Apocryphal Joyce: *fuga per canonem*

Grace Holtkamp

St Edmund Hall

University of Oxford

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Abstract

This dissertation explores the idea of an 'apocryphal Joyce' by tracing the evolving apocryphal conflicts — crises of truth, doubt, authority and authorship — in his work. Building on the original meaning of 'apocryphal' as hidden writing (*apocrypha scripta*), this dissertation follows what it calls Joyce's *fuga per canonem*: his flight through the canon. This phrase, from his notes for *Ulysses*, is especially apt for Joyce given his early connection of the writer as craftsman and apostate with Daedalus, the mythic figure whose wings symbolized for Joyce the liberated intellect of the artist.

With the frame of the canon and the canonical versus 'hidden writing' and the apocryphal this dissertation traces Joyce's various styles of interrogating canonical, authoritative discourse through transgressive or illicit forms of writing. Specifically, this dissertation shows how these various 'apocryphal modes' of Joyce converge as a growing movement of flight. This 'taking flight' shows Joyce's evolution from his depictions of spiritual and psychological unrest in his early work into his creation of a poetics of unrest, his prodigious invasion and evasion of canonical categories in the transgressive somatic imagery of *Ulysses.* Finally, this dissertation offers new insights into the humor of *Finnegans Wake* by exploring the heretofore overlooked comedy of Joyce's many references to canonical and apocryphal scripture in his depiction of the authors of the four canonical Gospels, 'Mamalujo,' and the controversy of the *apocrypha scripta* they seek, the spurious 'hen's letter.' Ultimately we see that the apogee of Joyce's flight is his embrace of the artist's intellectual liberation, creativity and insight in the apocryphal positions of the outlaw, the marginalized, the exiled and the disenfranchised. The radical experiences and alternative systems of value of these vantages become, as we will see, Joyce's most fundamental creative mode.

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List of Source Editions and Abbreviations

S	*Scribbledehobble.* Edited and with an introduction by Thomas E. Connolly. Evanston, IL: Northwestern University Press, 1961.
E	*Epiphanies*. Introduction and notes by O.A. Silverman. Wickser Collection, Lockwood Memorial Library. Buffalo, NY: University of Buffalo Press, 1956.
SH	*Stephen Hero*. Edited by Theodore Spencer. Revised edition with additional material and a foreword by John J. Slocum and Herbert Cahoon. London: Jonathan Cape, 1969.
D	*Dubliners*. Corrected text with an explanatory note by Robert Scholes. London: Jonathan Cape, 1967.
EX	*Exiles.* In *The Portable James Joyce*, edited by Harry Levin, 529-626. New York, NY: Penguin: 1976.
P	*Portrait of the Artist as a Young Man*. Corrected text from the Dublin holograph by Chester G. Anderson. Edited by Richard Ellmann. London: Jonathan Cape, 1968.
U	*Ulysses*. Based on the 1939 Odyssey Press Edition. Annotations by Sam Slote, Marc A. Mamigonian and John Turner. London: Alma, 2012.
FW	*Finnegans Wake*. London: Faber & Faber, 1969.
RM	*Annotations to Finnegans Wake*. Fourth Edition, by Roland McHugh. Baltimore, MD: Johns Hopkins University Press, 2016.
OPCW	*James Joyce: Occasional, Critical, and Political Writing*. Edited by Kevin Barry. Oxford: Oxford University Press, 2000.
LI, LII, LIII	*Letters of James Joyce*. Edited by Stuart Gilbert, Richard Ellmann, and James Fuller Spoerri. London: Faber and Faber, 1957-1966.

PSW *James Joyce: Poems and Shorter Writings*. Edited by Richard Ellmann, A. Walton Litz and John Whittier-Ferguson. London: Faber and Faber, 1991.

Apocryphal Joyce: *fuga per canonem*

The study of Joyce and religion has tended to treat religion as a monolith by looking at Joyce and faith in general, or Joyce and Catholicism. But, of course, religion isn't monolithic. The monologism of its monotheism conceals contest and contradiction, and nowhere can we see this in a light more relevant to Joyce than in the subject of apocrypha. We know that Joyce had in his Paris and Trieste libraries both Old and New Testament Apocrypha. Before we "Psing a Psalm of psexpeans, apocryphul of rhyme!" (*FW* 242.30-31) however, we have to first establish exactly what we mean by apocrypha as it pertains to Joyce. In the contrast between canonical, 'true' Biblical writing and noncanonical apocryphal writing, there is not only the question of legitimacy but an ontological challenge at this intersection of writing and eschatology in *apocrypha scripta*. The challenge posed by the apocryphal to canonically established authority is not merely transgression of message. Rather, by simply suggesting the fallability of the Logos, in the form of internal contradictions, errors, or disputes, the antilegomena of the apocryphal makes us confront difficult, fundamental questions. As John Shelby Spong, author of *Liberating the Gospels*, explains, these questions are more than scriptural controversy:

> How does one explore and seek to make rational sense out of experiences that occur at the edges of life? What words are adequate when one seeks to describe the reality of that experience in which the realm of spirit impinges upon the realm of human history? Is there any human language that can ultimately be used in a literal way when the subject of that language is God?[1]

We must also bear in mind — especially given the many Christ and Moses references in Joyce's work — that 'apocryphal' came about as a very specific term to identify

[1] John Shelby Spong, *Liberating the Gospels* (San Francisco, CA: Harper Collins, 1997), 279-280.

writing that disputed the canonical authority of the New Testament gospels. The apocryphal was thus in discord with what is known as the 'biblical witness,' the authoritative writings that claim witness to Christ's resurrection and the Easter story. As Spong writes,

> Once we get beyond the simple inadequacy of human language or human concepts to enter or to describe the realm of the divine, we next must face the absolute contradictions present in the biblical texts of Easter. The Church has sought over the years to soft-pedal these contradictions, suggesting rather lamely that no five witnesses describe the same event in the same way. That is, of course, true; but when those descriptions are mutually exclusive, then our hold on any truth begins to be questioned. It is the magnitude of the differences — the mutually exclusive nature of key elements of the data in the Bible — that must be looked at closely.[2]

The possibility of error and fallaciousness posed by apocrypha is thus especially important as it pertains to the divinity of the divine Logos in the form of the resurrection event. As we know, in *Portrait* Stephen likens the artist and text to God and creation, but though Stephen sounds confident, Joyce's work is inflected with anxiety over this metaphor. The concept of the apocryphal, as we will see, reveals just how much this anxiety is a major creative, generative energy in Joyce's work.

The origins of apocrypha and the history of *apocrypha scripta* show a contentious interchange between Church dogma, authorship, textuality, and what essentially amounted to the concerns of an early modern reader-response theory. While today we think of 'apocryphal' as a derogatory term, its heritage is much slipperier, and much more interesting, than this. To begin with, we can see from its etymology that it is more than a technical term for rejected scripture:

> **APOCRYPHA**, certain books of the Old Testament. (Gk.) 'The other [bookes] folowynge, which are called apocripha (because they were wont to be reade, not openly and in common, but as it were in secrete and aparte) are neyther founde in the Hebrue nor in the Chalde;' Bible, 1539; Pref. to Apocrypha. The word means 'things hidden;' hence, unauthentic — Gk. ἀπόκρυφα, things hidden, neut. pl. of ἀπόκρυφος, hidden. — Gk.

[2] Ibid, 280.

> Ἀπόκρύπτειν, to hide away. — Gk. ἀπό, off, away (see **Apo-**); and κρύπτειν, to hide. See **Crypt**. **Der.** *apocryph-al*.[3]

The Bible referred to here is the Great Bible, the first authorized edition of the Bible in English, produced during the reign of King Henry VIII. The direction to the entry for 'Crypt' shows the 'cryp' of apocrypha to mean a hidden vault or cell.

