Grant Richards for publication.[41]

While Joyce began to seriously imagine his future career as a writer during this period, several circumstances in his private life as well as chance meetings in the streets of Dublin were to determine the course of his mature life and authorship. Exceeding every other personal affair of his at that time in lasting importance, Joyce, on the tenth of June, fortuitously ran into a chambermaid from Finn's Hotel, who, when catching sight of his yachting cap, at first took him for a sailor, while his steel blue eyes betrayed to her an apparently Scandinavian descent. The "tall, good-looking young woman, auburn-haired,"[42] Nora Barnacle by name, promptly consented to an engagement in a couple of days, thereby entering for good the life and work of James Joyce. On June 14, as a matter of fact, Nora yet failed to turn up at the appointment with "her bleaueyedeal"[43] to which she had willingly assented. After being stood up by Nora, James sent her a note in some dejection:

> *60 Shelbourne Road*
>
> *I may be blind. I looked for a long time at a head of reddish-brown hair and decided it was not yours. I went home quite dejected. I would like to make an appointment but it might not suit you. I hope you will be kind enough to make one with me -- if you have not forgotten me!*
>
> *James A. Joyce 15 June 1904* [44]

Ironically prophetic, the opening lines directly convey the failing eyesight Joyce had been suffering from since his early childhood, which accounted for the haze through which he peered at the world. Interestingly, the subsequent events of 1904 that would have a determining effect upon Joyce's private life and make a lasting impression on his writing, display a similar preoccupation with the visual mode as well as a heightened perception of its impending loss.

The substitute appointment between James and Nora, for example, which was made for the evening of June 16, marked for Joyce a crucial stage in his relationship with Nora Barnacle, commemorated by the particular date on which the events in *Ulysses* occur. On June 16, in fact, the pair went walking at Ringsend, the south bank of the Liffey where Stephen Dedalus contemplates the "[i]neluctable modality of the visible"[45] in the morning of the same day. Before they arranged to meet again, a sexual encounter of some kind took place, to which Joyce later would bear witness. In a letter to Nora of December 3, 1909, he incidentally wrote to her about the onanistic act she performed on him: "It was not I who first touched you long ago down at Ringsend. It was you who slid your hand down down inside my trousers […] all the time bending over me and gazing at me out of your quiet saintlike eyes."[46] Like the unabashed girl Stephen's encounters on the beach in *A Portrait*, the girl that "made [Joyce] a man"[47] united in herself truly sublime qualities with a veritably passionate wantonness. In the "Lestrygonians" section of *Ulysses*, in fact, a glass of burgundy releases Bloom's physical memory of his first intercourse with Molly, the same remembered experience that concludes the novel's final reverie: "O wonder! Coolsoft with ointments her hand touched me, caressed: her eyes upon me did not turn away."[48] The predominance of "willing eyes,"[49] intermingling with Bloom's, the acute sensuous pleasures of the body, and Bloom obsequiously suffering Molly's intent gaze correspond to Joyce's own momentous experience on June 16, 1904, as evinced by his passionate correspondence with Nora.

Nearly a week after this occasion, Joyce was walking with Vincent Cosgrave one evening, when his poor eyes failed him once more, as was the case at Merrion Square, where he had mistakenly identified "a head of reddish-brown hair" as Nora's. In St. Stephen's Green, in fact, Joyce accosted another attractive girl, although he failed to notice her escort standing nearby. The various injuries he presumably sustained at this unfortunate incident, Joyce listed in his letter to C. P. Curran the following morning: "black eye, sprained wrist, sprained ankle, cut chin, cut hand."[50] Although the outcome of a severe beating generally involves the blacking of someone's eyes, the remarkably convergent castigation and infliction of defective eyesight in this instance constitutes a dramatic effect which immediately brings to mind the painful episode at Clongowes Wood College in *A Portrait of the Artist*.

Whether or not Joyce had the unfortunate skirmish in mind when he began to conceive the initial outline of his first novel the same year, its eventual outcome, in all probability, was to serve as the prototype for the decisive action of *Ulysses*. On the night of June 22, in fact, the young James, slightly sobered up by the girl's incensed suitor, was aided by a man named Hunter, who dusted him off and mercifully took the young Joyce home in order to clean him up and talk him back into relative sobriety.[51] Along with James and John Joyce, the name of Hunter, whom Richard Ellmann identifies as Alfred H. Hunter, a supposedly Jewish Dubliner with an unfaithful wife, appears once more as a mourner at Matthew Kane's funeral, the event which eventually would serve as a model for the "Hades" episode of *Ulysses*.[52] Precisely because of Joyce's distant acquaintance to Hunter, whom he allegedly met only once or twice, Richard Ellmann, in his biography of Joyce, attributes an epiphanic quality to their chance meeting at St. Stephen's Green: "Here might be one of those 'epiphanies' – sudden, unlooked-for turns in experience – which could prove the more momentous for being modest.[53]

In short, the year 1904, interspersed with various poignant occurrences of nearsightedness – ranging from Joyce's incidental misappraisal of a female haircut other than Nora's to the unfortunate incident at St. Stephen's Green, where he simply overlooked a girl's suitor close at hand, and the subsequent fortuitous interference, after his being let down by a close companion, of a wandering Dubliner, – supplied Joyce with the central themes, dramatic elements and personae of his future novel *Ulysses*.[54]

Ear and Eye

To return to the earlier fiction of James Joyce, a last instance of the motif of myopia, which can found in the penultimate chapter's final section of *A Portrait*, brings together several previously discussed thematic elements, while serving as a prelude to our eventual discussion of the conjunction of ear and eye in *Ulysses* and *Finnegans Wake*. The passage that immediately precedes both Stephen's encounter with several swimming schoolmates, who are banteringly shouting his name in Greek, and his powerful vision of a girl on the beach, recounts the scene where Stephen contemplates how his restricted eyesight may have influenced his art:

> Did he then love the rhythmic rise and fall of words better than their associations of legend and color? Or was it that, being as weak of sight as he was shy of mind, he drew less pleasure from the reflection of the glowing sensible world through the prism of a language manycolored and richly storied than from the contemplation of an inner world of individual emotions mirrored perfectly in a lucid supple periodic prose?[55]

In several ways the passage clearly reflects Stephen's inward-looking tendency, which calls forth an inner world where sound takes precedence over sense. Averting his eyes and withdrawing from the world of outward signs, Stephen's intensified perception of his innermost feelings, effectuated by myopic sight, calls for a substitute refractor of sense that resides in the medium itself.[56] Anticipating Joyce's future attempts "to make the poetic

aspects of language meaningful in themselves,"[57] Stephen's initial realization of the exigent revaluation of traditional linguistic meaning heralds the articulation of his revolutionary poetics at the end of the novel, where he invokes the name of Daedalus: "Old father, old artificer, stand me now and ever in good stead."[58]

2
Precurser of Signs Sinuofawl, Homerunaimedcristallinearbye Cyclipse Entrilliumarinet!*

Spiritual Myopia and Blind Prophecy in "Cyclops"

Like a convalescent, I took the hand
stretched down from the jetty, sensed again
an alien comfort as I stepped on ground
to find the helping hand still gripping mine,
fish-cold and bony, but whether to guide
or to be guided I could not be certain
for the tall man in step at my side
seemed blind; though he walked straight as a rush
upon his ashplant, his eyes fixed straight ahead.

Seamus Heaney – *Station Island*

Introduction

In line with the literary tradition of the blind prophetic bard, the current chapter will survey the spiritual or social myopia and its prophetic implications as evinced by the "Cyclops" episode of *Ulysses*. Proceeding with our preliminary study of the allied concepts of impaired vision and second sight, both thematic and personal resonances of blindness as a social critique will be discussed. Prompted by the episode's explicit association with Homer, with whom, in fact, the Menippean satire as well as the notion of the blind bard originated, "Cyclops" is singled out in order to elucidate Joyce's metaphorical employment of impaired vision as an objectionably limited or one-sided outlook on the external world.

The Homeric correspondence in *Ulysses*, to be sure, has incited an intense critical debate since the original serialization of the novel. More or less blindly following the *Ulysses* schema(s) handed over by the author, Valery Larbaud and Stuart Gilbert, to name a few, have argued a fairly literal understanding of the novel's various parallels to Homer's *Odyssey*.[1] Instead of strictly applying Joyce's diagrammatic plans as analytical tools, eminent Joyce scholars like Richard Ellmann or Hugh Kenner, on the other hand, have pointed out the heavily ironic implications of the novel's epic allusions. Although Ellmann, for instance, argues the significance of the Homeric pattern in *Ulysses*, which informs and unifies its fundamental structure, he nonetheless regards Joyce's 1922 novel as "a great joke on Homer."[2] Regarding *Ulysses* and Homer, Hugh Kenner has noted that "detailed correspondences are largely comic," whereas "larger correspondences are more usually serious."[3] A well-known example of Joyce's ironic use of Homeric parallels in "Cyclops" can be found in the 'knockmedown' cigar Bloom brandishes in front of the Citizen, which, like the chapter's various long, cylindrical objects, marks a visual parallel of the red-hot stake Odysseus used to blind his one-eyed captor.[4] Arguably, the episode as a whole displays a similar twist on Homer's epic, since its principal connections with Homer contain a similar "double aim."[5] Comparable with the allusion to the Nelson policy of "putting your blind eye to the telescope,"[6] the overall mock-heroic association with the Homeric epic partakes of Joyce's powerful satire on blind nationalism and a one-eyed perspective.

Figurative Blindness

With its plot directly borrowed from *The Odyssey*, the "Cyclops" episode presents a satirical rendition of Homer, in which the predominant 'eye' symbolism serves to underline the social or spiritual myopia of early twentieth-century Dublin, not altogether unlike the attack on

'eye/I' culture in *Finnegans Wake*. As a matter of fact, the adaptation of Homer's *Odyssey* extends far beyond the mere appropriation of persons, events, epithets, and direct quotations. According to Raymond Prier, Joyce actually induces our attention to "a fuller set of linguistic phenomena that appear in the archaic (Homeric) style, and, ultimately, […] destroy[s] the horizontal, serial, more superficial nature of modern prose style in order to deepen the vertical, traditionally symbolic nature of his own."[7] Apart from the well-established techniques and literary devices that have become a staple of "Cyclops" criticism, such as the numerous interpolating catalogues or the general use of gigantism, our immediate concern lies in the chapter's thematic resonances of figurative lack of sight.[8]

As Fritz Senn correctly observes, "[a]ll the blindings in the chapter are metaphorical, figures of speech."[9] Since "nobody's actual sight is impaired,"[10] the "Cyclops" episode solely draws on figurative blindness and social or spiritual myopia. Myriad variations of 'blindness,' both lexical and semantic, and numerous common phrases that feature impaired vision serve to establish the episode's dominating theme, although a minority of these are articulated in the text, while the remaining shades of meaning constitute an associative undercurrent that is ultimately left in obscurity. It is therefore impossible to retrace Joyce's declared intention with the given theme of communal blindness, although we can safely assume that a wide lexical range of corresponding phrases and homonyms occupied his mind.

To begin with, the episode's setting at Barney Kiernan's public house immediately establishes the relation between its inebriated patrons and the intellectual or social blindness they convey. In this sense, the unarticulated phrases 'Men are blind to their own cause' and 'In the country of the blind the one-eyed man is king' are in keeping with the chapter's theme of blind nationalism as epitomized by the metaphorically one-eyed Citizen. The reappearance of the Throwaway motif in this episode, furthermore, connects its various accompanying associations in the novel through the homonymous 'blind.' Bantam Lyons' racing tip, which

consists of a blind bet on the dark horse Throwaway, the pretext on which Bloom is supposedly "gone to gather in the shekels," and various equine references throughout the novel recall the phrase 'A nod is as good as a wink to a blind horse.'[11] A final instance of the chapter's obliquely multireferential linguistics can be found in the one-eyed monster itself. Although the "Cyclops" episode does not refer to the eponymous mythological character or to its modern-day Dublin impersonator by the common epithet 'one-eyed monster,' various (verbal) motifs and thematic variations, in fact, distinctly call forth its presence from the darker reaches of the novel's subtext. To begin with, the close proximity of long, phallic objects throughout the chapter immediately recalls the 'one-eyed monster,' an age-old slang term for the male sexual organ.[12] Interestingly, one of the very few occurrences of the word 'monster' in *Ulysses* can be found near the conclusion of "Circe," where Leopold Bloom, in Christ-like fashion, tries to pacify two British soldiers who have taken affront to Stephen's drunken brawl:

> BLOOM
>
> (*to the privates, softly*) He doesn't know what he's saying. Taken a little more than is good for him. Absinthe. Greeneyed monster. I know him. He's a gentleman, a poet, It's all right.[13]

Apart from the obvious allusion to Shakespeare's *Othello*, the phrase distinctly recalls Joyce's own lifelong abuse of alcohol and his, presumably related, progressive eye troubles.[14] As a matter of fact, the whole scenery of this passage seems reminiscent of Joyce's drinking bouts and "carefree nights in Roman and Triestine gutters," from which he would incur the rheumatic fever that was to exacerbate his naturally weak eyes.[15] The colour green, furthermore, evokes Dante's substitute pair of emerald eyes, and figures predominantly in Stephen's confrontation with Private Carr and Private Compton, the implied battle of the nations as played out in colour: "Green rag to a bull."[16] In this light, both Joyce's irisitis, the inflammation of the iris he suffered from throughout his life, and television, the one-eyed

monster, through which green light the spectrum becomes reunified in the *Wake*, take on further meaning.[17]

Cyclopia

In line with the obscure personal references and hidden wordplay presupposed in "Cyclops," it seems interesting to single out the autobiographical implications pertaining to the chapter's unnamed narrator. Before we set out to analyze in closer detail the episode's sinister I-narrator, it is necessary to establish beforehand the critical parameters of our attempt. Without postulating a complex theory, based on textual genetics and circumstantial evidence, regarding the enigma presented by the first-person narrator of "Cyclops," we will merely follow at present the relatively simple premise of Joyce's (congenital) eye problems which must have thematically affected his art. In this light, corresponding themes and motifs, such as the presupposed relationship between Joyce's alcohol abuse and his failing eyesight or the problematic father-son relationship which informs the majority of his works, will be read as closely related to the narrator's extensive use of 'eye' metaphors as well as to the latter's evinced spiritual myopia.

Apart from the episode's numerous interpolations, which belong to a metaphorical realm and which are rendered through a narrator primarily engaged with gigantism and literary expansion, the narration proper is communicated directly to the reader by means of an undependable, nameless narrator with a style adjusted to him. In accord with the theme of the Cyclops, both narrators display a singular, one-sided outlook on the external fictional world, a monocular perception they share with the Citizen and various Cyclopes at Barney Kiernan's.[18] The identity of the main narrator, to be sure, has inspired significant critical debate and remains to this day an apparently insolvable enigma, not altogether unlike the

mysterious 'M'Intosh.' According to Richard Ellmann, Joyce privately identified the black-hearted narrator with the figure of Thersites, "the meanest-spirited man in the Greek host at Troy."[19] In this light, the mysterious "Cyclops" narrator embodies "the spirit of denial,"[20] with which the characters of Mulligan and Boylan are likewise invested. It should be remembered, however, that the figure critics often refer to as Thersites presents as well as represents the chapter's main thematic concern, which Joyce, in fact, emphasizes by "frolic[ing] a good deal with namelessness and with names, with identity and mistaken identity."[21] The episode's 'eye-I' correspondence, furthermore, eventually reappears in the "Prankquean" episode of *Finnegans Wake*, where it represents, analogous with the Cyclopean obliqueness of identity, the quest for a private identity as opposed to a corporate one. In short, rather than overlooking the main thematic objective of "Cyclops" by attempting to dispel its presented enigmas, I propose to read its sinister narrator in the light of some relatively obscure autobiographical references, thereby highlighting the chapter's dominant theme of figurative blindness.

Various critics have observed the close relationship between the "Cyclops" narrator, in particular, his philistine eye and idiosyncratic power of speech, and the figure of John Stanislaus Joyce. Richard Ellmann, for example, repeatedly lists the author's own father as a model for the narrator's eloquence in "Cyclops." According to Ellmann, "the vitriol of Thersites in the *Cyclops* episode of *Ulysses* is modelled in part on his eloquent abuse."[22] Complete with monocle, Ellmann draws the picture of a drinker, patriot, and formidable storyteller who reserved his 'finest' epithets for the Murray family he married into. In this sense, John's mocking spirit held a profound place in the imagination of his first surviving son, to which the father's general fictionalization amply attests.[23] Cynthia Lewiecki-Wilson makes a similar claim regarding Joyce's inherited excessiveness of spirit, which corresponds to her general observation of Joyce as writing against a background of family material; the

father's spiritual and rhetorical excess, out of which grew Joyce's own creative impulse, largely informs the "Cyclops" episode, since it "revels in textual excessiveness, both in the characters of the Citizen and the narrator, as well as in the text itself."[24] Although various scholars, in a similar fashion, have pointed out the fact that the narrator's power of speech derives in part from Joyce's own father, virtually no one, strangely, has elaborated on the extremely personal and troubled references that entail this primary observation; a remarkable critical overlook, given the fact that John Joyce himself suggested the chapter's heading, when he dubbed the monocular landlady of a cheap London boarding house 'Cyclopia,' while staying there with his eldest son in 1900.[25]

Through the Looking Glass

Apart from an apparently shared idiosyncrasy of storytelling, the close resemblance of the "Cyclops" narrator to the character of John Stanislaus Joyce is suggested by the narrator's self-proclaimed occupation as well as by the personal traits and deviant behaviour he displays throughout the narrative. The narrator's dubious social position as a dun, which he reveals in the opening lines of the episode while recounting his encounter with Joe Hynes earlier that day, already evokes the historical presence of John Joyce. Like the anonymous narrator of "Cyclops," who identifies himself as a "collector of bad and doubtful debts," Joyce's father, in 1880, took up the permanent position of Collector of Rates for Dublin, a relatively undemanding post that would supply him with many of his ludicrous stories.[26] The narrator's occupational epithet, furthermore, seems appropriate for the case of John Joyce, who, in fact, busied himself at the time with either collecting debts (i.e., property taxes) for a third party or incurring them himself. While reporting on the private life of John Joyce around the birth of his first son, Richard Ellmann conveys a similar sense of irony, observing that "Joyce applied

himself with equal diligence to the begetting of children and the contracting of mortgages on his inherited properties."[27]

By the time of the novel's historical setting, however, John Joyce had long been forced out of his comfortable position, largely due to Ireland's shifting political climate in the 1890s. Since the permanent position in the Rates Office – obtained by John Joyce in 1880, a year after Charles Stewart Parnell became the first president of the Irish Land League – had ensued from Joyce's involvement in Dublin politics, Parnell's eventual fall from power in 1890 brought about a loss of political patronage for John Joyce. The "simultaneous amalgamation of the Rates Office by the Dublin City Corporation," furthermore, effectively abolished Joyce's position and, consequently, reduced him, both financially and socially, from his former respectability.[28] In this light, the narrator's self-mockery, "How are the mighty fallen,"[29] conveys a strong political dimension that resonates with melancholy and irony.

The episode's intrinsic relationship between excessive drinking and figurative blindness, furthermore, links its mean-spirited narrator with the 'beergoggled' John Stanislaus Joyce. The chapter's thematic connection between alcohol and one-eyedness, already apparent in the Homeric parallel of Odysseus who escaped the Cyclops by getting him drunk on wine, immediately relates to Joyce's well-documented attitude towards his own father. Allegedly, he "was irritated by his father's boasting and drinking,"[30] while tolerating, at times extolling, his various other predilections and occupations. The relationship between Stephen and Simon Dedalus, in fact, aptly represents Joyce's own ambivalent view of his father's conduct. Whereas the Cork sequence from *A Portrait*, in which the sentimental bond between father and son becomes permanently disrupted, dramatizes Joyce's condemnation of his father's drunken brawl and spiritual myopia, Stephen's chronicle of his father's life, both private and public, comprises a more genial, albeit fairly sardonic, enumeration of his successive occupations and attributes:

> – A medical student, an oarsman, a tenor, an amateur actor, a shouting politician, a small landlord, a small investor, a drinker, a good fellow, a storyteller, somebody's secretary, something in a distillery, a taxgatherer, a bankrupt and at present a praiser of his own past.[31]

Whereas Stephen describes his father's pettiness and homely virtues in benign fashion, Cranley's ironic response, "The distillery is damn good,"[32] emphasizes, in fact, the dipsomania and dubious social position of Simon Dedalus, the fictional counterpart of John Stanislaus Joyce. Although Stephen's characterization of his father fails to attribute his own failing eyesight to his progenitor, the notion of figurative blindness arguably pertains to the character of Simon Dedalus in *A Portrait of the Artist*. Closely related to the father's drinking habit – as epitomized by his introductory image of looking through a glass, – the spiritual myopia and bigotry Simon Dedalus repeatedly displays throughout the novel effectively alienate him from his son.

Reciprocal Blindness

In true *Bildungsroman* fashion, *A Portrait of the Artist as a Young Man* traces Stephen's early development through a series of disillusionments with naïve or blind assumptions. Apart from the menacing dialogue between Stephen's mother and Dante regarding Eileen Vance, where the novel's predominance of eyes in the same way relates to the intolerant devotion to one's own opinions, the Christmas dinner scene presents an illuminating instance of the eventual exposure of two conflicting one-eyed perspectives which threatens to dispel any illusions of state and church the young Stephen may have fostered till then.

Comparable to the "Cyclops" episode of *Ulysses*, the rowdy political argument over the Christmas table, in fact, presents an extensive use of 'eye' metaphors as well as interpolating acts of storytelling, thereby closely associating both blind nationalism and the equally blind devotion to the Church with spiritual myopia and figurative blindness. Reflective of narrow

interests and sympathies, both Simon Dedalus, "the poor blind,"[33] and his Fenian friend John Casey, like the Citizen and the narrator of "Cyclops," convey a strong sense of anticlericalism and Irish nationalism, while they argue in blind rage with Mrs Riordan and eventually bemourn the death of Parnell. Interestingly, the indictment of the church's role in the downfall of Parnell by Mr Dedalus and Mr Casey, on the one hand, and Dante's incensed retorts, on the other, are almost invariably rendered through images and phrases of eyes blinded by respectively alcohol, rage, spittle, and tears.

Apart from the scene's general employment of *chiaroscuro* and its predominance of (occluded) eyes, exemplified by Simon's eyeglass, a prosthetic device to aid the visually impaired, the conflict between John Casey and Mrs 'Dante' Riordan eventually re-enacts, through alternate attempts of blinding one another, the theme of reciprocal blindness that underlies the passage as a whole. In particular, the transformation Mr Casey undergoes throughout the scene closely relates to the cognitive experience of Stephen, strangely reminiscent of the partial enlightenment of the 'benighted' child protagonist in Henry James's *What Maisie Knew* (1897). In this sense, the congenial narrator of the ludicrous spitting history, "his dark eyes […] never fierce and his slow voice […] good to listen to," reveals his true blindness near the conclusion of the episode, where his "dark flaming eyes"[34] are effectively blinded by rage:

> Mr Casey struggled up from his chair and bent across the table towards her, scraping the air from before his eyes with one hand as though he were tearing aside a cobweb.
> – No God for Ireland! he cried. We have had too much God in Ireland. Away with God!
> – Blasphemer! Devil! screamed Dante, starting to her feet and almost spitting in his face.[35]

Interestingly, the indignant reaction of Dante to the renunciation of God, which, in itself, anticipates the blasphemous interruptions by a drunken Bob Doran in "Cyclops,"[36] constitutes a significant retaliation to the blinding of the "drunken old harridan," as recounted by John Casey.[37] In short, the homely strife over the separation of state and church in the case of

Parnell ironically culminates with the implicit indictment of both religion and strict politics as potential causes for figurative blindness.[38]

Blind Identification

Since the figure of Simon Dedalus has been generally understood to be the primary fictional counterpart of John Stanislaus Joyce from his initial appearance in *A Portrait of the Artist*, it seems appealing to implement the presently acquired critical understanding of his fictionalization to the identification of the "Cyclops" narrator. Interestingly, E. I. Schoenberg has attempted to fully identify the anonymous I-narrator with Stephen's father, thereby apparently invalidating the well-established observation that Simon Dedalus only appears incidentally in *Ulysses*. In "The Identity of the "Cyclops" Narrator in James Joyce's *Ulysses*," Schoenberg, in fact, argues that, in line with Odysseus' 'Noman' ruse, the enigma of the loquacious nobody at Barney Kiernan's presents "a deliberate riddle posed as one of many parallels to the original Cyclops story."[39] Following various clues in the narrative and characterization of *Ulysses*, such as Simon Dedalus fingering his eyelid when he walks into the Ormond bar or the general verbal virtuosity and satirical wit attributed to him throughout the novel, Schoenberg at times convincingly suggests that "[t]he chapter and the novel are full of hints that [the "Cyclops" narrator] is Stephen's father."[40]

Ultimately, Schoenberg's argument, which has its merits, remains unconvincing, since its 'infringement' on the narrator's anonymity proceeds from the misguided attempt to establish an absolute one-to-one correspondence with Homer's *Odyssey*.[41] Admittedly, Schoenberg correctly observes that the "Cyclops" episode, in particular the hidden identity of its I-narrator, exudes the spirit of "James Joyce, who teased his friends to guess the title of "Work in Progress" and loaded that work with riddles and other identity games."[42] In this respect,

various critics have likewise pointed out the fact that a "[c]onfusion of persons dominates the opening pages of "Cyclops," which is Homerically appropriate."[43] It is important to recognize, however, that the critical dissension between Schoenberg's attempt at a one-to-one identification and various critics "strangely willing to accept the Cyclops narrator as essentially unidentifiable"[44] revolves around the central question of how to read *Ulysses* as a Homeric adaptation. Regarding the debatable use of *The Odyssey* as a superimposed structure, as either rendered by Homer or prescribed by Joyce in his schemas for *Ulysses*, a more or less 'blind' interpretative application of Homeric characters and events to "Cyclops" tends to overlook the chapter's stated obliqueness, which precisely constitutes yet another parallel to Homer's epic, as well as the intricate ironies that characterize the novel as a whole.[45]

Apart from revealing a determinative critical view on Joyce's rendering of Homer, Schoenberg's provisional identification of the "Cyclops" narrator with the figure of Simon Dedalus, furthermore, involves a distinctive narratological argument. Whereas "most Joyceans see [the chapter's numerous sections of gigantism] as the author's interpolations,"[46] Schoenberg, in fact, maintains that an undivided narrative stance dominates the whole episode. In this light, the chapter's epic digressions and catalogues are attributed to the I-narrator, since they make up "expressionistic interior monologues of the natural-born raconteur, Simon Dedalus."[47] Although Schoenberg accurately emphasizes the chapter's principal act of retelling, which immediately relates to John Joyce, the born storyteller, as well as to the pub tales of the *Wake*, the single narrative frame, however, within which he proposes to read the "Cyclops" episode inevitably excludes the formal appearance of Polyphemus Joyce established by "offer[ing] up an assortment of inaccurate narratives."[48] According to Mark Nunes, in fact, both the 'central' I-narrator and the chapter's numerous interpolations are "in effect a parody of narrative authority," since "each narrative frame, like separate narrative one-eyed witnesses, is singular and limited."[49] In a similar vein, David

Hayman has noted that "the narrator's opinions, though petty and distorted, are important, since they reflect those of the mob he personifies."[50] "[D]efined by the interaction of a multiplicity,"[51] the chapter's narrative model, in short, echoes the episode's overall satirical treatment of social myopia and communal figurative blindness.

Blind Prophecy

In sharp contrast with the monocular view held by the I-narrator and various Cyclopes at Kiernan's public house, the prophetic implications of "Cyclops," exemplified by Bloom's complex gender and messianic quality, arguably suggest a substitute perceptual stance of turning the other eye to the matter. In a fictional world blinded by retrograde patriotism and spurious gigantism, Bloom's moderate view and accidental foresight would soon be met with the intolerant irony of its cynical, mock-heroic inhabitants. In this light, Leopold Bloom, the chapter's true prism of tolerance and universal justice "caught in a crossfire of critical perspectives,"[52] incidentally remediates the metaphorically occluded vision of his narrow-minded surroundings.

To be sure, the episode's accidental prophecies and vague Messianic hopes which primarily emanates from the figure of Bloom partake of Joyce's sustained use of double irony throughout the novel. In keeping with Joyce's overall technique of epic parallelism, the episode's numerous narrative interruptions, in which the ordinary is linked to the grand or mock-heroic, exhibit a distinctly monocular parody, ultimately rendering ironic the various characters as well as the events that transpire during "Cyclops." Apart from the figurative blindness that makes up the chapter's dominating theme, Bloom's moderate view and (accidentally) prophetic vision, through which the enveloping gloom and spiritual myopia can eventually be remediated, include a good deal of satire and self-irony. As Robert Alter

correctly points out, "the double irony with which Joyce represents his character as the voice of messianic hope is that Bloom's manifest intellectual incapacity is intertwined with his moral capacity."[53] Exemplified by his dim notion of what a nation might (not) be, Bloom's, at times inaccurate, practical logic and restricted intellectual faculties ironically contrast with his sincerity and moral capacity that become, in line with the chapter's gigantism, magnified and inflated beyond recognition.

Apart from the general satirical import of the "Cyclops" episode, Bloom's characterization and his 'blind' or accidental prophecy, exemplified by the Throwaway motif, effectuate an epiphany of universal justice and offer the prospect of eventually dissipating the prevailing communal blindness. In line with the suggested correlation between Joyce's own impaired vision and his well-established second sight,[54] it seems interesting to analyze the prominence of Bloom's "cod's eye" as well as the episode's, at times hidden, instances of (blind) prophecy. Rather than overlooking the chapter's sustained use of irony, evinced by its epic parallelism and mock-heroic interpolations, it should be remembered that Joyce's secular epiphany, as outlined in *Stephen Hero*, displays a similar tendency from the quotidian or "vulgarity of speech" towards the illustrious or exalted, at which the commonest "object achieves its epiphany."[55]

Throwaway

In line with Joyce's epic treatment of everyday experience, inconspicuous objects like Stephen's walking stick or John Alexander Dowie's throwaway as well as random events concerning the homecoming of the Rosevean or Bloom's offhand comment to Bantam Lyons feature prominently in *Ulysses* as multi-referential (symbolic) devices which reunite several of its dramatis personae. In particular, the recurrent Throwaway motif, which comprises the

lexical connection of a religious pamphlet proclaiming the coming of Elijah and an apparently thrown-away racing tip, gathers up several themes throughout the novel and culminates in the "Cyclops" episode with the mock-prophetic vision of "ben Bloom Elijah, amid clouds of angels ascend[ing] to the glory of the brightness."[56]

In "Cyclops," as stated before, the race motif revolves around the homonymous 'blind,' which, in itself, partakes of the chapter's associative undercurrent. As a primary instance of accidental prophecy in the novel, it should be remembered that the 'Throwaway' tip is released unintentionally by Bloom, who, as a modern avatar of Tiresias, apparently can see for others but not for himself.[57] Regarding the novel's accidental prophecy, Stephen Sicari observes that "the prophecies are often not understood by the very people who utter them and the application may be revealed only much later."[58] Accordingly, the episode's first-person narrator, in spite of the social myopia he unremittingly conveys, incidentally reveals his clear-sightedness regarding Molly's afternoon affair with Blazes Boylan, while commenting aside on their upcoming concert tour: "That's the bucko that'll organize her, take my tip."[59]

Further evidence for the presence of 'blind' or accidental prophecy in the novel can be found in the sustained use of irony that accompanies the Throwaway motif. As a matter of fact, both the announcement of Dowie's arrival, the self-proclaimed impersonator of Elijah, and Bantam Lyons' racing tip involve a mistaken identification from a sheet of paper that turns out to be ironically prophetic in spite of itself. Double irony, as it happens, unremittingly accompanies the trajectory of the Elijah throwaway throughout the novel. When, at the beginning of "Lestrygonians," Leopold Bloom receives the religious pamphlet from a YMCA member, he mistakenly spells out his name on the sheet of paper, thus momentarily identifying himself with Elijah: "Bloo … Me? No."[60] After his initial misappropriation, Bloom goes on to decipher the paper's religious and advertorial contents, whereby the partial repetition of its catch-phrase "Elijah is coming" constitutes a sexual double entendre. A

further irony arises when Bloom, after having discarded its prophetic portent, crumples the paper and throws it to the seagulls:

> He threw down among them a crumpled paper ball. Elijah thirtytwo feet per sec is com. Not a bit. The ball bobbed unheeded on the wake of swells, floated under by the bridgepiers. Not such damn fools. […] Live by their wits. They wheeled, flapping.[61]

Apart from the seabirds on the Liffey which are, "unlike those who swallow Dowie's promises,"[62] neither blind nor gullible, the core ironic principle at work here consists of a reversal of traditional biblical imagery which threatens to distort the prospect of redemption. Diametrically opposed to Bloom's ascent "at an angle of fortyfive degrees," the Elijah throwaway exhibits a descending tendency at "thirtytwo feet per sec," the formula for the velocity of falling bodies.[63] The scene's reversal of Elijah's ascent to heaven in a chariot of fire further derives its irony from the opposing element of water. Ironically, Bloom finds himself, however, unable to shake off any prophetic implications, since the paper's downward trajectory inadvertently retrieves the past advent of both Elijah and Christ, prior to their respective ascension. In Christian eschatology, furthermore, the advent of Elijah announces the second coming of Christ.[64] In this way, the throwaway, which descends into the Liffey and circulates through Dublin, reinforces Bloom's association with both Elijah and Christ in the novel.

Exemplified by their confluence in the "Cyclops" episode, the Elijah throwaway maintains an intricate relationship with Leopold Bloom as well as with the race motif in *Ulysses*. Not altogether unlike the "Noman" parallel which likewise contains implications of accidental foresight and mixed gender, the race motif becomes identified with Bloom, "a rank outsider" and "a bloody dark horse," preparatory to his ironic elevation at the conclusion of "Cyclops."[65] In "Circe," Bloom's equine aspects and complex gender come together when the feminized Bloom is mounted like a horse by Bello, the masculine Bella Cohen who has been previously transformed herself into a horse.[66]

In addition to the evocative metaphor of Leopold Bloom as a "dark horse" through which the racehorse and the throwaway become associated, these recurring motifs share affinities that immediately relate to the prospect of redemption in *Ulysses*. Discussing the novel's intricate relationship between advertisement and religion, Mark Osteen, in *The Economy of Ulysses: Making Both Ends Meet*, argues that both the race and the throwaway "promise economic salvation as a parody of the economy of grace."[67] Whereas the Elijah throwaway "obliquely comment[s] upon the absence of – and the need for – economic and religious grace," Osteen arrives at the conclusion that Bloom impersonates this much-anticipated economic redemption, since he "manages to rescue thrownaway people and give them grace."[68] In a similar vein, Garry Leonard has observed that "the presence of the throwaway in *Ulysses*, and its intricate relationship to the racehorse 'Throwaway,' as well as 'the dark horse' Bloom, all suggest that advertising is the new (improved!) testament, and Bloom the adman is its true prophet."[69]

Cod's Eye

Immediately related to the predominance of eyes in "Cyclops," Bloom's 'cod's eye' offers a final instance of 'blind' or accidental foresight in the novel. Comparable to the Throwaway motif, the 'cod's eye' attributed to Leopold Bloom constitutes a multi-referential symbolic device through which his various messianic and (mock-)prophetic traits correlate. Ultimately, the 'cod's eye' motif, like the Elijah throwaway, arguably displays a reciprocal tendency from prophecy towards irony.

In the "Cyclops" episode of *Ulysses*, Bloom's exclusive perceptual stance, as stated before, sharply contrasts with the social myopia and figurative blindness that characterize the section's cynical narrator and various Cyclopes.[70] Since Leopold Bloom "consistently turns

the other cheek, speaking for peace and reason in a den of violent fools,"[71] his corresponding liberal outlook on life and reluctance to turn a blind eye to universal injustice are likely to catch the attention of the mocking multitude at Barney Kiernan's. As "we are deprived both of Bloom's voice and of an objective narrator,"[72] the character of Bloom becomes visible through the narrator's distorted view and cynical asides as a meddlesome, querulous person, whose circumlocutions, including his humanistic plea against capital punishment, are dismissed as mere "codology."[73] Although Bloom remains out of sight for the most part, "prowling up and down outside,"[74] his eyes seem to take on an agency of their own, featuring metonymically in various satirical references.

Like the chapter's dominant 'eye' metaphor, the lexical variations of 'codding' – "the whole codology of the business" – permeate the language of "Cyclop" and, particularly, refer to the character of Bloom and his or anyone's ocular organs. Incidentally, the chapter's theme of figurative blindness and the act of 'codding' come together in the discussion of recent court cases, which, by the way, presents a clear case of 'blind' justice. Regarding the case of Gumley versus Reuben J. Dodd, Alf Bergan explains how, at the recorder's court, the moneylender, whom even Bloom has characterized before as "a dirty jew,"[75] luckily got away with trying to collect from "poor little Gumley."[76] Apparently, Sir Frederick Falkiner, the recorder, turned a blind eye to Dodd's blatant injustice: "Poor old sir Frederick, says Alf, you can cod him up to the two eyes."[77] Interestingly, when Bloom, near the conclusion of "Lestrygonians," ruminates on the tragic lot of the blind stripling he has aided in crossing the street ("Where is the justice being born that way"), he presently observes "Sir Frederick Falkiner going into the freemason's hall" and passes his characteristically mild judgement on him: "Has his own ideas of justice in the recorder's court. Wellmeaning old man."[78]

Apart from the 'cod-eyed' recorder, the fisheye almost invariably belongs to Leopold Bloom in "Cyclops." Like H. C. Earwicker in *Finnegans Wake*, Bloom "has a codfisck ee"[79]

and is, in fact, repeatedly associated with fish in the novel, as exemplified by his childhood nickname of "Mackerel."[80] In the "Circe" episode of *Ulysses*, which generally revives the novel's various characters and motifs, Bloom is directly equated with a fish: "Bloom is a cod."[81] Regarding Bloom's numerous associations with Christ in the novel, culminating with his symbolic crucifixion and transfiguration in "Cyclops," the religious or prophetic implications of epithets like "old cod's eye" and "the prudent member" are worth looking into.[82]

In line with the chapter's tendency toward euphemistic, circumlocutory designation or mistaken identification of characters, represented by the eventual evanescence of the name 'Bloom' as well as by Doran's Willy Dignam, Bloom's epithets and general identification as a Freemason in the "Cyclops" episode indirectly summon up the Eye of Providence, a religious symbol of God's all-seeing eye long been adopted by Freemasonry.[83] It is, therefore, no accident that Joe Hynes' account of what produced his unforeseen flow of money ("'Twas the prudent member gave me the wheeze") is directly followed by the narrator's statement that he "saw [Bloom] before […], sloping around by Pill lane and Greek street with his cod's eye counting up all the guts of the fish."[84] In addition to the passage's mocking references to prophecy and religion, the ichthyologic elements, in fact, clearly indicate that 'cod' is a mangled 'God.'[85]

Not altogether unlike the dialectic in *Ulysses* between "Godsbody" and "dogsbody," Bloom's "cod's eye" and mocking elevation into a prophet and a messiah partake of the "repeated elevations and deflations, rises and falls in Bloom's fortune, which occur throughout *Ulysses*."[86] Accordingly, Elijah himself asks in "Circe": "Are you a god or a doggone clod?"[87]

In spite of "the ludicrousness of his ascendancy and his rapid alternations between 'god' and 'cod'"[88] in the "Circe" episode, Bloom fulfils the prophecy of the Throwaway in the mock

apotheosis of "Cyclops," where he "[t]akes the biscuit"[89] and ascends to heaven. To be sure, the Throwaway motif, with the addition of "the other dog,"[90] and the Jacob's tin the Citizen hurls after the eluding Bloom, which ironically parallels the deception of the blind Isaac, constitute a significant cluster of symbolic overtones which further emphasize the notion of 'blind' prophecy. The gold cup race and the biscuit box that resembles a pyx, furthermore, can be read as "allusions to the Mass for the Feast of the Epiphany, [whereby] Joyce is calling attention to his esthetic theory, to his notion of spiritual manifestation."[91] In short, the episode's Eucharist parodies, its mock-heroic use of Homer, in which Joyce mimics, parodies, and alludes to *The Odyssey*, and, finally, the sustained use of 'blind' or accidental prophecy in "Cyclops" all elaborate Joyce's central dialectic between mundane reality and secular epiphany.

3
Charged with a Band Sinister Per Earotame Portenteye Azure End Or*

The Division of Ear and Eye in *Ulysses* and *Finnegans Wake*

I'd I leant on the mossed embankment just as if he
bloomed there every dusk with eye-patch and tilted hat,
rakish cane on one shoulder.

[…] *and then Mr. Joyce*
led us all, as gently as Howth when it drizzles,

his voice like sun-drizzled Howth, its violet lees
of moss at low tide, where a dog barks "Howth! Howth!" at
the shawled waves, and the stone I rubbed in my pocket

from the Martello brought one-eyed Ulysses
to the copper-bright strand, watching the mail-packet
butting past the Head, its wake glittering like keys.

Derek Walcott – *Omeros*

Introduction

Literary discussions of Joyce's defective eyesight, in particular the well-known circumstances of his near-blindness during the seventeen year composition of *Finnegans Wake*, generally revolve around the notions of a respectively subdued or heightened sensorium that informs his (later) body of work. In his account of the early years of James Joyce, Peter Costello, for one, notes the "not visual but aural and literal" predominance of Joyce's surroundings and the consequent striking absence of "actual visions" in his literary work.[1] Although Costello's presumption, that "the printed work may well have been more real to [the young Joyce] than the physical world around him," accommodates Gottfried's study *Joyce's Iritis and the*

Irritated Text, the latter, on the other hand, has successfully demonstrated the distinctively ocular implications of *Ulysses*. According to Gottfried, in fact, the occluded realm of sight and observation in which the novel originally materialized accounts for "the particular density of *Ulysses*."[2] Accordingly, Joyce's treacherous eyes destabilize the text and its reader, as refracted into the novel's writing and printing process. In this view, the artist, writing and proofreading the various drafts of his work by means of a magnifying glass, participated in an unstable visual world that inevitably has left its imprint on the eventual artefact.

Besides the general observation regarding Joyce's approaching blindness which either forced him away from the visual or apparently left him to contemplate its impending loss in his work, the prevalence of sound over sense as well as the important place allocated to music and acoustics in his later work, famously exemplified by the musically inflected "Sirens" episode of *Ulysses*, are commonplaces in Joyce criticism. As Joyce became more and more incapacitated by his impaired vision during the completion of his body of work, he began to place his work more firmly in the aural mode and progressively lend his great musical ear to his writing, eventually resulting in the idiosyncratic and polyglot style of *Finnegans Wake*. In 1936, when Joyce's ultimate style had only appeared in the serialized form of *Work in Progress*, T. S. Eliot commented on Joyce's 'auditory imagination,' which he shared with Milton, in Eliot's view, in addition to "musical taste and abilities, […] and remarkable powers of memory perhaps fortified by defective vision."[3] Apart from the contention that Joyce's supposed lack of visual imagination led to a blind alley for literature, Eliot's argument has its values and, as a whole, represents the general argument Joyce's late work has incited since its original serialization, regarding its auditory mode as predominant over the visual.

In *The Senses of Modernism*, Sara Danius, on the other hand, argues the necessity of reassessing the sensorium as evinced by Joyce's 1922 novel: "This critical focus on the aural and the musical has […] tended to obscure the crucial role of vision and visuality in *Ulysses*.

[…] For visuality prevails in *Ulysses*, and it does so in a variety of ways."[4] Danius' suggestion, that sight prevails over the other senses in *Ulysses*, has been taken up by Eric McLuhan, who, in his recent study, *The Role of Thunder in Finnegans Wake*, points out the strong implications of cultural criticism Joyce derives from the idea of the predominant eye in the *Wake*.

As a matter of fact, several critics, including Gottfried, acknowledge the prominent place the phonemic takes in the reader's response to *Finnegans Wake* but fail to recognize the visual function of its idioglossia, to which Joyce, in their collective view, had shut his eyes entirely. In his treatise on the materialization of *Ulysses* and Joyce's correspondent pathology, Gottfried mistakenly transfers his otherwise valid assumptions to the *Wake*. Stretching the presupposed pathological relationship to its utmost, he states that, "[w]hen Joyce seeks to put the language to sleep in *Finnegans Wake*, he has done so because he has shut his eyes."[5] According to this view, Joyce, owing to the enveloping darkness of his sight, glossed over the visual function of language while composing "the night within the text."[6] A quick glance, however, at the surface of the *Wake* already uncovers a nonconventional typography, extensive homophonous, visual punning, and Joyce's employment of sigla. The semiotic representation of Earwicker and his family, for example, constitute a visual realm in which the fall and regeneration of humanity is re-enacted iconographically. The typographical heading of the "Anna Livia Plurabelle" episode, for instance, which resembles a river delta as well as ALP's very own triangular siglum (⏃), and the semiotic representation of Finn(egan)/HCE fallen from grace and lying on his back interred in the landscape – '⏄,' his siglum literally fallen backwards –, indicate a writing technique that, apart from its auditory mode, is very much inspired by a heightened perception of vision and its eventual loss.[7]

Rather than discuss at length whether sight, on the one hand, or hearing, on the other, presides over the fictional sensorium in Joyce's later work, it seems helpful to read *Ulysess*

and *Finnegans Wake* in terms of a prolonged state of interacting bodily senses, in order to understand more fully Joyce's heightened perception, presumably caused by failing eyesight, of the division between ear and eye and his revolutionary attempts to reassemble the divergent parts of the individual body. In line with Sara Danius, whose study has amply demonstrated the coequality of ear and eye in *Ulysses*, the "Proteus" chapter as well as various episodes from the *Wake* will be read in order to elucidate the respectively disintegrated, juxtaposed, and reunified status of the bodily senses that preoccupied the mind of James Joyce, as he struggled to retrieve his own senses.

Sensory Disjunction

Generally speaking, the reified sensory apparatus that recurrently appears in modernist aesthetics partakes of the twentieth-century epistemological outlook in which the notions of perceptual and conventional knowledge are radically taken apart. In its broadest cultural sense, modernism displayed a strong tendency to critically scrutinize the traditional, collective modes of perception as it "sought to erase the mediating influence of convention."[8] Rather than apperceive the world in terms of authoritative information, by then destabilized by technological inventions and new psycho-social insights, modernist aesthetics aim to render what is perceived by the individual body as freed from traditional forms and social arrangements and generally exhibit an acute awareness of the nature of perception itself.[9] In the visual arts, the movement of Cubism, for example, engaged itself in shattering former modes of visual perception by the systematic disengagement from rote artistic traditions and forms. The visual planes and fractured structures that characterize a Cubist painting represent this shift from former modes of (visual) perception to a 'defamiliarizing' and highly self-conscious perceptual stance.

In literature, a similar tendency occurred, when "traditional ways of describing movement, gestures, and action necessarily [had] to be challenged, and with them, the idea of "organic" modes of perception."[10] A passage from Henry Roth's novel *Call It Sleep* (1934) aptly illustrates the consequent representation and reification of a fragmented and 'defamiliarized' sensorium in modernist narratives. In Roth's novel, which, in fact, abounds with highly subjective and often distorted views on the life in the city, as exemplified by the father's excruciating apprehension of the other's gaze, David Schearl, the child protagonist, encounters for the first time the man who pretends to be his father's friend in order to entice the his wife, David's mother:

> [C]hiefly he found himself resenting Mr. Luter's eyes. They seemed to be independent of his speech, far outstripping it in fact; for instead of glancing at one, they fixed one and then held on until the voice caught up. It became a kind of uneasy game with David, a kind of secret tag, to beat Luter's gaze before it caught him, to look down at the tablecloth or at his mother the very moment he felt these eyes veering toward him.[11]

Like other modernist narratives that express a similar reification and mutual independence of the bodily senses, in the sensory realm of *Ulysses*, the five senses, invigorated and endowed with an agency all their own, mediate the experience of the material external world.

Exemplified by the allocation of organs to the novel's respective episodes, the bodily senses as well as various parts of the human body are rendered into autonomous and wholly reified entities that open up new perceptual and descriptive possibilities. Of the five senses, sight and hearing reign supreme in both *Ulysses* and *Finnegans Wake*. Hence, the visual and auditory modes of representation predominantly mediate the subjective knowledge and experience of the physical world, although in general each mode operates independently of the other. Increasingly differentiated from each other and rendered into reified types of perceptual activity, sight and hearing represent the ongoing dissociation of the senses that runs through Joyce's later prose fictions. In *Ulysses*, "the dissociation of the visual and the aural runs through [the] novel from beginning to end, organizing its many modes of representation and

stylistic experiments."[12] Commensurable with McLuhan's reading of the *Wake* as a Menippean satire of technological development, Danius, in *The Senses of Modernism*, identifies a dialectical relation between the late nineteenth-century emergence of technologies for reproducing the visual and the audible, such as cinematography and telephony, and modernist perceptual articulations.[13] Immediately related to the technological changes of modernity, the increasing differentiation of the senses eventually culminates in 'the royal divorce of ear and eye,' the conflict between the Jarl van Hoother and the Prankquean, which, apart from the inherent battle of the senses, embodies the transition between oral tradition and manuscript culture as well as the conflict between corporate and private identity.[14]

Shem-Shaun Antagonists

In the fictional universe of *Finnegans* Wake, the differentiation and reification of the sensorium extend to the different bodily senses allocated to the fictional characters as well as to the their respective modifications of sensibility. Apart from reappearing thematically in the *Wake* as the 'royal divorce' or in the shattering of Humpty Dumpty, the disintegration of the bodily sensorium is clearly visible in the divided senses and perceptual attributes of the different Earwicker family members. Already apparent in "Bloom's visually dominated sensorium,"[15] represented by his roving and devouring eyes that turn insignificant objects and phenomena into spectacles before the reader's eye, the attribution of the dissociation of sensibility to fictional characters in the *Wake* more fully determines their respective characterization and perceptual behaviour. The rivalrous twin brothers, Shem and Shaun – as well as many other incarnations –, display modified sensoria diametrically opposed to one another. Accordingly, Shem is characterized throughout the text by his bad eyesight and a

highly developed sense of hearing, whereas Shaun, as deaf as a post, exhibits the reverse attributes of his brother.[16]

Corresponding to the alignment of Shem and Shaun with, respectively, hearing and vision – at which the strong faculty of the one makes out the other's weaker faculty –, they are associated with time and space, represented by tree and stone, and with the directions of left and right. In the "Proteus" episode of *Ulysses*, Stephen Dedalus likewise points out the intricate relationship between the main senses and the unities of time and space, when he contemplates the idea of apperception through the modalities, "the visible forms of time and space, which he names (using Schopenhauer's terms) the *Nacheinander* and *Nebeneinander*, the field of things 'succeeding each other' (in time) and 'beside each other' (in space)."[17] In the *Wake*, according to Roland McHugh, "⊏ is associated with time (the elm's growth) and ∧ with space (the stone's fixity)."[18] Apart from the unities of space and time and their corresponding perceptual representation, the opposing brothers as well as the divided senses they represent are emphasized in the *Wake* by a polarization between left and right, as exemplified by the fable of Mookse and Gripes: "The Mookse had a sound eyes right but he could not all hear. The Gripes had light ears left yet he could but ill see."[19]

Although the appropriation of senses to the Earwicker family and their corresponding sigla fails to present a one-to-one correlation, the general observation about the complementary nature of Shem and Shaun, being in fact two sides of their father's personality, remains accurate regarding their perceptual aspects.[20] Since Shem and Shaun are, in fact, composite members of their father, HCE embodies the battle of the senses which originates with his fall from integrity in the *Wake*.[21] Even though, in the *Wake* and in Joyce's various notebooks, HCE is repeatedly aligned with a highly developed sense of hearing, already implied by his very name, the sensory disintegration must be regarded as his principal perceptual attribute.[22] The close relationship, for example, between HCE and Humpty Dumpty, his pictorial

counterpart and yet another incarnation of ⅿ, already suggests his impersonating of the shattered bodily sensorium. As Eric McLuhan correctly points out, the figure of Humpty Dumpty, in fact, symbolizes "the integrity of the sensorium that is shattered by falls."[23] The close resemblance of HCE to the character of Humpty Dumpty is further suggested by their respective fall from integrity, the alleged 'splitting-of-sides' at the Magazine Wall of Phoenix Park, and the deformed physique of Earwicker, characterized by a "hump on his back."[24] Furthermore, the figure of the hunchbacked Richard III from Shakespeare's eponymous play, to which the nursery rhyme has been incidentally assigned, constitutes an interesting intertextual frame of reference, which comprises both Willingdone and Richard falling from a big white horse.[25]

In any case, the fall, subsequent to "the pastoral myth of life before Cain and Abel, of life before the split began,"[26] and its recurrent re-enactments in the *Wake* symbolize the fall from integrity, which respectively engenders a disintegrated bodily sensorium predominated by the eye, private identity as opposed to corporate or tribal identity, and the "fracturing of exegetical senses."[27]

Conjunction of Ear and Eye

Preparatory to the discussion of the conjoined senses in both *Ulysses* and *Finnegans Wake*, it seems helpful to analyze briefly the established literary device of juxtaposition Joyce employs in his work in order to dramatize and reciprocate between his various themes and characters. To begin with, Joyce, through the primary arrangement of "chapters governed by radically different stylistic criteria,"[28] achieves in his 1922 novel a striking, at times greatly ironic, parallelism and interrelationship of chapter content, styles, and structures. Apart from the idiosyncratic constellation of chapters in *Ulysses*, its narrative strategy furthermore comprises

the juxtaposition or parallelism of characters, images, and analogies, which, taken together, have a contrastive effect on the novel's themes and characters and set the protagonists in a new light by mutually investing them with complementary or contrasting characteristics, ultimately effectuating their individual development as well as rounding out their respective characterization. While postulating the key concept of the 'arranger' in the novel, David Hayman has recognized a similar interrelationship between the novel's arrangement of character and episode: "Just as the two protagonists' developments are analogous and interrelated, though antithetical and distinct, the chapters relating parallel phases of their developments are often structurally and even stylistically parallel."[29] A primary instance of this narrative procedure in *Ulysses* can be found in the alternate representations of Stephen (Telemachus) in search for a substitute father and Bloom (Ulysses) in search for a substitute son. Exemplified by a succession of episodes in which fictional time and space overlap and featuring extensive parallels between various events and experiments with perception, "[t]he action of *Ulysses* may be described as a process in which Stephen and Bloom see each other through their reciprocal structures of the gaze."[30] Through the employment of structural, thematic, and syntactic juxtaposition in *Ulysses* and *Finnegans Wake*, Joyce, in short, constitutes a textual frame of reference in which wholly divergent themes and characters converge, epitomized by the mutually independent search of both wandering protagonists for each other in *Ulysses* as well as by the general coalescence of opposites throughout the *Wake*.

To return to our proper discussion of the respectively disjunctive, conjunctive, and reunified status of the bodily senses – both Danius and McLuhan, in their respective work, argue the crucial role of technological changes in the differentiation of the senses which informs the themes and aesthetics of Joyce's later fiction. McLuhan, for one, has convincingly demonstrated the impaired and dissociated sensory apparatus brought about by technological changes that Joyce chose to dramatize in his ten Vichian thunderwords.[31] Contrary to "the

increasing differentiation of the senses" of which *Ulysses* is "both an index and enactment,"[32] Joyce's ultimate novel displays an eventual conjunction of ear and eye, represented by the remarriage of sight and sound in the contemporary development of the sound film.[33] In Joyce's 1922 novel, vision still prevails and continues to diverge from the aural mode, as pointed out by various scholars such as Gottfried and Danius. Apart from the crucial role the latter allocates to vision in *Ulysses*, she nonetheless argues the necessity of considering the forms of visibility and audibility in tandem, since "the abstraction of the seen mediates the abstraction of the heard, and vice versa."[34] In her influential study of the technologically informed perception in modernist aesthetics, Danius, in fact, proposes to read the visual and aural mode in tandem, apart from the dissociation of ear and eye and their respective autonomy, but ultimately fails to discuss textual instances where they "[m]utually defin[e] one another."[35] Henceforth, we will therefore examine various passages from the "Proteus" episode, in which the alternate visual and aural modes are at times directly juxtaposed, and closely analyze a similar tandem motif of ear and eye that recurrently appears in *Finnegans Wake*.

In the "Proteus" episode of *Ulysses*, the section which arguably displays the most sustained preoccupation with epistemic distinctions and the notion of apperception in the Joyce canon, Stephen Dedalus contemplates the reality of the observed empirical world, as he strolls along Sandymount Strand at 11 a.m., eventually heading for the city of Dublin. Resembling his meditative pacing along the beach – the archetypal intermediate region –, his inward trajectory comprises the alternating traverses of "the borders between inner experience and outer, between vision and hearing, and between sleeping and waking."[36] The chapter's opening paragraphs aptly present this borderline stance between the modalities of the waters and dry land and those of the senses, 'ineluctably' isolated from each other, rendered linguistically through the alternate interior monologue and stream-of-consciousness

technique. Following the Galilean instruction to read the Book of Nature that accompanied the development of Early Modern Science, Stephen sets out to decipher the "[s]ignatures of all things"[37] and to put to the test the theory of the senses, as evinced by history's great theorists of visual and auditory perception.

In the final section of the Telemachia, the *nebeneinanderstellung* of ear and eye and their corresponding spatial/temporal relations serves as an organizing principle which, comparable with the cluster motif of ear/eye in the *Wake*, generally exhibits an acute awareness of the nature of perception itself and anticipates the eventual reconciliation of (binary) opposites at the chapter's conclusion. After "[h]aving disturbed the solidity of the space-time continuum,"[38] by alternately opening and shutting his eyes to the inevitable forms of manifested reality, and having established the temporal nature and insubstantiality of respectively the visible/audible and the world of time and space, Stephen continues to place side by side, for both comparison and contrast, the visual and auditory modalities. The father, for instance, heretofore absent from the immediate consciousness of his son, appears in the deceptive guise of Hamlet's Ghost and is cited as being consubstantial with the son: "the man with my voice and my eyes."[39] Apart from the clear anticipation of Stephen's theory, as stated in the "Scylla and Charybdis" episode, about the consubstantiality and paternal fiction that permeate Shakespeare's *Hamlet*, the eyes of his 'consubstantial father' recall the congenital defective eyesight Joyce shared with his father. In a letter to his brother Stanislaus, Joyce, in fact, evinces a clear interest in the strength of his father's prescription: "My number is very strong – could you find out what is Pappie's."[40] Although Roy Gottfried's proposition, which ascribes Joyce's peculiar concern with his father's ophthalmic symptoms to an "Oedipal competition"[41] of sorts, seems impossible to sustain, the initial literary configuration of an ocular relationship between father and son nonetheless appears in close proximity of Shakespearian usurpation.[42]

Another instance of the juxtaposed spatial-temporal dimensions and their visible forms can be found in Stephen's reflection on the fact of a simultaneously celebrated Mass in churches very close to each other. Echoing Buck Mulligan's Mass parody with which *Ulysses* commences and anticipating the Black Mass desecration near the end of "Circe," Stephen, in the "Proteus" episode, ridicules in his thoughts the consecration of bread and wine:

> And at the same instant perhaps a priest round the corner is elevating it. Dringdring! And two streets off another locking it into a pyx. Dringadring! And in a ladychapel another taking housel all to his own cheek. Dringdring! Down, up, forward, back. Dan Occam thought of that, invincible doctor. A misty English morning the imp hypostasis tickled his brain. Bringing his host down and kneeling he heard twine with his second bell the first bell in the transept (he is lifting his) and, rising, heard (now I am lifting) their two bells (he is kneeling) twang in diphthong.[43]

Comparable to the idea of simultaneity and space-montage in the "Wandering Rocks" episode of *Ulysses*, which presents a series of interlocking prose vignettes within a fixed period of time, Stephen here evokes the simultaneous elevation of the host in adjoining chapels, at which subsequent instants the ringing of the sacring bell is mutually heard by all participants within earshot. Following Dan Occam, the 'invincible doctor' who claimed that "[n]o matter how many elevations of the host are celebrated simultaneously, there is still one body of Christ,"[44] Stephen's speculation on the spiritual or corporeal omnipresence of Christ presents an (imaginary) auditory mode which consequently suggests its complementary, visual one. Interestingly, the omniscient narrator that features in Stephen's stream of consciousness, overseeing the various adjoining precincts where the celebration is being held and providing its visual as well as aural elements, conveys the sensory information to the focalized character of Stephen, that is, the celebrant of his own devising who is lifting the consecrated host subsequent to the two imagined priests close by. While the incarnate Christ either materializes or spiritualizes during the simultaneously celebrated Mass, the priest Stephen imagines himself to be, in fact, must needs be residing in the world of the ear, since his mere sense of hearing enlightens him on the sacred phenomenon that transcends his immediate confines.

With the conjunction of the auditory and the visual imagination in this passage, Joyce, in short, touches upon the issue of divine omnipresence, the impossibility of absolute simultaneity, represented by the near-simultaneous celebration of the Eucharist, and, eventually, upon the infinite extension of primal matter in both time and space that permeates the chapter as a whole.

Joyce's ultimate novel, while placed relatively firmly in the auditory mode, thematically presents a 'royal divorce' of ear and eye as well as a general divergence of opposites. Only to be removed by the eventual remarriage of the senses through the development of sound film and by the general coalescence of opposites – as initiated by television and the ultimate reassembling and reawakening of the recumbent giant –, various recurrent themes, clusters, and motifs anticipate the eventual reunion of the senses in the *Wake*. The linguistic motif 'ear/eye' ("earwitness" or "*Hearasay*"[45]), for example, and its thematic counterpart of the impaired senses, 'deaf/blind' ("eyedulls or earwakers"[46]), constitute an initial conjunction of the main senses that marks an advance on their eventual reunification. Appropriately, Joyce's pastiche of the well-known phrase attributed to Jesus, "throughout the eye of a noodle, with an earsighted view of old hopeinhaven,"[47] depicts the symbol of Noah's covenant with God. Throughout the *Wake*, Iris, the female personification of the rainbow which represents the fragmentation of the spectrum, passes through numerous (mythological) permutations, ultimately delineating a character's arc through which the reunification of the spectrum can be established.

Diaphane, Adiaphane

Within the larger concept of the positioning and reunion of the senses in the "Proteus" episode of *Ulysses* and throughout the *Wake*, as represented by the complementary perceptual

nature pertaining to the sibling rivalry, Aristotle's distinction between *diaphane* and *adiaphane* plays a conspicuous part and, in fact, instigates the experiments with perception Stephen Dedalus performs during his walk along Sandymount Beach. Moreover, the conjunction of both contradictory elements, namely "diaphane" (the medium of plastic representation) and "adiaphane" (opaque), anticipates the replacement, juxtaposition and ultimate reconciliation of the senses in the *Wake* and points to the conclusion of the "Proteus" chapter with its eventual "marriage of form and matter, of body and soul, of space and time."[48]

In terms of syntax, to begin with, both antonymous nouns are directly linked to each other by means of a syntactic juxtaposition, which, since the given nominal sentence lacks any syndetic coordination, can further be denominated as an asyndeton. Comparable to the 'false etymology' of the chapter's dominating adjective, "ineluctable," – a favorite word of Joyce –, the antithesis "diaphane, adiaphane" can be read as riddled with resonance, prefiguring the portmanteau words, characterized by a great variety of phonetic allusions and linguistic reverberations, that Joyce would employ in *Finnegans Wake*.[49] Interestingly, 'Adiaphane,' the darkness defined by negation of the diaphane, and the overall ambiguity of the sentence, which either allows for an alternation of diaphane and adiaphane or a conjunction between the two, indirectly suggest the respective replacement and juxtaposition of vision and hearing, although the non-diaphanous clearly belongs to "the world beyond the world of conscious experience."[50] Immediately following its linguistic root, the derivation 'adiaphane,' which comprises the addition of a negative prefix to the existing lexeme 'diaphane,' enhances the idea of a close relation between opaque vision and the consequently intensified auditory mode, suggestive of Joyce's own impaired eyesight and great musical ear.[51] In any case, the disparate elements of *diaphane* and *adiaphane*, which respectively denote the perception of the phenomenal world and the substantiality that lies behind it,

contain a similar emphasis on the limits of individual perception and, as we shall shortly see, either imply or instigate the search for the epiphanous dimension which transcends both time and space.

In line with the subject matter of the "Proteus" episode and its general preoccupation with metamorphosis, the contradictory elements of *diaphane* and *adiaphane* are particularly related to the transformation of Stephen's perception as well as to the cultural metamorphosis, as being both proclaimed and brought about by the ten linguistic thunderclaps in *Finnegans Wake*. According to Eric McLuhan, the thunders in the *Wake* "function as a linguistic door ('diaphane') through which the culture passes,"[52] exemplified by the first thunderclap which concludes with the remarkable contraction of thunder (Thor/Thursday), 'enter,' and the German equivalent for 'door.'[53] Apart from the portal or 'diaphane' of culture transition, represented as well as (re-)enacted by the thunderwords in the *Wake*, the text itself can be seen as a diaphane, since "[i]n language, all periods and layers of experience are simultaneous and each is visible through the others."[54] Already taken up by the book's circular structure as well as by its themes and character amalgams – famously exemplified by the "everintermutuomergent"[55] Humphrey Chimpden Earwicker, arguably the most protean character in modern literature –, *Finnegans Wake* as a whole represents the diaphane or transformative mode, which, transcending both time and space, denotes a constant flux as well as an 'ineluctable' simultaneity and, consequently, creates a sense of intrinsic unity in Joyce's fictional world.

In his discussion of the "Proteus" episode, McLuhan draws an interesting analogy between the terms 'diaphane' and 'adiaphane,' as immediately related to the transformation of Stephen's perception in *Ulysses*, and the *diafan* that serves as the quintessential term in the manifesto of the *stilnovisti* as well as in the canzone "Donna mi pregha…" ("A lady asks me") by Guido Cavalcanti, the thirteenth-century Italian poet and friend of Dante, who

condemned his father to hell in the *Divina Comedia*. Closely following Angelo Lipari, who in *The Dolce Stil Novo [a]ccording to Lorenzo De' Medici* (1936) has demonstrated the sustained use of light imagery in Cavalcanti's poem, McLuhan states that "[t]he lady is the diaphan through which the poet must pass to experience a mystical 'death' in order to take on the new life, the 'vita nuova' – a transformation of consciousness and of sensibility."[56] Whereas for Dante, as McLuhan correctly observes, Beatrice serves as a diaphanous intermediary – through whose emerald eyes[57] Dante's transfiguration and ascent from Purgatory towards the celestial spheres of Heaven are accomplished –, for Stephen, "the transformation is obtained more simply but no less symbolically by closing his eyes while he walks, limning the border between worlds."[58] Evidently related to Stephen's beatific vision in *A Portrait of the Artist as a Young Man*, where he attributes transfiguring power to a girl he encounters on the beach, the current passage nonetheless displays a vast difference in terms of Stephen's perceptual or transcendental means, since he, at present, shuts his eyes to the phenomenal world in order to reach epiphanous insight.

In a recent article, Kai Kühne recognizes similar transcendental implications in the diaphane or transformative mode Stephen Dedalus temporary explores in the "Proteus" section. Taking as his point of departure the basic assumption regarding the apparently incompatible concepts of immanence and transcendence, a dichotomy not altogether unlike the "diaphane, adiaphane" antithesis, Kühne sets out to define Stephen's 'diaphany' as the essential transformative mode, in which "the two realms, immanence and transcendence, appear to merge again."[59] According to Kühne, the passage reveals a transcendental epiphany, during which, however briefly, "the boundaries of immanence – and the five senses, among which also figures eyesight, a feature that is in sheer contrast to the invisible spheres of transcendence –"[60] are eventually transgressed.

Chiaroscuro

Apart from the apparent prefiguration of Joyce's future stylistics, the oscillation between the *diaphane* (transparency) and the *adiaphane* (opaqueness) in "Proteus" immediately relates to the notion of *chiaroscuro*, which time and again becomes visible in the *Wake*. According to Stephen's view of Aristotle, in fact, an impassable darkness (*adiaphane* or, as Bloom would have it, 'something blacker than the dark') can be found on the other side of light, "darkness shining in the brightness," correspondent with the extreme contrasts of light and shade that define *chiaroscuro*.[61] Near the conclusion of the "Proteus" episode, for instance, while his immediate surroundings are clouding over, Stephen envisages an impending thunderstorm, the lightning of which evokes the original fall of Lucifer.[62] The *chiaroscuro* through which the image of Lucifer is both literally and metaphorically represented – as respectively falling from Heaven and journeying through the realm of Chaos towards the new world, derived from St. Luke and the first two books of Milton's *Paradise Lost*, – immediately relates to the adiaphane, since "[t]he darkness on the other side of light corresponds to outer space and the void on which the world according to Stephen is founded."[63] According to Sheldon Brivic, the *adiaphane*, in fact, must be regarded as "the creative otherness with which [Stephen] communicates in *Portrait*, the force that will yield his destiny."[64] Following Thomas Aquinas, who held that "white light is the activity of transparency, [while] the "potency" of the diaphane is in darkness," Stephen attempts "to pass through the light of actuality into the darkness of potential behind it."[65] Whereas, in *Finnegans Wake*, the idea of 'clearobscure' is occasionally related to the "closed eyes"[66] and short-sighted viewpoint of the general reader who has mistakenly retained the Romantic notion of the individual artist, the current passage, in short, exhibits the close relationship between art, the diaphanous, and the rebellious

Lucifer, who, in the role of Avatar of Light, can be seen as transmitting the divine spark that enkindles Stephen's artistic fire.[67]

A further instance of chiaroscuro, which immediately relates to Joyce's general employment of juxtaposition as a literary device, can be found in the penultimate episode of *Ulysses*. Presented by an apparently objective authorial voice as a series of interrogatories and their meticulous and methodical answers, in the style of a catechism or Socratic dialogue, the "Ithaca" chapter of *Ulysses* relates the homecoming of Leopold Bloom at 7 Eccles Street, where he, after having gained entry to his house without waking Molly, prepares cocoa for his guest, with whom he subsequently engages in conversation. After the 'noctambulant' Stephen gratefully declines Bloom's hospitable offer to stay the night, he leaves the house with Bloom, whose gaze then is arrested by the oil lamp left burning by Molly in the bedroom:

> What visible luminous sign attracted Bloom's, who attracted Stephen's, gaze?
>
> In the second storey (rere) of his (Bloom's) house the light of a paraffin oil lamp with oblique shade projected on a screen of roller blind supplied by Frank O'Hara, window blind, curtain pole and revolving shutter manufacturer, 16 Aungier street.
>
> How did he elucidate the mystery of an invisible attractive person, his wife Marion (Molly) Bloom, denoted by a visible splendid sign, a lamp?
>
> With indirect and direct verbal allusions or affirmations: with subdued affection and admiration: with description: with impediment: with suggestion.
>
> Both then were silent?
>
> Silent, each contemplating the other in both mirrors of the reciprocal flesh of theirhisnothis fellowfaces.
>
> Were they indefinitely inactive?
>
> At Stephen's suggestion, at Bloom's instigation both, first Stephen, then Bloom, in penumbra urinated, their sides contiguous, their organs of micturition reciprocally rendered invisible by manual circumposition, their gazes, first Bloom's, then Stephen's, elevated to the projected luminous and semiluminous shadow.
>
> […]
> What celestial sign was by both simultaneously observed?
>
> A star precipitated with great apparent velocity across the firmament from Vega in the Lyre above the zenith beyond the stargroup of the Tress of Berenice towards the zodiacal sign of Leo.[68]

While urinating together in the illuminated yard and observing simultaneously the celestial bodies overhead, the corporeal juxtaposition of Bloom and Dedalus constitutes a terrestrial

constellation of sorts which ultimately reaffirms their "parallel courses"[69] throughout the day. As a co(s)mic, earthly representation of 'parallel courses,' their present micturition, in fact, makes up an intertextual frame of reference in which various apparently incongruent elements converge.

In his highly influential study *The Psychology of the Unconscious* (1912), which aims to provide a larger understanding of the (collective) unconscious and its relation to the universe, Jung makes the observation that "certain South American Indians call the shooting star the 'urine of the stars'."[70] Admittedly, the micturating body somewhat resembles the visible path of a meteoroid, which is characterized by a comet-like tail as it enters the atmosphere; an association exemplified by the popular expression of a 'golden shower.' Taken together, the idea of a tail stretching behind the shooting star, the latter's adjective which has become synonymous with ejaculating, and, finally, the common sexual aberration of urethral erotism call forth explicit sexual associations and reinforce the strong sexual connotation of urinating in public conscience. Jung, for one, has recognized the sexual imagery that underlies the act of passing water and, in fact, has occasionally pointed out the strong interrelationship between comets, light symbolism and (bodily) fluids.[71]

Apart from the indirect sexual imagery, the scene in which the two male protagonists simultaneously urinate while gazing upon the luminary contains strong implications of light or fire symbolism, which correspond to several preceding scenes in the novel as well as to Joyce's general employment of *chiaroscuro*. As we shall see, the simultaneous act of micturition mediates between diametrically opposed elements, such as heaven and earth, light and dark, or fire and water. Once more, psychoanalysis supplies the necessary information for analyzing in depth the intrinsic relationship between the current scene of action and its fictional, thematic and mythological reverberations. Both Freud and Jung, in fact, have emphasized the close association of (making) fire and (making) water. Since "fire and water

represent well the primitive elements of our infantile experience,"[72] various myths and cross-cultural fertility rites exhibit an elementary ambivalence of fire and water, exemplified by the myth of Prometheus, and tend to associate the stream of urine with respectively fire, erotic desire (urine as representing sexual emissions), and productiveness.[73] In this connection, the psychoanalytic anthropologist Géza Róheim has confirmed that "fire in dreams frequently symbolizes urine, especially when taken in conjunction with water."[74] Although dreams of urinating may be caused by a full bladder[75] and, commensurable with the so-called wet dream, usually lack psychological significance, there exists, as stated before, an established relationship between fire and urine in collective unconscious, which, accordingly, can be found in cultural artefacts.

In literature, the well-known example of Gulliver serves to illuminate this intrinsic relationship. When, at the Court of Liliput, a fire incidentally breaks out in the apartments of the Empress, Gulliver's urethra, in fact, becomes instrumental in saving the rest of the palace: "The Heat I had contracted by coming very near the Flames, and by my labouring to quench them, made the Wine begin to operate by Urine; which I voided in such a Quantity, and applied so well to the proper Places, that in three Minutes the Fire was wholly extinguished."[76] With the aid of psychoanalysis and cultural anthropology, the present scene's analogy between fire or light symbolism, as presented by the shooting star and Molly's burning lamp, and urinating can thus be established. With the scene of Bloom and Stephen urinating side by side and with the passing reference to their reciprocal gaze under the "projected luminous and semiluminous shadow" of Molly's bedroom window, Joyce succeeds in drawing together various themes and fictional elements that have made their presence felt throughout *Ulysses*.

Apart from its general employment of chiaroscuro to dramatic effect, the episode in the yard contains a distinct conjunction of, or alternation between, the (in-)visible and the (in-)audible.