In M.R. James's introduction to his collection of the Apocryphal New Testament, which we know Joyce to have read, James explains that 'apocrypha' was not originally a derogatory term:

> The words apocrypha and apocryphal, particularly the latter, have come to mean, oftener than not, in common speech, that which is spurious or untrue. They do not mean that in themselves, nor did they in the minds of those who first applied them to books. They began by being terms of dignity and respect: they have degenerated into terms of something like abuse.[4]

As opposed to being hidden for strictly negative reasons, apocryphal writings were also hidden because they were *precious*:

> An apocryphal book was — originally — one too sacred and secret to be in everyone's hands: it must be reserved for the initiate, the inner circle of believers. But, in order to enlist respect, such books were almost always issued under venerable names which they had no true right to bear. We hear of apocryphal books of Adam, Moses, and so forth. The pretence [sic] was that these had lately been brought to light, after ages of concealment by pious disciples. I do not intend to write a history of the gradual degradation of the words: I need only say that the falsity of the attributions was soon recognized: and so (to pass over three centuries of transition), in the parlance of Jerome, who has influenced posterity more than anyone else in this matter, apocryphal means spurious, false, to be rejected and, probably, to be disliked.[5]

James here refers to St Jerome, creator of the Church's first official standardized Latin Bible, the Vulgate. In his prologues to the Vulgate, Jerome argued strongly against canonical and apocryphal texts, which he identified mostly as texts appearing in the Greek Septuagint but not in the Hebrew Old Testament from which he was translating. While some apocryphal texts did make it into the Vulgate, this distinction

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[3] *Etymological Dictionary of the English Language*, 25.
[4] M.R. James, introduction to *The Apocryphal New Testament* (Oxford: Clarendon Press, 1953), xiii-xiv.
[5] Ibid, xiv.

between material included and excluded in Jerome's Vulgate Bible is generally considered to be the origin of the modern idea of apocryphal as non-canonical. St Augustine disagreed with Jerome, believing that apocrypha could be valuable if it were used with utmost discretion by the Church fathers only. Rather than rejecting apocrypha, Augustine, and after him Aquinas, argued that *apocrypha scripta* should be reserved only for the most elite few; because its interpretation was so complex, its implementation required careful qualification. As he wrote, somewhat defensively, to Jerome:

> To those writers alone who are called canonical I have learned to offer this reverence and honor: I hold most firmly that none of them has made an error in writing. Thus if I encounter something in them which seems contrary to the truth, I simply think that the manuscript is incorrect, or I wonder whether the translator has discovered what the word means, or whether I have understood it at all. But I read other writers in this way: however much they abound in sanctity or teaching, I do not consider what they say true because they have judged it so, but rather because they have been able to convince me from those canonical authors, or from probable arguments, that it agrees with the truth.[6]

Therefore, in this first known controversy over apocrypha in the Church, the argument for including apocrypha was based on the idea that it could serve to edify faith when used correctly, which was admittedly rarely. *Apocrypha scripta* was thus both transgressive and precious; knowledge reserved for a powerful few lest it be misinterpreted, and indeed defined by its great potential to be misinterpreted.

By understanding some details of the history of apocrypha, we can see its evolution in tandem with problems of writing and textuality. We can think of *apocrypha scripta* as an intertextual mode. In the history of *apocrypha scripta* the apocryphal text was often a text difficult to consecrate; not because of its

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[6] Augustine, Letter LXXXII, *The Confessions and Letters of St Augustine, With a Sketch of His Life and Work*, in *A Select Library of the Nicene and Post-Nicene Fathers of the Christian Church, Vol. 1*, ed. Philip Schaff, D.D., L.L.D., 350-361 (Edinburgh: T&T Clark, 1988 [originally New York: Christian Literature Company 1886]), 350.

transgressive content — many apocryphal texts had none — but because of its intertextuality. François Bovon gives the following example:

> In 1599 Elias Hutter presented a polyglot Bible in twelve languages that offered a fascinating solution to the perplexing problem of how to preserve an epistle that no one considered to be totally canonical, but that no one thought should be rejected as apocryphal. At p525 of the second volume of his Bible, Hutter reaches the end of the Epistle to the Colossians and leaves p526 blank, in order to begin the next letter on the right page. But — to our surprise — when he begins the next text we find that he abandons for a while the regular canon of the New Testament and what follows next is not 1 Thessalonians, as we would expect, but the *Epistle to the Laodiceans*. Hutter knew that this letter was so beloved in the Middle Ages that it was copied in many manuscripts of the Vulgate. He therefore decided to publish it as well, and here it is side by side with the other Pauline epistles in twelve languages. But because he knew that this letter was not really canonical he did not dare to give those pages a number. Only after *Laodiceans*, when he takes up Thessalonians, does Hutter begin to number the pages again, and he starts with p527. Between p526 and p527 we therefore read seven pages without numbers that contain the *Epistle to the Laodiceans*, a document that appears at the same time both 'canonical' and 'apocryphal'![7]

Like its connotations of urban legend or folklore that 'apocryphal' carries today, the historical apocryphal text was characterized by an intertextuality that included popular tradition alongside sacred scripture. This intertextuality interpolated authoritative canonical discourse with the alterity of popular and folk traditions. Bovon explains how we can think of apocryphal intertextuality as textual instability or multiplicity:

> A canonical text is characterized by its unicity. Even if there are always variant readings, the text of a canonical book — let us say, of a gospel — can still be considered stable. Sacralization implies and provokes a certain stability of the text. An apocryphal text, lying at the other end of the spectrum, is considered to be fallacious; it is expected to be rejected and has a tendency to disappear.[8]

Bovon argues that this spectrum is flawed, and that we have largely inflated and over emphasized the negativity of 'apocrypha' — that the distinction between canonical as good and non-canonical as bad elides the real history of the term as most frequently

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[7] François Bovon, "'Useful for the Soul': Christian Apocrypha and Christian Spirituality," in *The Oxford Handbook of Early Christian Apocrypha*, ed. Andrew Gregory (Oxford: Oxford University Press, 2015), 184.
[8] Ibid, 189.

referring to writings which, while not in the Biblical canon, were nonetheless designated as 'profitable' or 'useful' for the soul:

> The descriptive adjective that was applied to these texts and that reappears across centuries of time, but has been largely ignored, is 'useful' or 'profitable.' This term was already present in Origen's writings in the third century CE, was used by Luther at the time of the Reformation, and appears in a French dictionary of the eighteenth century. In Greek Orthodox piety these writings are called ψυχωφελή, that is, 'useful for the soul.'[9]

As opposed to the simple dichotomy of canonical and apocryphal, then, we also have a third category of writing that is both apocryphal and is 'useful for the soul' — "Many texts that today are referred to as 'New Testament Apocrypha' or 'Christian Apocrypha' belong to this third category."[10] This intertextual *apocrypha scripta* is characterized by "the text's 'multiplicity,'" writes Bovon, in contrast to the 'unicity' of the gospel text "which is attested by the many manuscripts and the absence of textual stability, made evident by the many dissensions among the codices."[11] Rather than being rejected as spurious or fallacious, these "profitable documents are flexible, adaptable to the needs of the audience, the taste of the scribe, and the circumstances of the moment,"[12] Bovon explains. This *apocrypha scripta* is "useful for private piety, edification of the community, and a historical understanding of Christian origins."[13] Therefore, rather than categorized as 'bad,' we can think of *apocrypha scripta* as uncategorized and intertextual, dialogic and multiple in contrast to the monologism and 'unicity' of the canonical gospel Logos. This *apocrypha scripta* is duplicitous writing — twofold, illicit and 'useful.' This distinction helps us see beyond today's understanding of apocryphal as transgressive in the sense of heretic, blasphemous or

[9] Ibid, 186.
[10] Ibid, 185.
[11] Ibid, 189.
[12] Ibid.
[13] Ibid, 185.

mystic, to see that the real problem it posed was the creative potential of its multiplicity.