Bloom's dormant wife, for example, the "invisible attractive person," makes her luminous presence felt by "a visible splendid sign," which, refracted by a slanting blind, casts of a "luminous and semiluminous shadow."[77] Furthermore, Bloom and Stephen's silent gaze, by which "each contemplat[es] the other in both mirrors of the reciprocal flesh of theirhisnothis fellowfaces," has its direct analogy in "the invisible audible collateral organ of the other."[78] Even though "[t]he trajectories of their, first sequent, then simultaneous, urinations [are] dissimilar,"[79] the contiguously urinating men in the sparsely-lit backyard arguably represent a terrestrial counterpart to the shooting star traversing the night sky overhead. In addition, the mutually and simultaneously observed falling star, the "celestial sign" which in itself can be seen as consonant with Molly's nightlight, recalls the original fall of Lucifer which Stephen envisions on Sandymount Strand.[80]

As stated before, Stephen's evocation of Lucifer immediately relates to the notions of artistic fire and divine inspiration as well as to the oscillation between the *diaphane* and the *adiaphane*. Immediately preceding Bloom and Stephen's final departure from one another – at which moment the chimes of the church of Saint George unite once more the novel's various episodes as well as its divergent characters and their corresponding fortunes –, the scene of "meteoromancy,"[81] where both men simultaneously behold the "celestial sign" that blazes a trail across the constellations, can thus be read as subliminally representing the spiritual trajectory of father and son that defines the novel as a whole.[82]

Coalescence of Opposites

In order to justify the preceding extended digression from the chapter's immediate concern and proper subject, namely the division of the senses and their eventual reunification as evinced by *Ulysses* and *Finnegans Wake*, it is important to recognize the dialectic pattern that

permeates and structuralizes Joyce's (later) body of work.[83] In fact, all of the previously discussed (binary) oppositions, such as 'diaphane/adiaphane,' 'light/dark,' 'father/son,'[84] and 'ear/eye,' partake of the same organizing principle of opposing elements that marks a distinct continuation of themes and (literary) juxtaposition between *Ulysses* and *Finnegans Wake*. Various scholars, in fact, have emphasized the underlying principle of coexisting or coalescent opposites in the work of Joyce. For example, the eventually blooming relationship between Stephen Dedalus and Leopold Bloom, which parallels the mutual search of Telemachus and Odysseus for each other, has been designated by Charles Peake as "a marriage of opposites."[85]

Generally speaking, Joyce, according to Peake, "s[aw] in human nature coexisting opposites,"[86] which, consequently, shaped his fictional work. Bernard Benstock, who has written extensively on the coalescence of opposites and antagonists in Joyce's ultimate novel, recognizes a similar "inevitable synthesis of opposites"[87] which runs through the *Wake*. In short, following Joseph Campbell's conception of Joyce's dialectic as "a continuous historical conflict and alternation of thesis and antithesis, with the synthesis always present as the very foundation, or metaphysical ground, of the dual manifestation,"[88] I propose to read the general division of the senses in *Ulysses* and *Finnegans Wake* as founded on the general principle of dualism that Joyce encountered in human nature. In the *Wake*, this universal principle, as stated before, becomes visible in the splintering out and eventual reassembling of Finnegan and Humpty Dumpty as well as in the opposition of ear and eye or Shem and Shaun.

The primary occurrence of a coalescence of opposites, through which *Ulysses* and *Finnegans Wake* are united, can be found in the conclusion of the "Proteus" episode. According to Richard Ellmann, in fact, the inaudible materialization of the three-master Rosevean, which culminates the Telemachia, effectuates the reconciliation of the sexes and "seal[s] the marriage of form and matter, of body and soul, of space and time, at which

Aristotle had officiated."[89] Attentively observed by Stephen, the scene presents an "imaginative prospect of the sea-sailing father's return."[90] In episodes 10 and 16 of *Ulysses*, where its Odyssean resonances increase, the Rosevean is alluded to again. In the "Wandering Rocks" episode, to begin with, the schooner reappears in close connection to Bloom's throwaway that has floated out to sea: "Elijah, skiff, light crumpled throwaway, sailed eastward by flanks of ships and trawlers, amid an archipelago of corks, beyond new Wapping street past Benson's ferry, and by the threemasted schooner *Rosevean* from Bridgewater with bricks."[91] In the immediate vicinity of the religious circular with "Elijah is coming!" that Bloom has thrown away, the Rosevean arguably presents several prophetic notions that immediately relate to Ulysses and symbolic fatherhood. The "archipelago of corks," furthermore, contains a possible reference to the county Cork with its numerous small islands, thereby recalling the homestead of John Joyce.[92]

Making up the sixteenth[93] vignette of the "Wandering Rocks" episode, the homecoming Rosevean ultimately returns in the novel's sixteenth episode, which, interestingly, maintains a distinct thematic relationship with the "Proteus" episode, for the major themes of the "Eumaeus" chapter are "water, betrayal, […] prophecy and synchronicity, consubstantiation, and the most important – the diaphane."[94] In the "Eumaeus" chapter, Bloom and Dedalus, in fact, encounter the tattooed sailor D. B. Murphy, who has disembarked from the Rosevean the previous morning. In line with Joyce's designation of "Ulysses Pseudoangelo" for him in his schemas for "Eumaeus," Murphy, in short, serves as a perverted image of Ulysses, the wandering sailor, and ironically represents the symbolic father-son relationship that becomes established in the novel's penultimate episode. In this sense, the combined initials of his name anticipate the eventual union of father and son, which parallels the Homeric odyssey.

Finally, to return to "Proteus," the chapter's coalescence of opposing elements, such as life versus death or male versus female, and the consubstantial base that underlies the chapter as a

whole have been associated by scholars with epiphanic or transcendental insight as well as with the ocular organ itself. Kai Kühne, for instance, holds the view that Stephen's experienced or contemplated oneness, as a monistic entity, "correlates with timelessness and eternity and is thus a symbol hinting at transcendence."[95] "[O]wing to the fact that the monistic correspondence between father and son would not be possible to be imagined in the word of immanence, where both of them are distinct entities one would be incapable of not perceiving them as separate," Kühne postulates "a correlation between his transcendental experience and his openness towards consubstantiality."[96]

Immediately related to the transcendental search for consubstantiality, Joseph Campbell has pointed out the motif of the drowned male body that serves as a transcendental means to the dissolution of the ego and the ultimate coalescence of opposites: "The drowned man off-shore suggest[s] to […] Stephen the mystery of Father Ocean, the Father of Life, the Former of forms who is to be sought and found beyond or within the waves of the sea of being."[97] Seen in this light, Campbell argues, the drowned man in the sea immediately relates to "Mr. Leopold Bloom, who is Ulysses, the father, but also […] drowned [...] in the sea of married life."[98] Accordingly, Stephen's conscious effort in the "Proteus" chapter to overcome his isolated, inward trajectory introduces the novel's basic theme, that is, the mutual search for a substitute male relative. Poised between life and death, *diaphane* and *adiaphane*, immanence and transcendence, Stephen's borderline stance in the current chapter thus represents the contemplation of his reaching out in the dark or void, in order to reunite the novel's opposing elements.

Since "[t]he waves represents the modalities, and beneath the waves of modality is the mystery of the one who is drowned,"[99] Stephen's imagined attempt to descend into the water marks a resumption of his former blind man's buff, effecting a renewed search for the

(con-)substantiality that lies behind the visible forms of time and space.[100] Correspondent with Stephen's dissolution into the night near the end of the "Ithaca" episode, the eventual reunion with the symbolic father necessitates an initial disintegration of individuality which anticipates the attack on 'eye/I' culture and the concurrent reinforcement of auditory awareness in *Finnegans Wake*. In this light, the horrific image of the drowning man's "human eyes"[101] and the blind man Stephen re-enacts on the beach constitute a visual or ocular cluster in which the opposing elements of father and son, diaphane and adiaphane, and, finally, ear (time) and eye (space) become reunified.

Reunification of the Senses

Enacted by its four concluding thunderclaps, Joyce's ultimate novel eventually establishes the much-anticipated reunification of the senses and, in the end, constitutes a general reunion of opposites, which comprises "all the pairs and doubles and complements in the *Wake*."[102] Like the last pair of thunders, the seventh and eight thunder words are, as "a pair or double-plot," positioned around a narrative and thematic unity, which heralds the dramatic effect of technological innovation on the division of the senses.[103] Thematically connected by eye-and-ear development, thunders 7 and 8 appear in direct relation to the 'suit' and subsequent marriage of the Norwegian Captain to a young girl, which marks a reversal of the 'royal divorce' of the sexes and senses with which the Prankquean episode has ended. Before the actual marriage and its sexual consummation, in fact, the appearance of the young girl as a manifestation of ALP anticipates the eventual confluence of elements at the end of the *Wake*: "Him her first lap, her his fast pal, for ditcher for plower, till deltas twoport."[104] Presenting a pastiche of the marriage ceremony, the line refers to the siglum of Anna Livia Plurabelle, which symbolizes the eventual return to her father and husband at the dawn of the new day,

when "all of the senses are awake and refreshed and functioning in context."[105] Accordingly, the opposition of ear and eye inevitably resolves at the end of the *Wake*, since Shem the ear-man and Shaun the eye-man are mere figments of HCE's unconscious mind.

Presaged by thunder 7 and 8, the opening chapter of the *Wake*'s penultimate book contains the last two thunderclaps, which reveal the ultimate reunification of the novel's disparate elements. In the chapter which relates the parable of the Ondt and the Gracehoper, "the visually biased Shaun, who had played 'angel' to Shem's 'devil' in the Phoenix Playhouse, is cast in reverse."[106] Interestingly, the reversal of the original division of roles in "The Mime of Mick, Nick, and the Maggies" marks an advancement on the metamorphosis of Shaun the Ondt at the chapter's end, when he "turn[s] from a space/eye man into an ear/time man after wrapping himself in television.[107] The absence of the Maggies on stage, furthermore, attests to the fact that "PQ and visual matriarchy are both losing all of their castrating influence over him,"[108] while symbolizing the reunification of the spectrum by television.

Comparable with the concept of the adiaphane in *Ulysses*, the reunification of the senses, furthermore, implies a distinct transition from outer to inner perceptual experience, in compliance with the *Wake*'s enveloping dream motif. According to Eric McLuhan, "Joyce, in the *Wake*, consistently equates electric technologies with the abandonment of sequential (visual) time and with extratemporal interiorized experience."[109] Resemblant to the myth of Dedalus, the conscious transformation of Shaun from Ondt (car) into Gracehoper (airplane) marks a perceptual ascent from the terrestrial confines of space and time towards the transcendent realms of eternity, where he becomes united with his opposing brother Shem, ultimately "effectuating a phoenix-rebirth of increasingly unified sensory experience."[110] Sung by the Gracehoper and retold by Shaun, the end of the fable provisionally reconciles in verse the various opposites and complements of the book, before the querulous insects

eventually merge into the inner ear of H.C. Earwicker and "all contrarieties will have found their resolution in the eternal"[111]:

> *A locus to loue, a term it t'embarass,*
> *These twain are the twins that tick* Homo Vulgaris.
> *Has Aquileone nort winged to go syf*
> *Since the Gwyfyn we were in his farrest drewbryf*
> *And that Accident Man not beseeked where his story ends*
> *Since longsephyring sighs sought heartseast for their orience?*[112]

Erawaughor, Adamed Evelyn Disceyes Revisit Hither Bright Suit*

Conclusion and Suggestions for Further Research

O ew'ge Nacht, wann wirst du schwinden?
Wann wird das Licht mein Auge finden?

Die Zauberflöte – Act I.3

The Seeing Eye

This thesis has sought to uncover in the medical humanities the relatively new field of Joyce's defective eyesight and its literary resonances and to lay a foundation for examining the Joyce canon as an essential part of the literary tradition of the blind bard. Whether or not Joyce's congenitally weak eyes and progressive loss of sight led him to evoke an inner world where sound takes precedence over sense, his unremitting preoccupation with the theme of (figurative) blindness, as amply evidenced by the vast number of thematic, linguistic, and semantic implications in his literary work, added to the exertion of "his deepseeing insight,"[1] has clearly brought up to date the literary tradition of the blind, prophetic bard. As stated before, the attempt has not been made here to interrelate and reconsider the sundry, interdisciplinary contributions to the Joyce industry that, from various angles, have touched

upon Joyce's visual opacity and its thematic resonances in his literary work. Consequently, the current thesis lacks a complete demarcation and justification of this promising field of thematic blindness, which, at any rate, has remained largely unrecognized in Joyce scholarship.

Although the preceding exploration of a relatively new and provisionally indicated field of study has been carried out over several thematic areas, the story of (figurative) blindness in the life and work of James Joyce derives its explicit coherence from numerous thematic and linguistic interrelations. Through the evident linguistic connection between physical blindness and figurative blindness, to begin with, the discussion of Joyce's initially myopic sight which makes up the opening chapter immediately relates to the notions of social myopia and spiritual blindness that feature prominently in his literary work. In a similar vein, the primary and secondary order of vision represent the intricate relationship between prophecy and (lack of) physical sight which is quintessential to the literary tradition of the blind, prophetic bard.

Another theme or motif that has proved to be closely accompanying the topic of thematic blindness in the Joyce canon involves several elements of visual reciprocity. Epitomized by Beatrice's gaze which reciprocates Dante's impassioned stare in *Purgatorio*, numerous passages in Joyce's fictional work that involve active vision present a double or reciprocal gaze.[2] In *A Portrait of the Artist as a Young Man*, for example, Stephen's seminal encounter with the wading girl evidently constitutes a terrestrial parallel to the cognate themes of reciprocal vision and epiphanic insight in Dante's *Commedia*. Central to the idea of defective sight, the proliferation of eyeglasses in *A Portrait* and *Giacomo Joyce* indirectly evokes a similar visual reciprocity and doubling of the gaze, as represented by the common derisive term for a person wearing eyeglasses, 'four eyes.'

As we have seen, instances of epiphanic insight repeatedly accompany the intermingling of eyes in Joyce's fictional work. In *Giacomo Joyce*, for example, the ocular reciprocity between

the eponymous character and the mysterious lady who "uses quizzing-glasses"[3] culminates with the ultimate revelation of her dark eyes. In *A Portrait of the Artist*, furthermore, Stephen's so-called epiphany of injustice ensues from the accidental breaking of his glasses. Interestingly, several instances of epiphany, like the episode at Clongowes Wood College, are attended upon by acts of active (figurative) blinding. Dante and Mr. Casey's act of blinding one another at the Christmas dinner table, for instance, ironically serves as a strong illumination for the benighted child protagonist. In the light of the *Divina Commedia*, where Dante gazes too intently (*Troppo fiso!*) on several occasions as to temporarily losing his sight, the attentive gaze and its concomitant threat of blindness in Joyce's fictional work arguably suggest a dialectic of occluded and remediated vision that closely corresponds to the tradition of the blind, prophetic bard.[4]

As stated before, the prevalence of blindness and visual impairment among the classical epicists of Western literature has constituted a striking interrelationship between the literary tradition of the blind bard and the epic tradition. Arguably, the small number of truly important writers – with the possible exception of Milton – whose influence Joyce openly acknowledged and whose alleged destiny as blind bard he shared, clarifies Joyce's recurrent affiliation with the epic tradition. In any case, "Joyce set out in *Ulysses* to write an epic,"[5] and, although the literary relationship between Joyce and England's greatest epicist remains a matter of strong controversy, "*Finnegans Wake* corresponds in various particulars with the many epics of other cultures and eras, and there are suggestion in the *Wake* that Joyce meant for a definite affinity between his work and the classical epics to be noted – with *Paradise Lost* primarily."[6] It should be noted, furthermore, that Joyce's affiliation with the epic tradition closely accompanies the theme of blindness in his literary work. In the "Cyclops" episode of *Ulysses*, most notably, the numerous mock-epic insertions convey the characters'

obfuscated views and spiritual myopia while simultaneously calling into question Joyce's overall adaptation of Homer's *Odyssey*.

In line with our initial observation, that the theme of blindness has become a twofold expression in the literary tradition of the blind bard, it should be noted that the prophetic vision generally attributed to Joyce becomes manifest in his literary work as an inward-looking tendency. Joyce apparently gained in visionary power during his life, inversely proportional to his progressive loss of eyesight, which ultimately left him "'involved in darkness' to exercise 'his deepseeing insight'."[7] Like the interred, "obcaecated"[8] HCE, the visually impaired, visionary Joyce resembles "a figure who need only sink within himself to see the rainbow light."[9] In this sense, Joyce's progressive blindness and consequent inward vision clarifies "the *Wake*'s recurrent preoccupation with forms of "light" that no one awake can ever see [, its] well-known obsession with "rainbows" and "rainbow girls," and its dense employment of what Joyce called 'the iritic colors'."[10] Comparable with the defective eyesight of Stephen Dedalus in *A Portrait of the* Artist, which serves as a dramatic representation for his introversion and alienated stance, ultimately enabling him to gain the inner vision of the artist, blindness seems an appropriate way of troping Joyce's inward-looking stance. In line with Joseph Campbell's rejection of specific prophecies in Joyce, I have found no unaccountable instances in Joyce's writings of apparent foresight other than his having his eye on a wide variety of formal and technological innovations as well as on their immediate effects on the order of our sensory lives. Indeed, Joyce's inward-looking tendency, apparently effectuated by his impaired vision, clearly suggests someone "on the inside and in touch with the great morphological powers that shape and terminate life courses."[11] In this respect, Joyce arguably possessed what C. S. Lewis has called 'the seeing eye.'[12]

Immediately related to the theme of the attentive gaze which Joyce recurrently associates with the notions of visual reciprocity, divine revelation, and prophetic vision, the problem

regarding the mutual (in-)dependence of the bodily senses occupies the concluding part of this thesis. Without having attempted to shed a new light on the existing field of study involving Joyce's (modernist) perception, I have strongly felt the need to reassess the theory of the senses as evinced by Joyce's fictional work, all the more since the complementary relationship between ear and eye has almost solely made up till now the popular image of James Joyce as a near-blind bard. Apart from the observation that the opposition of ear and eye partakes of a general dialectic which largely follows Giordano Bruno's principle of coinciding opposites, it has been noted that the bodily sensorium in Joyce's fiction operates within a context of personal, social, and cultural elements. In this sense, the figure of Dante, either by allusion to the *Divina Commedia* or to the prosaic figure of Mrs 'Dante' Riordan, combines various threats of blindness with the topics of religion and nationalism. In a similar vein, Joyce's supposedly prophetic vision immediately relates to twentieth-century technological development and to the concurrent paradigm of artistic experience and careful perception, as represented by Stephen's (modernist) act of writing poetry in the "Proteus" episode of *Ulysses*.[13]

Another point of departure through which the various strands of our discussion are closely connected has to do with the extremely personal references that evidently accompany Joyce progressive loss of sight and its literary resonances. These autobiographical circumstances and personal references range from various ocular diseases that ran in the Joyce family to the strong sense of heterogeneity Joyce transferred to the Dedalus family in both *A Portrait of the Artist* and *Ulysses*. In this light, the topic of (figurative) blindness closely accompanies and, at times, subliminally suggests the troubled relationship between Joyce and his father.

So Foul and Fairest Sin I Have Not Seen

Apart from evoking a strong sense of generational conflict, as exemplified by the clear interest in his father's optical prescription, the theme of blindness in Joyce's life and work seems intricately related to the notion of (literary) emulation. It is important to recognize beforehand that, in the case of James Joyce, the very notions of literary influence and either emulation or repudiation are tightly interwoven. As Patrick Hogan has pointed out, "Joyce, even more than many other writers, sought from a young age to crush his competitors."[14] Following Hogan's argument on "the unconscious affective component of [(literary)] influence,"[15] I would understand Joyce's lifelong preoccupation with literary emulation and Oedipal usurpation primarily in terms of cognate transferential relations with competitors and precursors. In this light, Joyce's troubled relationship with W. B. Yeats, which Hogan deems as "the most striking case of denunciation,"[16] serves well to underline the affective elements of competition and generational conflict pertaining to almost any transferential relation with literary precursors Joyce entered into. Within the *Wake*'s context of continuous Oedipal replacement, symbolized by Shem and Shaun as eternal rivals for replacing their father, both Earwicker's encounter with the Cad in Phoenix Park and the "Fable of the Mookse and the Gripes" form literary expressions of Joyce's conflictuous association with Yeats and others. Accordingly, the Cad's "I have met with you, bird, too late"[17] echoes the young Joyce's famous challenge to Yeats the older man of letters.[18]

As stated before, the theme of blindness frequently accompanies the notions of emulation and usurpation in Joyce's life and work. The painful incident at St. Stephen's Green, for example, presents us with the theme of blindness (the young author's myopic sight, the eventual blacking of his eye, added to the very name or *colour locale* of the scenery) directly related to the notions of rivalry and Shakespearian usurpation. In Joyce's ultimate novel, which, after all, revolves around the historical process of generational replacement, blindness

and the notions of usurpation and rivalry are related once more: "a kidscad buttended a bland old Isaac."[19]

Now, what struck me most at the outset of this study and has remained with me since then, is the little or no interest Joyce felt in Milton, whose influence is present everywhere in Joyce's literary work, but visible almost nowhere. Whereas both Homer and Dante, as stated before, are referred to in Joyce as closely associated with thematic blindness, there is hardly if any textual evidence for Joyce's inclination to affiliate himself with Milton, the seventeenth-century exponent of the blind bard.[20] Regarding the overall "shadow of Milton that hangs over Joyce,"[21] and the debilitating loss of vision that obviously links these two Homeric poets, Joyce's displacement of Milton's influence remains a singular phenomenon.

In accordance with Hogan's psychoanalysis of influence, it seems worth pointing out the presumably common ground between the repudiation of Milton's influence and the close association of blindness with literary emulation in Joyce's literary work. Just as Joyce saw himself as the successor to both Homer and Dante, his evinced repudiation of Milton's importance could very well suggest a strong sense of rivalry Joyce felt toward the age-old literary heir to Shakespeare. Richard Ellmann's observation that the young Joyce "exalted Dante at the expense of Milton, whom he fiercely rejected,"[22] further suggests a thematic relationship between blindness and Joyce's outlook on literary history.[23]

Although I merely suggest here the prospect of increasing critical understanding through a specific contextual reading of Joyce's literary work, I feel the need to single out the ninth episode of *Ulysses* for future research. Apart from the fact that the "Scylla and Charybdis" episode presents both Stephen's theory on Shakespearean usurpation and his poetic ambition of rewriting *Paradise Lost*, it contains several direct references to Milton.[24] Exemplified by the pastiche of Milton that makes up Stephen's feelings about '*Æ*' Russell, much of the

episode, furthermore, is rich in Miltonic parody, thereby potentially corresponding with the idea of competition parody Patrick Hogan has discerned in his seminal study.[25]

Not altogether unrelated to the putative category of literary emulation, the topic of blindness in Joyce's literary work can be further understood as a trope for or representation of the self.[26] Partaking of a more general tendency of self-incrimination in Joyce's life and work, the close association between intensely personal references and the notion of (figurative) blindness, which figures most prominently in the "Cyclops" episode of *Ulysses*, arguably suggests a self-incriminating claim by which Joyce identifies himself as one of Dublin's Cyclopes.[27] The trope of blindness likewise accompanies Joyce's conflicted relationship with the Irish Revival or "cultic twalette,"[28] the linguistic excesses of which Joyce parodies in "Cyclops." Accordingly, Joyce's well-documented stance towards the Celtic Revival oscillates between contempt for the movement's blind nationalism and a repeated calling upon the tradition of the Celtic bard. As Mary Reynolds has pointed out, furthermore, a strong sense of rivalry with, in particular, William B. Yeats and John M. Synge for the presentation of Irish history inspired Joyce's contempt for the idealism of his predecessors that marked the inception of his career.[29]

Within the context of literary emulation and generational conflict, Joyce's troping of blindness, in short, comes to signal his predecessors' as well as his own contested space in (literary) history. By repeatedly associating himself with the blind, prophetic bard, to conclude with, Joyce has emulated Eliot's 'historical sense of the poet,' with which he feels that "the whole of the literature of Europe from Homer and within it the whole of the literature of his own country has a simultaneous existence and composes a simultaneous order."[30]

NOTES

Cover image

Taken in 1922 by an unknown photographer in the south of France, the cover image shows a very pained, despondent Joyce after yet another eye operation. The artist, complete with eye patch and nifty goatee, is captured as seated on the ground and, bended over his knees, looking downwards in dejection; a walking girl or woman can be made out in the faint background. Apart from the iconic eye patch generally associated with Dublin's near-blind bard, his photographed posture indirectly recalls Rodin's *Penseur*, which likewise depicts a man in sober meditation battling with a powerful internal struggle. Whether bent, like Earwicker, under the burden of original sin and "hiding that shepe in his goat" (*FW* 373.13–14) or simply adopting his accustomed introspective stance, the seated author – supporting his arms on his knees and engaged in sombre contemplation – evidently resembles the archetypal introversion of Rodin's statue. Interestingly, *Le Penseur* was originally meant to depict Dante seated before the Gates of Hell and contemplating his *Divina Commedia*. When, in 1888, the sculpture was first exhibited in Copenhagen, Rodin, in fact, titled the work *Le Poète*. See, for instance, Albert E. Elsen, *The Gates of Hell by Auguste Rodin* (Stanford, CA: Stanford University Press, 1985), 120ff.

After applying the photograph's given data as biographical clues to infer its historical context, the image further evokes a transitional period in the life of James Joyce, when "*Ulysses* was finally abandoned and *Work in Progress* first undertaken" (Danis Rose and John O'Hanlon, "A Nice Beginning: On the *Ulysses / Finnegans Wake* Interface," 165). In mid-October, 1922, as a matter of fact, Joyce had arrived in Nice, where he expected to remain for the winter, in order to alleviate his overstrained and rapidly deteriorating eyes. Unfortunately, by the end of October, "[t]he weather suddenly turned inclement, and the rain and windstorms had a deleterious effect upon his eye" (Ellmann, *James Joyce*, 537). As a consequence, Joyce had to consult Dr. Louis Colin, who, among other things, drained his eye with leeches. As suggested by Danis Rose and John O'Hanlon, Joyce, only days after his urgent ophthalmological treatment, "abruptly ended his correcting of [*Ulysses*] and began collecting notes for [*Finnegans Wake*]" (165).

Taken together, the photograph of Joyce faced with the ineluctable reality of his life aptly represents the main concerns of this thesis, including Joyce's incapacitating blindness, his inward-looking tendency, and, ultimately, his distinct affiliation with the literary tradition of the blind bard.

[Source for the digitally manipulated photograph: The Brazen Head,
http://www.themodernword.com/joyce/jj_operation.html (accessed March 08, 2010).
For the original photograph, see Chester G. Anderson, *James Joyce and His World* (London, Thames and Hudson, 1978), 111.]

1. See Geert Lernout, "Joyce Criticism: The Early Years," in *The French Joyce* (Ann Arbor, MI: University of Michigan Press, 1992), 21–22.
2. Thomas Merton, "News of the Joyce Industry," in *The Literary Essays of Thomas Merton*, ed. Patrick Hart (New York: New Directions Publishing, 1985), 12.
3. Richard Ellmann, *James Joyce*, new and rev. ed. (New York: Oxford University Press, 1982), 703.
4. Friedhelm Rathjen, "James Joyce as a Cyclist," *Joyce Studies Annual* 14 (2003): 175–182; Michael J. Bielawa, "James Joyce 'U.p.' at Bat: Baseball Symbolism in Ulysses' 'Nausicaa'." *Nine* 14 (2005): 144–51.
5. Whereas Gottfried tends to overlook the themes and linguistics that link the notion of visual opacity to Joyce's body of work, I propose to locate the reciprocal obscurity within the text itself. Rather than being informed by a specific theoretical angle, the present study attempts to observe Joyce's compromised eyesight through the thematic, linguistic, and semantic implications that reside in his literary work. In short, the great advantage of this non-theoretical, comparative approach to the Joyce canon lies in the possibility of opening up an immense field of literary traditions and interrelated secondary literature.
6. John Bishop, *Joyce's Book of the Dark: Finnegans Wake* (Madison, WI: University of Wisconsin Press, 1986), 216.
7. According to Clive Hart, "[t]here has been rather too much easy talk about the sharpened ear of the purblind [Joyce]. Such talk often seems to coincide with the superficial grasp of the [*Wake*] which makes it necessary for so many critics to fall back on 'suggestiveness' as a justification and explanation of Joyce's neologisms." Clive Hart, *Structure and Motif in Finnegans Wake* (Evanston, IL: Northwestern University Press, 1962), 37.
8. Onno Kosters and Ron Hoffman, "Diluted Joyce: Good Old Hollands and Water," in *The Reception of James Joyce in Europe, Vol. 1*, ed. Geert Lernout and Wim van Mierlo (London: Thoemmes Continuum, 2004), 142.
9. Richard M. Kain, *Fabulous Voyager*, *James Joyce's Ulysses* (Chicago: The University of Chicago Press, 1947), 193.
10. F. O. Matthiessen, *The Achievement of T. S. Eliot: An Essay on the Nature of Poetry* 3rd ed (New York: Oxford University Press, 1959), 135.
11. *Finnegans Wake*, 130.19.
12. *Ulysses*, 15.1216.
13. *Inferno*, XV.30. Compare also T. S. Eliot's evocation of this scene in "Little Gidding." In the context of Eliot's poem, it should also be noted that the notion of blindness – as evidenced by the blinding effect of the sun ("A glare that is blindness in the early afternoon"), which immediately recalls the pilgrim Dante, as well as by the allusion to Milton ("one who died blind and quiet") – partakes of the poem's strong sense of paradox.
14. *Ulysses*, 15.3821–24.
15. Ibid., 9.228–29. In a similar vein, Jorge Luis Borges, who like Joyce became virtually blind in later life, has observed that "[a] writer, or any man, must believe that whatever happens to him is an instrument; everything has been given for an end. This is even stronger in the case of the artist. Everything that happens, including humiliations, embarrassments, misfortunes, all has been given like clay, like material for one's art. […] If a blind man thinks this way, he is saved. Blindness is a gift" (Jorge Luis Borges, "Blindness," in *Seven Nights*, trans. Eliot Weinberger (New York: New Directions, 2009), 120–21.
16. See A. Walton Litz, *The Art of James Joyce: Method and Design in Ulysses and Finnegans Wake*, rev. ed. (Oxford: Oxford University Press, 1964), 44.
17. Thornton Wilder, *The Bridge of San Luis Rey and Other Novels 1926-1948* (New York: Library of America, 2009), 686.
18. *Finnegans Wake*, 185.35–36.
19. In E.L. Doctorow's recent novel *Homer & Langley* (2009), for instance, the blind, deeply intuitive narrator introduces himself by the words, "I'm Homer, the blind brother."
20. John Milton, *De Idea Platonica*, ll. 25–26.
21. See, for example, the third book of *Paradise Lost*, the tragic drama *Samson Agonistes*, and the famous sonnets "On His Blindness" and "To His Friend Cyriac Skinner." As Patrick Hogan points out in his excellent study *Joyce, Milton, and the Theory of Influence*, [t]he most obvious personal connection linking Milton and Joyce is blindness. Though Joyce's sight was never fully lost, it was exceptionally poor from his youth, and, like Milton's, declined rapidly in middle age." Even though the personal similarities between Joyce and Milton are purely coincidental, as Hogan correctly observes, "Joyce was

always fascinated by such coincidences." Patrick Colm Hogan, *Joyce, Milton, and the Theory of Influence* (Gainesville: University Press of Florida, 1995), 60.

22. Georg Lukács, *The Theory of the Novel* (Cambridge, MA: MIT Press, 1974), 56.
23. In the light of Joyce's self-imposed exile from Ireland, the similarity of destiny takes on further meaning. In the introduction to *Epic Traditions in the Contemporary World*, the observation is made that "again and again one encounters poets in the tradition of literary epic who [like the marginalized blind bard Demodocus in Homer's *Odyssey*] write from the margins and whose poems thereby hinge on the thematics of exile and estrangement: Dante writing his *Commedia* in exile from Florence, Milton writing *Paradise Lost* during the Restoration. In such ways, the social and economic vulnerabilities to which oral poets continue to be subject have left their mark, however mediated, on the legacy of written epic as well." See Margaret H. Beissinger, Jane Tylus, Susanne Lindgren Wofford, *Epic Traditions in the Contemporary World: The Poetics of Community* (Berkeley, CA: University of California Press, 1999), 9.
24. Michelle Yeh, "The Cult of Poetry in Contemporary China" in *China in a Polycentric World: Essays in Chinese Comparative Literature*, ed. Yingjin Zhang (Stanford, CA: Stanford University Press, 1998), 204.
25. Adaline Glasheen, *Third Census of Finnegans Wake* (Berkeley: University of California Press, 1977), 129.
26. Ellmann, *James Joyce*, 537.
27. John Milton, *Paradise Regained*, IV.259
28. Patricia Novillo-Corvalan, "Literary Migrations: Homer's Journey through Joyce's Ireland and Walcott's Saint Lucia," *Irish Migration Studies in Latin America* 5 (2007): 161.
29. Ellmann, *James Joyce*, 416.
30. *Finnegans Wake*, 203.28–29.
31. Patrick Colm Hogan, *Joyce, Milton, and the Theory of Influence* (Gainesville: University Press of Florida, 1995), 60.
32. Barbara Reynolds, *Dante: The Poet, the Political Thinker, the Man* (London: I. B. Tauris, 2006), 71.
33. Dante Alighieri, *Dante's Il Convivio*, trans. Richard H. Lansing (New York and London: Garland, 1990), 116.
34. Brenda Maddox, *Nora: The Real Life of Molly Bloom* (Boston: Houghton Mifflin, 2000), 187.
35. Stella P. Revard, "Milton and the Progress of the Epic Proemium," in *Milton Studies 38*, ed. Albert C. Larbiola and Michael Lieb (Pittsburgh, PA: University of Pittsburgh Press, 2000), 131.
36. John Milton, *Paradise Lost*, III.22–24.
37. Revard, "Milton and the Progress of the Epic Proemium," 131.
38. Ibid., 129.
39. *Paradise Lost*, III.51–55.
40. Edward Larrissy, "The Celtic Bard of Romanticism: Blindness and Second Sight," *Romanticism* 5 (1999): 43.
41. Novillo-Corvalán, "Literary Migrations," 161.
42. In "The Mime of Mick, Nick, and the Maggies" and elsewhere in the *Wake*, the blind poet Shem and his "scaldbrother" Ossian, the son of Finn MacCool, are associated with each other. According to Adeline Glasheen, the figure of James Macpherson, furthermore, "ties onto James or Shem the Penman – a forger" (Glasheen, *Third Census*, 180). Indeed, both James ("jameymock farceson" *FW* 423.01) and Fingal's son forged the unsung praises of their father.
43. Edward Larrissy, "The Celtic Bard of Romanticism," 43.
44. Ibid., 46.
45. See, for instance, Lucia Boldrini, Joyce, Dante, and the Poetics of Literary Relations: Language and Meaning in Finnegans Wake (Cambridge: Cambridge University Press, 2001); and Patrick Colm Hogan, Joyce, Milton, and the Theory of Influence (Gainesville: University Press of Florida, 1995).

CHAPTER I

1. In a conversation with his friend Frank Budgen, Joyce called his novel *Ulysses*, among other things, "the epic of the human body." Joyce wanted each episode of the epic to correspond to a particular bodily organ, from the brain to the sexual organs, including the eye and the ear. Taken together, the episodes would form an encyclopaedia of the human body. When Budgen expostulated, "But the minds, the thoughts of the characters," Joyce replied firmly, "If they had no body they would have no mind. […] It's all one." See Frank Budgen, *James Joyce and the Making of Ulysses*, 21.
2. The year his mother died, Joyce wandered around Dublin with his friend Oliver Gogarty, who with his "drinking habits of early manhood" (J.B. Lyons, *Oliver St. John Gogarty*, 27) was the first to truly encourage Joyce to drink (see also Richard Ellmann, *James Joyce*, 131–2). Peter Costello, on the other hand, suggests it was the death of his little brother George, two years earlier, that did the trick of instigating Joyce's excessive drinking (Peter Costello, *James Joyce: The Years of Growth*, 177).
3. Ellmann, *James Joyce*, 267–8. See also D. Quin, "James Joyce: Seronegative Arthropathy or Syphilis?," *Journal of the History of Medicine* 46 (1991): 86–8.
4. See R. Carter, "James Joyce (1882-1941): Medical History, Final Illness, and Death," *World Journal of Surgery* 20 (1996): 720–4.
5. Roy K. Gottfried, *Joyce's Iritis and the Irritated Text: The Dis-Lexic Ulysses* (Gainesville: University Press of Florida, 1995), 23.
6. Francesca Valente, "Joyce's Dubliners as Epiphanies," in James Joyce: The Brazen Head, http://www.themodernword.com/Joyce/paper_valente.html (accessed June 12, 2009). Like the theme of blindness, the medical case histories in *Dubliners*, according to Vike M. Plock, depict "the cultural paralysis of the Hibernian metropolis." Accordingly, Joyce appropriated "medical terminology as a set of metaphors for the city's social circumstances." See Vike Martina Plock, "Medicine," in *James Joyce in Context*, ed. John McCourt (Cambridge: Cambridge University Press, 2009), 254.
7. Ellmann, *James Joyce*, 25–6.
8. *A Portrait of the Artist as a Young Man* (New York: Alfred A. Knopf, 1991), 58. See also Ellmann, *James Joyce*, 28.
9. Joyce's original epiphany, in which the threat of blinding had been attributed to Mr. Vance rather than to Dante, serves to underline the striking interrelationship between both episodes. In epiphany 1, Joyce, in fact, introduced several elements which he would eventually recapture in *A Portrait*, including the notion of (threatening) fatherhood and the implement for corporeal punishment. See James Joyce, *Poems and Shorter Writings*, ed. Richard Ellmann, A. Walton Litz, and John Whittier-Ferguson. (London: Faber & Faber, 1991), 161. For a further discussion of the stick in Joyce's work, either serving as the blind man's substitute for eyes or signifying 'a power to be feared,' see Morris Beja, "The Wooden Sword: Threatener and Threatened in the Fiction of James Joyce," *James Joyce Quarterly* 2 (1964): 33–41. Note also the predominance of eyes which, according to Beja, frequently accompanies the confrontation between threatener and threatened. To conclude with, some well-known literary analogues to Stephen's fear of being blinded include Shakespeare's King Lear and Swift's Gulliver, "the first bespectacled hero in English Literature" (Pat Rogers, "Gullver's Glasses," 179).
10. For a more detailed and comprehensive account of his name's classical inferences, see Margaret McBride, "Stephen and Ovid – Under the Influence," in *Ulysses and the Metamorphosis of Stephen Dedalus* (Lewisburg: Bucknell University Press, 2001), 14–26.
11. According to Jewish law, which did not allow an execution within the walls of the Holy City, the condemned person was to be taken outside the city walls, where the first witness would generally push the convict face forward into a pit some twelve feet deep. Providing one survived the fall, the body would be turned over and the whole congregation would pelt the criminal to death. (*NKJV Study Bible*, 2nd ed. (Nashville, TN: Thomas Nelson, 2007), 1722n. Although the situation may have been a little different with Saint Stephen, since the text indicates that he actually knelt, the prescripted scenario of a headlong fall corresponds with the precipitate fall of Icarus, through which Stephen Dedalus eventually becomes included in the catalogue of fallen men, comprising among others Lucifer, Icarus, and Parnell, with whom Joyce associated himself (Richard Ellmann, *James Joyce*, 46–7). In the famous conclusion of *A Portrait of the Artist*, Stephen Dedalus, in fact, like Lucifer and Parnell before him, contracts to suffer for his race.
12. New King James Version, Acts 7.56.
13. *A Portrait*, 310.
14. Ibid., 211.
15. Ibid., 214.
16. Ibid., 212.