It's helpful to bear in mind in relation to Joyce's writing how recently apocryphal texts had been discovered, translated and published. Indeed, the rise and appearance of modernism's newest and most radical forms overlapped with this period of noteworthy archeological discovery of ancient texts, and the translation of these texts into English. Joyce's copy of the New Testament Apocrypha, edited by James Orr, had only been published in English in 1923 — the same year he wrote the Mamalujo section of *Finnegans Wake* and referred to the Apocrypha in a letter to Harriet Shaw Weaver (*RM* 398). Archeological discoveries in the late nineteenth century and the early twentieth century yielded Apocrypha texts, manuscripts never before seen and of great interest due to the inconsistencies and contradictions they exposed between the established canon and these new unverified texts. While the original formulation of the Vulgate by Jerome in 382 was the first challenge of apocryphal controversy, the discoveries of these texts in the late nineteenth century — so many that they are still in the process of being translated today — brought the spectre of the apocrypha to life again, this time in a modern context. James Orr's introduction to *New Testament Apocryphal Writings*, which Joyce would have read, gives us a sense of this scholarship, how it was collated and described and how Joyce would have first encountered it[14]:

> The apocryphal literature is a study by itself, with the intricate details of which only specialists are competent to deal. Great attention has been bestowed on the collecting, editing and collating of such codices of Gospels, Acts, and

[14] Lernout says Joyce read "the collection of apocryphal writings of the New Testament that had just been published by the Cambridge medievalist M.R. James" (Lernout, 195). James's book was published in 1924; Connolly has Joyce's New Testament Apocrypha source as *New Testament Apocryphal Writings* edited by James Orr, published in 1923 (Connolly 29). Lernout describes notes on New Testament Apocrypha in the Buffalo manuscript VI.B.11, which is dated late September — late November 1923. It's possible that Joyce owned and read both, or only one, or read one and owned the other, etc.

> other writings as were formerly known, or have more recently been discovered. The most important of the older collections was that of Fabricus (*Codex Apocryphus*, 1719). The collections and prolegomena of Thilo (1832) and Tischendorf (*Acts*, 1851; *Gospels*, 1853; *Apocalypses*, 1856) are of special value; much, however, has been done since their time. The articles by Lipsius in the *Dict. of Christ. Biog*. On 'Acts of the Apostles (Apocryphal)'are, like the author's learned German work (2 vols., 1883) on the former subject, masterly in their discussions of the relations of the documents. Valuable light was thrown on the Syriac versions of the *Protevangelium of James*, the *Gospel of Thomas*, and the *Transitus Maria* (Passing of Mary), by the texts and fragments edited and translated by Dr. W. Wright in the *Journal of Sacred Literature* (January and April 1865), and his *Contributions to the Apocryphal Literature of the New Testament* (1865), and *Apocryphal Acts of the Apostles* (1871). In 1902 Mrs. Agnes Smith Lewis edited, with translations and other illustrative matter, new Syriac texts of the *Protevangelium* and *Transitus Maria*, obtained from a palimpsest she was fortunate enough to purchase at Suez in July 1895 (*Studia Sinaitica*, No.XI. 1902). An interesting fragment of the lost *Gospel of Peter* (second century) was discovered, with other MSS., at Akhmim, in Upper Egypt, in 1886, and was published in 1892 (see below). A translation of the Apocryphal Gospels was published in 1872 by Mr. B.H. Cowper, on the basis of Tischendorf's edition; and Vol.XVI. of Messrs. T & T. Clark's *Ante-Nicene Library* is devoted to translations by Mr. A. Walker of 'Apocryphal Gospels, Acts and Revelations.' An 'Additional Volume' of the *Library* (1897) contains translations of works more recently discovered. Lectures XI. and XIX. of Dr. Salmon's *Introduction to the New Testament*, on 'Apocryphal and Heretical Gospels' and 'Apocryphal Acts of the Apostles,' may profitably be consulted. Hone's catch-penny *Apocryphal New Testament* (1820) is critically worthless.[15]

Like the *Book of Kells* (which was also excavated)[16] the unearthing and excavation of these myriad apocryphal texts, their myriad competing translations and their indiscriminate burial among waste and debris, are often a model for the hen's letter-text in *Finnegans Wake*. Like the excavated texts, the letter is a "papyrus" (*FW* 121.2) and a codex manuscript: "the Bootherbrowth family of MSS., Bb — Cod IV, Pap II, Brek XI, Lun III, Dinn XVII, Sup XXX, Fullup M D C X C" (*FW* 121.35). It is found in a "mudmound" (*FW* 111.34), a "dungheap" (*FW* 124.24), it "has acquired accretions of terricious matter whilst loitering in the past" (*FW* 114.29), and is investigated by Mamalujo, the "four excavators" (*FW* 573.8). Indeed with all the

[15] James Orr, introduction to *New Testament Apocryphal Writings* (London: J.M. Dent & Sons, 1923), vii-viii.
[16] Seán Duffy, ed., *Medieval Ireland: An Encyclopedia* (New York, NY: Routledge, 2005), 410.

relics of the past it contains, like an archeological site, the mound has become museum — "Penetrators are permitted into the museomound free" (*FW* 8.5). As we will see, Joyce transforms this model of the excavation of the hidden word into an aesthetics of gleaning in *Finnegans Wake*, animated by a poetics that hides and seeks an *apocrypha scripta*.

While Joycean scholarship hasn't explored the possibilities of an 'apocryphal Joyce' as of yet, it has come close. Enrico Terrinoni suggests an occult Joyce, claiming to uncover "the hidden writing of *Ulysses*"[17] in his *Occult Joyce: The Hidden in Ulysses* (2007). By this, Terrinoni means that "an occult outlook" will "help us understand fully the hidden semiotic discourse of *Ulysses*, as a deeply layered structure of signification."[18] In the following example, he unfolds the symbolism of "Hades" by way of Joyce's occult sources:

> In "Hades," the counterpart of the ascension is evidently the descent. Ironically the destination of such a journey, that is, the nothing, looks a little less desirable than Christ's own 'resting place.' It could be argued that in the apocryphal gospel tradition there exist also accounts of a descent of Christ to hell. That Joyce had actually read some of the apocryphal gospels is very likely, for he was always most keen in reading works whose 'authority' was denied by the Church. This is shown for instance by the reference to various heresiarchs like Photius, Arius, Valentine, and Sabellius in the first episode of *Ulysses*, alongside many others in the third. Accordingly, it is very probable that at some stage he must have encountered a corpus of writings never accepted by the Church as official gospels.[19]

As we now know, it is not just probable but certain that Joyce encountered and read apocryphal works. For Terrinoni's discussion of the occult, the significance of this is the connection he makes between Joyce's possible apocryphal sources and Joyce's symbolism in *Ulysses.* For example, when he writes that "Apocryphal ways are

[17] Enrico Terrinoni, *Occult Joyce: The Hidden in Ulysses* (Cambridge: Cambridge Scholars Publishing, 2007), 83.
[18] Ibid.
[19] Ibid, 79.

characteristic of Joyce's narrative discourse," his evidence is Stephen's Shakespeare theory in "Scylla and Charbidis":

> Stephen himself adopts an apocryphal method in elucidating his theory on Shakespeare in 'Scylla,' as John Eglinton clearly suggests. This is proved by the fact that in '*Ulysses* 9' Christ's descent into hell, known as the harrowing of hell, is also referred to by Stephen, although in a distorted way.[20]

Terrinoni then explains how Stephen's theory is an "apocryphal method" exemplifying the "apocryphal ways" of Joyce's work by connecting the descent of "Hades" to the apocryphal Gospel of Nicodemus: "The notion that Christ visited the land of the dead, as deriving from the apocryphal tradition, could well be behind Joyce's blasphemous allusion to the sacred heart, whose final resting place […] was to be among the dead."[21] He then explains Joyce's use of Swedenborgian symbolism as "using the heart as a symbol" to "parody the concept of spirituality as such."[22] Beyond "Joyce's blasphemous allusion," he does not elaborate further on Joyce's "apocryphal ways." This leads us to understand that, within the context of occult symbolism in *Ulysses*, by "apocryphal ways" Terrinoni simply means heretical or blasphemous sources.