17. Don Gifford and Robert J. Seidman, *Ulysses Annotated: Notes for James Joyce's Ulysses* 2nd ed. (Berkeley: University of California Press, 1989), 189.
18. *Paradiso*, I. 46–63.
19. *A Portrait*, 215.
20. Ibid. For the cinematic representation of the Icarian fall of the artist on the beach, a transitional sequence of epiphanic insights, and the indelible vision of a beautiful and serene girl that constitutes a strong imaginary support of artistic aspirations, see Federico Fellini's *Otto e Mezzo* (1963).
21. See James Joyce, *Poems and Shorter Writings*, 221–2. In *James Joyce: The Years of Growth*, on the other hand, Peter Costello briefly contests Ellmann's identification of Amalia Popper with Giacomo's mysterious pupil by commenting that "even the evidence [Ellmann] adduces in support of his case undermines it; the dates simply do not fit" (Peter Costello, *James Joyce: The Years of Growth*, 308). See also Vicki Mahaffey, "Fascism and Silence: The Coded History of Amalia Popper," *James Joyce Quarterly* 32 (1995): 501–522.
22. *Exiles* (Harmondsworth: Penguin Books, 1973), 19.
23. Maddox, *Nora: The Real Life of Molly Bloom*, 119.
24. Joseph Valente, *James Joyce and the Problem of Justice: Negotiating Sexual and Colonial Difference* (Cambridge: Cambridge University Press, 1995), 132.
25. *Exiles*, 18.
26. Joseph Valente, *James Joyce and the Problem of Justice*, 133.
27. *A Portrait*, 277.
28. *Poems and Shorter Writings*, 225.
29. Ellmann, *James Joyce*, 345. John McCourt, for example, regards Joyce's posthumously published notebook as a "key transitional text in Joyce's canon," since it marks the first place where Joyce begins to give a relatively complex representation of a woman in his writing. See John McCourt, *The Years of Bloom: James Joyce in Trieste* (Dublin: Lilliput Press, 2000) 196–206.
30. *Poems and Shorter Writings*, 230.
31. J. B. Lyons notes with surprise that, although Joyce remained a fallen Catholic throughout his life, he continued to commemorate the feast day of St. Lucia, Dante's patron Saint. See J. B. Lyons, *James Joyce's Miltonic Affliction* (Folcroft, PA: Folcroft Library Editions, 1973), 12.
32. *Poems and Shorter Writings*, 53. According to Brenda Maddox, Nora Barnacle also suffered from strabismus, although hers was far less noticeable (a 'slight cast to the left eye that led Joyce to call her his "sleepy-eyed Nora"'). It seems therefore more likely that Lucia caught the congenitally "turnedin eye" (*U* 12.1497) from her mother's side instead of her father's. See Brenda Maddox, *Nora: The Real Life of Molly Bloom*, 15.
33. *Ulysses*, 15.3618–31.
34. J. Mitchel Morse, "Joyce and the Blind Stripling," *Modern Language Notes* 71 (1956): 498.
35. Michael Patrick Gillespie, "Redrawing the Artist as a Young Man," in *Joyce's Ulysses: The Larger Perspective*, ed. Robert D. Newman and Weldon Thornton (Delaware: University of Delaware Press, 1987), 125.
36. Ironically enough, the character of Stephen Dedalus makes up the most complete, most sustained image of the (aspiring) blind, prophetic bard in the Joyce canon. The different constituents of this iconic image include Stephen's inward-looking tendency, his attributive colour, 'snotgreen,' and his "curved stick of an augur" (*A Portrait*, 282), which he inseparably carries at his side with the purpose of "*shattering light over the world*" and "walking into eternity along Sandymount strand" (*U* 15.99–100; 3.19–20).
37. *Ulysses*, 17.1928. Note also the walking spectacle offered by Cashel Boyle O'Connor Fitzmaurice Tisdall Farrell, a Dublin eccentric nicknamed Endymion, who recurrently appears in *Ulysses*. Accompanied by his regular attributes including a dangling stick, umbrella, and dustcoat, Farrell repeatedly walks in and out of the narrative, displaying his peculiar habit of walking *outside* lampposts – thus circumventing sidewalks – and almost invariably "staring with a rapt gaze into the sunlight through a heavystringed glass" (*U* 8.295–6). Whereas Farrell, in "Lestrygonians," appears in close textual proximity to Bloom's experiment with visual perception at Yeates & Son's as well as to Bloom's initial encounter with the blind stripling and consequent digression on blindness, in "Wandering Rocks" the Dublin eccentric complete with monocle enters the city's medical area, flashes past the 'cheerful windows' of Mr Lewis Werner, ophthalmic surgeon, and turns his steps at the corner of Sir William Wilde's house, while gazing myopically at his surroundings (*U* 10.1106–11). Apart from the well-known fact that Oscar Wilde's father was an oculist, his house at the corner of Merrion Square marked the place where James Joyce agreed to meet Nora Barnacle on June 10, 1904, for their first appointment. On the tenth of June, as a matter of fact, Joyce's myopic sight eventually led to his incidental misappraisal of a female haircut other than Nora's, prompting him to write in a ironically prophetic vein, "I may be blind" (see the '1904' section of this chapter). The "Wandering Rocks" episode further emphasizes Farrell's

occluded vision through a striking parallel to the blind stripling. United by their textual as well as topographical proximity, their respective blindness becomes apparent by their colliding bodies at the end of the seventeenth section, where the blind stripling snaps, "God's curse on you, […] whoever you are! You're blinder nor I am, you bitch's bastard!" (*U* 10.1119–20).

38. Morse, "Joyce and the Blind Stripling," 500.
39. See Ellmann, *James Joyce*, 144–148.
40. Ibid., 163.
41. Ibid., 178.
42. Ibid., 156.
43. *Finnegans Wake*, 384.24.
44. *Selected Letters of James Joyce*, 21.
45. *Ulysses*, 3.01.
46. *Selected Letters of James Joyce*, 182.
47. Ibid., 159.
48. Ulysses, 8.904–06.
49. Ibid., 910.
50. *Selected Letters of James Joyce*, 21.
51. Ellmann, *James Joyce*, 161–2.
52. See R. M. Adams, "Hades," in *James Joyce's Ulysses: Critical Essays*, ed. Clive Hart and David Hayman (Berkeley: University of California Press, 1977), 91–114. See also Ellmann, *James Joyce*, 162.
53. Ellmann, *James Joyce*, 162.
54. In a similar vein, Patrick Hogan suggests that 1904 might be "the critical year in Joyce's literary development." See Patrick Colm Hogan, *Joyce, Milton, and the Theory of Influence* (Gainesville: University Press of Florida, 1995), 59.
55. *A Portrait*, 208.
56. In 1894, the school medical officer gave the young James the strong advice not to wear glasses, which he was to observe properly for the following ten years, a fact corroborated by several contemporary photographs. According to Peter Costello,

    > What [Joyce] absorbed he took in mostly through the sensations of smell and sound—all his books are filled with these sensations rather than actual visions. The small corner of a shop window he could see and appreciate; the wide vista of the encircling mountains glimpsed at the end of so many Dublin streets passes unmentioned.... [Consequently] much of his impressionable youth was passed with restricted sight. The printed work may well have been more real to him than the physical world around him. For the young Joyce, the world was not visual but aural and literary (Peter Costello, *James Joyce: The Years of Growth*, 119 and 129).

57. Christine van Boheemen-Saaf, "Deconstruction after Joyce," in *New Alliances in Joyce Studies: When it's Aped to Foul a Delfian*, ed. Bonnie Kime Scott (Delaware: University of Delaware Press, 1988), 33.
58. *A Portrait*, 318.

CHAPTER II

1. For a concise history of the novel's Homeric correspondence as conceived by Joyce's contemporary critics, see John Nash, "Genre, Place and Value: Joyce's Reception, 1904–1941," in *James Joyce in Context*, ed. John McCourt (Cambridge: Cambridge University Press, 2009), 41–51.
2. Ellmann, *James Joyce*, 360.
3. Hugh Kenner, *Dublin's Joyce* (New York: Columbia University Press, 1987), 182.
4. *Ulysses*, 12.502. According to Richard Ellmann, Joyce "feared that tobacco might be a contributing cause of his eye trouble" (*James Joyce*, 341). For another thematic interrelationship between the blinding effect of cigars and public welfare in general, see *Ulysses*, 15.1348–1361.
5. Ellmann, *James Joyce*, 360.
6. *Ulysses*, 12.1193–94.
7. Raymond Adolph Prier, "Joyce's Linguistic Imitation of Homer: The 'Cyclops Episode' and the Radical Appearance of the Catalogue Style," *Neohelicon* 14 (1987): 40. Interestingly, Prier further suggests that the Homeric style of *Ulysses* "might very well be the key to Joyce's 'music,' his extra- or non-prosaic style" (42). In the context of the tradition of the blind bard and Joyce's 'great musical ear' as supposedly caused by his progressive loss of sight, Prier's suggestion is worth exploring.
8. See also the illuminating article "Ovidian Roots of Gigantism in Joyce's *Ulysses*," in which Fritz Senn traces Joyce's literary technique and employment of rhetorical exaggeration in "Cyclops" back to Ovid's account of Polyphemus (Fritz Senn, "Ovidian Roots of Gigantism in Joyce's *Ulysses*," *Journal of Modern Literature* 15 (1989): 561– 77).
9. Fritz Senn, "Ovidian Roots of Gigantism," 576.
10. Ibid.
11. *Ulysses*, 12.1551. In the context of horse racing and the episode's dominating theme of metaphorical blindness, it should be remembered that the term 'blinker' is also used metaphorically to refer to a narrow-minded perspective. In their literal sense, blinkers, also known as blinders of winkers, are a piece of horse tack consisting of patches placed over a horse's eyes in order to restrict its range of vision, thereby encouraging the animal to pay attention to the race. Even though blinkers are not prohibited in racing and harness competition, they are often associated with cheating, exemplified by their common designation of 'cheater hoods.' In this light, Lenehan's interpretation of Bloom's errand to the courthouse as a blind for his cheating suggests a further (self-incriminative) irony. Interestingly, Michael Groden has noted that Joyce, during the composition of "Cyclops," repeatedly suffered from bouts of glaucoma which would limit his sight by narrowing his field of vision, thereby producing a literally blinkered outlook on the external world (see Michael Groden, "Joyce at Work on 'Cyclops': Toward a Biography of Ulysses," 232ff).
12. Eric Patridge, Tome Dalzell and Terry Victor, ed., *The New Partridge Dictionary of Slang and Unconventional English* (London: Routledge, 2006), 1415.
13. *Ulysses*, 15.4485–88. "[A]bsintheminded," Stephen "is not all there, and is all the more himself since he is not so, being most of his time down at the Green Man" (*FW* 464.17; 507.3–4).
14. "He could claud boose his eyes" (*FW* 509.30). It is important to recognize that the image of the "green-eyed monster" (*Othello* III.iii.166) partakes of a great number of visual metaphors and references to impaired or corrupted vision in Shakespeare's play. After Iago has told Othello to beware of jealousy, the latter, in fact, demands "ocular proof" (III.iii.357) of Desdemona's infidelity. Since this instance marks the only occurrence of the word *ocular* in all Shakespeare, it comes as no surprise that Joyce, who knew his Shakespeare back and forth, uses the adjective to denote the solid evidence of his wife's unfaithfulness Bloom briefly considers to procure : "Exposure by mechanical artifice (automatic bed) or individual testimony (concealed ocular witnesses), not yet" (*U* 17.2202–03). For the discussion of the recurrent theme of spiritual blindness in Shakespeare, see Alex Aronson, "Shakespeare and the Ocular Proof," *Shakespeare Quarterly* 21 (1970): 411–429.
15. Ellmann, *James Joyce*, 262. See also pp. 267–8.
16. *Ulysses*, 15.4497. Unsurprisingly, green makes up the predominant colour in the "Cyclops" episode, according to the Linati schema for *Ulysses*. The Stuart Gilbert schema, on the other hand, lists "Proteus," the chapter which indeed introduces Stephen's theory of the *diaphane/adiaphane*, as being primarily affected by the colour green. For the discussion of the colour green, the diaphane, and Beatrice's emerald eyes, see chapter 3, note 57; see also the conclusion of the current thesis, note 23.
17. For the discussion of the colour green and television, see chapter 3, note 57.
18. See Richard Ellmann, *Ulysses on the Liffey* (London: Faber & Faber, 1974), 110–112. According to Frank Budgen, on the other hand, the nameless narrator, "a snarling Thersites," has two eyes, although "both eyes are evil eyes" (*James Joyce and the Making of Ulysses*, 158). At any rate, both Ellmann's

myopic narrator (Ellmann, 111) and Budgen's evil-eyed Thersites convey a similar ambiguity of perception, since it remains unclear if the sinister bend either resides in their respective failing ocular organ(s) or simply corresponds with their perceptual stance; in other words, whether the apparently inflected signals emanate from the I-narrator or are merely received by him, remains a linguistic ambiguity.

19. Ellmann, *Ulysses on the Liffey*, 110.
20. Ibid.
21. Ibid., 113. It is important to recognize that Joyce's thematic banter with identity marks yet another parallel to the original Cyclops story, since the episode of Homer's *Odyssey* revolves around the pun of 'Noman' deviously presented by Odysseus. In *The Odyssey*, the pun effectuates an ironic guess at Odysseus' identity and eventually provides his chance to escape.
22. Ellmann, *James Joyce*, 19.
23. Besides the general observation regarding John Stanislaus Joyce as chief model for Simon Dedalus and H. C. Earwicker, Ellmann notes that father Joyce appeared, complete with his various merits and defects, in his son's books "more centrally, in fact, than anyone except their author" (Ellmann, *James Joyce*, 22). For a short survey, if incomplete, of his identification in the fiction of James Joyce, see M. C. Rintoul, *Dictionary of Real People and Places in Fiction* (London: Routledge, 1993), 555.
24. Cynthia Lewiecki-Wilson, *Writing Against the Family: Gender in Lawrence and Joyce* (Carbondale: Southern Illinois University Press, 1994), 154.
25. Ellmann, *James Joyce*, 77. For a genetic reading of the "Cyclops" episode of Ulysses, which includes a context of personal, social, cultural, and national and international political events, see Michael Groden, "Joyce at Work on "Cyclops": Toward a Biography of *Ulysses*," *James Joyce Quarterly* 44 (2007): 217–45. According to Groden, "Joyce would have included the metaphorically one-eyed Citizen and the many references to eyes in the "Cyclops" episode based solely on his use of Odysseus's encounter with the one-eyed giants in *The Odyssey*, but these aspects of "Cyclops" surely took on added importance because of his eye troubles" (234).
26. Ellmann, *James Joyce*, 21–22. Note also that Leopold Bloom, like the narrator of "Cyclops," was once a bill collector, although not a very successful one. See *Ulysses* 8.143.
27. Ellmann, *James Joyce*, 21.
28. See A. Nicholas Fargnoli and Michael Patrick Gillespie, *James Joyce A to Z: The Essential Reference to the Life and Work* (New York: Oxford University Press, 1996), 123.
29. *Ulysses*, 12.24.
30. Lewiecki-Wilson, *Writing Against the Family*, 154.
31. *A Portrait*, 303.
32. Ibid.
33. Ibid., 33.
34. Ibid., 39, 44.
35. Ibid., 44.
36. *Ulysses*, 12.386–92.
37. *A Portrait*, 40. By itself, Mr Casey's encounter with an outspoken anti-Parnellite, whom he eventually hits in the eye with "a quid of Tullamore," (41) makes up an ironic reversal of Christ healing a blind man (Mark 8.22–26). Note also the double irony that emanates from the Parnell parallel; whereas in 1877 the young Parnell had "buttended a bland old isaac" (*FW* 03.11), in 1891, "'twas Irish humour, wet and dry, [that] flung quicklime into Parnell's eye" (*Gas from a Burner*, ll. 19–20).
38. In view of the presence of Dante, the episode's agonized memory of the fallen Parnell and its anti-clerical import, the argument recalls the Florentine politics that led to the permanent exile of Dante Alighieri in 1302. After the initial split along family lines, the Guelphs' division into two faction, *Guelfi Neri* and *Guelfi Bianchi*, was based on ideological differences regarding the papal role in Florentine affairs. While the Black Guelphs, led by Corso Donati, supported the Pope, the Whites, Dante's party, wanted more freedom from Rome.
39. E. I. Schoenberg, "The Identity of the 'Cyclops' Narrator in James Joyce's *Ulysses*," *Journal of Modern Literature* 5 (1976): 534. Please note that in *Finnegans Wake*, which is full of "punns and reedles" (239.35), the answer to Shem's conundrum, "when is a man not a man?" (170.04–34), presents a similar pun on one's name. *Nomen est omen.*
40. Schoenberg, "The Identity of the 'Cyclops' Narrator," 534.
41. "The danger is in the neatness of identifications." Samuel Beckett, "Dante… Bruno. Vico.. Joyce," in *Our Exagmination round His Factification for Incamination of Work in Progress* (New York: New Directions, 1962), 3.
42. Schoenberg, "The Identity of the "Cyclops" Narrator, 534.

43. Herbert Schneidau, "One Eye and Two Levels: On Joyce's 'Cyclops'," *James Joyce Quarterly* 16 (1978): 95.
44. Schoenberg, "The Identity of the 'Cyclops' Narrator," 535.
45. In her article "James Joyce and Italian Futurism," Corinna del Greco Lobner, in fact, argues that Joyce successfully exploited the futurist aesthetic principle involving "complete objectivization of characters and events through an impassive, de-humanized eye, which, as used by Joyce [in "Cyclops"], becomes the perfect stylistic counterpart to Homer's impersonal approach to subject matter" (Lobner, 85). Even though she fails to notice the fundamentally ironic aspects pertaining to 'the epic eye,' Lobner correctly observes that "[i]n 'Cyclops' Joyce accomplishes the 'destruction of the I' by withdrawing the interior monologue from Bloom who is left at the mercy of the epic eye" (Ibid.). See Corinna del Greco Lobner, "James Joyce and Italian Futurism," *Irish University Review* 15 (1985): 73–92. Republished as "Joyce and Italian Futurism: An Eye for an I," in *James Joyce's Italian Connection: The Poetics of the Word* (Iowa City: University of Iowa Press, 1989).
46. Schoenberg, "The Identity of the 'Cyclops' Narrator," 537.
47. Ibid.
48. Mark Nunes, "Beyond the 'Holy See': Parody and Narrative Assemblage in 'Cyclops'," *Twentieth Century Literature* 45 (1999): 176.
49. Ibid., 174, 176.
50. David Hayman, "Cyclops," in *James Joyce's Ulysses: Critical Essays*, ed. Clive Hart and David Hayman (Berkeley: University of California Press, 1977), 244. In the light of the chapter's supposedly autobiographical implications, some personal references that entail Hayman's observation are worth noting. In his near-definitive biography of James Joyce, Richard Ellmann, to begin with, mentions Joyce's supposed fear of blinding by an Irish mob. According to Ellmann, Joyce did not return to Ireland after 1912 "out of fear of undergoing a similar fate as Parnell's when quicklime was flung into the eyes of their dying leader by a chivalrous Irish mob" (*James Joyce*, 338). A further reference to the life of James Joyce includes the curious resemblance of the "Cyclops" narrator to his own character. Although Joyce hated bigoted thugs, some characteristics of the querulous first-person narrator, however, come dangerously close to Joyce's own disposition. Interestingly, Joyce well-established anti-violence and lifelong cynophobia, which in fact was the reason he carried an ashplant in public, are remarkably consistent with the fact that the "Cyclops" narrator "hates dogs as biters of process servers [and] fears violence that brings notoriety" (Hayman, 244).
51. Nunes, "Beyond the 'Holy See'," 174.
52. Rober Alter, "James Joyce's Comic Messiah," *American Scholar* 66 (1997): 454.
53. Ibid.
54. According to Stuart Gilbert, for example, Joyce "had his eyes on the future" (*Letters of James Joyce*, 37). In the editor's introduction to the 1957 collection of Joyce's letters, Gilbert states that he often noticed that Joyce possessed "a remarkable gift of foresight, due not so much to intuition as to an almost arachnean sensitiveness to the faintest stirrings of contemporary taste" (Ibid.). Joseph Campbell, on the other hand, experiences difficulties in seeing "any specific prophecies in Joyce" (*Mythic Worlds*, 281). Since "[t]he word "prophet" usually refers to prophecies into the future," Joyce, according to Campbell, must instead be regarded as "one revealing […] the essence of life" (Ibid.). In this sense, Joyce, like Tiresias, "was on the inside and in touch with the great morphological powers that shape and terminate life courses" (Ibid., 55). In a similar vein, Marshall McLuhan has observed that "Joyce was probably the only man ever to discover that all social changes are the effect of new technologies […] on the order of our sensory lives" (McLuhan, *Role of Thunder*, xiii). According to Eric McLuhan, in fact, the revelation of *Finnegans Wake*, regarding every major technical innovation [as] disturb[ing] our sensory lives" (Ibid.), immediately relates to the debt Joyce's ultimate novel owes to Vico's *Scienza Nuova* (1725). As a *precursor of signs sinuofawl*, "Joyce forge[d] the language [of the *Wake*] directly to probe sensibility and awaken and retune the senses of his readers" (McLuhan, *Role of Thunder*, 30).
55. James Joyce, *Stephen Hero: A Part of the First Draft of A Portrait of the Artist as a Young Man*, ed. Theodore Spencer (Norfolk, CT: New Directions, 1944), 211, 213. For Dante as a likely source for Stephen's theory of secular epiphany, see Lucia Boldrini, *Joyce, Dante, and the Poetics of Literary Relations: Language and Meaning in Finnegans Wake* (Cambridge: Cambridge University Press, 2001), 136ff.
56. *Ulysses*, 12.1916–17.
57. Apart from its recurrent references to various (biblical) "prophets who articulated visions of redemption" (Alter, "James Joyce's Comic Messiah," 453), the "Cyclops" episode, primarily through the 'Noman' parallel and Bloom's supposedly mixed gender, arguably suggests the presence of Tiresias, the blind and androgynous prophet. Even though the mythological figure of Tiresias appears in Sophocles' *Oedipus Rex* and *Antigone*, for example, "without saving effect," it should be remembered that, in Homer's

Odyssey, "Tiresias instructs the voyager on his trip to Hades and predicts a favourable outcome to his wanderings" (R. J. Schork, *Greek and Hellenic Culture in Joyce*, 64). Largely following the Homeric parallel, various scholars have pointed out relatively clear allusions to the blind seer in, for instance, "Proteus" and "Circe." The intertextual relationship between Tiresias and "Cyclops," on the other hand, has received little, if any, critical recognition. In the light of the episode's close association with Homer as well as its prophetic dimensions and dominating theme of blindness, various fascinating similarities nonetheless stand out, such as the fact that Bloom apparently can see for others but not for himself, his complex gender identity ("a finished example of the new womanly man" *U* 15.1798–9), and his evinced flânerie during the episode, which, taken together, evoke the central character of Eliot's *The Waste Land*.

58. Stephen Sicari, *Joyce's Modernist Allegory: Ulysses and the History of the Novel* (Columbia, SC: University of South Carolina Press, 2001), 212.
59. *Ulysses*, 12.1001–2.
60. *Ulysses*, 8.08.
61. *Ulysses*, 8.57–61.
62. Mark Osteen, *The Economy of Ulysses: Making Both Ends Meet* (Syracuse, NY: Syracuse University Press, 1995), 127.
63. *Ulysses*, 12.1917. The number 32, signifying the acceleration of a gravitating body, features prominently in the *Wake*. Replete with fall-and-rise stories, the (thematic) structure of *Finnegans Wake*, in general, displays a similar tendency: "Phall if you but will, rise you must" (004.16). The motif of the date 1132, furthermore, constantly recurs in *Finnegans Wake* and combines redemption ('11,' the renewal of the decade) with the fall from grace. According to W. Y. Tindall, the four digits assembled as 1132 and number of the Fall itself are made up out of "renewal's numbers." See William York Tindall, *A Reader's Guide to Finnegans Wake* (Syracuse: Syracuse University Press, 1996), 53.
64. Malachi 4.5–6.
65. In the "Cyclops" episode of *Ulysses*, the Homeric pun *outis* ('no one' or 'nobody') Odysseus used to escape Polyphemus, serves to underline the complex gender identity of Leopold Bloom, which immediately relates to Bloom's bilateral, moderate outlook throughout the novel. According to Richard Ellmann, "Outis (Noman) and seus (Zeus or divine or farsighted)," the etymology of Odysseus Joyce worked out, "indicates that vision in depth results from dissolution of ego (no man), which in turn brings into focus the individual as part of the unity" (*James Joyce*, 372). In this light, the myopic I-narrator's exertion of 'egocidal terror' sharply contrasts with Bloom's two-eyed vision and his corresponding "message of universal love and anti-violence" (Ellmann, 372). In *Mythic Worlds, Modern Words*, Joseph Campbell makes a similar claim about the opposition between one-eyed vision and two-eyed vision in "Cyclops," when he states that "[t]he political man [as implied by Joyce] is a man with only one eye. He sees only one side, and is for only one side. The poet, having two eyes, sees both" (271). Apart from the anonymity Joyce transfers to the first-person narrator of "Cyclops," the incarnate riddle of 'Noman' clearly "suggests Poldy's complex gender identity," since "[h]e is "No man" by traditional chauvinist definitions" (Martha F. Black, "S/He-Male Voices in *Ulysses*, 67). In line with the chapter's ironic association with Homer, exemplified by the (trick) cigar parallel, the impugnment of Bloom's virility and the narrator's subsequent identification of him as "[o]ne of those mixed middlings" (*U* 12.1659) constitute "a subversion of the archetypal hero of patriarchy" (Black, 67).
66. For the relationship between the novel's equine imagery and femininity, see David J. Piwinski, "The Image of the Bleeding Horse in James Joyce's *Ulysses*," *Papers on Language and Literature* 26 (1990): 285–88.
67. Osteen, *The Economy of Ulysses*, 126.
68. Ibid., 126, 127.
69. Garry Martin Leonard, *Advertising and Commodity Culture in Joyce* (Gainesville: University Press of Florida, 1998), 212.
70. In his study *Joyce and Reality*, John Gordon, on the other hand, has pointed out the blind rage of Bloom in the "Cyclops" episode. In this light, the Citizen's anti-Semitism and blind nationalism can be regarded as a mere projection or shadow of Bloom's apparent 'blindness of cuckolds.' See John Gordon, *Joyce and Reality: The Empirical Strikes Back* (Syracuse, NY: Syracuse University Press, 2004), 49ff.
71. Hayman, "Cyclops," 250.
72. Ibid., 243.
73. *Ulysses*, 12.451. According to Dolan's dictionary of Hiberno-English, 'codology' refers to "the practice of codding, fooling" (T. P. Dolan, *A Dictionary of Hiberno-English: The Irish Use of English* (Dublin: Gill & MacMillan, 2004), 58). Through a lexical connection, the imputation of Bloom's meddling becomes associated with the narrator's identification of Bloom as "[o]ne of those mixed middlings" (*U* 12.1659). There's another true word spoken in jest, since the allusion to Bloom's supposed androgyny

and erectile deficiency recalls the mediation of the androgyne prophet Tiresias as well as of Jesus Christ, whose bipartite nature symbolizes his mediating stance between the Divine and humanity.

74. *Ulysses*, 12.300–1.
75. Ibid., 8.1159.
76. Ibid., 12.1101.
77. Ibid., 1096.
78. Ibid., 8.1155–56.
79. *Finnegans Wake*, 198.08–9. The following page of the "Anna Livia Plurabelle" episode has "blooms of fisk" (199.15–16).
80. *Ulysses* 8.405; 15.3331.
81. Ibid., 15.1871.
82. See Frederick K. Lang, *Ulysses and the Irish God* (Lewisburg: Bucknell University Press, 1993), 88–89.
83. See Albert M. Potts, "The Eye of Providence," in *The World's Eye* (Lexington, KY: University Press of Kentucky, 1982), 68–79.
84. *Ulysses*, 12.211-14.
85. As a matter of course, the ichtys, the age-old symbol for Jesus Christ in Christianity, resembles the profile of a fish, following the acronym 'ΙΧΘΥΣ.' Interestingly, the visual representation of the fish lacks a 'cod's eye,' whereas its intersecting arcs somewhat resemble the oval shape of the human eye. In this light, the theme of blindness is semiotically rendered by both the eyeless fish and the absence of the human retina.
86. Paul B. Armstrong, *Play and the Politics of Reading: The Social Uses of Modernist Form* (Ithaca, NY: Cornell University Press, 2005), 158.
87. *Ulysses*, 15.2194.
88. Armstrong, *Play and the Politics of Reading*, 158.
89. *Ulysses*, 12.1227.
90. Ibid., 1234. According to Gifford, 'dog' is "slang for an inferior or broken-down racehorse" (Don Gifford, *Ulysses Annotated*, 349).
91. Lang, *Ulysses and the Irish God*, 89, 164.

CHAPTER III

1. Costello, *James Joyce: The Years of Growth,* 119, 129.
2. Gottfried, *Joyce's Iritis and the Irritated Text*, 8.
3. T. S. Eliot, "Milton I," in *Selected Prose of T. S. Eliot*, ed. Frank Kermode (London: Faber and Faber, 1975), 262–3.
4. Sara Danius, *The Senses of Modernism: Technology, Perception, and Aesthetics* (Ithaca, NY: Cornell University Press, 2002), 158.
5. Gottried, 12. As opposed to Gottfried's monographic reading of the *Wake*'s evident visual opacity, John Bishop recommends a thematic understanding of the novel's lack of visual imagery. In *Joyce's Book of the Dark*, Bishop convincingly argues the "general referential opacity" of *Finnegans Wake*, by reminding us that the book's conscious inception as a reconstruction of nocturnal life involves a 'functional blindness' of sorts. In this sense, Joyce's book of the night "probes a state of existence in which everything is unconscious, and therefore not immediately "wiseable" (16.24 [or 'visible'])" (Bishop, 217). Like Bishop, Eric McLuhan, in his excellent treatise on the role of thunder in the *Wake*, associates the book's nocturnal epistemology with the unconscious and interiorized state of dreaming, "for dreams are inner experience, not that of the outer world of vision and space, and are linked to cyclic time and to the ear" (McLuhan, 198). Accordingly, the visual consciousness of the dreamer, "that benighted irismaimed" (*FW* 489.31), remains heavily diminished throughout the *Wake* and, as John Bishop correctly observes, "spectral outpourings of vision and color" only sporadically occur in HCE's "vidual" nightlife (Bishop, 225). However, even though HCE, in his transfixed morphic state, possesses the visual acuity of a mole (exemplified by his rotating siglum, which evokes Snellen's optometric table), it is important to recognize that the notion of (impaired) sight, the parity of the (main) senses, and the predominance of the 'eye/I' in contemporary culture reappear thematically throughout the *Wake*.
6. Gottfried, *Joyce's Iritis and the Irritated Text*, 12.
7. *Finnegans Wake*, 6.32. In his excellent study *Structure and Motif in Finnegans Wake*, Clive Hart, contesting Harry Levin's astonishing claim that *Finnegans Wake* lacks visual imagery, argues that "the great bulk of the [*Wake*'s] imagery remains essentially visual. There never was a book more cluttered with visible symbols." Clive Hart, *Structure and Motif in Finnegans Wake* (Evanston, IL: Northwestern University Press, 1962), 37.
8. Charles Kostelnick and Michael Hassett, *Shaping Information: The Rhetoric of Visual Conventions* (Carbondale, IL: Southern Illinois University Press, 2003), 53.
9. In the light of Joyce's individual sensory apparatus, as evinced by his fictional body of work, it is important to recognize that "in Joyce as in most other modernist writers, artists, practitioners, [perception] is fundamentally located in the physiological infrastructure of the individual subject, that is, in the subject's irreducible corporeality" (Danius, *The Senses of Modernism*, 173).
10. Danius, *The Senses of Modernism*, 156.
11. Henry Roth, *Call It Sleep* (New York: Cooper Square, 1970), 33.
12. Danius, *The Senses of Modernism*, 158.
13. Ibid., 152.
14. *Finnegans Wake*, 21–23.
15. Danius, *The Senses of Modernism*, 166.
16. In the "Sirens" episode of *Ulysses*, a similar pair of diametrically opposed sensoria is presented by the blind stripling and the deaf waiter of the Ormond Hotel. Whereas the persistent 'tap' throughout the episode announces the return of the blind piano tuner to the Ormond Bar, the customary writing pad of Pat, the deaf waiter, sets up its inverted (musical) motif, further emphasized by the palindromes Pat and Tap. Near the end of the episode, when the blind piano tuner finally enters the Ormond Hotel to retrieve his tuning fork, the opposing leitmotifs as well as the divided senses they represent are reunited through a musical recapitulation of sorts: "Tip. An unseeing stripling stood in the door. He saw not bronze. He saw not gold. Nor […] Pat. Hee hee hee hee. He did not see" (*U* 11.1281–83).
17. Joseph Campbell, *Mythic Worlds, Modern Words: Joyce Campbell on the Art of James Joyce* (Novato, CA: New World Library, 2003), 63.
18. Roland McHugh, *The Sigla of Finnegans Wake* (Austin, TX: University of Texas Press, 1976), 31.
19. *Finnegans Wake*, 158.12–13. See also Eric McLuhan, *The Role of Thunder in Finnegans Wake* (Toronto: University of Toronto Press, 1997), 37.
20. See McHugh, *The Sigla of Finnegans Wake*, 16.
21. McLuhan, *The Role of Thunder*, 78.
22. McHugh, *The Sigla of Finnegans Wake*, 16.
23. McLuhan, *The Role of Thunder*, 44.

24. Glasheen, *Third Census of Finnegans Wake*, 133.
25. See James L. Gillespie, *The Age of Richard II* (Stroud, Gloucestershire: Sutton Publishing, 1997), 1; or Katherine Elwes Thomas, *The Real Personages of Mother Goose* (Boston, MA: Lothrop, Lee & Shepard, 1930), 39.
26. Philip Roth, *Novels and Other Narratives 1986–1991* (New York: Library of America, 2008), 302.
27. McLuhan, *The Role of Thunder*, 117.
28. Andras Ungar, *Joyce's Ulysses as National Epic: Epic Mimesis and the Political History of the Nation State* (Gainesville, FL: University Press of Florida, 2002), 37.
29. David Hayman, *Ulysses: The Mechanics of Meaning* (Madison, WI: University of Wisconsin Press, 1982), 84.
30. Sheldon Brivic, *The Veil of Signs: Joyce, Lacan, and Perception* (Carbondale, IL: Southern Illinois University Press, 1991), 105.
31. Apart from thunder (aural) as a concurrent harbinger and agent of innovation, a fire (visual), in its Prothean aspect, or "burning world of innovation" [McLuhan 201] is present in the *Wake*. In the "Ondt & Gracehoper" setpiece, for example, the exhaust and internal combustion of Shaun's motorcar presents technological innovation, similar to Marinetti's race car or to the blazing fire of Whitman's locomotive which simultaneously heralds and embodies inspiring technological progress (See Walt Whitman, "To a Locomotive in Winter" (1876) and F. T. Marinetti, "To My Pegasus" (1908)). In our subsequent discussion of the *diaphane*, which relates to fire or light symbolism and represents a thunderous transition in the *Wake*, the element of fire will be taken up again.
32. Danius, *The Senses of Modernism*, 149.
33. See Eric McLuhan, "The Eigth Thunderclap: Sound Film: The Royal Wedding," in *The Role of Thunder in Finnegans Wake* (Toronto: University of Toronto Press, 1997), 172–191.
34. Danius, *The Senses of Modernism*,159.
35. Ibid.
36. McLuhan, *The Role of Thunder*, 24.
37. *Ulysses*, 3.2. See also Edward Grant, *A History of Natural Philosophy: From the Ancient World to the Nineteenth Century* (Cambridge: Cambridge University Press, 2007), 295.
38. Richard Ellmann, *Ulysses on the Liffey* (London: Faber & Faber, 1974), 101.
39. *Ulysses*, 3.44.
40. *Selected Letters of James Joyce*, 54.
41. Gottfried, *Joyce's Iritis and the Irritated Text*, 23.
42. When Stephen, for instance, looks out over the sea and contemplates the endless tidal currents, the idea of a "tempting flood" and a subsequent fall converge: "Day by day: night by night: lifted, flooded and let fall" (*U* 3.464–5). Apart from the general connotations of the Biblical flood and the mortal fall of man, exemplified by the Vichian thunder in *Finnegans Wake*, the sequence reveals a hidden pattern of succession that suggests the idea of Shakespearian usurpation. Resembling a perversion of the well-known phrase, "Live and let live," the sentence dramatically expresses the general theme of *Hamlet* and points to the history of pretenders Stephen contemplates during his walk along the beach.
43. *Ulysses*, 3.120–127.
44. Don Gifford, *Joyce Annotated: Notes for Dubliners and A Portrait of the Artist as a Young Man*, 2nd ed. (Berkeley: University of California Press, 1982), 50.
45. *Finnegans Wake*, 005.14, 263.L05.
46. Ibid., 351.25.
47. Ibid., 143.09–10.
48. Ellmann, *Ulysses on the Liffey*, 26.
49. See Ungar, *Joyce's Ulysses as National Epic*, 37–38. See also Ellmann, *James Joyce*, 278.
50. Campbell, *Mythic Worlds, Modern Words*, 67.
51. Morphologically not dissimilar from 'diaphone,' the diaphane recalls the noisemaking device best-known for its use as a foghorn in the early twentieth-century. Since fog (La. *nebula*) and corneal nebulae are cognate words, the diaphone and the concept of visual opacity can be directly associated with each other. In this light, the thundering noise which dispels the enveloping fog at sea immediately relates to the phenomenon of sensory substitution, i.e. the process of replacing sight with sound generally befalling the visually impaired. Further associations, including the often cloudy, misted setting of *Giacomo Joyce* and the "Sirens" [sic] episode of *Ulysses*, may take on added importance.
52. McLuhan, *The Role of* Thunder, 38.
53. *Finnegans Wake*, 003.16–17.
54. McLuhan, *The Role of Thunder*, 60.
55. *Finnegans Wake*, 55.11–12.
56. McLuhan, *The Role of Thunder*, 280.

57. The juxtaposition of the diaphane and the 'emerald eyes' of Dante's Beatrice immediately recalls the mirror of revelation that shows Dante what he cannot directly behold. One of the defining instances of this extraneous visual mode occurs in the Garden of Eden, situated on the summit of the mountain of Purgatory. On the threshold of the great divide, the pilgrim Dante, in fact, perceives a curious procession in which Beatrice is mounted in a chariot drawn by the griffin, a mythological creature of a composite nature, which consists of the head and wings of an eagle and a lion's body. When Dante gazes into the emerald eyes of Beatrice, which in turn are firmly affixed to the griffin, the bipartite nature of the animal, as reflected in Beatrice's eyes, is ultimately revealed to him. While the creature itself remains fixed in its hybrid form, its reflected image, as it happens, displays a miraculous alternation between the incompatible forms of complete lion and complete eagle (*Purgatory* XXXI.118–126). Long been regarded as a symbol of the incarnate Christ's dual nature – although Peter Armour's recent study has shown this explanation to be untenable –, the curious vision of the griffin, in short, clearly dramatizes the juxtaposition or coexistence of wholly disparate elements and looks forward to the final revelation of the Mystery of the Incarnation in the ultimate canto of the *Divina Comedia*. See Peter Armour, *Dante's Griffin and the History of the World: A Study of the Earthly Paradise* (New York: Oxford University Press, 1989.

    Now, since the translucent or diaphane, in Stephen's view of Aristotle and Berkeley, immediately relates to colour and to the division of the senses (Gifford, *Ulysses Annotated*, 44–45), the association of the diaphane with the green, transfiguring eyes of Beatrice, through which Dante beholds the unity of two natures within one creature, suggests the previously discussed division and juxtaposition of opposites and their eventual reunification. Seen in this light, the emerald-hued eyes of Beatrice take on a further meaning, immediately related to Joyce's personal life as well as to the reunification of the spectrum, which, in fact, partakes in "the larger concept of the positioning and reunion of opposites throughout the *Wake*" (Kosters, "Ending in Progress," 147). The color green, to begin with, makes up the central of the seven colors of the spectrum: red–orange–yellow–green–blue–indigo–violet. For Eric McLuhan, the fact that the color green is generally associated with Ireland, the 'emerald isle,' makes it likely that "Joyce regarded green as the unifying core of the spectrum from which the other colours were but deviations" (McLuhan 216). Following McLuhan's interesting speculation, the *Wake*'s frequent presentations of Iris, the female personification of the rainbow, to whom many "references are sad and horrible, for they glance at the state of Joyce's eyes" (Glasheen, *Third Census*, 136), are worth noting. Symbolized throughout the *Wake* by the seven or twenty-eight rainbow girls, which are in fact multiple manifestations of Issy herself, the fragmentation of the spectrum presents "another form of fragmentation of the integral" (McLuhan, 47), similar to the shattered sensorium of Humpty Dumpty. Taken together, the appearance of Iris in *Finnegans Wake*, which intimates the author's affliction of irisitis [sic], as well as the emerald eyes of Beatrice that appear throughout Joyce's body of work constitute a point of convergence of ear and eye, time and space, Issy and her mirror-image, and outer and inner experience, to mention only a few examples of pairs and complements in the *Wake*. In the light of this virtual focus, it is not surprising that in *Finnegans Wake* the colour green, as emanating from the television screen, mediates the eventual reunification of the spectrum in the technological advance of television (See McLuhan, 215–220).

    Please note also the appositeness of Beatrice's enlightening gaze to McLuhan's outlook on the diaphane as the text of the *Wake* itself. Seen in this (refracted) light, Dante's curious vision of the griffin through the emerald eyes of Beatrice immediately relates to Joyce's employment of portmanteau words, the composite or condensation of multiple (functional) words, which yields an alternating series of denotations and unremittingly defers singular or stable meaning, appropriate to the overall cyclic structure of the *Wake*.
58. McLuhan, *The Role of Thunder*, 280.
59. Kai Kühne, "Religion and Transcendence in James Joyce's *Ulysses*" (Norderstedt, Germany: Grin Verlag, 2008), 9.
60. Ibid., 8.
61. *Ulysses*, 8.1109; 3.407–8. It should be remembered that the effects of iritis and resultant glaucoma generally consist of "a restricted and clouded field of vision and a diminished discernment of light and dark" (Gottfried, *Joyce's Iritis and the Irritated Text*, 23). Commensurable with his general failing eyesight, which effectuated a heightened perception of the bodily senses, Joyce's myopia and eventual glaucomatous vision arguably relate to the important notion of chiaroscuro in his fiction.
62. *Ulysses*, 3.486–8. For the relationship between the *chiaroscuro* motif and Lucifer, see also *Ulysses* 10.805–07. In the context of our discussion, thematic associations here include emeralds – gemstones notorious for their flaws – and the act of lapidation, which immediately recalls the figure of St. Stephen.
63. Brivic, *The Veil of Signs: Joyce, Lacan, and Perception*, 99.
64. Ibid.

65. Ibid.
66. *Finnegans Wake*, 107.28.
67. In *Finnegans Wake*, the light-bearing Lucifer reappears as immediately related to the element of fire and the notions of rebellion and chiaroscuro: "this looseaffair brimsts of fussforus!" (*FW* 505.32–33). Note also the remarkable conflation of "looseaffair," which linguistically represents the coalescence of light (Lucifer) and dark (loose or 'shady' affair). See also Derek Attridge, *James Joyce's Ulysses: A Casebook* (New York: Oxford University Press, 2004), 243.
68. *Ulysses*, 17.1171–1213.
69. Ibid., 17.1.
70. Carl G. Jung, *Psychology of the Unconscious: A Study of the Transformations and Symbolisms of the Libido*, trans. Beatrice M. Hinkle (New York: Dodd, Mead, 1949), 210. The appropriateness of citing the name of Carl Gustav Jung can be further validated by recognizing the appositeness of "synchronicity," his concept of the mysteriously appropriate ways in which certain events unfold that underlies the present scene.
71. Ibid., 349.
72. Bice Benvenuto, *Concerning the Rites of Psychoanalysis, or, The Villa of the Mysteries* (New York: Routledge, 1994), 83.
73. "And [Jerry as Shem the Penman] has pipettishly bespilled himself from his foundingpen as illspent from inkinghorn" (*FW* 563.05–06). As Don Gifford correctly observes, James Joyce, in *Finnegans Wake*, "explicitly associates micturition with poetic creativity and with the writing of *Ulysses*" (Gifford, 585). See also Sigmund Freud, "The Acquisition and Control of Fire," in *The Complete Psychological Works of Sigmund* Freud, trans., James Strachey (London: Hogarth Press, 1964), 22: 183-194.
74. Géza Róheim, *Fire in the Dragon and Other Psychoanalytic Essays on Folklore*, ed. Alan Dundes (Princeton, NJ: Princeton University Press, 1992), 54.
75. Bear in mind that, "in the ultimate hours of the previous day," Stephen has "augmented by diuretic consumption an insistent vesical pressure" (*Ulysses* 17.1197–98).
76. Jonathan Swift, *Gulliver's Travels*, eds. Claude Rawson and Ian Higgins (New York: Oxford University Press, 2008), 50.
77. Whereas the slanting blind that partly covers up Molly's bedroom window still lets pass the beams that emanate from her bedside light, blinds drawn in *Finnegans Wake*, whether "a blind of black sailcloth over [Shem's writing chamber's] wan phwinshogue" (*FW* 182.33–34) or any other "Persia's blind" and "Phenecian blends" (583.14-15, 221.32), are generally impermeable to any source of light and "suggests that HCE [the dreaming protagonist, who passes through sleep "[s]iriusly and selenely sure behind the shutter" (513.1)] is not only "nearvanashed," but "belined to the world" (156.20)." See also Bishop, *Joyce's Book of the Dark*, 219.
78. *Ulysses*, 17.1199–1200
79. Ibid., 1192–93.
80. "Allbright he falls, proud lightning of the intellect, *Lucifer,dico, qui nescit occasum*" (*U* 3.486–7).
81. *Finnegans Wake*, 228.20–21.
82. Reminiscent of Stephen's divine revelation in *A Portrai of the Artist*, where incarnate beatific love effectuates the myth of Daedalus and, accordingly, guides him into the celestial realm (*A Portrait*, 215), the current textual proximity of epiphanic insight, the luminary, and the zodiacal sign of Leo recalls once more Dante's vision of the mythological griffin in *Purgatory*. Furthermore, the temporary union of father and son that precedes Stephen's imminent departure into the night evokes the conclusion of Joyce's earlier novel and, in a similar fashion, reflects the myth of Daedalus, in which the eponymous character contrives a pair of wings for himself and his son. Taken together, the myth of Daedalus and the zodiacal sign of Leo constitute a griffin-like textual image, which further emphasizes the episode's epiphanic implications.
83. One of the basic tenets of the dialectical method, namely that everything is transient and exists in the medium of time, immediately relates to the "Proteus" episode of *Ulysses* and its accompanying notion of the *diaphane*. In general, the dialectical shorn of its Hegelian-Marxian socio-historical context constitutes the basic philosophical and epistemological outlook of both *Ulysses* and *Finnegans Wake*.
84. According to Stephen's view of paternity, a secular father-son relationship cannot be properly designated as an oppositional connection, since the conception of a "paternal fiction" excludes any notion of implied otherness. Maternity, on the other hand, constitutes a defining and (re-)cognizable coalescence of generator and generated: "Fatherhood, in the sense of conscious begetting, is unknown to man. […] *Amor matris,* subjective and objective genitive, 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?" (*U* 9.837–45).

    In the "Proteus" chapter, which constitutes a synthesis of the novel's preceding episodes, "the sexes interfuse" (Ellmann, *Ulysses on the Liffey*, 26). Appropriately called after "Old Father Ocean," the

Homeric epithet for Proteus, the third section of *Ulysses* presents a timeless sequence which features the generational triangle and the endless regeneration of primal matter. Exemplifying Walt Whitman's basic tenet of Many in One, the movement of the protagonist's thought transcends both time and space, as at ten a.m. Stephen Daedalus strolls along Sandymount Beach, eventually heading for the city of Dublin. Full of the transformation of all sorts, such as human reproduction, the transmigration of souls, and Dublin's tidal movements, the chapter extensively deals with the changeability of all substance, expressed through the recurring symbols of father, mother, and sea. Through an interrelated symbolic frame of reference, which furthermore comprises the Icarian fall and the theme of death by drowning, the section's principal thematic and aesthetic concerns come together.

The father, to begin with, heretofore absent from the immediate consciousness of his son, appears in the deceptive guise of Hamlet's Ghost, which, according to Horatio, can tempt the son "toward the flood […] or to the dreadful summit of the cliff" (*Hamlet*, I.iv.69–70). As a matter of fact, the cluster of Hamlet allusions, like the "tempting flood" of Elsinore, its "cliff that beetles o'er his base" (*U* 3.14), and the eventual death of Ophelia, almost invariably revolves around the chapter's overall theme of death by drowning. The occurrence of drowned male bodies throughout the text and the oblique reference to the fall of Icarus, which ended in the sea that bears his name (*U* 3.64), further attest to the intricate relationship in the text between its various symbolic and thematic elements.

In the "Proteus" section of *Ulysses*, the concept of the mother symbolizes the ebb and flow of living matter, thereby alluding to Eve as the original mother and simultaneously conveying an acute sense of loss that characterizes the previous sections of the novel. Just as the image of the sea, not altogether unlike C. D. Friedrich's Romantic painting, *Der Mönch am Meer* (1810), constitutes a spatial background for the infinitely extended awareness of the "fearful jesuit," the idea of universal maternity enables him to empathize in every direction of time. (In Stephen's black apparel, which loosely resembles that of a monk, the male and female come together. Whereas his mourning clothes commemorate the recent loss of his mother, the garb itself corresponds to his symbolic father, Bloom, who is wearing black during the day on account of Paddy Dignam's funeral: "two men dressed the same, looking the same, two by two" *U* 7.714–15.) The uninterrupted extension in time is best represented, when, at a certain moment, Stephen conceives an umbilical cord as a telephone line running back through history through which he could place a call to "Edenville" (*U* 3.39-40). Imagining "naked Eve" without a navel, Stephen subsequently contemplates death as the consequence of sin and the pain that generally accompanies any childbirth. As Stephen, towards the end of the chapter, tries to commit to paper the poetic expressions taking shape in his head, the image of a passing gypsy woman, trailing her freshly garnered load of cockles, epitomizes in his mind the load of Eve as greatly multiplied by the Fall (*U* 3.392-3). "Womb of sin," which for that matter phonetically resembles the Gaelic *shin* ('we' or 'ourselves'), and "allwombing tomb," Stephen's various epithets for the original mother and her corresponding uterus, furthermore express verbally the mortality of life and the general notions of regeneration and metempsychosis.

85. Charles Peake, *James Joyce, the Citizen and the Artist* (Stanford, CA: Stanford University Press, 1977), 281.
86. Ibid., 336.
87. Bernard Benstock, *Joyce-Again's Wake: An Analysis of Finnegans Wake* (Seattle, WA: University of Washington Press, 1965), 238.
88. Campbell, *Mythic Worlds, Modern Words*, 272.
89. Ellmann, *Ulysses on the Liffey*, 26.
90. Vincent B. Sherry, *James Joyce Ulysses* (Cambridge: Cambridge University Press, 2004), 30.
91. *Ulysses*, 10.1096–99.
92. The episode's thematic resonance of a symbolic father-son relationship added to the sudden appearance of cork bobbing on the water of the Liffey strongly reminds me of Joyce's Cork connections, both familial and literary, as well as of Jameson's Irish whiskey. To begin with, the personal resonance of Cork, the county John Joyce originally came from, can be found in the famous Cork sequence from *A Portrait*, where the sentimental bond between father and son is broken forever by dint of Simon's drunken brawl, at which he declares that he is "a better man than [his son] is any day of the week" (*A Portrait*, 116). Remember also the 'mad' – or, as W.B. Yeats would have it, insane – correspondence between form and content Joyce established in his Paris flat by mounting a picture of Cork in a cork frame. To continue, Roland McHugh's *Annotations to Finnegans Wake* has furnished me with an interesting connection between Cork and whiskey. According to McHugh, the historical image of "Roe's distillery on fire" which repeatedly occurs in the *Wake* refers to the "fire at Marrowbone Lane Distillery, Dublin, ca. 1860," at which event "whiskey ran down gutters in Cork Street" (McHugh, 122). Although George Roe's distillery, to which Joyce alludes in the *Wake*, was lodged at Thomas Street nearby the Marrowbane Lane Distillery of William Jameson, the companies, in fact, joined forces in 1891 to form

the Dublin Distillers Company Ltd. The more famous John Jameson & Sons of Bow Street pops up time and again in *Ulysses* and, particularly, in *Finnegans Wake*. In the *Wake*, John Jameson's whiskey appears as a recurring motif that immediately relates to the fall and rise of Tim Finnegan as well as to John and his son James Joyce, with which the "firm and whiskey always double." (Glasheen, 142). Since whiskey, as Joyce well knew, is Gaelic for "water of life" (*uisge beatha*), Jameson's whiskey is further identified with the Liffey, the *Wake*'s fluvial materialization of Anna Livia Plurabelle. Now, when we consider the fact that, at the close of *Finnegans Wake*, ALP flows towards the sea, the "Old Father Ocean," which symbolizes a return to her father or husband (Ellmann, *James Joyce*, 253), the presence of cork in the mouth of the Liffey becomes more and more intriguing. In this sense, the confluence of the Liffey and the sea wonderfully represents the fusing of the sexes and the return of the father as symbolized by the homecoming Rosevean. I find it an interesting thought, in short, that whiskey ran down Cork Street, whereas, by an extraordinary inversion of image, cork now floats down Whiskey [Water of Life, Liffey] Street, strangely reminiscent of "the winebark on the winedark waterway" (*U* 12.1298). In the present day, Jameson distils its whiskey in Cork, although 'vatting' still takes place in Dublin.

93. Various scholars have noted the significance and large resonance of the "the figure *16*" (*U* 16.675), the number tattooed on the chest of D. B. Murphy, the wandering sailor who has disembarked from the Rosevean the previous morning. Apart from the fact that Bloom has been married to Molly for sixteen years, the number also marks the difference in age between Leopold Bloom and Stephen Dedalus. As a matter of course, June 16th is the day in 1904 on which most of the action of *Ulysses* takes place. See, for example, James T. Ramey, "Intertextual Metempsychosis in Ulysses: Murphy, Sinbad, and the 'U.P.: up' Postcard," *James Joyce Quarterly* 45 (2007): 97–114.
94. Evelyn N. McLain, "'Alle Schiffe Brücken': Joyce's "Ulysses" Resolved," *The South Central Bulletin* 30 (1970): 209.
95. Kühne, Religion and Transcendence, 11.
96. Ibid., 10.
97. Campbell, *Mythic Worlds, Modern Words*, 79.
98. Ibid., 81.
99. Ibid., 63.
100. *Ulysses*, 3.476–84.
101. Ibid., 328. In addition to the distinct allusions to *Hamlet* and *The Tempest*, the drowned body in the "Proteus" episode of *Ulysses* partakes of a general tendency of representing suicide in modernist texts. Commensurable with the simultaneous development of the modernist city novel, the theme of drowning permeates through widely divergent movements in literary modernism. In Faulkner's *The Sound and the Fury* (1929), for example, Quentin Compson commits suicide by drowning himself in the Charles River, near Boston. Concurrently, the drowning motif almost invariably appears in the poetry of T. S. Eliot, from the conclusion of "Prufrock" (1915) through "The Dry Salvages" (1941), where the images of men drowning dominate the opening section. The novels and short stories of D. H. Lawrence, most notably the companion novels *The Rainbow* (1915) and *Women in Love* (1920), evince a similar preoccupation with death by drowning. Note also that in *Finnegans Wake*, Shem is suspected of killing himself by drowning (*FW* 172.11ff.). The literary drowning theme, furthermore, frequently carries an extremely personal resonance, exemplified by Virginia Woolf, who took her life by drowning, a suicidal act that reverberates through her final novel, *Between the Acts* (1941). In this light, the theme of drowning can be read as intrinsically bound to sexual urges or restraints as well as to a dire need for regression. Apart from these emotionally charged undercurrents, the notion of drowning in literature can sometimes lead to a spiritual rebirth. In the "Death by Water" section from *The Waste Land*, for example, death by drowning apparently promises rebirth for the protagonist, similar to the "Proteus" episode of *Ulysses*, published the same year. In a similar fashion, the appearance of the running dog in the "Proteus" episode contains strong regenerative implications, while maintaining an unaccountable intertextual relationship with Eliot's *The Waste Land*. To begin with, the drowned or buried animals the unleashed dog comes across, while running to and fro on Sandymount Beach and approaching Stephen at a dangerously high rate, evoke a strong sense of regeneration and metempsychosis. Intrigued and eventually alarmed by the endless succession of breaking waves, the inquiring animal seems to be "[l]ooking for something lost in a past life" (*U* 3.333). An instant later, back on the beach, the dog fervently begins to unearth "[s]omething he buried there, his grandmother. He rooted in the sand, dabbling, delving and stopped to listen to the air, scraped up the sand again with a fury of his claws, soon ceasing, a pard, a panther, got in spousebreach, vulturing the dead" (*U* 3.360-4). Containing a simultaneous reminiscence of Haine's rave about shooting a black panther that awoke him the previous night, and a premonition of events to take place in Nighttown, Dublin, Stephen's idiosyncratic account of the burrowing animal represents a generation of predators in which his previous self-incriminating associations about his feeding upon the ghost of his mother come together. The potential regeneration the section nonetheless implies strangely resembles

Eliot's *The Waste Land*, where the speaker, in the fourth vignette of "The Burial of the Dead," asks the ghostly figure of Stetson about the fate of a corpse he has planted in his garden, subsequently warning him, "Oh keep the Dog far hence, that's friend to men, / Or with his nails he'll dig it up again!" (I. 74–75).

102. McLuhan, *The Role of Thunder*, 198.
103. Ibid., 173ff. See *Finnegans Wake*, 314.08–09; 332.05–07.
104. *Finnegans Wake*, 318.12–13.
105. McLuhan, *The Role of Thunder*, 235.
106. Ibid., 198.
107. bid., 200.
108. Ibid., 204.
109. Ibid., 220–21.
110. Ibid., 173.
111. Joseph Campbell and Henry Morton Robinson, *A Skeleton Key to Finnegans Wake: Unlocking James Joyce's Masterwork* (Novato, CA: New World Library, 2005), 143.
112. *Finnegans Wake*, 418.24–29.

1. *Finnegans Wake*, 75.13.
2. De li occhi suoi, come ch'ella li mova, / escono spirti d'amore inflammati, / che feron li occhi a qual che allor la guati, / e passan sì che 'l cor ciascun retrova: / voi le vedete Amor pinto nel viso, / là 've non pote alcun mirarla fiso. (*Vita Nuova*, XIX)
3. *Poems and Shorter Writings*, 229.
4. *Purgatorio*, XXXII.01–12; *Paradiso*, XXIV.118–123.
5. Hogan, *Joyce, Milton, and the Theory of Influence*, 57.
6. Benstock, *Joyce-Again's Wake*, 164.
7. John Gordon, *Finnegans Wake: A Plot Summary* (Syracuse, NY: Syracuse University Press, 1986), 138. In *The Doors of Perception* (1954), the visually impaired Aldous Huxley wrote that "[t]he untalented visionary may perceive an inner reality no less tremendous, beautiful and significant than the world beheld by Blake; but he lacks altogether the ability to express, in literary or plastic symbols, what he has seen" (46). In the light of Joyce's (later) prose fictions, we can safely say that he was not just a visionary, but a writer with the power to realize his visions.
8. *Finnegans Wake*, 76.36.
9. Gordon, *Finnegans Wake: A Plot Summary*, 138.
10. Bishop, *Joyce's Book of the Dark*, 230.
11. Campbell, *Mythic Worlds*, 55.
12. C. S. Lewis, "The Seeing Eye," in *Christian Reflections*, ed. Walter Hooper (Grand Rapids, MI: William B. Eerdmans, 1994), 171.
13. Unsurprisingly, the mythological figure of Proteus, a minor sea-god, possesses the gift of prophecy.
14. Hogan, *Joyce, Milton, and the Theory of Influence*, 48.
15. Ibid., 41.
16. Ibid., 52.
17. *Finnegans Wake*, 37.13–14.
18. See Ellmann, *James Joyce*, 101n.
19. *Finnegans Wake*, 03.10–11. See also William York Tindall, *A Reader's Guide to Finnegans Wake*, 55–56.
20. In the "Shem the Penman" episode of *Finnegans Wake*, Joyce, nonetheless, refers to his blindness in a Miltonic phrase that clearly links their respective sightlessness. See Matthew Hodgart, "Music and the Mime of Mick, Nick, and the Maggies," in *A Conceptual Guide to Finnegans Wake*, ed. Michael H. Begnal and Fritz Senn (University Park: Pennsylvania State University Press, 1974), 149. See also R. J. Schork's excellent contribution "'Nodebinding Ayes'," in which he points out a whole cluster of allusive material clinging to the Miltonic passages in the *Wake* which involves a number of references to serious eye problems, their diagnosis and consequences (R. J. Schork, "'Nodebinding Ayes': Milton, Blindness, and Egypt in the *Wake*," *James Joyce Quarterly* 30 (1992), 69–83).
21. Harry Blamires, "Influence on Twentieth-Century Literature, Milton's," in *A Milton Encyclopedia*, ed. William B. Hunter Jr (Lewisburg: Bucknell University Press, 1978), 146.
22. Ellmann, *James Joyce*, 59.
23. It is well documented that Joyce suffered from what Harold Bloom has labelled 'the anxiety of influence.' Accordingly, Joyce's literary work "is haunted by the question of the predecessor, who is simultaneously perceived as the generous source or progenitor […] and as the threatening rival" (Boysen, "On the Spectral Presence," 159). In view of Bloom's assertion, that "[n]o strong writer since Shakespeare can avoid his influence" (*Anxiety of Influence*, xviii-xix), Joyce, after his initial disparagement of Shakespeare for lacking Ibsen's dramatic sense, naturally developed "the lifelong habit" of "comparing himself with England's national poet" (Vincent John Cheng, *Shakespeare and Joyce : A Study of Finnegans Wake*, 1). As recalled by Frank Budgen, Nora Barnacle once said of her husband's anxiety over Shakespeare's influence: "Ah, there's only one man he's got to get the better of now, and that's that Shakespeare!" (Clive Hart, *Structure and Motif*, 163). Fully conscious of his own greatness, Joyce, as the reputed comment by his wife indicates, felt a strong need to rebel against Shakespeare and to surmount the latter's influence.

    Throughout the literary work of James Joyce, the important themes of paternity and usurpation are associated with the notion of a filial conflict existing between a young writer and his literary predecessor. According to Harold Bloom, for example, *Ulysses* reveals Joyce's agon with Shakespeare in his Oedipal quest for supreme literary greatness. In his highly influential study *The Western Canon,* Bloom, accordingly, places the figure of Joyce within the outrageous history of literary hubris and emulation, which further includes Milton's attempt at emulating Shakespeare (see Bloom, "Milton's Satan and

Shakespeare," in *The Western Canon*, 169–82). For Joyce, the Bard presented "the idealized vision of himself as author," since Shakespeare, according to Bloom, "is the father who is himself his own father. He has no precursor and no successor" (*The Western Canon*, 418). Likewise, "the bard Kinch" (*U* 9.1088) sets out to be the artist who is his own creation, as epitomized by the conclusion of *A Portrait*. In this light, "Proteus," the third episode of *Ulysses* devoted to the questions of origin, paternity, and poetic ambition, immediately relates to the idea of the self-begotten author. Eventually, Joyce, in *Finnegans Wake*, would associate numerous Shakespearean allusions with Oedipal father-son relationships and rivalry between brothers (see Cheng, *Shakespeare and Joyce*, 76ff).

Among the topics deserving of more rigorous investigation in future scholarship on the visually impaired Joyce might be the putative relationship in Joyce's work between (occluded) vision and the idea of the literary predecessor as the poet's Other. In his excellent essay "On the spectral presence of the predecessor in James Joyce – With special reference to William Shakespeare," Benjamin Boysen, in fact, argues that "[t]he predecessor is the heritage of the living poet, and this heritage is always the poet's *other*, without which he would be deprived of artistic being, but which nevertheless threatens to deprive him of independence, autonomy, originality and being" (159). Since "[i]t is not possible to recognize oneself without the mediation of the other" (Boysen, 162), it seems rewarding to further analyze Joyce's troping of blindness in connection with some of the issues dealt with in the current thesis, including visual reciprocity, self-representation, and Joyce's fundamentally ambivalent stance toward his father. In this light, the (occluded) gaze of the Other – either interpreted in its existentialist/post-colonial sense or following the ideology of Benjaminian flaneurism – seems an excellent trope for self-realization/-abnegation. In this connection, I would like to call attention to the "moment of blind rut" (*U* 9.859) which constitutes the only natural bond between father and son, as well as to the figure of the Prankquean in *Finnegans Wake* (in particular, the notions of visual supremacy, individualization, and disguise). Finally, the close resemblance between a pair of spectacles and the lemniscate, the infinity sign (see the discussion of Stephen's phone call to 'Edenville' in Boysen, "On the Spectral Presence," 165), as well as the recurrent 'eye-I' correspondence in "Cyclops" merit close attention.

Through the previously discussed allusion to Othello's 'green eyed monster,' to conclude with, the notion of jealousy can be associated with, respectively, (occluded) vision, Oedipal literary conflict, and the figure of John Joyce. See also Bloom's identification of Stephen as a gentleman poet (*U* 15.4487), Shakespeare's mirror epiphany in "Circe," and Shaun's accusatory address to his brother in the *Wake*: "Just a little judas tonic, my ghem of all jokes, to make you go green in the gazer. Do you hear what I'm seeing, hammet?" (*FW* 193.09–11).

24. Hogan, *Joyce, Milton, and the Theory of Influence*, 243ff.
25. *Ulysses*, 9.32–33.
26. For the interrelationship between blindness, vision, and self-representation, see Jacques Derrida, *Memoirs of the Blind*, in *The Derrida Reader: Writing Performances*, ed. Julian Wolfreys (Lincoln: University of Nebraska Press, 1998), 169–183. It is important to recognize, that Joyce's propensity for turning upon himself, added to the observation that his own life has been "the chief subject-matter of his writings, and his works […] abound with versions of himself" (McCourt, *James Joyce: A Passionate Exile*, 7), immediately relates to the central idea of self-representation in the Western tradition of the blind bard, as amplified by Homer's rendering of Demodocus, Milton's *Samson Agonistes*, and Borges' "Blindness." Following Derrida's conception of the blind writer's cultural memory and self-representational aim, Joyce, from his earliest attempt at self-portraiture in the essay "A Portrait of the Artist," has turned "round an invisible mirror" (Derrida, 170). Interestingly, Derrida, while pairing Homer with Joyce, and Milton with Borges, links the double couple of blind bards to the double rivalry of a duel.
27. In the context of the interrelated notions of occluded vision and Oedipal (literary) conflict, it should be remembered that King Oedipus, in Sophocles' eponymous play, eventually gauges out his eyes after discovering his own metaphorical blindness. As a matter of course, the *Wake*'s "Shem the Penman" episode, in which Joyce subjects himself to scathing self-parody, makes up the most notable example of Joyce's self-incriminating bent. In his private life, Joyce likewise gave evidence of his propensity for turning upon himself. In his seminal biography of James Joyce, Richard Ellmann mentions, for instance, the fact that Joyce, around the outbreak of the First World War, had actually no patience with the then current adulation of Richard Wagner, reportedly objecting that Wagner stunk of sex (*James Joyce*, 382). Joyce's disapproval of Wagner can easily struck one engaged in the act of reading through the *Wake* as a clear case of the pot calling the kettle black – the well-known phrase about a self-incriminating accusation which recurrently shows up in the *Wake*. In the increasing complexity of Joyce's oeuvre, to be sure, both the richness of musical allusions and the sexual innuendos become proportionally apparent. The historical figure of Richard Wagner, his "boyrut" *Festspielhaus*, and the Wagnerian "operoar," are prominently involved in the *Wake* through the artful employment of leitmotivs and linguistic clusters.

The recurrent element of "Mildew Lisa," a conflation of Mona Lisa and the opening words from Isolde's *Liebestod* aria, in fact, sums up nicely the erotomanical alliance between Wagner and Joyce: "And mild aunt Liza is as loose as her neese" (*FW* 388.04). Timothy Martin, a recognized scholar in the field of the Wagner-Joyce influence, attributes Joyce's contempt to his sense of rivalry with another artist ("Joyce, Wagner, and the Wandering Jew," 52). This seems a suitable explanation for an otherwise unaccountable case of disdainful rejection. Another incident of Joyce's impatience with Wagner and his art wonderfully corroborates Martin's theory of rivalry. During the intermission of a performance of Wagner's *Die Walküre*, Joyce, in fact, asked his companion, his Triestine friend Ottocaro Weiss, "Don't you find the musical effects of my *Sirens* better than Wagner's?" When Weiss replied in the negative, Joyce, according to Ellmann, "turned on his heel and did not show up for the rest of the opera, as if he could not bear not being preferred" (*James Joyce*, 460). Even though the foregoing incidents only subliminally suggest Joyce's self-incriminating bent, they present a similar intricate relationship between self-incrimination and (artistic) rivalry as to be found in the "Shem the Penman" episode.

28. *Finnegans Wake*, 344.12.
29. See Mary Reynolds, "Davin's Boots: Joyce, Yeats, and Irish History," in *Joycean Occasions: Essays from the Milwaukee James Joyce Conference*, ed. Janet E. Dunleavy, Melvin J. Friedman, and Michael Patrick Gillespie (Newark: University of Delaware Press, 1991), 218–34. In connection with Joyce's canonical struggle with Shakespeare, it should be remembered that there existed a "great deal of resistance to Shakespeare among Irish writers at the turn of the century" (Philip Edwards, "Shakespeare and the Politics of the Irish Revival," 48). In his illuminating article, Edwards argues the close relationship between the troubled reception of Shakespeare – as evidenced by George Moore's scorn for Shakespeare, Yeats's mistaken appropriation of the Bard on account of the latter's supposed Celticism, and 'Æ' Russell's "Shakespeare and the Blind Alley" (1924) – and the urges of various Irish Revivalists towards political and cultural independence (see Philip Edwards, "Shakespeare and the Politics of the Irish Revival," in *The Internationalism of Irish Literature and Drama*, ed. Joseph McMinn (Lanham: Rowman & Littlefield, 1992), 46–62). In the light of Joyce's Oedipal literary conflict with Milton's "dear son of memory [and] great heir of fame" as well as with the Celtic Revival, it comes as no surprise that the pastiche of Milton that makes up Stephen's feelings about 'Æ' Russell appears in the immediate textual proximity of Yeats's "Cradle Song" (*U* 9.28). Not altogether unrelated, the narrative technique of the "Oxen of the Sun" episode, in which Joyce emulates the subsequent literary artefacts of the English language, parallels the nine months of human gestation.
30. T. S. Eliot, "Tradition and the Individual Talent," in *Selected Prose of T. S. Eliot*, ed. Frank Kermode (London: Faber and Faber, 1975), 38.

GIACOMO (*aside*.): Seize I Popper Beatriceyes (Tilly) Canci?

As I work my progress through the *Wake*, my psychomoric shoul washing assure a long the coarse of recirculation, I consider myself at best a senior freshman, passencore receiving his suspended sentence. Still, I would like to explaud this here freely masoned construction, positively incurring the scoren of "sophister agen sorefister" (*FW* 551.29). To begin with, the first dramatic scene the heading evokes involves three principal actors in Shelly's *The Cenci*. At the heart of Giacomo's dramatic line, in fact, lies the eternal affiliation of father and daughter, recurrently intruded upon by an unpromising suitor or, in this case, compromised with illicit, licentious love, which Beatrice eventually vindicates as substitute for the son replacing the father: "*Seize I pop, or Beatrice yes can she?*" In addition to Shelley's verse drama, to which Joyce alludes in his idiosyncratic notebook *Giacomo Joyce*, the title recalls similar instances of either illegitimate or severely uprooted father-daughter relationships, such as in various memoirs by Giacomo Casanova, Joyce's tutorial affair with the daughter of Leopoldo Popper, after whom the character of Bloom is named, and, finally, Joyce's questionable association with his own daughter Lucia. In *Finnegans Wake*, to be sure, Earwicker and Issy entertain a veritably dissolute relationship. According to Adaline Glasheen, Isabel is "a triumph of female imbecility" (Glasheen, *Third Census*, 138), known to us mainly by her endless, senseless monologues, yet she is fatally attractive to men, especially to HCE (*Still harping on, my daughter?*).