Terrinoni's study of *Ulysses* builds on the work of Sebastian Knowles and Hugh Staples. Where Terrinoni traces associative symbolic chains of Joyce's occult sources, Knowles and Staples look for 'the hidden' in *Ulysses* by exploring modes of cryptology and puzzles in Joyce's work. Both Knowles and Staples refer briefly to a "hidden writing" in *Ulysses*. For Knowles, the "hidden writing" of *Ulysses* is the occult activity of coding language: "Hidden writing attempts to strip language down to its structure and remake it from within," Knowles explains. He gives the following example of a "carving of hidden words" in "Scylla and Charybdis," in which "A.E.

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[20] Ibid.
[21] Ibid, 79-80.
[22] Ibid, 82.

Russell's initials revolve in a lexical carousel."[23] First he gives the quotation from "Scylla and Charybdis" with certain letters emboldened:

> People do not know how d**a**ng**er**ous lovesongs can be, the **a**uric **e**gg of **R**ussell w**ar**n**e**d occultly. The movements which work revolutions in the world **are** born out of the d**rea**ms and visions in a peasant's h**ear**t on the hillside. For them the **ear**th is not an exploitable ground but the living mother. The r**are**fied air of the academy and the **are**na produce the sixshilling novel, the musichall song. F**ra**nc**e** produces the finest flower of corruption in Mall**ar**m**é** but the d**e**si**ra**ble life is **re**ve**a**led only to the poor of h**ear**t, the life of Homer's Phoenicians (*U* 186-187).
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> Russell is soon to be involved in Joyce's joke of the vowels, 'A.E.I.O.U.' (19); the hidden writing in the paragraph above is announced by the phrase 'auric egg,' with its readily available acrostic. The paragraph is a puzzle piece, with word after word playing a part: 'dangerous,' 'warned,' 'are,' 'dreams,' 'heart,' 'earth,' 'rarified,' 'arena,' concealing a carved purpose, to hide the initials of Russell's name. A.E. Russell was a member of Madame Blavatsky's Theosophical Society, which is why he speaks 'occultly': Joyce is engaging here in some occultism of his own.[24]

This kind of "hidden writing" of a "lexical carousel" is of course also the dispersal method for ALP's and HCE's initials in *Finnegans Wake*.

Like Knowles, Staples also briefly mentions a "hidden writing" in Joyce's work. He explains this writing as part of Joyce's "almost compulsive habit of regarding literature as secret,"[25] in which Joyce associates language with mystery through a "theory of correspondences":

> Language itself, whether liturgical Latin or gypsy argot, Joyce very early came to regard as part of a mystery; a mean [sic] of communication, but also a way of concealing secret knowledge from all but the few. The theory of correspondences, which attempts to pierce the screen dividing the visible from the invisible, lies behind the structure of *Ulysses* and the puns and portmanteau phraseology of *Finnegans Wake* as well.[26]

Staples argues that Joyce's puzzles are the primary form of his "hidden writing":

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[23] Sebastian Knowles, *The Dublin Helix: The Life of Langage in Joyce's Ulysses* (Gainesville, FL: Florida University Press, 2001), 12.
[24] Ibid.
[25] Hugh Staples, "Joyce and Cryptology: Some Speculations," *The James Joyce Quarterly* 2, no.3 (1965): 170.
[26] Ibid, 167.

> These fundamental preoccupations relate to a minor aspect of Joyce's writing, and one that has hitherto been very little explored: his interested [sic] in cryptology. In the main, his use of 'hidden writing' is confined to the acrostic, the anagram and the cryptogram.[27]

What Knowles and Staples share is an overall approach to reading Joyce in this way in terms of puzzles, riddles and games. Indeed, both Knowles and Staples unpack Joyce's puzzles with puzzle games of their own. Staples experiments with the Baconian bilateral cipher as "further evidence for the presence of a cryptogram in *FW*,"[28] suggesting

> that the first fifteen words of the text are analyzed for the presence of a bilateral cipher, exactly according to the system first described by Bacon in *The Advancement of Learning*, using words of even number to represent *a*, and of uneven numbers of letters to represent *b*.[29]

Knowles introduces a word search in his first chapter, to which he lists the answers at the end of his book:

> The puzzle conceals at least 225 Joycean words (one word, coincidentally, for each letter of the grid.) A Joycean word is defined as a person or place, idea or thing, that either appears in or can be made to refer to *Ulysses* […] as with all word searches, words can be found forward and backward, both sideways and diagonally; each word must be at least three letters long.[30]

These games indicate how the approach taken by Staples and Knowles — and Terrinoni, whose method draws upon theirs — has imposed strict limitations on their insight, and how this approach can have a tendency to box itself in. Puzzles and games focus on an answer, so it follows that the hidden writing they would reveal is their solution. The positive aspect of approaching hidden writing in Joyce's work as a puzzle or a game is its commitment to the uniquely Joycean spirit of good-natured obstructionism in Joyce's writing, a mixture of intellectual curiosity and playful, almost experimental dissidence. This approach affirms a friendly closeness between

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[27] Ibid.
[28] Ibid, 173.
[29] Ibid.
[30] Knowles, *The Dublin Helix*, 17.

us and Joyce, when a puzzle "solved" is like a little covert message from the author to us.

The greater potential, however, lies in looking beyond individual puzzles to find the techniques and modes of hidden writing throughout Joyce's work. Terrinoni's *Occult Joyce* embarks on a similar project for *Ulysses*, focused on Joyce's "complex technique" of occultism in that text which

> must be approached with an eye to the occult dynamics informing the cultural background of the author. An occult outlook will therefore help us understand fully the hidden semiotic discourse of *Ulysses*, as a deeply layered structure of signification.[31]

The limitation of exploring occultism as a "technique," however, is the inseparability of occultism and mysticism, which restricts "technique" to symbolism. Terrinoni carves out a space for his occult Joyce by interpreting "the word occult as an umbrella term"[32] and suggesting that "alongside occult authors and artists, also many professors of literary occultism describe it as an utterly heterodox doctrine."[33] Joyce's "interpretation of the occult"[34] as shown by his sources certainly does seem consistent with the occult as "an utterly heterodox doctrine" — of mysticisms. Terrinoni's book begins, as it should, with a discussion of Joyce in relation to Yeats's mysticism. As we saw in the example of Terrinoni's reading of "Hades," the specificity of occultism as a form of mysticism both enhances and limits, narrows and deepens, the focus into a single relationship: the text and "the cultural background of the author"; or, *Ulysses* and its sources. This means the emphasis veers away from "dynamics" or "discourse" and into individual connections between symbols in the text and Joyce's mystic sources — Swedenborg, in that particular case.

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[31] Terrinoni, *Occult Joyce*, 83.
[32] Ibid, 6.
[33] Ibid, 7.
[34] Ibid.

Terrinoni, Staples and Knowles all mention the existence of "hidden writing" in Joyce's work, and Terrinoni even mentions "apocryphal ways" of Joyce's "narrative discourse," but in focusing on the *hidden*, all three neglect the *writing*. Like these critics, this dissertation looks to uncover the hidden in Joyce's work, but in less cryptological detail and with more interest in techniques and traces rather than solutions and sources. Of course, at times, solutions and sources are crucial — especially in *Finnegans Wake*. But overall this project looks for hidden writing not as *information* but in the broader sense of a poetics, of an informing inflection of Joyce's style in all of his prose. Within a text, "hidden writing" isn't necessarily the hidden solution of a riddle or coded symbolism. Shifting focus onto the writing directs us towards not a hidden thing but a hidden activity, which is a different matter altogether. Hidden writing is the definition of *apocrypha scripta*; we can therefore more accurately think of it, in terms of Joyce, as such: *apocrypha scripta*, the secret life of the Joycean (inter)text; its poetics *of* hiding and revelation.