The line's second sense comprehends several notions of (defective) eyesight, which touch upon nearly every linguistic element in the title: "*See his eye* [Joyce's remaining left eye] *pop up*: *Beatrice' eyes can see!?* " (*per Beatrice' eyes till he can see*; notice the Italian or English proposition 'per,' which resembles the French equivalent of father). Apart from the obvious allusion to Dante's *Commedia*, the sentence, through the dramatic representation of Dante's poetic injustice and the pandymonium Stephen undergoes at Clongowes Wood College, refers to the castigation or infliction of defective eyesight in *A Portrait of the Artist*: "CSI POP or better his eyes (*tilly*) can(*'t*) see" (*Yesuit, twelve strokes and a tilly! Donne.**). In popular belief, thirteen is "Death's number" (*U* 06.826). Accordingly, tilly, the thirteenth in a baker's dozen, alludes to the poem Joyce wrote shortly after the death of his mother in August 1903, which he eventually added to *Pomes Penyeach* (1927), the collection of twelve poems written since *Chamber Music*. Joyce, incidentally, underwent nearly a dozen eye operations, which added up to thirteen by his own count (Ellmann, *James Joyce*, 623). Richard Ellmann, furthermore, has pointed out that, after the 'beergoggled' father had "filled his house with children and with debts," the final tally of children in the John Joyce household became four boys, six girls, and three miscarriages, while John, to pawn for his pop and pop for his spawn, had recklessly contracted nearly a dozen mortgages (Ibid., 21). In his near-definitive biography of Joyce, Ellmann provides another fascinating account of the household which the current tidal dramatically represents: "After drinking heavily at the Ormonde bar [John Joyce] would return home, tonguelash his sons and perhaps whip any small daughter, who happened to be within reach. 'An insolent pack of little bitches since your poor mother died,' he would say, and rebuke them for fancied ingratitude, 'Wouldn't care if I was stretched out stiff.' He anticipated their response to his death, 'He's dead. The man upstairs is dead'" (Ibid., 144; see also *U* 10.682–5). In this light, the dramatic entry, which recalls the brutal scene of John Joyce's home-coming, runs as follows: *Giacomo (*aside*): Seize I pop, or Beatrice, yes Tilly, can't she?* Rechristened to achieve (inter-)textual effect, the fictitious names nonetheless call to mind John's third and tenth child, Joyce's sisters Margaret Alice ('Poppie') and Florence, who, in later life, would heroically rescue the patriphiliated Lucia Anna Joyce from the law (Ellmann, 684).

Yes, "a brief syllable. […] A brief beat of the eyelids" (*Poems and Shorter Writings*, 229), partakes in a sequence of affirmative repetition (*Si – Yes – Si*), which echoes the ultimate sentence of *Ulysses*. To conclude with, the pair of HCE & ALP, the "primordial male-female polarity, which is basic to all life" (Campbell, *Skeleton Key*, 10), returns transmogrified in the figures of Giacomo and Beatrice (the personification of das Earwig-Weiblivia – among many others, Signorina Amalia and Mrs Mary (Tallon) Chance, the weemen on whom Joyce partly modeled the character of Molly Bloom). In the end, the sirname of Popper engenders and ultimately resolves the eternal opposition between son and daughter.

[* "Killykillkilly: a toll, a toll" *FW* 04.07–08; Henrike van den B., my ideal love, has reminded me of the Dutch family Don, of which both the son and daughter that attended our high school suffered from chronic progressive external ophthalmoplegia (CPEO), a disorder characterized by slowly progressive paralysis of the extra-ocular muscles. At that time, I did not know either their names or diagnosis, although the specter of a heavy-set child adopting a chin-up head position to stare directly in the sun struck me then as positively ominous. For a similar interplay between the numinous, the notions of patriarchy and luminous justice, and the homophonically related Donne-done and son-sun, see John Donne's "Hymn to God the Father"]

Precurser of Signs Sinuofawl, Homerunaimedcristallinearbye Cyclipse Entrilliumarinet!

Needless to say, the current tidal supplies us once moor with shoals of red herring, thereby following the tradition of the Menippean satire, which extends from Homer's *Margites* to *Finnegans Wake*. Instead of casting yore vision rod at fishin' herring, feel frank to throw in the trowel and build up an attack vis-à-vis the fork and fissioncods of Dundrum. With a paratonguerre athor off its baubletop, "we wont fear the fletches of fightning" (*FW* 263.F03–04).

Based on Marshall McLuhan's observation, that "Joyce was probably the only man ever to discover that all social changes are the effect of new technologies (self-amputations of our own being) on the order of our sensory lives" (*The Role of Thunder*, xiii), the title presents a Homeric epithet, which flashes past the debt *Finnegans Wake* apparently owes to Vico, followed by "[t]hree minor rumbles that come after the thunder" (Ibid., 47). Comparable with the *Wake*'s first thunderclap, which follows at lightning speed and with thundering noise the fall of Finnegan, three minor thunderwords attend HCE's fawl. Like the last pair of thunders, which herald the dramatic effect of technological innovation on (the division of) the senses, the acronymous thunderclap closely follows a Vichian "tri-cyclic pattern" (Ibid., 162) which characterizes early twentieth-century technological development and its corresponding effects on the bodily sensorium in the world of sports.

The title's Homeric epithet, to begin with, clearly denotes the significant relationship between the *Wake* and Vico's *Scienza Nuova*. According to Eric McLuhan, "[b]oth works are grammatical, both entirely concerned with language and the effects on it and the senses of human technologies and artefacts. But whereas Vico propounded theories and reported the result of his studies, Joyce forges the language directly to probe sensibility and awaken and return the senses of his readers" (Ibid., 29–30). Following a straightforward portmanteau, which comprises Vico's *ricorso*, the relatively obscure substantive-adjective pair 'signs sinuofawl' recalls the *Scienza Nuova*, in which Vico argues that civilization develops in a recurring cycle of three ages. In line with the chapter's overall revision of the themes of myopia and epiphany, the assonant pun on 'Cenci' constitutes a linguistic parallel to chapter one. Thematically, 'sinuofawl' refers to the notion of original sin as well as to the ongoing debate about the proto-evil. Through a number of associations, including 'sinful,' 'foul,' 'IOU,' 'sinuous,' and 'awful,' the fall of man is firmly established. In this sense, Joyce, the prime visionary possessing "some prevision of virtual crime" (*FW* 107.25–6), has seen us all fall. Resonant with the first sin (*uno*) and subsequent falls (*nuofawl*), the bilingual portmanteau 'sinuofawl,' furthermore, linguistically represents the problem of the first cause (Eve's "belly without blemish" and "womb of sin" (*U* 3.42–44); "A dishonoured wife, says the citizen, that's what's the cause of all our misfortune" (*U* 12.1163-64)). Since *uova*, the Italian equivalent of eggs, and 'fowl' are fused together, 'uofawl' evokes the well-known causality dilemma "[a]bout that coerogenal hun and his knowing the size of an eggcup" (*FW* 616.20–21). In addition, the bilingual portmanteau recalls Humpty Dumpty's fall and awful dump. The wordplay further includes the litter ('offal') through which "that original hen" (*FW* 110.22) rummages. Not altogether unrelated, 'sinew' and 'offal' also recall the figure of Leopold Bloom eating "with relish the inner organs of beasts and fowls" (*U* 4.01–02). Since 'she knew offal,' Biddy the hen eventually retrieves the Letter, which is a symbol for the *Wake* itself. Apart from the three-letter acronym of expressed guilt to which 'uo' refers, 'Sin' makes up the 21st letter in the Hebrew alphabet (see, for instance, *U* 10.204). Since "[t]he just man," according to Scripture, "falls seven times" (*U* 15.2027), the number 21 – seven times three equals twenty-one in the Vichian 'tri-cyclic pattern' of fall and rise – seems wholly appropriate. Note also that the 21st Hebrew letter is resemblant of מ, the siglum of the prone HCE (see Tindall, *A Reader's Guide to Finnegans Wake*, 52).

In the title's overall structure, Haroun Childeric Eggeberth appears as acronym, which, as we will shortly see, contains yet another Homeric epithet that characterizes the ambivalent identification of HCE with the ear. Like the *Wake*'s "hierarchitectitiptitoploftical" (*FW* 05.01–02), the title's second half presents a series of minor rumbles which come after the thunder, heralding, as intimated by his appearing acronym, the fall of HCE. Suggested by the close association of "Cyclops" with Homer as well as by the chapter's fictionalization of Citizen Cusack, the spokesman for the revival of the ancient Gaelic sports, the acronymous thunderwords represent a game of epic baseball ("the knock out in the park" *FW* 03.22) in which both Ulysses and Polyphemus are involved. As Michael Bielawa has argued, both Homer and Joyce's epic, through a similar numerology, immediately relate to the ballgame "so entwined with ideals and symbols of nationalism, home, […] timelessness, nature, and cycles" ("James Joyce 'U.p.' at Bat," 146). Very much in line with McLuhan's observation of Joyce's language as resuscitating its readers, the national pastime of 'our greater Ireland beyond the sea' (*U* 12.1364–65) "will take our people out-of-doors, fill them with oxygen, give them a larger physical stoicism. Tend to relieve us from being a nervous, dyspeptic set. Repair these losses, and be a blessing to us" (Cousineau, "The Myth of Sports," 287; attributed to Walt Whitman).

Following the mock-heroic narrative of the "Cyclops" episode, Ulysses can be seen taking his turn at bat and hitting against the pitcher Polyphemus. Prompted by the evident (linguistic) association between Homer and baseball ('I'm a homer,' for instance is a sports analogy referring to the blind followers of a local sports team),

as famously exemplified by the preamble of Malamud's *The Natural* (1952), the title features Ulysses's attempt at hitting a home run. Like the Shot Heard Round the World, which features prominently in Don DeLillo's *Underworld* (1997), the scene of cosmic baseball eventually involves a hit that goes as high in the air as passing between the sun and the earth. Seen by the single orb-shaped eye of Polyphemus, the moon shot, sent into orbit by Ulysses, incidentally eclipses the sun. Temporarily, the all-seeing eye is obscured and replaced by the dark silhouette of the "sphere shaped like a baseball" (Bielawa, 147), at which the solar corona (sic) becomes visible and can be made out by the pitcher's eye that approximates to the one-eyed view of the Citizen. [In this connection, it is worth pointing out that "star" is the German word for cataract. It should be noted, furthermore, that the Elizebathans associated the eye with the sun, as evidenced by the commonplace analogy of *sun* with 'eye' in Shakespeare's sonnets 7 and 49.]

Symbolized by CBA, the initialism for the Cosmic Baseball Association,* the theme of reversion dominates the linguistic rumbling of thunder. In line with Vico's cyclic theory of history, Ulysses returns to Illium, since "Gricks may rise and Troysirs fall" (*FW* 11.35–36), whereas his former stratagem of the Trojan horse, evoked by the conflation of 'enter' and 'Illium' (Troy) and the allusion to Marinetti's "Pegasus," may echo the horse from the "Circe" episode: "Hohohohohohoh! Hohohohome!" (*U* 15.4879). The title's game of epic baseball, furthermore, displays a similar tendency of reverse order: score – hit – pitch – pitcher's eye – enter trillion majorettes or marionettes (glove-puppets). Accordingly, Citizen Cyclops has been allocated the fielding team (defense), whereas Ulysses-Bloom the batsman takes his turn at either taking or playing offense.

It is important to recognize, that in Vico's *corso-ricorso* scheme of history everything refers back and forth. Consequently, the title's previously stated time reversal or return towards a former condition is counterbalanced by a progressive movement in numerology, perception, and the conception of time as well as by the mechanical development in sports that has immediately affected the order of our sensory lives. Taken together, the title's progressive movements and concurrent reverse order approximate to "Shaun's barrel roll into the past and simultaneous tumble inwards into the time-world" (McLuhan, *The Role of Thunder*, 223). Near the conclusion of the opening chapter of the *Wake*'s penultimate book, Shaun, "like a flask of lightning over he careen[s] […] by the mightyfine weight of his barrel collasps[es] in ensemble and roll[s] buoyantly backwards" (*FW* 426.29–34), floating down the Liffey and into the subsequent chapter. Already signalled in the fable setpiece "The Ondt and the Gracehoper," Shaun's tumble into universal time involves a "metamorphosis into the spirit world of interiorized experience" (McLuhan, 222). According to McLuhan, Shaun "is no longer bound by space and has learned to 'beat time' by the inner experience of simultaneous time" (Ibid., 223), not altogether unlike Marinetti's *Pegasus*. The heading thus represents the corresponding stages in the development of time/perception, from the "visual space-world [which] is planar and linear" towards "the new sensibilities as structured by circle and vortex" (Ibid., 224). In this sense, the title's sequence of "*una* linear – *bi* cycle – *tri*llion" clearly denotes "Shaun's metamorphosis into the spirit world of interiorized experience" (Ibid., 222): linear (visual space-world) – cyclic (eartime) (Ibid., 202) – universal time (extratemporal interiorized experience).

As further delineated by numerology, the title's progressive movements also include the *Wake*'s reversion, under the influence of various electric technologies, from private to corporate identity. Whereas the first linguistic thunderclap presents a singulinear identity (*una linear*), Marinetti's trilinear race (sic) car exemplifies the "the reconstituted post-human (post-civilized) tribe into which Shaun will eventually merge" (Ibid., 222). In line with the principal dichotomy between the I and the Other in the "Cyclops" episode of *Ulysses*, the consecutive numbers symbolize respectively the narrator's 'egocidal terror' (*unilateral*), Bloom's moderation ("there being two sights for ever a picture" *FW* 11.36), and, ultimately, Whitman's basic tenet of Many in One (*trillion*), to which Marinetti's poem refers. In this light, Marinetti's race car aptly portrays the postman's change from extension of man (*FW* 408.13–15) to post-human as well as the "process of [his] becoming a car and then turning into an airplane" (McLuhan, 200). Eventually, the allusion to Marinetti's mythic horse obliquely refers to the race of the Houyhnhnms in Swift's *Gulliver's Travels*, which embodies "*the Perfection of Nature*" (219).

The Marinetti connection, to conclude with, primarily consists of Joyce's apparent use of futurist aesthetics in "Cyclops." According to Corinna del Greco Lobner, in fact, the "Cyclops" episode offers clear indications of Joyce's response to the rhetoric of Marinetti and the Italian futurists. Apparently, Joyce paid serious attention to the revolutionary reforms Marinetti proposed in his *Technical Manifesto* (1912), including the destruction of syntax, the increase of remote analogies, and the elimination of the 'I'. In order to represent Marinetti's destruction of syntax as appropriated by Joyce, the title's minor thunderwords echo the *Wake*'s ten linguistic thunderclaps, which (in)famously lack syntax. Apart from the apparent response to Marinetti's proclamation "to deliver the world from 'the old syntax inherited from Homer'" (Lobner, 79), Joyce, according to Lobner, successfully exploited the futurist aesthetic principle involving "complete objectivization of characters and events through an impassive, de-humanized eye, which [in "Cyclops"] becomes the perfect stylistic counterpart to Homer's impersonal approach to subject matter" (Ibid., 85). Accordingly, the title's scene of cosmic baseball, added to the anagrammatic pair of [m]arinet[!]-retina, indirectly represents Marinetti's "elimination of the I' and, incidentally, marks "the implementation of speed to contract time and space into daring analogies" of occluded vision (Ibid., 92). The eventual conflation of Homer's Trojan horse with Marinetti's Pegasus, furthermore,

alludes to the central image of the horse in Italian futurism as well as to Throwaway's numerous incarnations in "Cyclops" which "afford an excellent example of Marinetti's *immaginazione senza fili* and of Boccioni's *linee forze*" (Ibid., 87). Apart from the equine image as a futurist symbol of speed, as epitomized by the *centocavalli*, Marinetti's horse, added to the title's dominating theme of the Fall, recalls the tragic fate of futurist painter Umberto Boccioni, who died in 1916 after having fallen from his horse. See Corinna del Greco Lobner, "James Joyce and Italian Futurism," *Irish University Review* 15 (1985): 73–92.

[* http://www.cosmicbaseball.com[/joyce7.html]]

Thunder	Interpretation	Theme / Motif
Homerun…marinet!		HCE, acronym
Home	Ithaca	reversal *Odyssey*
Homer		*Odyssey*, blindness
Homerun	homerun	epic baseball, *Odyssey*
run	running	sports, (lack of) technological development
una	Ital, *una*, one	tri-cyclic pattern, Vico's successive ages (1-2-3)
unaimed	unaimed, unnamed,	epic baseball, Homeric epithet, senses (touch, sight), blindness
(n)aimed	aimed, named, maimed	epic baseball, Homeric epithet, senses (touch, sight), blindness, HCE (genesis of his name), subdued/maimed ear
med	medicine	medicine
christ	Christ	Bloom, "Cyclops" episode, father-son
christal	crystal lens™ (cataract replacement lenses)	anatomy of the eye
	crystal gazing	senses (sixth sense)
christalline	crystalline lens	anatomy of the eye
unaimedchristalline	(un-)aimed crystalline, Crystalline Heaven, "whorled without aimed" *FW* 272.04–05	epic baseball (pitching, batting)
talli	television, Telemachus, tally	technological development, *Odyssey*, tri-cyclic pattern, Vico's successive ages (1-2-3), father-son
linear	linear	conception of time
christallinear	Crystalline Ear, reversal of philistine eye	Homeric epithet, senses (hearing)
tallinearbye	Telemachus nearby, near boy	*Odyssey*, father-son
bye	bye, bi-	sports, tri-cyclic pattern, Vico's successive ages (1-2-3)
bye Cycl	bicycle, cycling	sports, technological development
Cyclipse	Cyclops, eclipse, moonshot	*Odyssey*, "Cyclops" episode, epic baseball
Cycl	cycle, cyclic	conception of time
Cyclip	psychic	senses (sixth sense)
lip		senses (taste, touch)
ipse en	obscene (base), Ibsen: trip to London (Cyclopia) with money from Joyce's article on Ibsen; Richard Ellmann, *James Joyce*, 77.	epic baseball, "Cyclops" episode, genesis of his name
se en	seen, scene (like homonymous pair of sight-site)	senses (sight)
bye Cyclipse en	by Cyclops seen, eclipse, Citizen blinded by the sun while throwing the biscuit tin to Bloom ("he who squints and strains to see/ the sun somewhat eclipsed and, as he tries / to see, becomes sightless" *Paradiso* XXV.118–120)	"Cyclops" episode, blindness

Entr	Enter, "…enthurnuk!" *FW* 3.16–17	
tri	three, Ital, *tre*	tri-cyclic pattern, Vico's successive ages (1-2-3)
trill	thrill trill, vibrate, tremble	*Odyssey* (Sirens), senses (touch, hearing)
trillium	trillion, countless times	conception of time (universal time)
Illium	Troy (Ilium), Illium (Turkey)	*Odyssey*
Entrillium	enter Ilium	*Odyssey*, *Iliad*, reversal (beginning-end)
marine	mariner, Ulysses	*Odyssey*
marinet	minaret (anagram)	reversal (retinal mirror image), Illium (Turkey)
marinet!	Marinetti, "To My Pegasus", horse, racecar, racing,	*Odyssey*, sports, technological development, Shaun's motorcar, Shem's airplane, "Cyclops" episode
	marionettes, majorettes "Milly, Marionette we called her" *U* 15.540	sports, reversal (father-son; place Telemachia in both *Odyssey* and *Ulysses*)
arinet	retina (anagram)	reversal (retinal mirror image), senses (sight), anatomy of the eye
illium	illum i (anagram), illumined eye (for the relation between illumination and restored blindness, see *Paradiso* XXV–VI)	reversal (retinal mirror image), senses (sight)
illiumarinet!	retinal illumination, light horse	senses (sight), anatomy of the eye, reversal (dark horse)
	partial anagram 'Milly, Marionette'	reversal (father-son)
!	inverted 'i,' I, eye	reversal (retinal mirror image), "Cyclops" episode, senses (sight), mirror-imaged letters (Gottfried, 18).
Entrilliumarinet!	enter + partial anagram 'Milly, Marionette' – "the wooden mare of Troy in whom a score of heroes slept" *U* 9.622–23	reversal (father-son; mother-daughter; Helen-Penelope)
	in "Futurism and the Reversal of the Future," Franco Berardi states that "[m]odernity started with the reversal of the theocratic vision of time as Fall." The conflation of Vichian thunder, Illium, and Marinetti once more recalls the Trojan War, which according to Vico heralded the end of the theocratic or divine age	reversal (Vico's successive ages (1-2-3))
	Ilium, I/eye (reversal first sentence of "Cyclops": "I was just passing the time of day with old Troy"	reversal (beginning-end)

Charged with a Band Sinister Per Earotame Portenteye Azure End Or

The proper designation for the following description would be *ekphrasis* – a tradition which originated with the elaboration on the shield of Achilles in Homer's *Iliad*, – since the title above deals chiefly with the linguistic portrayal of James Joyce as represented by cartoon or drawing and borrows its terminology from heraldic language. Following heraldic imagery, the heading aims to depict a fictional blazon of the Joyce family that resonates with irisitis, Shakespeare's coat of arms, and the idea of paternity as a legal fiction. Befitting a sailor like Ulysses, the title primarily evokes the iconic image of James Joyce wearing a black eye patch and, in particular, the relatively unknown drawing of Joyce wearing a sinister eye patch instead of his familiar dexter one. Composed by Djuna Barnes to illustrate her 1922 interview with Joyce in *Vanity Fair*, her drawing, in fact, closely resembles the famous 'pirate' photographs taken by Berenice Abbott in 1926. Except for the alternating angles of the depicted eye patch, both portraits capture the author, complete with his then regular bowtie and nifty goatee, wearing a pair of glasses over his patched-up eye. See Djuna Chappell Barnes, *Poe's Mother: Selected Drawings of Djuna Barnes*, ed. Douglas Messerli (Los Angeles: Sun & Moon Press, 1995), 157.

Apart from Barnes's editorial illustration, the title also refers to Cesar Abin's well-known caricature of Joyce, which depicts the latter in a more pronounced posture, following Paul Leon's comparison between Joyce's natural position and a question mark. In this light, Abin's portrait, which originally appeared in *Transition* magazine on the occasion of Joyce's 50th birthday, displays the eternal enigma Joyce thus presented to the world. A careful glance at the drawing further reveals the sheet music for "Let Me like a Soldier Fall," the aria from the opera *Maritana* Joyce used in "The Dead." The present allusion to the music poking out of Joyce's back pocket serves to underline the heraldic implication of our heading as well as its unsure ending.

In line with Joyce's technique of collage and his use of pastiche, it seems helpful to deconstruct this patched-up image and discuss its respective constituents one by one. The first load of the dispatched litter, to start with, consists of a heraldic charge, to be precise, an ordinary bend made 'dishonourable' by its sinister suffix. Accordingly, a dark diagonal band surfaces on the heraldic shield – or phiz or visor if you will –, running from the upper left corner (sinister chief) to the lower right (dexter base). Similar to the left-right orientation in anatomy, the heraldic side is observed by the person carrying the shield. Now, by a slight turn of the imagination, the heraldic image can be applied to the visage of James Joyce, who already established the association between his blindness and heraldic banners (O'Shea, *James Joyce and Heraldry*, 123). It should be remembered, however, that any eye patch applied diagonally to the head, in view of regular facial proportions, covers up the eye that is situated on the lower side of the band. Interestingly, the left-right polarity thus raised corresponds to the division of the senses, as we will shortly see, as well as to Joyce's own ophthalmic history. Before 1922, in fact, iritis and glaucoma had primarily affected his right eye. After the publication of *Ulysses*, the inflammation of the iris recurred and "spread to the left eye" (Ellmann, 535). From then on, Joyce had no right eye left. Since, in later life, his eyes were alternately operated on, Joyce would carry his eye patches at alternate angles, besieged by pain and battling the gloom of his conflicted existence.

Apart from the reference to Joyce's impaired vision, the textual image further alludes to the particular bend of his body on which Abin's caricature was originally based. To be sure, the portrayal of Joyce as an unbending query immediately relates to the question of Earwicker's crime, the precise of which is left uncertain throughout the *Wake*. In *Finnegans Wake*, HCE, bent under the burden of original sin, faces a charge of sinister conduct in Phoenix park, while "hiding that shepe in his goat" (*FW* 373.13–14). Accordingly, Buck Mulligan's imputation, "There is something sinister in you…" (*U* 1.94), refers to Stephen's unbending rejection of his mother's deathbed request. Furthermore, the charge of a sinister bent against the literary figure of Joyce has had severe consequences for the publication and recognition of his body of work. As has been the case with Vladimir Nabokov, whose 1947 novel, in fact, reflects a similar wordplay on 'bend sinister,' the blatant overlook of James Joyce by the decorous Nobel Prize committee can be attributed to the allegedly sinister bent of Joyce and his nighty novel(s).

From the regular bastard Joyce was held to be during his life towards any regal or trueborn bastard is but a small step. As stated before, the band sinister alludes to the idea of paternity as a legal fiction, as evinced by the "Scylla and Charybdis" episode of *Ulysses*. In medieval society's heraldic law, as a matter of fact, the permission was granted a royal bastard to display his father's coat of arms with or within a bend sinister. By the late fifteenth century, the bend sinister had established itself as the standard mark of illegitimacy, generally employed by both French and English houses to denote a royal bastard (Given-Wilson, *The Royal Bastards*, 52–3).

In his private life, the thought of bastardy and cuckoldry considerably haunted Joyce and, occasionally, gave rise to insinuating remarks from his various acquaintances. After the actual birth of his son Giorgio in 1905, for example, Joyce had sent a telegram to inform his family in Ireland. Unfortunately, the message made its way among his friends in Dublin bearing the verbal expansion "Mother and bastard doing well," maliciously transmitted by Vincent Cosgrave (Ellmann, 204). In 1909, during Joyce's trip to Ireland, Cosgrave, once again, aroused a domestic scandal by telling Joyce of his own association with Nora in 1904, from which Joyce inferred the unnerving possibility of having an illegitimate child. Consequently, Joyce wrote a series of despairing and

accusatory letters to Nora in which he demanded to know the truth of the matter. Although his friend J. F. Byrne subsequently refuted the whole affair as being a lie and a conspiracy against the person of Joyce, his letters to Nora convey the feelings of torture and deadly shame he experienced at the time: "Perhaps they laugh when they see me parading '*my*' son in the streets" (Ellmann, 280). In *Finnegans Wake*, Shem is also considered an illegitimate child, since his birth marked "an outlex between the lines of Ragonar Blaubarb and Horrild Hairwire" (*FW* 169.03–04). Near the end of the "Yawn" chapter of the *Wake*, HCE proclaims to hold a coat of arms in which, among other things, 'hides' a "blazoned sinister" (*FW* 546.08).

In addition to Joyce's medical or private history, the image of the sinister band(age) that covers up the eye carries various thematic resonances from his own body of work. In the "Proteus" episode of *Ulysses*, for instance, Stephen's perceptual experiments on Sandymount Beach comprise a similar alternation between the shutting and opening of one's eyes to the phenomenal world. Stephen's brief consideration of philosophical solipsism, furthermore, resonates with the title's final part. To conclude with, the bandit countenance evokes the historical figure of Grace O'Malley, the Pirate Queen or Prankquean of the *Wake*. In Joyce's ultimate novel, the PQ epitomizes the predominance of the eye and eye/I culture, which eventually succumb to a reinforcement of auditory awareness during the revival of Finnegan's corporate identity (*Banding the eye while disbanding the I*).

To continue, the adverbial phrase "per earotame portenteye" ties in with both the heraldic charge and the physical representation of James Joyce. In heraldry, to begin with, *potenty* describes a form of ornamentation representing crutch heads (*potents* or *furs*) in different tinctures, which are always specified. The orientation of the individual crutch heads on an *ordinary* conforms to its slope, in this case a so-called 'bend potenty.' By rearranging the potents, three additional furs known in heraldry can be composed: 'potent-en-pointe,' 'potent-in-pale,' and 'counter-potent.' The current heraldic image displays the non-existent arrangement of *eroteme potenty*, i.e. a *potenty* made up of crutch heads that, through their rearrangement, resemble (reversed) question marks. Taken together, Joyce's fictional blazon displays a bend sinister which serves as a partition line dividing the field. The band itself consists of a fictional ornamentation of *potents* that loosely resembles an arrangement of diagonally stacked erotemes (themselves resemblant of the human outer ear), bearing blue (*azure*) and golden (*or*) tinctures. Apart from its heraldic specification, the phrase also refers to the sinister eye patch Joyce occasionally wears on photographs, which display a facial partition line running per (via) his ear to his battered eye.

In themselves, the given sense organs strongly relate to the chapter's main subject and its recurring themes and motifs. In this light, the 'tame ear and potent eye' represent the subdued ear and visual supremacy which can be found in the "Prankquean" episode of the *Wake*. The chiasmic structure of opposing elements further emphasizes the 'royal divorce' of ear and eye, as evinced by *Ulysses* and *Finnegans Wake*. The title's extremities, derived from HTML, contain a similar dissociation of ear (*oreille*) and eye. Note also the left-right orientation as well as the semiotic representation of a sinister eye patch, established by the polarization of a right eye and a patched-up left one. Furthermore, the duplication of ear and eye – respectively situated at the title's extremities and juxtaposed at its center – evokes the division between outer and inner experience, as stated in the chapter's final paragraph. Whereas the italics element at the title's extremities presents a syntactic division, the juxtaposition of ear and eye as well as the chiasmic structure of their corresponding antonymous adjectives constitute a concurrent opposition and resolution that immediately relates to the dialectic pattern in both *Ulysses* and *Finnegans Wake*.

A few random observations – the prophetic implications of "portenteye" mainly derive from heraldry and medieval iconography. Related to the heavenly Eye of Providence that features in (medieval) iconography, the eye as common heraldic charge "signifies Providence in Government. [Accordingly] Queen Elizabeth is represented in Lodge's Portraits, wearing a dress on which human eyes and ears are embroidered" (Wade, *The Symbolisms of Heraldry*, 93). In the context of the visually impaired Joyce, Eric McLuhan notes that "[t]he ancient seer, too, was blind: deprived of outward visual stress he gained inward vision – insight – as well as the ability to read clearly signs and portents of the times" (*The Role of Thunder*, 29). In the case of the Joyce family, the notion of heraldic foresight can be found, ironically, in the congenital defective eyesight three consecutive generations suffered from, namely John, James, and Giorgio Joyce. Note also that "e(a)rotame po(r)tenteye" resonates with sexual imagery, effectively reinforcing Joyce's sinister bent. The close association between the auditory mode and time, to conclude with, is represented by the conflation of 'ear,' 'time,' and 'rotate' in "earotame," which eventually recalls the cyclic structure of the *Wake*: "Teems of times and happy returns" (*FW* 215.22–23) as well as Mutt's "the same roturns" (*FW* 18.05).

Now, that "[t]he great fin may cumule" (*FW* 525.31), and we, subsequently, may return to the 'unread zero' or 'ideal unreel zero' – please note that the *Wake*'s theme of recirculation reappears in the final description of the tinctures on the heraldic shield. Apart from the title's unsure ending, which immediately relates to the Vichian structure of the *Wake*, the colours blue and gold recall Stephen's "prophecy of the end he ha[s] been born to serve" (*A Portrait*, 211). Following traditional symbolism, 'sea the sun,' as the symbolic counterparts of blue and gold, recounts the story of Icarus, the "hawk-like man flying sunward above the sea" (Ibid.), and eventually alludes to "Ecce Puer," the 1932 poem Joyce wrote to commemorate the concurrent death of his father and birth of his grandson Stephen James.

Erawaughor, Adamed Evelyn Disceyes Revisit Hither Bright Suit

Befitting the concluding part of this study, the present title primarily evokes ALP's final monologue, which effectively brings to a close Joyce's ultimate novel, and recapitulates a number of preceding themes and motifs, like the blind prophet, the Prankquean, and Dante's Beatrice. "Calling all downs. Calling all downs to dayne" (*FW* 593.02). In her closing monologue, Anna Livia Plurabelle, to begin with, tries to wake her sleeping husband, declaring "Rise up, man of the hooths, you have slept so long!" (*FW* 619.25–26), and hands him "[h]is sevencoloured's soot" (*FW* 277.01), but HCE remains motionless in bed (McHugh, *The Sigla of Finnegans Wake*, 106). Prior to the arrival of dawn, when "the sun climbs through the transom of the Earwickers' bedroom [and] Everyman re-awakes" (Thornton Wilder, "Joyce and the Modern Novel," 691), the polarities of day and night are still at play in the episode's "opposition of light and darkness" (McHugh, *The Sigla of Finnegans Wake*, 107), epitomized here by the oxymoron 'bright soot.' Like Molly Bloom who eventually recalls her courtship on Howth, ALP remembers her first meeting with her husband, whom she already confuses with her father: "The day. Remember! Why there that moment and us two only? I was but teen, a tiler's dot" (*FW* 626.8–9). Following the "Norwegian captain" episode, in which the story is told of how HCE met and married the young ALP, 'bright suit' alternately echoes their idyllic courtship and the fact that she was the daughter of Kersse, the tailor commissioned to sew the hunchbacked captain's suit of clothes. Added to the double entendre, the conflation of 'bridehood' and 'bridal suite' further suggests the celebration of the wedding and its eventual consummation.

Through the allusion to *Brideshead Revisited* – which partakes of a cluster of Evelyn Waugh references including *The Loved One* and *Black Mischief* ('evil,' 'soot') – ALP's dying speech becomes further established. At the close of her monologue, when the confusion between husband and father recurs, Anna Liffey flows into her 'Old Father Ocean' at Dublin Bay, thereby embracing HCE's aspect of the Dublin landscape, the Hill of Howth (pronounced 'hooth') (Campbell, *A Skeleton Key*, 24). The close of *Finnegans Wake* thus marks ALP's "return to her father [and] husband, to whom she gives herself as a bride to her groom" (Ellmann, *James Joyce*, 253). In this sense, "the himp of holth" (*FW* 619.12), other than evoking HCE as the hunchbacked Norwegian captain, underlines "Earwicker's identification […] with the sleeping giant Finn MacCool, whose head is said to form the Hill of Howth" (*James Joyce A to Z*, 105).

In line with Roland McHugh's identification of Issy with "the diminutive daughter of the tailor" (*The Sigla of Finnegans Wake*, 78), ALP's revisit of her 'bright youth' evokes the presence of the daughter, who "is her mother's past and future" (Glasheen, 138). As Sheldon Brivic correctly observes, "Issy as she matures is replacing ALP, a replacement that is congruent with ALP's death" (*Joyce's Waking Women*, 88–89). Like the "hitherandthithering waters" of Anna Livia Plurabelle that ring out the old, Issy "is fading out like Journee's clothes so you can't see her now" (*FW* 226.11–12). Happily, Evelyn Disceyes, the impersonator of evening twilight, will eventually ring in the new: "And among the shades [*disceyes*] that Eve's now wearing she'll meet anew fiancy, tryst and trow. Mammy was, Mimmy is, Minuscoline's to be. In the Dee dips a dame and the dame desires a demselle but the demselle dresses dolly and the dolly does a dulcydamble. The same renew" (*FW* 226.13–17). In this light, the 'bright soot' intimates the nightfall and break of day ("Soft morning, city! Lsp! I am leafy speafing" *FW* 619.20) as proclaimed by both ALP and her younger self.

The title's 'dame medieval in disguise,' named Eveline Disceyes, further evokes the presence of Grace O'Malice (*FW* 21.20–21), the Prankquean, who "rules by means of clothing and uses fashion as weaponry" (McLuhan, x). Throughout the *Wake*, she coalesces with (primeval) females like Eve, Anna Livia or Issy, and Molly Bloom (see Glasheen, *Third Census*, 215). Since Eveline, in *Finnegans Wake*, doubles with Eve (Glasheen, 88), the archtemptress Eveline Disceyes, "this snaky woman" (*FW* 20.33), implies Eve tempting Adam after being tempted by the devil in the disguise of a snake. Before 'Adam met Evil in disguise,' in fact, the serpent had deceived his wife into eating the forbidden fruit with the words, "…in the days ye eat thereof, then your eyes shall be opened." Set in the Edenic age, "when Adam was delving and his madameen spinning watersilts" (*FW* 21.05), the tale of the Prankquean and Jarl van Hoother is further suggested here by Vico's Golden Age (*era: l'âge d'or*), Eveline Disceyes, "the Prankquean, mistress of guise and disguise" (McLuhan, 269) – one of "those lililiths undeveiled which had undone him" (*FW* 75.05–06) –, and the Jarl's rainbow-colored suit. The 'bright suit,' in particular, presents a polysemic rendering of the story, including: the Prankquean's revisit of Howth Castle and Environs, past Adam and Eve's; the tale's repeated "Shut!"s (*FW* 21.20, 22.06); and the royal divorce of ear and eye, bride's "suit brought by the Prankquean" (McLuhan, 78).

Other than evoking the characterization of the young ALP as a "diveline" (*FW* 202.08), which recalls her early sexual exploits before her suit with HCE, the title's Eveline suggests the important parallel between ALP's closing monologue and the short story "Eveline" in *Dubliners*. Apart from the similarities between the closing monologues of ALP and Molly Bloom, as successfully demonstrated by Kimberly Devlin among others, Clive Hart has argued that ALP, "as she passes out to her cold, mad father, […] must eventually revert to the same old way of life, like the girl in the superb little story "Eveline," the closing scene of which is closely paralleled by the last pages of *Finnegans Wake*" (*Structure and Motif in Finnegans Wake*, 53). Like Eveline, "another victim

of Irish paralysis [unable] to become a new person," Anna Livia "is fated to return as Eve, first to fall herself and then to undo all her good work for Earwicker [e.g., her vindication of him in her enigmatic Letter] by causing him to sin again as Adam" (55). Not altogether unrelated, Richard Ellmann, in his excellent study *Ulysses on the Liffey*, argues that "[l]ike Adam and Eve's, [Molly's Howth/Rock of Gibraltar] is a paradise lost" (172). Ellmann further connects Molly's concluding vista with the twenty-seventh canto of *Paradiso*, where Dante and Beatrice "look down on the straits of Gibraltar" (ibid.).

The fact that Anna Livia's eventual union is not only with love but also with death, immediately relates to the title's secondary imagery. Already suggested by the opening words of the narrator-protagonist, which intimate his dreamlike state (*Ere I woke or*) of prophetic vision (*era augur*), the title presents Dante's premonitory vision of Beatrice's death. In the twenty-third section of *La Vita Nuova*, Dante, in fact, dreams that he is led by Love to the death-bed of Beatrice Portinari, the 'dame medieval in disceyes' who formed the object of his unrequited love. Not altogether unlike the last section of the *Wake*, in which "[t]he bridebed, the childbed, and the bed of the death are bound together" (Ellmann, *James Joyce*, 244), the death of Beatrice Dante beholds in advance marks her glorification and return to symbolic bridehood, as amplified by the 'bright suit,' the crimson garments in which she first appeared to him: "I am so exquisitely pleased about the loveleavest dress I have. You will always call me Leafiest, won't you, dowling?" (*FW* 624.21–23). In this light, the title represents both Dante's early, ineffective courtship and his eventual spiritual awakening (*Ere I woo her, a dame medieval in disceyes revisiteth her bridehood*). Apart from an oblique reference to Milton's Eve, enamoured with her own reflection when first meeting Adam (*Paradise Lost*, IV.460ff), the 'disceyes' or sunglasses Beatrice is wearing refer to the refracted light that emanates from her eyes by which the pilgrim Dante gazes upon the stars and through which the supreme radiance of God is revealed to him. Underlined by the eye's *discus opticus* or 'blind spot,' the shades further suggest Dante's temporal blindness in terrestrial paradise, which is likened to the blinding effect of the sun (*Purgatorio*, XXXII.10–12). On the summit of Purgatory, in fact, the pilgrim Dante beholds, for the first time in ten years after her actual death in 1290, "the aspect of Beatrice [which] waken[s] his inner eye" (Campbell, *Mythic Worlds*, 14). Ultimately, "[a]t the site of salvocean" (*FW* 623.29), das Earwig-Weiblivia (Amniscia Lethean Pleurumbrella habitat gammer telda) will remove all evil intentions from him.

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[1] See Geert Lernout, "Joyce Criticism: The Early Years," in *The French Joyce* (Ann Arbor, MI: University of Michigan Press, 1992), 21–22.
[2] Thomas Merton, "News of the Joyce Industry," in *The Literary Essays of Thomas Merton*, ed. Patrick Hart (New York: New Directions Publishing, 1985), 12.
[3] Richard Ellmann, *James Joyce*, new and rev. ed. (New York: Oxford University Press, 1982), 703.
[4] Michael J. Bielawa, "James Joyce 'U.p.' at Bat: Baseball Symbolism in Ulysses' 'Nausicaa'." *Nine* 14 (2005): 144–51.
[5] Whereas Gottfried tends to overlook the themes and linguistics that link the notion of visual opacity to Joyce's body of work, I propose to locate the reciprocal obscurity within the text itself. Rather than being informed by a specific theoretical angle, the present study attempts to observe Joyce's compromised eyesight and its thematic, linguistic, and semantic implications that reside in his literary work. In short, the great advantage of this non-theoretical, comparative approach to the Joyce canon lies in the possibility of opening up an immense field of literary traditions and interrelated secondary literature.
[6] John Bishop, *Joyce's Book of the Dark: Finnegans Wake* (Madison, WI: University of Wisconsin Press, 1986), 216.
[7] According to Clive Hart, "[t]here has been rather too much easy talk about the sharpened ear of the purblind [Joyce]. Such talk often seems to coincide with the superficial grasp of the [*Wake*] which makes it necessary for so many critics to fall back on 'suggestiveness' as a justification and explanation of Joyce's neologisms" (Clive Hart, *Structure and Motif in Finnegans Wake* (Evanston, IL: Northwestern University Press, 1962), 37.
[8] Onno Kosters and Ron Hoffman, "Diluted Joyce: Good Old Hollands and Water," in *The Reception of James Joyce in Europe, Vol. 1*, ed. Geert Lernout and Wim van Mierlo (London: Thoemmes Continuum, 2004), 142.
[9] Richard M. Kain, *Fabulous Voyager*, *James Joyce's Ulysses* (Chicago: The University of Chicago Press, 1947), 193.
[10] F. O. Matthiessen, *The Achievement of T. S. Eliot: An Essay on the Nature of Poetry* 3rd ed (New York: Oxford University Press, 1959), 135.
[11] *Finnegans Wake*, 130.
[12] *Ulysses*, 15.1216.
[13] *Inferno*, XV.30.
[14] *Ulysses*, 15.3821–24.
[15] Ibid., 9.228–29. In a similar vein, Jorge Luis Borges, who like Joyce became virtually blind in later life, has observed that "[a] writer, or any man, must believe that whatever happens to him is an instrument; everything has been given for an end. This is even stronger in the case of the artist. Everything that happens, including humiliations, embarrassments, misfortunes, all has been given like clay, like material for one's art. […] If a blind man thinks this way, he is saved. Blindness is a gift" (Jorge Luis Borges, "Blindness," in *Seven Nights*, trans. Eliot Weinberger (New York: New Directions, 2009), 120–21.
[16] Ibid.
[17] Thornton Wilder, *The Bridge of San Luis Rey and Other Novels 1926-1948* (New York: Library of America, 2009), 686.
[18] *Finnegans Wake*, 185.35–36.
[19] In E.L. Doctorow's recent novel *Homer & Langley* (2009), for instance, the blind, deeply intuitive narrator introduces himself by the words, "I'm Homer, the blind brother."
[20] John Milton, *De Idea Platonica*, ll. 25–26.
[21] See, for example, the third book of "Paradise Lost," the tragic drama "Samson Agonistes," and the famous sonnets "On His Blindness" and "To His Friend Cyriac Skinner." As Patrick Hogan points out in his excellent study *Joyce, Milton, and the Theory of Influence*, [t]he most obvious personal connection linking Milton and Joyce is blindness. Though Joyce's sight was never fully lost, it was exceptionally poor from his youth, and, like Milton's, declined rapidly in middle age." Even though the personal similarities between Joyce and Milton are purely coincidental, as Hogan correctly observes, "Joyce was always fascinated by such coincidences." Patrick Colm Hogan, *Joyce, Milton, and the Theory of Influence* (Gainesville: University Press of Florida, 1995), 60.
[22] Georg Lukács, *The Theory of the Novel* (Cambridge, MA: MIT Press, 1974), 56.
[23] In the light of Joyce's self-imposed exile from Ireland, the similarity of destiny takes on further meaning. In the introduction to *Epic Traditions in the Contemporary World*, the observation is made that "again and again one encounters poets in the tradition of literary epic who [like the marginalized blind bard Demodocus in Homer's *Odyssey*] write from the margins and whose poems thereby hinge on the thematics of exile and estrangement: Dante writing his *Commedia* in exile from Florence, Milton writing *Paradise Lost* during the Restoration. In such ways, the social and economic vulnerabilities to which oral poets continue to be subject have left their mark, however mediated, on the legacy of written epic as well." Margaret H. Beissinger, Jane

Tylus, Susanne Lindgren Wofford, *Epic Traditions in the Contemporary World: The Poetics of Community* (Berkeley, CA: University of California Press, 1999), 9.
[24] Michelle Yeh, "The Cult of Poetry in Contemporary China" in *China in a Polycentric World: Essays in Chinese Comparative Literature*, ed. Yingjin Zhang (Stanford, CA: Stanford University Press, 1998), 204.
[25] Adaline Glasheen, *Third Census of Finnegans Wake* (Berkeley: University of California Press, 1977), 129.
[26] Ellmann, *James Joyce*, 537.
[27] John Milton, *Paradise Regained*, IV.259
[28] Patricia Novillo-Corvalan, "Literary Migrations: Homer's Journey through Joyce's Ireland and Walcott's Saint Lucia," *Irish Migration Studies in Latin America* 5 (2007): 161.
[29] Ellmann, *James Joyce*, 416.
[30] *Finnegans Wake*, 203.28–29.
[31] Patrick Colm Hogan, *Joyce, Milton, and the Theory of Influence* (Gainesville: University Press of Florida, 1995), 60.
[32] Barbara Reynolds, *Dante: The Poet, the Political Thinker, the Man* (London: I. B. Tauris, 2006), 71.
[33] Dante Alighieri, *Dante's Il Convivio*, trans. Richard H. Lansing (New York and London: Garland, 1990), 116.
[34] Brenda Maddox, *Nora: The Real Life of Molly Bloom* (Boston: Houghton Mifflin, 2000), 187.
[35] Stella P. Revard, "Milton and the Progress of the Epic Proemium," in *Milton Studies 38*, ed. Albert C. Larbiola and Michael Lieb (Pittsburgh, PA: University of Pittsburgh Press, 2000), 131.
[36] John Milton, *Paradise Lost*, III.22–24.
[37] Revard, "Milton and the Progress of the Epic Proemium," 131.
[38] Ibid., 129.
[39] *Paradise Lost*, III.51–55.
[40] Edward Larrissy, "The Celtic Bard of Romanticism: Blindness and Second Sight," *Romanticism* 5 (1999): 43.
[41] Novillo-Corvalán, "Literary Migrations," 161.
[42] In "The Mime of Mick, Nick, and the Maggies" and elsewhere in the *Wake*, the blind poet Shem and his "scaldbrother" Ossian, the son of Finn MacCool, are associated with each other. According to Adeline Glasheen, the figure of James Macpherson, furthermore, "ties onto James or Shem the Penman – a forger" (Glasheen, *Third Census*, 180). Indeed, both James and Fingal's son forged the unsung praises of their father.
[43] Ibid.
[44] Ibid., 46.
[45] See, for instance, Lucia Boldrini, *Joyce, Dante, and the Poetics of Literary Relations: Language and Meaning in Finnegans Wake* (Cambridge: Cambridge University Press, 2001); and Patrick Colm Hogan, *Joyce, Milton, and the Theory of Influence* (Gainesville: University Press of Florida, 1995).
[1] In a conversation with his friend Frank Budgen, Joyce called his novel *Ulysses*, among other things, "the epic of the human body." Joyce wanted each episode of the epic to correspond to a particular bodily organ, from the brain to the sexual organs, including the eye and the ear. Taken together, the episodes would form an encyclopaedia of the human body. When Budgen expostulated, "But the minds, the thoughts of the characters," Joyce replied firmly, "If they had no body they would have no mind. […] It's all one." See Frank Budgen, *James Joyce and the Making of Ulysses*, 21.
[2] The year his mother died, Joyce wandered around Dublin with his friend Oliver Gogarty, who with his "drinking habits of early manhood" (J.B. Lyons, *Oliver St. John Gogarty*, 27) was the first to truly encourage Joyce to drink (see also Richard Ellmann, *James Joyce*, 131–2). Peter Costello, on the other hand, suggests it was the death of his little brother George, two years earlier, that did the trick of instigating Joyce's excessive drinking (Peter Costello, *James Joyce: The Years of Growth*, 177).
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[4] See R. Carter, "James Joyce (1882-1941): Medical History, Final Illness, and Death," *World Journal of Surgery* 20 (1996): 720–4.
[5] Roy K. Gottfried, *Joyce's Iritis and the Irritated Text: The Dis-Lexic Ulysses* (Gainesville: University Press of Florida, 1995), 23.
[6] Francesca Valente, "Joyce's Dubliners as Epiphanies," in James Joyce: The Brazen Head, http://www.themodernword.com/Joyce/paper_valente.html (accessed June 12, 2009).
[7] Richard Ellmann, *James Joyce*, new and revised ed. (New York: Oxford University Press, 1982), 25–6.
[8] *A Portrait of the Artist as a Young Man* (New York: Alfred A. Knopf, 1991), 58.
[9] For a further discussion of the stick in Joyce's work, either serving as the blind man's substitute for eyes or signifying 'a power to be feared,' see Morris Beja, "The Wooden Sword: Threatener and Threatened in the Fiction of James Joyce," *James Joyce Quarterly* 2 (1964): 33–41. Note also the predominance of eyes which, according to Beja, frequently accompanies the confrontation between threatener and threatened.

[10] For a more detailed and comprehensive account of his name's classical inferences, see Margaret McBride, "Stephen and Ovid – Under the Influence," in *Ulysses and the Metamorphosis of Stephen Dedalus* (Lewisburg: Bucknell University Press, 2001), 14–26.
[11] According to Jewish law, which did not allow an execution within the walls of the Holy City, the condemned person was to be taken outside the city walls, where the first witness would generally push the convict face forward into a pit some twelve feet deep. Providing one survived the fall, the body would be turned over and the whole congregation would pelt the criminal to death. (*NKJV Study Bible*, 2nd ed. (Nashville, TN: Thomas Nelson, 2007), 1722n. Although the situation may have been a little different with Saint Stephen, since the text indicates that he actually knelt, the prescripted scenario of a headlong fall corresponds with the precipitate fall of Icarus, through which Stephen Dedalus eventually becomes included in the catalogue of fallen men, comprising among others Lucifer, Icarus, and Parnell, with whom Joyce associated himself (Richard Ellmann, *James Joyce*, 46–7). In the famous conclusion of *A Portrait of the Artist*, Stephen Dedalus, in fact, like Lucifer and Parnell before him, contracts to suffer for his race.
[12] *New King James Version*, Acts 7.56.
[13] *A Portrait*, 310.
[14] Ibid., 211.
[15] Ibid., 214.
[16] Ibid., 212.
[17] Don Gifford and Robert J. Seidman, *Ulysses Annotated: Notes for James Joyce's Ulysses* 2nd ed. (Berkeley: University of California Press, 1989), 189.
[18] *Paradiso*, I. 46–63.
[19] *A Portrait*, 215.
[20] Ibid. For the cinematic representation of the Icarian fall of the artist on the beach, a transitional sequence of epiphanic insights, and the indelible vision of a beautiful and serene girl that constitutes a strong imaginary support of artistic aspirations, see Federico Fellini's *Otto e Mezzo* (1963).
[21] James Joyce, *Poems and Shorter Writings*, ed. Richard Ellmann, A. Walton Litz, and John Whittier-Ferguson. (London: Faber & Faber, 1991), 221–2.
[22] *Exiles* (Harmondsworth: Penguin Books, 1973), 19.
[23] Brenda Maddox, *Nora: The Real Life of Molly Bloom* (Boston: Houghton Mifflin, 2000), 119.
[24] Joseph Valente, *James Joyce and the Problem of Justice: Negotiating Sexual and Colonial Difference* (Cambridge: Cambridge University Press, 1995), 132.
[25] *Exiles*, 18.
[26] Joseph Valente, *James Joyce and the Problem of Justice*, 133.
[27] *A Portrait*, 277.
[28] James Joyce, *Poems and Shorter Writings*, 225.
[29] Richard Ellmann, *James Joyce*, 345. According to Brenda Maddox, Nora Barnacle also suffered from strabismus, although hers was far less noticeable (a 'slight cast to the left eye that led Joyce to call her his "sleepy-eyed Nora"'). It seems therefore more likely that Lucia caught the congenital ocular disease from her mother's side instead of her father's. See Brenda Maddox, *Nora: The Real Life of Molly Bloom* (Boston: Houghton Mifflin, 2000), 15.
[30] James Joyce, *Poems and Shorter Writings*, 230.
[31] J. B. Lyons notes with surprise that, although Joyce remained a fallen Catholic throughout his life, he continued to commemorate the feast day of St. Lucia. See J. B. Lyons, *James Joyce's Miltonic Affliction* (Folcroft, PA: Folcroft Library Editions, 1973), 12.
[32] James Joyce, *Poems and Shorter Writings*, 53.
[33] *Ulysses*, 15.3618–31.
[34] J. Mitchel Morse, "Joyce and the Blind Stripling," *Modern Language Notes* 71 (1956): 498.
[35] Michael Patrick Gillespie, "Redrawing the Artist as a Young Man," in *Joyce's Ulysses: The Larger Perspective*, ed. Robert D. Newman and Weldon Thornton (Delaware: University of Delaware Press, 1987), 125.
[36]
[37] *Ulysses*, 17.1928.
[38] J. Mitchel Morse, "Joyce and the Blind Stripling," 500.
[39] See Richard Ellmann, *James Joyce*, 144–148.
[40] Ibid., 163.
[41] Ibid., 178.
[42] Ibid., 156.
[43] *Finnegans Wake*, 384.24.
[44] *Selected Letters of James Joyce*, 21.
[45] *Ulysses*, 3.01.

[46] Ibid., 182.
[47] Ibid., 159.
[48] *Ulysses*, 8.904–06.
[49] Ibid., 910.
[50] *Selected Letters of James Joyce*, 21.
[51] Richard Ellmann, *James Joyce*, 161–2.
[52] See R. M. Adams, "Hades," in *James Joyce's Ulysses: Critical Essays*, ed. Clive Hart and David Hayman (Berkeley: University of California Press, 1977), 91–114.
[53] Richard Ellmann, *James Joyce*, 162.
[54] In a similar vein, Patrick Hogan suggests that 1904 might be "the critical year in Joyce's literary development." See Patrick Colm Hogan, *Joyce, Milton, and the Theory of Influence* (Gainesville: University Press of Florida, 1995), 59.
[55] *A Portrait*, 208.
[56] In 1894, the school medical officer gave the young James the strong advice not to wear glasses, which he was to observe properly for the following ten years, a fact corroborated by several contemporary photographs. According to Peter Costello,

> What [Joyce] absorbed he took in mostly through the sensations of smell and sound—all his books are filled with these sensations rather than actual visions. The small corner of a shop window he could see and appreciate; the wide vista of the encircling mountains glimpsed at the end of so many Dublin streets passes unmentioned.... [Consequently] much of his impressionable youth was passed with restricted sight. The printed work may well have been more real to him than the physical world around him. For the young Joyce, the world was not visual but aural and literary (Peter Costello, *James Joyce: The Years of Growth*, 119 and 129).

[57] Christine van Boheemen-Saaf, "Deconstruction after Joyce," in *New Alliances in Joyce Studies: When it's Aped to Foul a Delfian*, ed. Bonnie Kime Scott (Delaware: University of Delaware Press, 1988), 33.
[58] *A Portrait*, 318.

[1] For a concise history of the novel's Homeric correspondence as conceived by Joyce's contemporary critics, see John Nash, "Genre, Place and Value: Joyce's Reception, 1904–1941," in *James Joyce in Context*, ed. John McCourt (Cambridge: Cambridge University Press, 2009), 41–51.
[2] Richard Ellmann, *James Joyce*, new and rev. ed. (New York: Oxford University Press, 1982), 360.
[3] Hugh Kenner, *Dublin's Joyce* (New York: Columbia University Press, 1987), 182.
[4] *Ulysses*, 12.502. According to Richard Ellmann, Joyce "feared that tobacco might be a contributing cause of his eye trouble" (*James Joyce*, 341). For another thematic interrelationship between the blinding effect of cigars and public welfare in general, see *Ulysses* 15.1348–1361.
[5] Ellmann, *James Joyce*, 360.
[6] *Ulysses*, 12.1193–94.
[7] Raymond Adolph Prier, "Joyce's Linguistic Imitation of Homer: The 'Cyclops Episode' and the Radical Appearance of the Catalogue Style," *Neohelicon* 14 (1987): 40. Interestingly, Prier further suggests that the Homeric style of *Ulysses* "might very well be the key to Joyce's 'music,' his extra- or non-prosaic style" (42). In the context of the tradition of the blind bard and Joyce's 'great musical ear' as supposedly caused by his progressive loss of sight, Prier's suggestion is worth exploring.
[8] See also the illuminating article "Ovidian Roots of Gigantism in Joyce's *Ulysses*," in which Fritz Senn traces Joyce's literary technique and employment of rhetorical exaggeration in "Cyclops" back to Ovid's account of Polyphemus (Fritz Senn, "Ovidian Roots of Gigantism in Joyce's *Ulysses*," *Journal of Modern Literature* 15 (1989): 561– 77).
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[10] Fritz Senn, "Ovidian Roots of Gigantism," 576.
[11] *Ulysses*, 12.1551.
[12] Eric Patridge, Tome Dalzell and Terry Victor, ed., *The New Partridge Dictionary of Slang and Unconventional English* (London: Routledge, 2006), 1415.
[13] *Ulysses*, 15.4485–88.
[14]
[15] See Richard Ellmann, *James Joyce*, 267–8.

[16] *Ulysses*, 15.4497. Unsurprisingly, green makes up the predominant colour in the "Cyclops" episode, according to the Linati schema for *Ulysses*. The Stuart Gilbert schema, on the other hand, lists "Proteus," the chapter which indeed introduces Stephen's theory of the *diaphane/adiaphane*, as being primarily affected by the colour green.
[17] For the discussion of the colour green and television, see chapter 3, note 58.
[18] See Richard Ellmann, *Ulysses on the Liffey* (London: Faber & Faber, 1974), 110–112. According to Frank Budgen, on the other hand, the nameless narrator, "a snarling Thersites," has two eyes, although "both eyes are evil eyes" (*James Joyce and the Making of Ulysses*, 158). At any rate, both Ellmann's myopic narrator (Ellmann, 111) and Budgen's evil-eyed Thersites convey a similar ambiguity of perception, since it remains unclear if the sinister bend either resides in their respective failing ocular organ(s) or simply corresponds with their perceptual stance; in other words, if the I-narrator either transmits or receives the apparently inflected signals remains a linguistic ambiguity.
[19] Ellmann, *Ulysses on the Liffey*, 110.
[20] Ibid.
[21] Ibid., 113. It is important to recognize that Joyce's thematic banter with identity marks yet another parallel to the original Cyclops story, since the episode of Homer's *Odyssey* revolves around the pun of 'Noman' deviously presented by Odysseus. In *The Odyssey*, the pun effectuates an ironic guess at Odysseus' identity and eventually provides his chance to escape.
[22] Ellmann, *James Joyce*, 19.
[23] Besides the general observation regarding John Stanislaus Joyce as chief model for Simon Dedalus and H. C. Earwicker, Ellmann notes that father Joyce appeared, complete with his various merits and defects, in his son's books "more centrally, in fact, than anyone except their author" (Ellmann, *James Joyce*, 22). For a short survey, if incomplete, of his identification in the fiction of James Joyce, see M. C. Rintoul, *Dictionary of Real People and Places in Fiction* (London: Routledge, 1993), 555.
[24] Cynthia Lewiecki-Wilson, *Writing Against the Family: Gender in Lawrence and Joyce* (Carbondale: Southern Illinois University Press, 1994), 154.
[25] Ellmann, *James Joyce*, 77. For a genetic reading of the "Cyclops" episode of Ulysses, which includes a context of personal, social, cultural, and national and international political events, see Michael Groden, "Joyce at Work on "Cyclops": Toward a Biography of *Ulysses*," *James Joyce Quarterly* 44 (2007): 217–45. According to Groden, "Joyce would have included the metaphorically one-eyed Citizen and the many references to eyes in the "Cyclops" episode based solely on his use of Odysseus's encounter with the one-eyed giants in *The Odyssey*, but these aspects of "Cyclops" surely took on added importance because of his eye troubles" (234).
[26] Ellmann, *James Joyce*, 21–22. Note also that Leopold Bloom, like the narrator of "Cyclops," was once a bill collector, although not a very successful one (*Ulysses* 8.143).
[27] Ellmann, *James Joyce*, 21.
[28] See A. Nicholas Fargnoli and Michael Patrick Gillespie, *James Joyce A to Z: The Essential Reference to the Life and Work* (New York: Oxford University Press, 1996), 123.
[29] *Ulysses*, 12.24.
[30] Lewiecki-Wilson, *Writing Against the Family*, 154.
[31] *A Portrait*, 303.
[32] Ibid.
[33] Ibid., 33.
[34] Ibid., 39, 44.
[35] Ibid., 44.
[36] *Ulysses*, 12.386–92.
[37] By itself, Mr Casey's encounter with an outspoken anti-Parnellite, whom he eventually hits in the eye with "a quid of Tullamore," (41) makes up an ironic reversal of Christ healing a blind man (Mark 8.22–26). Note also the double irony that emanates from the Parnell parallel; whereas in 1877 the young Parnell had "buttended a bland old isaac" (FW 03.11), in 1891 "'Twas Irish humour, wet and dry,/ Flung quicklime into Parnell's eye" (*Gas from a Burner*, ll. 19–20).
[38] In view of the episode's anti-clerical import, the presence of Dante, and the agonized memory of the fallen Parnell, the scene's argument recalls the Florentine politics that led to the permanent exile of Dante Alighieri in 1302. After the initial split along family lines, the Guelphs' division into two faction, *Guelfi Neri* and *Guelfi Bianchi*, was based on ideological differences regarding the papal role in Florentine affairs. While the Black Guelphs, led by Corso Donati, supported the Pope, the Whites, Dante's party, wanted more freedom from Rome.
[39] E. I. Schoenberg, "The Identity of the "Cyclops" Narrator in James Joyce's *Ulysses*," *Journal of Modern Literature* 5 (1976): 534. Please note that in *Finnegans Wake*, which is full of "punns and reedles" (239.35), the answer to Shem's conundrum, "when is a man not a man?" (170.04–34), presents a similar pun on one's name. *Nomen est omen.*
[40] Schoenberg, "The Identity of the "Cyclops" Narrator, 534.

[41] The danger is in the neatness of identifications
[42] Ibid.
[43] Herbert Schneidau, "One Eye and Two Levels: On Joyce's 'Cyclops'," *James Joyce Quarterly* 16 (1978): 95.
[44] Schoenberg, "The Identity of the "Cyclops" Narrator," 535.
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[46] Ibid., 537.
[47] Ibid.
[48] Mark Nunes, "Beyond the 'Holy See': Parody and Narrative Assemblage in 'Cyclops'," *Twentieth Century Literature* 45 (1999): 176.
[49] Ibid., 174, 176.
[50] David Hayman, "Cyclops," in *James Joyce's Ulysses: Critical Essays*, ed. Clive Hart and David Hayman (Berkeley: University of California Press, 1977), 244. In the light of the chapter's supposedly autobiographical implications, some personal references that entail Hayman's observation are worth noting. In his near-definitive biography of James Joyce, Richard Ellmann, to begin with, mentions Joyce's supposed fear of blinding by an Irish mob. According to Ellmann, Joyce did not return to Ireland after 1912 "out of fear of undergoing a similar fate as Parnell's when quicklime was flung into the eyes of their dying leader by a chivalrous Irish mob" (*James Joyce*, 338). A further reference to the life of James Joyce includes the curious resemblance of the "Cyclops" narrator to his character. Although Joyce hated bigoted thugs, some characteristics of the querulous first-person narrator, however, come dangerously close to Joyce's own disposition. Interestingly, Joyce well-established anti-violence and lifelong cynophobia, which in fact was the reason he carried an ashplant in public, are remarkably consistent with the fact that the "Cyclops" narrator "hates dogs as biters of process servers [and] fears violence that brings notoriety" (Hayman, 244).
[51] Mark Nunes, "Beyond the 'Holy See'," 174.
[52] Rober Alter, "James Joyce's Comic Messiah," *American Scholar* 66 (1997): 454.
[53] Alter, "James Joyce's Comic Messiah," 454.
[54] According to Stuart Gilbert, for example, Joyce "had his eyes on the future" (*Letters of James Joyce*, 37). In the editor's introduction to the 1957 collection of Joyce's letters, Gilbert states that he often noticed that Joyce possessed "a remarkable gift of foresight, due not so much to intuition as to an almost arachnean sensitiveness to the faintest stirrings of contemporary taste" (Ibid.). Joseph Campbell, on the other hand, experiences difficulties in seeing "any specific prophecies in Joyce" (*Mythic Worlds*, 281). Since "[t]he word "prophet" usually refers to prophecies into the future," Joyce, according to Campbell, must instead be regarded as "one revealing […] the essence of life" (Ibid.). In this sense, Joyce, like Tiresias, "was on the inside and in touch with the great morphological powers that shape and terminate life courses" (Ibid., 55). In a similar vein, Marshall McLuhan has observed that "Joyce was probably the only man ever to discover that all social changes are the effect of new technologies […] on the order of our sensory lives" (McLuhan, *Role of Thunder*, xiii). According to Eric McLuhan, in fact, the revelation of *Finnegans Wake*, regarding every major technical innovation [as] disturb[ing] our sensory lives" (Ibid.), immediately relates to the debt Joyce's ultimate novel owes to Vico's *Scienza Nuova* (1725). As a *precursor of signs sinuofawl*, "Joyce forge[d] the language [of the *Wake*] directly to probe sensibility and awaken and retune the senses of his readers" (McLuhan, *Role of Thunder*, 30).
[55] James Joyce, *Stephen Hero: A Part of the First Draft of A Portrait of the Artist as a Young Man*, ed. Theodore Spencer. (Norfolk, CT: New Directions, 1944), 211, 213. For Dante as a likely source for Stephen's theory of secular epiphany, see Lucia Boldrini, *Joyce, Dante, and the Poetics of Literary Relations: Language and Meaning in Finnegans Wake* (Cambridge: Cambridge University Press, 2001), 136ff.
[56] *Ulysses*, 12.1916–17.
[57] Apart from its recurrent references to various (biblical) "prophets who articulated visions of redemption" (Alter, "James Joyce's Comic Messiah," 453), the "Cyclops" episode, primarily through the 'Noman' parallel and Bloom's supposedly mixed gender, arguably suggests the presence of Tiresias, the blind and androgynous prophet. Even though the mythological figure of Tiresias appears in Sophocles' *Oedipus Rex* and *Antigone*, for example, "without saving effect," in Homer's *Odyssey*, it should be remembered, "Tiresias instructs the voyager on his trip to Hades and predicts a favourable outcome to his wanderings" (R. J. Schork, *Greek and Hellenic Culture in Joyce*, 64). Largely following the Homeric parallel, various scholars have pointed out relatively clear allusions to the blind seer in, for instance, the "Proteus" and "Circe" episode of *Ulysses*. The intertextual relationship between Tiresias and "Cyclops," on the other hand, has received little, if any, critical recognition. In the light of the episode's close association with Homer as well as its prophetic dimensions and dominating theme of blindness, various fascinating similarities nonetheless stand out, such as the fact that Bloom apparently can see for others but not for himself, Bloom's complex gender identity, and his evinced flânerie during the episode which, taken together, evoke the central character of Eliot's *The Waste Land*.
[58] Stephen Sicari, *Joyce's Modernist Allegory: Ulysses and the History of the Novel* (Columbia, SC: University of South Carolina Press, 2001), 212.

[59] *Ulysses*, 12.1001–2.
[60] *Ulysses*, 8.08.
[61] *Ulysses*, 8.57–61.
[62] Mark Osteen, *The Economy of Ulysses: Making Both Ends Meet* (Syracuse, NY: Syracuse University Press, 1995), 127.
[63] The number 32, signifying the acceleration of a gravitating body, features prominently in the *Wake*. Replete with fall-and-rise stories, the (thematic) structure of *Finnegans Wake*, in general, displays a similar tendency: "Phall if you but will, rise you must" (4.16). The motif of the date 1132, furthermore, constantly recurs in *Finnegans Wake* and combines redemption ('11,' the renewal of the decade) with the fall from grace. According to W. Y. Tindall, the four digits assembled as 1132 and number of the Fall itself are made up out of "renewal's numbers." See William York Tindall, *A Reader's Guide to Finnegans Wake* (Syracuse: Syracuse University Press, 1996), 53.
[64] Malachi 4.5–6.
[65] In the "Cyclops" episode of *Ulysses*, the Homeric pun *outis* ('no one' or 'nobody') Odysseus used to escape Polyphemus, serves to underline the complex gender identity of Leopold Bloom, which immediately relates to Bloom's bilateral, moderate outlook throughout the novel. According to Richard Ellmann, "Outis (Noman) and seus (Zeus or divine or farsighted)," the etymology of Odysseus Joyce worked out, "indicates that vision in depth results from dissolution of ego (no man), which in turn brings into focus the individual as part of the unity" (*James Joyce*, 372). In this light, the myopic I-narrator's exertion of 'egocidal terror' sharply contrasts with Bloom's two-eyed vision and his corresponding "message of universal love and anti-violence" (Ellmann, 372). In *Mythic Worlds, Modern Words*, Joseph Campbell makes a similar claim about the opposition between one-eyed vision and two-eyed vision in "Cyclops," when he states that "[t]he political man [as implied by Joyce] is a man with only one eye. He sees only one side, and is for only one side. The poet, having two eyes, sees both" (271). Apart from the anonymity Joyce transfers to the first-person narrator of "Cyclops," the incarnate riddle of 'Noman' clearly "suggests Poldy's complex gender identity," since "[h]e is "No man" by traditional chauvinist definitions" (Martha F. Black, "S/He-Male Voices in *Ulysses*, 67). In line with the chapter's ironic association with Homer, exemplified by the (trick) cigar parallel, the impugnment of Bloom's virility and the narrator's subsequent identification of him as "[o]ne of those mixed middlings" (12.1659) constitute "a subversion of the archetypal hero of patriarchy" (Black, 67).
[66] For the relationship between the novel's equine imagery and femininity, see David J. Piwinski, "The image of the Bleeding Horse in James Joyce's *Ulysses*," *Papers on Language and Literature* 26 (1990): 285–88.
[67] Mark Osteen, *The Economy of Ulysses*, 126.
[68] Ibid., 126, 127.
[69] Garry Martin Leonard, *Advertising and Commodity Culture in Joyce* (Gainesville: University Press of Florida, 1998), 212.
[70] In his study *Joyce and Reality*, John Gordon, on the other hand, has pointed out the blind rage of Bloom in the "Cyclops" episode. In this light, the Citizen's anti-Semitism and blind nationalism can be regarded as a mere projection or shadow of Bloom's apparent 'blindness of cuckolds.' See John Gordon, *Joyce and Reality: The Empirical Strikes Back* (Syracuse, NY: Syracuse University Press, 2004), 49ff.
[71] David Hayman, "Cyclops," 250.
[72] Ibid., 243.
[73] *Ulysses*, 12.451. According to Dolan's dictionary of Hiberno-English, 'codology' refers to "the practice of codding, fooling" (Terence Patrick Dolan, *A Dictionary of Hiberno-English: The Irish Use of English* (Dublin: Gill & MacMillan, 2004), 58).
[74] *Ulysses*, 12.300–1.
[75] Ibid., 8.1159.
[76] Ibid., 12.1101.
[77] Ibid., 1096.
[78] Ibid., 8.1155–56.
[79] *Finnegans Wake*, 198.08–9. The following page of the "Anna Livia Plurabelle" episode has "blooms of fisk" (199.15–16).
[80] *Ulysses* 8.405; 15.3331.
[81] Ibid., 15.1871.
[82] See Frederick K. Lang, *Ulysses and the Irish God* (Lewisburg: Bucknell University Press, 1993), 88–89.
[83] See Albert M. Potts, "The Eye of Providence," in *The World's Eye* (Lexington, KY: University Press of Kentucky, 1982), 68–79.
[84] *Ulysses*, 12.211-14,
[85] As a matter of course, the ichtys, the ageold symbol for Jesus Christ in Christianity, resembles the profile of a fish, following the acronym 'ΙΧΘΥΣ.' Interestingly, the visual representation of the fish lacks a 'cod's eye,'

whereas its intersecting arcs somewhat resemble the oval shape of the human eye. In this light, the theme of blindness is semiotically presented by both the eyeless fish and the absence of the human retina.
[86] Paul B. Armstrong, *Play and the Politics of Reading: The Social Uses of Modernist Form* (Ithaca, NY: Cornell University Press, 2005), 158.
[87] *Ulysses*, 15.2194.
[88] Armstrong, *Play and the Politics of Reading*, 158.
[89] *Ulysses*, 12.1227.
[90] Ibid., 1234. According to Gifford, 'dog' is "slang for an inferior or broken-down racehorse" (Don Gifford, *Ulysses* Annotated, 349).
[91] Ibid., 164.
[1] Peter Costello, *James Joyce: The Years of Growth, 1882-1915* (London: Kyle Cathie, 1992), 119, 129.
[2] Roy K. Gottfried, *Joyce's Iritis and the Irritated Text: The Dis-Lexic Ulysses* (Gainesville: University Press of Florida, 1995), 8.
[3] T. S. Eliot, "Milton I," in *Selected Prose of T. S. Eliot*, ed. Frank Kermode (London: Faber and Faber, 1975), 262–3.
[4] Sara Danius, *The Senses of Modernism: Technology, Perception, and Aesthetics* (Ithaca, NY: Cornell University Press, 2002), 158.
[5] Gottried, 12. As opposed to Gottfried's monographic reading of the *Wake*'s evident visual opacity, John Bishop recommends a thematic understanding of the novel's lack of visual imagery. In *Joyce's Book of the Dark*, Bishop convincingly argues the "general referential opacity" of *Finnegans Wake*, by reminding us that the book's conscious inception as a reconstruction of nocturnal life involves a 'functional blindness' of sorts. In this sense, Joyce's book of the night "probes a state of existence in which everything is unconscious, and therefore not immediately "wiseable" (16.24 [or "visible"])" (Bishop, 217). Like Bishop, Eric McLuhan, in his excellent treatise on the role of thunder in the *Wake*, associates the book's nocturnal epistemology with the unconscious and interiorized state of dreaming, "for dreams are inner experience, not that of the outer world of vision and space, and are linked to cyclic time and to the ear" (McLuhan, 198). Accordingly, the visual consciousness of the dreamer, "that benighted irismaimed" (FW 489.31), remains heavily diminished throughout the *Wake* and, as John Bishop correctly observes, "spectral outpourings of vision and color" only sporadically occur in HCE's "vidual" nightlife (Bishop, 225). However, even though HCE, in his transfixed morphic state, possesses the visual acuity of a mole (exemplified by his rotating siglum, which evokes Snellen's optometric table), it is important to recognize that the notion of (impaired) sight, the parity of the (main) senses, and the predominance of the 'eye/I' in contemporary culture reappear thematically throughout the *Wake*.
[6] Gottfried, *Joyce's Iritis and the Irritated Text*, 12.
[7] In his excellent study *Structure and Motif in Finnegans Wake*, Clive Hart, contesting Harry Levin's astohinshing claim that *Finnegans Wake* lacks visual imagery, argues that "the great bulk of the [*Wake*'s] imagery remains essentially visual. There never was a book more cluttered with visible symbols." "almost any passage taken at random will demonstrate this emphasis on visual content" See Clive Hart, *Structure and Motif in Finnegans Wake* (Evanston, IL: Northwestern University Press, 1962), 37.
[8] Charles Kostelnick and Michael Hassett, *Shaping Information: The Rhetoric of Visual Conventions* (Carbondale, IL: Southern Illinois University Press, 2003), 53.
[9] In the light of Joyce's individual sensory apparatus, as evinced by his fictional body of work, it is important to recognize that "in Joyce as in most other modernist writers, artists, practitioners, [perception] is fundamentally located in the physiological infrastructure of the individual subject, that is, in the subject's irreducible corporeality" (Danius, *The Senses of Modernism*, 173).
[10] Danius, *The Senses of Modernism*, 156.
[11] Henry Roth, *Call It Sleep* (New York: Cooper Square, 1970), 33.
[12] Danius, *The Senses of Modernism*, 158.
[13] Ibid., 152.
[14] *Finnegans Wake*, 21–23.
[15] Danius, *The Senses of Modernism*, 166.
[16]
[17] Joseph Campbell, *Mythic Worlds, Modern Words: Joyce Campbell on the Art of James Joyce* (Novato, CA: New World Library, 2003), 63.
[18] Roland McHugh, *The Sigla of Finnegans Wake* (Austin, TX: University of Texas Press, 1976), 31.
[19] *Finnegans Wake*, 158.12–13.
[20] See McHugh, *The Sigla of Finnegans Wake*, 16.
[21] McLuhan, *The Role of Thunder*, 78.
[22] McHugh, *The Sigla of Finnegans Wake*, 16.
[23] McLuhan, *The Role of Thunder*, 44.