As we saw earlier, this hidden writing can take the form of error, implying faultiness in the canonical unicity of the divine Logos. It is straightforward enough to connect this challenge to canonical authority to Joyce in the conventional understanding of him as an apostate. It is also easy enough to see an apocryphal Joyce as simply a skeptic. But although the transgression of canonical authority by the apocryphal resembles skepticism, it goes much further than skeptical reductionism, especially to cultivate and incorporate mystery. Like skepticism, the apocryphal encompasses doubt. Unlike skepticism, as we shall see, apocryphal doubt is a "restless, living, wounding, doubt" (*Exiles* 626) which is, for Joyce, fundamental to the artist as "priest of the eternal imagination" (*P* 225). Whereas skepticism is narrow and confined within its equivocations, the apocryphal relishes the mysterious and the

undefined. Where skepticism relies on reason and nature, the apocryphal questions where we get our definitions of those things. The concept of the apocryphal is generative and provocative, where skepticism is reductive and abstentious. In *Nietzsche and the Ancient Skeptical Tradition*, Jessica Berry makes a similar argument with regards to Nietzsche. Skepticism is too often used "to indicate little more than a mostly negative attitude toward the existence of truth or the possibility of knowledge,"[35] she writes, "thoroughly corrosive and stubbornly opposed to our efforts to establish any firm and lasting solutions to philosophical problems."[36] The apocryphal is also more textual than philosophical skepticism — by its very definition, it is bound to the nature of writing, authorship and textuality. In this sense, as we will see, the apocryphal is closer to what Nietzsche identifies as the intuition of the truly liberated intellect that has "cast off the mark of servitude,"[37] thereby "demolishing and deriding the old conceptual barriers,"[38] than it is to purist philosophical skepticism. In terms of the text it also closely resembles Menippean discourse, as Kristeva defines it. Drawing from Bakhtin's *Problems of Dostoevsky's Poetics*, Kristeva explains that Menippean discourse "transmits no fixed message except that itself should be 'the eternal joy of becoming,' and it exhausts itself in the act and in the present."[39] It is a technique, a mode of self-reflexivity in writing which

> knows nothing of a theological principle's monologism (or of the Renaissance man-God) that could have consolidated its representative aspect. The 'tyranny' it is subjected to is that of the text (not speech as reflection of a pre-existing universe), or rather its own structure, constructing and understanding itself through itself. [40]

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[35] Jessica Berry, *Nietzsche and the Ancient Skeptical Tradition* (Oxford: Oxford University Press, 2011), 4.
[36] Ibid, 7.
[37] Friedrick Nietzsche, "On Truth and Lying in a Non-Moral Sense," trans. Ronald Speirs, in *The Norton Anthology of Theory and Criticism*, ed.Vincent B. Leitch (New York, NY: W.W. Norton & Company, 2001), 882.
[38] Ibid, 883.
[39] Julia Kristeva, "Word, Dialogue and Novel," in *The Kristeva Reader*, ed. and trans, Toril Moi (New York, NY: Columbia University Press, 1986), 54.
[40] Ibid.

In scriptural terms this Menippean quality is analogous to the 'multiplicity' of the apocryphal text. As we have seen Bovon explain earlier, where a canonical text is stable, "characterized by its unicity,"[41] the apocryphal text is known by its multiplicity, its lack of "a certain stability of the text,"[42] in contrast to the textual stability of the canonical: "An apocryphal text, lying at the other end of the spectrum, is considered to be fallacious; it is expected to be rejected and has a tendency to disappear."[43] In terms of text and style the destabilizing effect of the *apokruphos* is thus analogous to that of the "multi-stylism and multi-tonality"[44] of the Menippean, as Kristeva defines it, naming Joyce as one of its "inheritors."[45]

So, the mode of the apocryphal is to be distinguished from skepticism, and its textuality takes a Menippean effect. There is one more aspect of the apocryphal to be considered in relation to Joyce, and it is arguably its most interesting, distinct quality: its covert operation. In the earlier quotation from Bovon the last few words are curious: the apocryphal text "is expected to be rejected and *has a tendency to disappear*" (emphasis mine). Apocryphal texts, he explains, are often "known to us only through the appearance of their title on a list of apocryphal books." Everything about *apocrypha scripta* — its meaning, its history, its forms — has to do with hiding and being hidden, evasion and suggestion. Paradoxically, the apocryphal is both hidden and at the same time reveals the semantic and hermeneutical instability underlying the text — it suggests the very text itself is not expression but censorship, not articulation but elision. Its "tendency to disappear" makes it the language of experiences "at the edges of life," as Spong puts it: "How does one explore and seek

[41] Bovon, " 'Useful for the Soul'," 189.
[42] Ibid.
[43] Ibid.
[44] Kristeva "Word, Dialogue and Novel," 53.
[45] Ibid, 50.

to make rational sense out of experiences that occur at the edges of life?"[46] Its subversive potential comes from this fugitive nature, the effect of intimation, echo or footprint, all traces of a movement of flight.

This fugitive nature of the apocryphal, this "tendency to disappear" disrupts the structure of canonical category. In his schemata for *Ulysses*, Joyce listed the technique for "Sirens" as *fuga per canonem*. When Harriet Shaw Weaver needed further explanation, he told her "Sirens" had "all the eight regular parts of a *fuga per canonem*" (*SL* 219). While a consensus has more or less formed around the meaning of Joyce's unusal mention of this musical style as part of "Sirens,"[47] that investigation has missed what seems really to be the greatest value of the phrase: simply what a wonderfully apt expression it is of Joyce's writing. *Fuga per canonem* translates as 'a flight through the canon.' Of course, Joyce's writing itself — even just "Oxen of the Sun" on its own — constitutes a flight through the literary canon, but the phrase has much more to offer us beyond this. *Fuga* as fugue suggests fugitive, illicit movement; the escape of the authority of the canon. A flight through the canon would be the transgression of its boundaries, breaking through it, and at the same time an exploration and tour of its province. When we think of Joyce and flight, it's very likely most readers will first think of Stephen's description of his *non serviam* as his Dedalian flight: "When the soul of a man is born in this country there are nets flung at it to hold it back from flight. You talk to me of nationality, language, religion. I shall try to fly by those nets" (*P* 207). The bivalence of this statement lies in "fly by": like "*per canonem*," it suggests both soaring to great and forbidden Icarian heights, as well as the work of the mature artist to later manipulate these "nets" to his advantage, to work by way of them, with the unauthorized access afforded by the exile's insight.

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[46] Spong, *Liberating the Gospels*, 279.
[47] See Michele Witen, "The Mystery of the *Fuga per Canonem* Reopened?" *Genetic Joyce Studies* 10 (Spring 2010).

By looking at "Apocryphal Joyce," this dissertation looks at forms of canonical authoritative discourse and their transgression by apocryphal modes and metaphors of fugitive insight and illicit creation against the Law in Joyce's work. Chapter One begins with the original usage of apocrypha to refer to false gospel and the meaning of gospel as the "good and true story" in relation to Joyce's early work and the Joycean epiphany in particular. Like the gospel *euangelion* that reveals the 'good news,' the Joycean epiphany evolves as a form of revelation. As artist-*euangeliste,* Stephen develops a theory of epiphany structured around the revelation of the hidden "signatures of all things" (*U* 30), in the goodness and truth of the epiphanic moment. From his earliest notebooks onward, however, we see this theory of aesthetic revelation undermined by examples of it breaking down and failing, betraying itself, both revealing and deceiving itself, in individual psychological dramas of radical doubt in the form of intellectual and spiritual unrest. Through text-time disruption and the 'creature epiphanies,' Joyce's early work is characterized by the conflict between the artist's Logos experience as stasis or 'paralysis,' and the movement of aphanisis working underneath the epiphanies: the apocryphal "tendency to disappear." While most critics argue that the epiphany disappears from Joyce's work after *Portrait,* we will see that the epiphany experiments of his early work diffuse into his later writings in his evolution away from the 'unicity' of Logos and the artist's moment, and increasingly towards 'fugue' forms of flight: the artist's evasion and trespass of canonical categories.

Chapter Two continues with this line of enquiry by exploring the theatrics of revelation in Joyce's depiction of physical bodies, focusing on "Circe." Whereas the first chapter examines the individual spiritual and psychological dramas of Joyce's epiphanies, this chapter examines Joyce's somatic metaphors by looking at the

apocryphal bodies of Joyce's work. These bodies — the cuckold, the foetus, the lactating mother, the cannibal — each antagonize the classical body that corresponds to the canonical discourse of the authoritative Logos explored in Chapter One. By somaticizing challenges to canonical unicity, Joyce politicizes, sexualizes and materializes the hermeneutical problem of the apocryphal to create a radical alternative 'ecology' or system of value.

Chapter Three examines the central truth-quest narrative of *Finnegans Wake* — HCE's mystery crime — as itself an investigation of *apocrypha scripta* in the form of the hen's letter. By staying attuned to the concept of the apocryphal, we can discern the extensive comedy around Mamalujo that as of yet has not been explored. As evangelists, they embody the canonical authority of divine Logos, and their foibles display a humor based in Joyce's erudite references to scripture and scriptural authority, and to apocrypha specifically. In turn, ALP and Shem make trouble for Mamalujo in the form of their obscure, spurious letter-text. The conflict between the two sides stages *apocrypha scripta*'s challenge to canonical authority as a metaphysical detective story. As we will see, in *Finnegans Wake* Joyce has finally triumphed in evolving the "tendency to disappear" from the psychological unrest and anxiety of his early work, by way of the body and its carnivalesque "purifying" laughter,[48] into the comic structural principle of his final work.

By exploring the meaning of an apocryphal Joyce, we will see that 'apocryphal' has a whole attendant vocabulary suggestive of many Joycean features. On the simplest level, Joyce's work was 'hidden writing' in that it was censored and banned. Like the apocryphal authors of spurious authority, Joyce was accused of

[48] Mikhail Bakhtin, *Problems of Dostoevsky's Poetics*, ed. and trans. Wayne C. Booth (Minneapolis, MN: Minnesota University Press, 1993), 127.

having no originality, "no special point of view,"[49] as Wyndham Lewis wrote (which Joyce would lampoon mercilessly in the "Ondt and the Gracehoper" parable and his final self-portrait as Shem the Penman, in *Finnegans Wake*). As transgressive writing, Joyce's dissident engagement with authoritative discourse of colonial race relations, imperialist politics, gender roles, Catholicism and sexuality was fierce and explicit. But most importantly, Joyce's writing itself offers a challenge to the monologism of authoritative discourse, revealing the invisibilia shaping our most fundamental concepts of morals, reason and reality — the canonical definitions of what is 'right,' what is 'rational' and what is 'natural.' In exploring the meaning of an "Apocryphal Joyce" we also must ask what this means for our understanding of Joyce as one of the most authoritative, firmly enshrined writers of the Modernist canon. This dissertation argues that Joyce's *fuga per canonem* is a movement of flight throughout his work that both breaks through and works through the canonical, in many different forms of *apocrypha scripta:* Joyce's hidden writings suggest to us radical alternative systems of value, the unique insight of the artist as fugitive, the hidden poetics of the disenfranchised and discarded, and other radical, creative transgression by the liberated intellect in the way of the apocryphal challenge to all things canonical.

[49] Wyndham Lewis, *Time and Western Man* (New York, NY: Harcourt, Brace & Company, 1928), 109.

Chapter One

The 'Tendency to Disappear': Revelation and Doubt in Joyce's Epiphanies

Introduction

How do we track *apocrypha scripta* in Joyce's work, or any literature, when apocryphal is understood as a religious term? We can begin with what it has been, most strictly speaking, defined against: canonical gospel. The canonical gospels consist of the four gospels of the evangelists, Matthew, Mark, Luke, and John, which recount the resurrection of Christ. Therefore these gospels collectively are understood, in theological scholarship, as the biblical witness: they claim to be eye-witness accounts by the four evangelists. As Klaus Nürnberger explains in *Theology of the Biblical Witness*, "Biblical hermeneutics assumes that, albeit in a broken and provisional way, the biblical scriptures are witnesses to the truth — the truth about ourselves, about our world, about God."[1] The purpose of canonization was to consolidate these writings as one univocal, monologic Logos: "It was to safeguard divine truth that the biblical scriptures were canonized," Nürnberger writes, "But the question is whether such a crude project to protect the Word of God against pollution and corrosion can succeed."[2] This question arises from the fact that these four canonical gospels which bear witness to "divine truth" contradict themselves and each other, making the concept of biblical 'witness' as the cornerstone of biblical truth difficult. As Spong makes clear, "Everywhere one turns in the literal examination of the biblical texts of Easter there is confusion, and various assertions made in one

[1] Klaus Nürnberger, *Theology of the Biblical Witness: An Evolutionary Approach* (Munster: Verlag, 2002), 101.
[2] Ibid, 102.

gospel are contradicted in another."[3] As we will see in Chapter Three, Joyce exploits these contradictions and inconsistencies in the gospels to great comedic effect in *Finnegans Wake* by depicting the four evangelists as a group of confused, drink-addled old men, Mamalujo, who are repeatedly described as contradicting each other — "contradicting every night" (*FW* 393.19) and "contradrinking themselves" (*FW* 96.3-4).

In a recent essay, Martin Brick discusses something similar to this foregrounding of subversive potential in Joyce's writing. He uses the term "foreignization" (having borrowed it from Juliette Taylor) to describe Joyce and D.H. Lawrence's rejuvenation of traditional religious narratives in a fashion similar to Brechtian estrangement. He argues that while connections like those between Joyce's HCE and Christ seem to "promote heresy and sacrilege," they also

> concurrently promote the individual experience with mystery, with the irrational, with the inexplicable. Lawrence and Joyce finesse this balance between sacred and profane religious perception by offering narratives that at once resemble traditional religious texts and depart from them, contradict them, or augment them with narratives from alternate religious or mythological traditions.[4]

Brick's point is that Joyce and Lawrence may appear to disrespect religious traditions, but they never reject Christian teachings; rather, they make them foreign to us so that we might attain "a heightened sensitivity to components of religious narratives."[5] Rather than show irreverence for religion, through this defamiliarization they defend its spirituality and mystery:

> As religion is threatened by science, rationality, and a diminished sense of the human's place in the universe, both of these writers make a case for otherworldly experience, for a sense of cosmic significance, without looking entirely to otherworldliness. They look inside our experience with the physical

[3] Spong, *Liberating the Gospels*, 283.
[4] Martin Brick, "The Isis Effect: How Joyce and Lawrence Revitalize Christianity through Foreignization," in *Modernists at Odds: Reconsidering Joyce and Lawrence*, ed. Michael J. Kochis (Gainesville, FL: Florida University Press, 2015), 82.
[5] Ibid, 83.

> world, and look inside our experience with the verbal world, and there find mystery.[6]

Spirituality in Joyce's work exceeds "religious narratives," however. The spirit of Joyce's work antagonizes 'canonicity,' discursive or institutional, and always probes the apocryphal zone between radical insight and pathological disassociation. Brick focuses on *Finnegans Wake*, and the Isis/Osiris myth in particular, but we can and should expand the idea of the "foreignization" of religious narratives further into a discussion of experiences of spiritual estrangement throughout Joyce's work. In Joyce's early work, he radically estranges us from the epiphany — the fundamental religious tradition in which Christ's divinity first enters the world; in which the word is first made flesh. The epiphanies most intensely show us Joyce's view of religion as "contemplative, individual, and mysterious,"[7] as Brick puts it. A mode of the revelation of divine mystery becomes psychologized as radical doubt and self-alienation. As we will see, Joyce's emphasis on inconsistencies, omissions and contradictions in *Dubliners* and the epiphany notebooks is part of his early experimentation with error, misinterpretation and confusion as intense experiences of doubt and the feelings of shame and betrayal.