[24] Adaline Glasheen, *Third Census of Finnegans Wake* (Berkeley: University of California Press, 1977), 133.
[25] See James L. Gillespie, *The Age of Richard II* (Stroud, Gloucestershire: Sutton Publishing, 1997), 1; or Katherine Elwes Thomas, *The Real Personages of Mother Goose* (Boston, MA: Lothrop, Lee & Shepard, 1930), 39.
[26] Philip Roth, *Novels and Other Narratives 1986–1991* (New York: Library of America, 2008), 302.
[27] McLuhan, *The Role of Thunder*, 117.
[28] Andras Ungar, *Joyce's Ulysses as National Epic: Epic Mimesis and the Political History of the Nation State* (Gainesville, FL: University Press of Florida, 2002), 37.
[29] David Hayman, *Ulysses: The Mechanics of Meaning* (Madison, WI: University of Wisconsin Press, 1982), 84.
[30] Sheldon Brivic, *The Veil of Signs: Joyce, Lacan, and Perception* (Carbondale, IL: Southern Illinois University Press, 1991), 105.
[31] Apart from thunder (aural) as a concurrent harbinger and agent of innovation, a fire (visual), in its Prothean aspect, or "burning world of innovation" [McLuhan 201] is present in the *Wake*. In the "Ondt & Gracehoper" setpiece, for example, the exhaust and internal combustion of Shaun's motorcar presents technological innovation, similar to Marinetti's race car or to the blazing fire of Whitman's locomotive which simultaneously heralds and embodies inspiring technological progress (See Walt Whitman, "To a Locomotive in Winter" (1876) and F. T. Marinetti, "To My Pegasus" (1908)). In our subsequent discussion of the *diaphane*, which relates to fire or light symbolism and represents a thunderous transition in the *Wake*, the element of fire will be taken up again.
[32] Danius, *The Senses of Modernism*, 149.
[33] See Eric McLuhan, "The Eigth Thunderclap: Sound Film: The Royal Wedding," in *The Role of Thunder in Finnegans Wake* (Toronto: University of Toronto Press, 1997), 172–191.
[34] Danius, *The Senses of Modernism*,159.
[35] Ibid.
[36] McLuhan, *The Role of Thunder*, 24.
[37] *Ulysses*, 3.2.
[38] Richard Ellmann, *Ulysses on the Liffey* (London: Faber & Faber, 1974), 101.
[39] *Ulysses*, 3.44.
[40] *Selected Letters of James Joyce*, 54.
[41] Gottfried, *Joyce's Iritis and the Irritated Text*, 23.
[42] When Stephen, for instance, looks out over the sea and contemplates the endless tidal currents, the idea of a "tempting flood" and a subsequent fall converge: "Day by day: night by night: lifted, flooded and let fall" (3.464–5). Apart from the general connotations of the Biblical flood and the mortal fall of man, exemplified by the Viconian thunder in *Finnegans Wake*, the sequence reveals a hidden pattern of succession that suggests the idea of Shakespearian usurpation. Resembling a perversion of the well-known phrase, "Live and let live," the sentence dramatically expresses the general theme of *Hamlet* and points to the history of pretenders Stephen contemplates during his walk along the beach.
[43] *Ulysses*, 3.120–127.
[44] Don Gifford, *Joyce Annotated: Notes for Dubliners and A Portrait of the Artist as a Young Man*, 2nd ed. (Berkeley: University of California Press, 1982), 50.
[45] *Finnegans Wake*, 005.14, 263.L05.
[46] Ibid., 351.25.
[47] Ibid., 143.09–10.
[48] Ellmann, *Ulysses on the Liffey*, 26.
[49] Richard Ellmann, *James Joyce*, new and rev. ed. (New York: Oxford University Press, 1982), 278.
[50] Campbell, *Mythic Worlds, Modern Words*, 67.
[51] Morphologically not dissimilar from 'diaphone,' the diaphane recalls the noisemaking device best-known for its use as a foghorn in the early twentieth-century. Since fog (La. *nebula*) and corneal nebulae are cognate words, the diaphone and the concept of visual opacity can be directly associated with each other. In this light, the thundering noise which dispels the enveloping fog at sea immediately relates to the phenomenon of sensory substitution, i.e. the process of replacing sight with sound generally happening to the visually impaired. Further associations, including the often cloudy, misted setting of *Giacomo Joyce* and the "Sirens" episode of *Ulysses*, may take on added importance.
[52] McLuhan, *The Role of* Thunder, 38.
[53] *Finnegans Wake*, 003.16–17. passage from diaphane to adiaphane, clearobscure – day enter night Dan. night
[54] McLuhan 60.
[55] FW 55.11–12.
[56] McLuhan, *The Role of Thunder*, 280.

[57] The juxtaposition of the diaphane and the 'emerald eyes' of Dante's Beatrice immediately recalls the mirror of revelation that shows Dante what he cannot directly behold. One of the defining instances of this extraneous visual mode occurs in the Garden of Eden, on the summit of the mountain of Purgatory. On the threshold of the great divide, the pilgrim Dante, in fact, perceives a curious procession in which Beatrice is mounted in a chariot drawn by the griffin, a mythological creature of a composite nature, which consists of the head and wings of an eagle and a lion's body. When Dante gazes into the emerald eyes of Beatrice, which in turn are firmly affixed to the griffin, the bipartite nature of the animal, as reflected in Beatrice's eyes, is ultimately revealed to him. While the creature itself remains fixed in its hybrid form, its reflected image, as it happens, displays a miraculous alternation between the totally different and incompatible forms of complete lion and complete eagle (*Purgatory* XXXI.118–126). Long been regarded as a symbol of the incarnate Christ's dual nature, although Peter Armour's recent study has shown this explanation to be untenable, the curious vision of the griffin, in short, clearly dramatizes the juxtaposition or coexistence of wholly disparate elements and looks forward to the final revelation of the Mystery of the Incarnation in the ultimate canto of the *Divina Comedia* (See Peter Armour, *Dante's Griffin and the History of the World: A Study of the Earthly Paradise* (New York: Oxford University Press, 1989).

Now, since the translucent or diaphane, in Stephen's view of Aristotle and Berkeley, immediately relates to colour and to the division of the senses (Gifford, *Ulysses Annotated*, 44–45), the association of the diaphane with the green, transfiguring eyes of Beatrice, through which Dante beholds the unity of two natures within one creature, suggests the previously discussed division and juxtaposition of opposites and their eventual reunification. Seen in this light, the emerald-hued eyes of Beatrice take on a further meaning, immediately related to Joyce's personal life as well as to the reunification of the spectrum, which, in fact, partakes in "the larger concept of the positioning and reunion of opposites throughout the *Wake*" (Kosters, "Ending in Progress," 147). The color green, to begin with, makes up the central of the seven colors of the spectrum: red–orange–yellow–green–blue–indigo–violet. For Eric McLuhan, the fact that the color green is generally associated with Ireland, the 'emerald isle,' makes it likely that "Joyce regarded green as the unifying core of the spectrum from which the other colours were but deviations" (McLuhan 216). Following McLuhan's interesting speculation, the *Wake*'s frequent presentations of Iris, the female personification of the rainbow, to whom many "references are sad and horrible, for they glance at the state of Joyce's eyes" (Glasheen, *Third Census*, 136), are worth noting. Symbolized throughout the *Wake* by the seven or twenty-eight rainbow girls, which are in fact multiple manifestations of Issy herself, the fragmentation of the spectrum presents "another form of fragmentation of the integral" (McLuhan, 47), similar to the shattered sensorium of Humpty Dumpty. Taken together, the appearance of Iris in *Finnegans Wake*, which intimates the author's affliction of irisitis [sic], as well as the emerald eyes of Beatrice that appear throughout Joyce's body of work constitute a point of convergence of ear and eye, time and space, Issy and her mirror-image, and outer and inner experience, to mention only a few examples of pairs and complements in the *Wake*. In the light of this virtual focus, it is not surprising that in *Finnegans Wake* the colour green, as emanating from the television screen, mediates the eventual reunification of the spectrum in the technological advance of television (See McLuhan, 215–220).

Please note also the appositeness of Beatrice's enlightening gaze to McLuhan's outlook on the diaphane as the text of the *Wake* itself. Seen in this (refracted) light, Dante's curious vision of the griffin through the emerald eyes of Beatrice immediately relates to Joyce's employment of portmanteau words – the composite or condensation of multiple (functional) words which yields an alternating series of denotations and unremittingly defers singular or stable meaning, appropriate to the overall cyclic structure of the *Wake*.

[58] McLuhan, *The Role of Thunder*, 280.

[59] Kai Kühne, "Religion and Transcendence in James Joyce's *Ulysses*" (Norderstedt, Germany: Grin Verlag, 2008), 9.

[60] Ibid., 8.

[61] The effects of iritis and resultant glaucoma, it should be remembered, generally consist of "a restricted and clouded field of vision and a diminished discernment of light and dark" (Gottfried, *Joyce's Iritis and the Irritated Text*, 23). Commensurable with his general failing eyesight, which effectuated a heightened perception of the bodily senses, Joyce's myopia and eventual glaucomatous vision arguably relate to the important notion of chiaroscuro in his fiction.

[62] Ibid., 486–8.

[63] Brivic, *The Veil of Signs: Joyce, Lacan, and Perception*, 99.

[64] Ibid.

[65] Ibid.

[66] *Finnegans Wake*, 107.28.

[67] In *Finnegans Wake*, the light-bearing Lucifer reappears as immediately related to the element of fire and the notions of rebellion and chiaroscuro: "this looseaffair brimsts of fussforus!" (FW 505.32–33). Note also the

remarkable conflation of "looseaffair," which linguistically represents the coalescence of light (Lucifer) and dark (loose or 'shady' affair).
[68] *Ulysses*, 17.1171–1213.
[69] Ibid., 17.1.
[70] Carl G. Jung, *Psychology of the Unconscious: A Study of the Transformations and Symbolisms of the Libido*, trans. Beatrice M. Hinkle (New York: Dodd, Mead, 1949), 210.
[71] Ibid., 349.
[72] Bice Benvenuto, *Concerning the Rites of Psychoanalysis, or, The Villa of the Mysteries* (New York: Routledge, 1994), 83.
[73] "And [Jerry as Shem the Penman] has pipettishly bespilled himself from his foundingpen as illspent from inkinghorn" (FW 563.05–06). As Don Gifford correctly observes, James Joyce, in *Finnegans Wake*, "explicitly associates micturition with poetic creativity and with the writing of *Ulysses*" (Gifford, 585).
[74] Géza Róheim, *Fire in the Dragon and Other Psychoanalytic Essays on Folklore*, ed. Alan Dundes (Princeton, NJ: Princeton University Press, 1992), 54.
[75] Bear in mind that, "in the ultimate hours of the previous day," Stephen has "augmented by diuretic consumption an insistent vesical pressure" (*Ulysses* 17.1197–98).
[76] Jonathan Swift, *Gulliver's Travels* (London: Everyman's Library, 1991),54.
[77] Whereas the slanting blind that partly covers up Molly's bedroom window still let pass the beams that emanate from her bedside light, blinds drawn in *Finnegans Wake*, whether "a blind of black sailcloth over [Shem's writing chamber's] wan phwinshogue" (FW 182.33–34) or any other "Persia's blind" and "Phenecian blends" (583.14-15, 221.32), are generally impermeable to any source of light and "suggests that HCE [the dreaming protagonist, who passes through sleep "[s]iriusly and selenely sure behind the shutter" (513.1)] is not only "nearvanashed," but "belined to the world" (156.20)." See also Bishop, *Joyce's Book of the Dark*, 219.
[78] *Ulysses*, 17.1199–1200
[79] Ibid., 1192–93.
[80] "Allbright he falls, proud lightning of the intellect, *Lucifer,dico, qui nescit occasum*" (*Ulysses* 3.486–7).
[81] *Finnegans Wake*, 228.20–21.
[82] Reminiscent of Stephen's divine revelation in *A Portrai of the Artist*, where incarnate beatific love effectuates the myth of Daedalus and, accordingly, guides him into the celestial realm (*A Portrait*, 215), the current textual proximity of epiphanic insight, the luminary, and the zodiacal sign of Leo recalls once more Dante's vision of the mythological griffin in *Purgatory*. Furthermore, the temporary union of father and son that precedes Stephen's imminent departure into the night evokes the conclusion of Joyce's earlier novel and, in a similar fashion, reflects the myth of Daedalus, in which the eponymous character contrives a pair of wings for himself and his son. Taken together, the myth of Daedalus and the zodiacal sign of Leo constitute a griffin-like textual image, which further emphasizes the episode's epiphanic implications.
[83] One of the basic tenets of the dialectical method, namely that everything is transient and exists in the medium of time, immediately relates to the "Proteus" episode of *Ulysses* and its accompanying notion of the *diaphane*. In general, the dialectical shorn of its Hegelian-Marxian socio-historical context constitutes the basic philosophical and epistemological outlook of both *Ulysses* and *Finnegans Wake*.
[84] According to Stephen's view of paternity, a secular father-son relationship cannot be properly designated as an oppositional connection, since the conception of a "paternal fiction" excludes any notion of implied otherness. Maternity, on the other hand, constitutes a defining and (re-)cognizable coalescence of generator and generated: "Fatherhood, in the sense of conscious begetting, is unknown to man. […] *Amor matris,* subjective and objective genitive, 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?" (*Ulysses*, 9.837–45).

In the "Proteus" chapter, which constitutes a synthesis of the novel's preceding episodes, "the sexes interfuse" (Ellmann, *Ulysses on the Liffey*, 26). Appropriately called after "Old Father Ocean," the Homeric epithet for Proteus, the third section of *Ulysses* presents a timeless sequence which features the generational triangle and the endless regeneration of primal matter. Exemplifying Walt Whitman's basic tenet of Many in One, the movement of the protagonist's thought transcends both time and space, as at ten a.m. Stephen Daedalus strolls along Sandymount Beach, eventually heading for the city of Dublin. Full of the transformation of all sorts, such as human reproduction, the transmigration of souls, and Dublin's tidal movements, the chapter extensively deals with the changeability of all substance, expressed through the recurring symbols of father, mother, and sea. Through an interrelated symbolic frame of reference, which furthermore comprises the Icarian fall and the theme of death by drowning, the section's principal thematic and aesthetic concerns come together.

The father, to begin with, heretofore absent from the immediate consciousness of his son, appears in the deceptive guise of Hamlet's Ghost, which, according to Horatio, can tempt the son "toward the flood […] or to the dreadful summit of the cliff" (I.iv.69-70). As a matter of fact, the cluster of Hamlet allusions, like the "tempting flood" of Elsinore, its "cliff that beetles o'er his base" (*Ulysses* 3.14), and the eventual death of

Ophelia, almost invariably revolves around the chapter's overall theme of death by drowning. The occurrence of drowned male bodies throughout the text and the indirect allusion to the fall of Icarus, which ended in the sea that bears his name (*Ulysses* 3.64), further attest to the intricate relationship in the text between its various symbolic and thematic elements.

In the "Proteus" section of *Ulysses*, the concept of the mother symbolizes the ebb and flow of living matter, thereby alluding to Eve as the original mother and simultaneously conveying an acute sense of loss that characterizes the previous sections of the novel. Just as the image of the sea, not altogether unlike C. D. Friedrich's Romantic painting, *Der Mönch am Meer* (1810), constitutes a spatial background for the infinitely extended awareness of the "fearful jesuit," the idea of universal maternity enables him to empathize in every direction of time. (In Stephen's black apparel, which loosely resembles that of a monk, the male and female come together. Whereas his mourning clothes commemorate the recent loss of his mother, the garb itself corresponds to his symbolic father, Bloom, who is wearing black during the day on account of Paddy Dignam's funeral: "two men dressed the same, looking the same, two by two" *Ulysses* 7.714–15.) The uninterrupted extension in time is best represented, when, at a certain moment, Stephen conceives an umbilical cord as a telephone line running back through history through which he could place a call to "Edenville" (3.39-40). Imagining "naked Eve" without a navel, Stephen subsequently contemplates death as the consequence of sin and the pain that generally accompanies any childbirth. As Stephen, towards the end of the chapter, tries to commit to paper the poetic expressions taking shape in his head, the image of a passing gypsy woman, trailing her freshly garnered load of cockles, epitomizes in his mind the load of Eve as greatly multiplied by the Fall (3.392-3). "Womb of sin," which for that matter phonetically resembles the Gaelic *shin* ('we' or 'ourselves'), and "allwombing tomb," Stephen's various epithets for the original mother and her corresponding uterus, furthermore express verbally the mortality of life and the general notions of regeneration and metempsychosis.

[85] Charles Peake, *James Joyce, the Citizen and the Artist* (Stanford, CA: Stanford University Press, 1977), 281.

[86] Ibid., 336.

[87] Bernard Benstock, *Joyce-Again's Wake: An Analysis of Finnegans Wake* (Seattle, WA: University of Washington Press, 1965), 238.

[88] Campbell, *Mythic Worlds, Modern Words*, 272.

[89] Ellmann, *Ulysses on the Liffey*, 26.

[90] Vincent B. Sherry, *James Joyce Ulysses* (Cambridge: Cambridge University Press, 2004), 30.

[91] *Ulysses*, 10.1096–99.

[92] The episode's thematic resonance of a symbolic father-son relationship added to the sudden appearance of cork bobbing on the water of the Liffey strongly reminds me of Joyce's Cork connections, both familial and literary, as well as of Jameson's Irish whiskey. To begin with, the personal resonance of Cork, the county John Joyce originally came from, can be found in the famous Cork sequence from *A Portrait*, where the sentimental bond between father and son is broken forever by dint of Simon's drunken brawl, at which he declares he is "a better man than [his son] is any day of the week" (*A* Portrait, 116). Remember also the 'mad' – or, as W.B. Yeats would have it, insane – correspondence between form and content Joyce established in his Paris flat by mounting a picture of Cork in a cork frame. To continue, Roland McHugh's *Annotations to Finnegans Wake* has furnished me with an interesting connection between Cork and whiskey. According to McHugh, the historical image of "Roe's distillery on fire" which repeatedly occurs in the *Wake* refers to the "fire at Marrowbone Lane Distillery, Dublin, ca. 1860," at which event "whiskey ran down gutters in Cork Street" (McHugh, 122). Although George Roe's distillery, to which Joyce alludes in the *Wake*, was lodged at Thomas Street nearby the Marrowbane Lane Distillery of William Jameson, the companies, in fact, joined forces in 1891 to form the Dublin Distillers Company Ltd. The more famous John Jameson & Sons of Bow Street pops up time and again in *Ulysses* and, particularly, in *Finnegans Wake*. In the *Wake*, John Jameson's whiskey appears as a recurring motif that immediately relates to the fall and rise of Tim Finnegan as well as to John and his son James Joyce, with which the "firm and whiskey always double." (Glasheen, 142). Since whiskey, as Joyce well knew, is Gaelic for "water of life" (*uisge beatha*), Jameson's whiskey is further identified with the Liffey, the *Wake*'s fluvial materialization of Anna Livia Plurabelle. Now, when we consider the fact that, at the close of *Finnegans Wake*, ALP flows towards the sea, the "Old Father Ocean," which symbolizes a return to her father or husband (Ellmann, *James Joyce*, 253), the presence of cork in the mouth of the Liffey becomes more and more intriguing. In this sense, the confluence of the Liffey and the sea wonderfully represents the fusing of the sexes and the return of the father as symbolized by the homecoming Rosevean. I find it an interesting thought, in short, that whiskey ran down Cork Street, whereas, by an extraordinary inversion of image, cork now floats down Whiskey [Water of Life, Liffey] Street, strangely reminiscent of "the winebark on the winedark waterway" (*Ulysses*, 12.1298). In the present day, Jameson distils its whiskey in Cork, although 'vatting' still takes place in Dublin.

[93] Various scholars have noted the significance and large resonance of the "the figure *16*" (*Ulysses*, 16.675), the number tattooed on the chest of D. B. Murphy, the wandering sailor who has disembarked from the Rosevean the previous morning. Apart from the fact that Bloom has been married to Molly for sixteen years, the number

also marks the difference in age between Leopold Bloom and Stephen Dedalus. As a matter of course, June 16th is the day in 1904 on which most of the action of *Ulysses* takes place. See, for example, James T. Ramey, "Intertextual Metempsychosis in Ulysses: Murphy, Sinbad, and the 'U.P.: up' Postcard," *James Joyce Quarterly* 45 (2007): 97–114.

[94] Evelyn N. McLain, "'Alle Schiffe Brücken': Joyce's "Ulysses" Resolved," *The South Central Bulletin* 30 (1970): 209.

[95] Kühne, *Religion and Transcendence*, 11.

[96] Ibid., 10.

[97] Campbell, *Mythic Worlds, Modern Words*, 79.

[98] Ibid., 81.

[99] Ibid., 63.

[100] *Ulysses*, 3.476–84.

[101] Ibid., 328. In addition to the distinct allusions to *Hamlet* and *The Tempest*, the drowned body in the "Proteus" episode of *Ulysses* partakes of a general tendency of representing suicide in modernist texts. Commensurable with the simultaneous development of the modernist city novel, the theme of drowning permeates through widely divergent movements in literary modernism. In Faulkner's *The Sound and the Fury* (1929), for example, Quentin Compson commits suicide by drowning himself in the Charles River, near Boston. Concurrently, the drowning motif almost invariably appears in the poetry of T. S. Eliot, from the conclusion of "Prufrock" (1915) through "The Dry Salvages" (1941), where the images of men drowning dominate the first section of the poem. The novels and short stories of D. H. Lawrence, most notably the companion novels *The Rainbow* (1915) and *Women in Love* (1920), evince a similar preoccupation with death by drowning. Note also that in *Finnegans Wake*, Shem is suspected of killing himself by drowning (FW 172.11ff.). The literary drowning theme, furthermore, frequently carries an extremely personal resonance, exemplified by Virginia Woolf, who took her life by drowning, a suicidal act that reverberates through her final novel, *Between the Acts* (1941). In this light, the theme of drowning can be read as intrinsically bound to sexual urges or restraints as well as to a dire need for regression. Apart from these emotionally charged undercurrents, the notion of drowning in literature can sometimes lead to a spiritual rebirth. In the "Death by Water" section from *The Waste Land*, for example, death by drowning apparently promises rebirth for the protagonist, similar to the "Proteus" episode of *Ulysses*, published the same year. In a similar fashion, the appearance of the running dog in the "Proteus" episode contains strong regenerative implications, while maintaining an unaccountable intertextual relationship with Eliot's *The Waste Land*. To begin with, the drowned or buried animals the unleashed dog comes across, while running to and fro on Sandymount Beach and approaching Stephen at a dangerously high rate, evoke a strong sense of regeneration and metempsychosis. Intrigued and eventually alarmed by the endless succession of breaking waves, the inquiring animal seems to be "[l]ooking for something lost in a past life" (*Ulysses* 3.333). An instant later, back on the beach, the dog fervently begins to unearth "[s]omething he buried there, his grandmother. He rooted in the sand, dabbling, delving and stopped to listen to the air, scraped up the sand again with a fury of his claws, soon ceasing, a pard, a panther, got in spousebreach, vulturing the dead" (3.360-4). Containing a simultaneous reminiscence of Haine's rave about shooting a black panther that awoke him the previous night, and a premonition of events to take place in Nighttown, Dublin, Stephen's idiosyncratic account of the burrowing animal represents a generation of predators in which his previous self-incriminating associations about his feeding upon the ghost of his mother come together. The potential regeneration the section nonetheless implies strangely resembles Eliot's *The Waste Land*, where the speaker, in the fourth vignette of "The Burial of the Dead," asks the ghostly figure of Stetson about the fate of a corpse he has planted in his garden, subsequently warning him, "Oh keep the Dog far hence, that's friend to men, / Or with his nails he'll dig it up again!" (ll. 74–75).

[102] McLuhan, *The Role of Thunder*, 198.

[103]

[104] *Finnegans Wake*, 318.12–13.

[105] McLuhan, *The Role of Thunder*, 235.

[106] Ibid., 198.

[107] Ibid., 200.

[108] Ibid., 204.

[109] Ibid., 220–21.

[110] Ibid., 173.

[111] Joseph Campbell and Henry Morton Robinson, *A Skeleton Key to Finnegans Wake: Unlocking James Joyce's Masterwork* (Novato, CA: New World Library, 2005), 143.

[112] *Finnegans Wake*, 418.24–29.

[1] *Finnegans Wake*, 75.13.

[2] De li occhi suoi, come ch'ella li mova, / escono spirti d'amore inflammati, / che feron li occhi a qual che allor la guati, / e passan sì che 'l cor ciascun retrova: / voi le vedete Amor pinto nel viso, / là 've non pote alcun mirarla fiso. (*Vita Nuova*, XIX)
[3] James Joyce, *Poems and Shorter Writings*, ed. Richard Ellmann, A. Walton Litz, and John Whittier-Ferguson. (London: Faber & Faber, 1991), 229, 277.
[4] *Purgatorio*, XXXII.01–12; *Paradiso*, XXIV.118–123.
[5] Patrick Colm Hogan, *Joyce, Milton, and the Theory of Influence* (Gainesville: University Press of Florida, 1995), 57.
[6] Bernard, Benstock, *Joyce-Again's Wake: An Analysis of Finnegans Wake* (Seattle, WA: University of Washington Press, 1965), 164.
[7] John Gordon, *Finnegans Wake: A Plot Summary* (Syracuse, NY: Syracuse University Press, 1986), 138. In *The Doors of Perception* (1954), the visually impaired Aldous Huxley wrote that "[t]he untalented visionary may perceive an inner reality no less tremendous, beautiful and significant than the world beheld by Blake; but he lacks altogether the ability to express, in literary or plastic symbols, what he has seen" (46). In the light of Joyce's (later) prose fictions, we can safely say that he was not just a visionary, but a writer with the power to realize his visions.
[8] *Finnegans Wake*, 76.36.
[9] Gordon, *Finnegans Wake: A Plot Summary*, 138.
[10] John Bishop, *Joyce's Book of the Dark*, 230.
[11] Joseph Campbell, *Mythic Worlds*, 55.
[12] C. S. Lewis, "The Seeing Eye," in *Christian Reflection*, ed. Walter Hooper (Grand Rapids, MI: William B. Eerdmans, 1994), 171.
[13] Unsurprisingly, the mythological figure of Proteus, a minor sea-god, possesses the gift of prophecy.
[14] Hogan, *Joyce, Milton, and the Theory of Influence*, 48.
[15] Ibid., 41.
[16] Ibid., 52.
[17] *Finnegans Wake*, 37.13–14.
[18] See Richard Ellmann, *James Joyce*, 101n.
[19] *Finnegans Wake*, 03.10–11.
[20] In the "Shem the Penman" episode of *Finnegans Wake*, Joyce, nonetheless, refers to his blindness in a Miltonic phrase that clearly links their respective sightlessness. See Matthew Hodgart, "Music and the Mime of Mick, Nick, and the Maggies," in *A Conceptual Guide to Finnegans Wake*, ed. Michael H. Begnal and Fritz Senn (University Park: Pennsylvania State University Press, 1974), 149. See also R. J. Schork's excellent contribution "'Nodebinding Ayes'," in which he points out a whole cluster of allusive material clinging to the Miltonic passages in the *Wake* which involves a number of references to serious eye problems, their diagnosis and consequences (R. J. Schork, "'Nodebinding Ayes': Milton, Blindness, and Egypt in the *Wake*," *James Joyce Quarterly* 30 (1992), 69–83).
[21] Harry Blamires, "Influence on Twentieth-Century Literature, Milton's," in *A Milton Encyclopedia*, ed. William B. Hunter Jr (Lewisburg: Bucknell University Press, 1978), 146.
[22] Ellmann, *James Joyce*, 59.
[23] It is well documented that Joyce suffered from what Harold Bloom has labelled 'the anxiety of influence.' Accordingly, Joyce's literary work "is haunted by the question of the predecessor, who is simultaneously perceived as the generous source or progenitor […] and as the threatening rival" (Boysen, "On the Spectral Presence," 159). In view of Bloom's assertion, that "[n]o strong writer since Shakespeare can avoid his influence" (*Anxiety of Influence*, xviii-xix), Joyce, after his initial disparagement of Shakespeare for lacking Ibsen's dramatic sense, naturally developed "the lifelong habit" of "comparing himself with England's national poet" (Vincent John Cheng, *Shakespeare and Joyce : A Study of Finnegans Wake*, 1). As recalled by Frank Budgen, Nora Barnacle once said of her husband's anxiety over Shakespeare's influence: "Ah, there's only one man he's got to get the better of now, and that's that Shakespeare!" (Clive Hart, *Structure and Motif*, 163). Fully conscious of his own greatness, Joyce, as the reputed comment by his wife indicates, felt a strong need to rebel against Shakespeare and to surpass the latter's influence.

Throughout the literary work of James Joyce, the important themes of paternity and usurpation are associated with the notion of a filial conflict existing between a young writer and his literary predecessor. According to Harold Bloom, for example, *Ulysses* reveals Joyce's agon with both Homer and Shakespeare in his oedipal quest for supreme literary greatness. In his highly influential study, *The Western Canon,* Bloom, accordingly, places the figure of Joyce within the outrageous history of literary hubris and emulation, which further includes Milton's attempt at emulating Shakespeare (see Bloom, "Milton's Satan and Shakespeare," in *The Western Canon*, 169–82). For Joyce, the Bard presented "the idealized vision of himself as author," since "Shakespeare, according to Bloom, "is the father who is himself his own father. He has no precursor and no successor" (*The*

Western Canon, 418). Likewise, "the bard Kinch" (U 9.1088) sets out to be the artist who is his own creation, as epitomized by the conclusion of *A Portrait*. In this light, "Proteus," the third episode of *Ulysses* devoted to the discussion of origin, paternity, and poetic ambition, immediately relates to the idea of the self-begotten author. Eventually, Joyce, in *Finnegans Wake*, would associate numerous Shakespearean allusions with oedipal father-son relationships and rivalry between brothers (see Cheng, *Shakespeare and Joyce*, 76ff).

Suggestions for future research include the putative relationship in Joyce's work between (occluded) vision and the idea of the literary predecessor as the poet's Other. In his excellent essay "On the spectral presence of the predecessor in James Joyce – With special reference to William Shakespeare," Benjamin Boysen, in fact, argues that "[t]he predecessor is the heritage of the living poet, and this heritage is always the poet's *other*, without which he would be deprived of artistic being, but which nevertheless threatens to deprive him of independence, autonomy, originality and being" (159). Since "[i]t is not possible to recognize oneself without the mediation of the other" (Boysen, 162), it seems rewarding to further analyze Joyce's troping of blindness in connection with some of the issues dealt with in the current thesis, including visual reciprocity, self-representation, and Joyce's fundamentally ambivalent stance toward his father. In this light, the (occluded) gaze of the Other – either interpreted in its existentialist/post-colonial sense or following the ideology of Benjaminian flaneurism – seems an excellent trope for self-realization/-abnegation. In this connection, I would like to call attention to the "moment of blind rut" (U 9.859) which constitutes the only natural bond between father and son, as well as to the figure of the Prankquean in the *Wake* (particularly, the notions of visual supremacy, individualization, and disguise). Finally, the close resemblance between a pair of spectacles and the ∞ symbol (see the discussion of Stephen's phone call to 'Edenville' in Boysen, "On the Spectral Presence," 165) as well as the recurrent 'eye-I' correspondence in "Cyclops" merit close attention.

Through the previously discussed allusion to Othello's 'green eyed monster,' to conclude with, the notion of jealousy can be associated with, respectively, (occluded) vision, oedipal literary conflict, and the figure of John Joyce. See also Bloom's identification of Stephen as a gentleman poet (U 15.4487), the superimposition of Shakespeare onto Bloom and Stephen in "Circe," and Shaun's accusatory address: "Just a little judas tonic, my ghem of all jokes, to make you go green in the gazer. Do you hear what I'm seeing, hammet?" (FW 193.09–11). Superimposition of Shakespeare onto the simultaneously gazing Bloom and Stephen in "Circe,"

[24] Hogan, *Joyce, Milton, and the Theory of Influence*, 243ff.

[25] *Ulysses*, 9.32–33.

[26] For the interrelationship between blindness, vision, and self-representation, see Jacques Derrida, *Memoirs of the Blind*, in *The Derrida Reader: Writing Performances*, ed. Julian Wolfreys (Lincoln: University of Nebraska Press, 1998), 169–183. It is important to recognize, that Joyce's propensity for turning upon himself, added to the observation that his own life has been "the chief subject-matter of his writings, and his works […] abound with versions of himself" (McCourt, *James Joyce: A Passionate Exile*, 7), immediately relates to the central idea of self-representation in the Western tradition of the blind bard, as amplified by Homer's rendering of Demodocus, Milton's *Samson Agonistes*, and Borges' "Blindness." Following Derrida's conception of the blind writer's cultural memory and self-representational aim, Joyce, from his earliest attempt at self-portraiture in the essay "A Portrait of the Artist," has turned "round an invisible mirror" (Derrida, 170). Interestingly, Derrida, while pairing Homer with Joyce, and Milton with Borges, links the double couple of blind bards to the double rivalry of a duel.

[27] As a matter of course, the *Wake*'s "Shem the Penman" episode, in which Joyce subjects himself to scathing self-parody, makes up the most notable example of Joyce's self-incriminating bent. In his private life, Joyce likewise gave evidence of his propensity for turning upon himself. In his seminal biography of James Joyce, Richard Ellmann, for instance, mentions the fact that Joyce, around the outbreak of the First World War, had actually no patience with the then current adulation of Richard Wagner, reportedly objecting that Wagner stunk of sex (*James Joyce*, 382). Joyce's disapproval of Wagner can easily struck one engaged in the act of reading through the *Wake* as an *arstensable case of a pfan of Poldy's rebollions cooling Kitty's cattle blackarss*. In the increasing complexity of Joyce's oeuvre, to be sure, both the richness of musical allusions and the sexual innuendos become proportionally apparent. The historical figure of Richard Wagner, his "boyrut" *Festspielhaus*, and the Wagnerian "operoar," are prominently involved in the *Wake* through the artful employment of leitmotivs and linguistic clusters. The recurrent element of "Mildew Lisa," a conflation of Mona Lisa and the opening words from Isolde's *Liebestod* aria, in fact, sums up nicely the erotomanical alliance between Wagner and Joyce: "And mild aunt Liza is as loose as her neese" (FW 388.04). Timothy Martin, a recognized scholar in the field of the Wagner-Joyce influence, attributes Joyce's contempt to his sense of rivalry with another artist ("Joyce, Wagner, and the Wandering Jew," 52). This seems a suitable explanation for an otherwise unaccountable case of disdainful rejection. Another incident of Joyce's impatience with Wagner and his art actually corroborates Martin's theory of rivalry. During the intermission of a performance of Wagner's *Die Walküre*, Joyce, in fact, asked his companion, his Triestine friend Ottocaro Weiss, "Don't you find the musical effects of my *Sirens* better than Wagner's?" When Weiss replied in the negative, Joyce, according to Ellmann, "turned on his heel

and did not show up for the rest of the opera, as if he could not bear not being preferred" (*James Joyce*, 460). Even though the foregoing incidents only subliminally suggest Joyce's self-incriminating bent, they present a similar intricate relationship between self-incrimination and (artistic) rivalry as to be found in the "Shem the Penman" episode.

[28] *Finnegans Wake*, 344.12.

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