Errors, Joyce implies, as internal inconsistencies or contradictions within the text are inherently subversive. They destabilize the authoritative sanctity of the text by challenging the foundations of the gospel concept. 'Gospel' is derived from the Greek *euangelion*. Translations from Greek to Ecclesiastical Latin to Old English associated 'news' with 'story,' or '*spel*,' and mistakenly shortened 'good' to 'god,' thus combining the good and the true as one and the same:

> **GOSPEL**, the life of Christ. (E.) ME. *gospel*, Chaucer, C.T. 483 (A 481) Also *godspel*, P. Plowman, C. xiii. 100. AS. *godspell*, Grein, i. 519. The original

[6] Ibid, 96.
[7] Ibid.

> sense was 'good story,' to translate L. *euangelion*. We find: '*Euuangelium (sic), id est, bonum nuntium, godspel;*' Voc. 314. 8. But the o (of AS. *gōd*, good) was soon shortened before *dsp*, and a more obvious popular etymology, as if *god-spell* meant 'story of God,' i.e. Christ.[8]

As Bovon explains, as godly message gospel is monologic and univocal: "A canonical text is characterized by its unicity. Even if there are always varied readings, the text of a canonical book — let us say, of a gospel — can still be considered stable. Sacralization implies and provokes a certain stability of the text."[9]

The challenge posed by *apocrypha scripta* to canonical gospel is thus not just the existence of separate spurious texts that disagree with canonical tradition. The apocryphal provocation is also *internal* to the Canon: hidden errors and contradictions which undermine the unicity and monology of the canonical Logos. In *Ulysses* Stephen Dedalus quips that the man of genius "makes no mistakes. His errors are volitional and are the portals of discovery" (*U* 243). Mistakes and gaps have the creative potential to evoke radical alternatives to the monology of textual 'unicity' and textual stability.

This unicity of the gospel underpins Stephen's aesthetic theory of revelation, from which the Joycean epiphany develops. As we shall see, Stephen's conflation of the good (as beauty) and the true in the *quidditas* of the epiphany correlates to this combination of the goodness and truth of the word in the divine Logos. His descriptions of the purity, originality and internal integrity of his creation express this same unicity of the gospel. Due to the spiritual origins of the term 'epiphany,' the Joycean epiphany is often first and foremost approached in terms of Joyce's religious education and his personal faith. Critics often point to Joyce's interest in the transubstantiation of the Eucharist as a model for the epiphany's transformation of the

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[8] *Etymological Dictionary of the English Language*, 246.
[9] Bovon, " 'Useful for the Soul'," 189.

profane into the sacred. Early on, Joyce had used the metaphor of transubstantiation for his writing. "Don't you think there is a certain resemblance between the mystery of the Mass and what I am trying to do?" he asked Stanislaus; "I am trying to give people some kind of intellectual pleasure or spiritual enjoyment by converting the bread of everyday life into something that has a permanent artistic life of its own."[10] Just as Joyce describes himself as the one to sacralize daily bread in his Eucharist poetics, Stephen imagines himself to be the "priest of the eternal imagination" (*P* 225), intercessor between the radiance of divine mystery and the vulgarities and trivialities of the mundane world, "transmuting the bread of daily existence into the radiant body of everliving life" (*P* 225).

Stephen's development of an epiphanic aesthetic theory positions him as a certain kind of intercessor. Specifically, Stephen's imagination of himself as the "priest of the eternal imagination" whose sacrament is the revelation of hidden goodness and beauty makes him an evangelist figure. Critical interpretation of the theological structure underlying Stephen's theory of epiphany has often focused on the similarity between his three epiphanic stages and the three entities of the Holy Trinity. As Frederick Lang writes, "Joyce characterizes literary creation by alluding to the eternal relations of the Father, Son, and Holy Ghost."[11] The subject, the object and its radiance thus act according to the structure of the Trinity:

> The description of the Trinitarian model in *Portrait* reveals that the Father's contemplation of His divine perfections — His essence or nature — is synonymous with His begetting of the Son. In the parallel established in the Mangan essay, the imagination corresponds to God the Father; and when it has contemplated 'truth' it begets another 'gracious presence': 'Beauty' or 'the splendor of truth.'[12]

[10] Stanislaus Joyce, *The Complete Dublin Diary of Stanislaus Joyce*, ed. George H. Healey (Ithaca, NY: Cornell University Press, 1971), 103.
[11] Frederick K. Lang, *Ulysses and the Irish God* (Lewisburg, PA: Bucknell University Press, 1993), 45.
[12] Ibid.

Accordingly, the structure underlying the revelation of the epiphany is a spiritual one. The three phases of epiphany — *claritas, integritas, consonantia* — are thus emotional and spiritual stages reflecting the Father, Son, and Holy Spirit of the Trinity. Stephen's aesthetic theory shares this tripartite structure with the Trinitarian model, but his idea of the tripartite epiphany is not only a theory of a revelation experience, it is also an attempt to formulize and circumscribe the way mysterious, transient inspiration of the individual genius becomes realized in the equivalent of the divine Logos of the Trinity, which is to say realized in writing.

This conjunction of aesthetic beauty in writing with divine truth in written message becomes the most difficult aspect of Stephen's theory in Joyce's early work. In Stephen's theory of epiphanic creation, the creation of art analogizes the transmission of this message, the *euangelion*: the 'good and true story' of the *godspel*. The ecclesiastical Greek *euangeliste* literally meant 'bringer of good news,' which referred to the gospel as the news of Christ's divinity. As we will see, Stephen's transposition of the *euangelion* model into aesthetics in his epiphany theory — his unity of beauty and truth in the goodness of *consonantia* — is problematic. After all, a 'good story' is not necessarily a true one — in fact, it probably isn't, in the sense that a good story is one well crafted, well told, involved in the beauty of language rather than fact and appealing to feeling more than accuracy.

The history of gospel itself has struggled with this difficulty. While 'gospel' was applied to designate the New Testament texts accepted by the Church in its Latin Vulgate edition, its origins in the Greek Septuagint show that it had a more equivocal meaning. As Paul Foster explains, referring to the Septuagint,

> In that collection of texts, this word group refers to an oral proclamation or the announcement of some news. Often the news is a positive event (Isa. 52.7; Nah. 2.1). However, this is not uniformly the case. In one Old Testament story, a messenger thinking that he is bringing 'good news' to David of King

> Saul's death soon learns that David does not consider this as glad tidings. The unfortunate herald pays the ultimate price for being unable to distinguish between good and bad news (2 Sam. 4.10)![13]

Aside from being possibly the oldest example of a shot messenger, the transgressive suggestion here is simply the hidden heteroglossia and polyvocal *apocrypha scripta* implied by potentially *false* gospel. In other words, the *apokruphos* — the creative potential of poetics — lurks hidden beneath the unicity of the sacred Logos, transiently glimpsed through contradiction and error. We will see this in the intense and often confusing theorization of truth and beauty in Stephen's aesthetic epiphany theory in *Stephen Hero* and *Portrait*. With some understanding of the conflict between the canonical and the apocryphal as problems of writing and textuality as our context, we can see that the Joycean epiphany is fundamentally an apocryphal metaphor, forcing the same crisis of radical doubt as the apocryphal does to the canonical. In the Joycean epiphany, the first stage of inspiration is the pain of doubt, the feeling of betrayal by the faltering of the divine Logos. This kind of crisis is an experience "at the edges of life," as Spong explains in *Liberating the Gospels*, that forces difficult questions:

> How does one explore and make rational sense out of experiences that occur at the edges of life? What words are adequate when one seeks to describe the reality of that experience in which the realm of spirit impinges upon the realm of human history?[14]

These questions reveal the unicity of gospel to conceal polyvocal possibilities of divine mysteries. As we will see, Joyce's *fuga per canonem* destabilizes this unicity of the sacred, beginning with his earliest writings. We have much to gain from exploring the Joycean epiphany in these terms. This chapter traces the evolution of the Joycean epiphany beyond the Thomistic model into a broader discourse on narrative,

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[13] Paul Foster, *Apocryphal Gospels: A Very Short Introduction* (Oxford: Oxford University Press, 2009), 7.
[14] Spong, *Liberating the Gospels*, 279-280.

time, and subjectivity in Joyce's work. As we shall see, by experimenting with a *euangelion* revelation experience in the epiphanic moment, Joyce was really psychologizing its inverse: doubt and deception. Canonicity, as gospel Logos, is established in unicity and monologism. The Joycean epiphany psychologizes the apocryphal destabilization of this establishment as a crisis moment of radical self-doubt and transgressive insight.

Part 1: The Origin and Aesthetics of Joyce's Epiphanies

In "Truth and Lying in a Non-Moral Sense," Nietzsche asks, "What do human beings really know about themselves? Are they even capable of perceiving themselves in their entirety just once, stretched out as in an illuminated glass case?"[15] Joyce's early work explores this question in the form of the epiphanic moment. The most straightforward description of the Joycean epiphany would simply correspond to both its aspect of spiritual revelation and its insight into the Romantic sublime — a moment of apprehension and "luminous silent stasis of esthetic pleasure" (*P* 217). And yet, from the Pola and Paris notebooks onwards, Joyce's epiphanies are conflicted. As we will see, Stephen's aesthetic theory of the 'enchantment of the heart' and 'pleasure' emphasizes stasis, but the revelations of Joyce's early work are consistently undercut by darker implications of psychological and spiritual unrest. The moment of stasis for aesthetic culmination is contradicted by the fretful soul and the restless mind: "my soul frets in the shadow of his language" (*P* 194), Stephen thinks in *Portrait,* and in *Exiles* Richard discovers his need for "restless, wounding, living doubt" (*Exiles* 626). As we will see, when Joyce plays out Stephen's aesthetic theory within individual psychological dramas in his early work, the most powerful

[15] Nietzsche, "On Truth and Lying," 875.

epiphanies dramatize simultaneous, contradictory feelings of the insight of revelation and radical self-doubt. In the brief epiphanic immersion into *la durèe* of life, they perceive a glimpse of "themselves in their entirety," but this revelation, as Nietzsche's question suggests, may not equate to the "luminous silent stasis of esthetic pleasure" (*P* 217) Stephen describes. Nietzsche's glass case implies the subject is now past, has become a curio, or object of antiquity on display. Therefore, this fleeting, radical insight is always *hindsight*: the kind of apocryphal 'edge of life' experience mentioned earlier, closer to the feeling of having seen the eternal Footman hold one's coat, and snicker.[16]

As hindsight, the revelation of the Joycean epiphany is part of Joyce's development of his technique of making his own narrative inadequate — the epiphanies often make the reader want to 'go back over' the text. This brings us to the related question of the epiphany as a device. As we will see in this chapter, while Joyce developed Stephen through Stephen's epiphanic theory, his epiphanies evolved to have increasingly complex functions, and these functions are what become diffused stylistically in his later work. It is taken for granted that the epiphany is a trope in Joyce's work and an aspect of his aesthetic, but getting to the *function* of the Joycean epiphany, its purpose and effect, means considering it in terms of narrative as well as philosophy and Thomism. In his introduction to Joyce's "Epiphanies" notebook, Oscar Silverman asks, "Is the 'theory of epiphany' — if it may be so called — to be taken seriously? Or is it youthful self-consciousness playing with words?"[17] Silverman's question alludes to one of the most difficult aspects of the Joycean epiphany: we encounter it through Stephen's "youthful self-consciousness" as well as

[16] "I have seen the moment of my greatness flicker / And I have seen the eternal Footman hold my coat, and snicker, / And in short, I was afraid." T.S. Eliot, "Love Song of J.Alfred Prufrock," in *The Waste Land and Other Poems* (London: Faber & Faber, 1999), 6.
[17] Oscar Silverman, introduction to *Epiphanies*, by James Joyce, Wickser Collection, Lockwood Memorial Library (Buffalo, NY: University of Buffalo Press, 1956), xiii.

Joyce's. We encounter it in Stephen's exposition on aesthetics, first in *Stephen Hero* and then, quite differently, in *Portrait*, and in Joyce's early "Epiphanies" notebook. Though Stephen describes a "theory of epiphany" in *Stephen Hero*, he in turn is subject to Joyce's development of the epiphanic device and the theory behind it. This development sees the epiphany evolve from sacred, scriptural origin to a moment of aesthetic apprehension. The Joycean epiphany also stylistically evolves from formally discrete notebook entries into its placement in different types of narrative contexts, in such forms as the essay, novel, and short story.

Silverman's phrasing of his question suggests that the primary question is whether the Joycean epiphany ought to be defined according to the aesthetic theory Stephen expounds in Thomistic terms — that is, whether to identify and analyze epiphanic moments in Joyce's work according to Stephen's exegesis. Of course, Joyce's dramatization of the epiphanic moment and reference to the concept of epiphany is more various and complex than Stephen's discussion of epiphany in the abandoned *Stephen Hero* manuscript. On one hand, the mercurial nature of the Joycean epiphany may well be "playing with words" through different texts and different guises as concept, experience, and technique. On the other, Joyce's recycling of his early epiphany notebook entries, as well as his return to Aquinas and the concept of epiphany, may be the strongest evidence that these variations and vagaries reveal Joyce's development, and that the answer to Silverman's question is 'yes.' As many critics point out, the word 'epiphany' as an aesthetic concept does not make the cut, so to speak, from the *Stephen Hero* manuscript to *Portrait of the Artist as a Young Man* and does not feature in *Ulysses*, apart from a fleeting allusion to "green

oval leaves"[18]). Therefore, it would seem that the Joycean epiphany is a characterization of revelation that applies to the admittedly more straightforward narratives of Joyce's early work — an early experimental technique, perhaps; subsequently abandoned. This is not the case. As we will see, the lasting impact of the epiphany for Joyce is not its aspect of revelation but its subversive suggestion that the creative condition of the truly liberated, *non serviam* intellect is ultimately the experience of psychological crisis and doubt as redemptive transgression.

The first and most thorough indication, though not without its qualifications, of what the significance of the Joycean epiphany may be appears in *Stephen Hero*. In this early and abandoned work, we see Joyce's first experimentation with Aquinas as a source for a poetics of epiphany. Stephen uses the philosophy of Thomas Aquinas as a model for his aesthetic theory centered on three qualities of beauty: "You know what Aquinas says: The three things requisite for beauty are, integrity, a wholeness, symmetry and radiance" (*SH* 217). He theorizes the artist's task as the apprehension of these qualities within even vulgar or mundane objects in an epiphanic moment: "He believed it was for the man of letters to record these epiphanies with extreme care, seeing that they themselves are the most delicate and evanescent of moments. He told Cranly that the clock of the Ballast Office was capable of an epiphany" (*SH* 216). The epiphanies are "momentary snapshots," as Hélène Cixous puts it, conspicuous because they "resuscitated some thought or emotion in the observer."[19] Though the thought or emotion may vary, as Cixous explains, the syllogism of the epiphanic moment culminates in an impression of radiance:

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[18] As he walks on the beach in the "Proteus" episode, Stephen muses "Remember your epiphanies written on green oval leaves, deeply deep, copies to be sent if you died to all the great libraries of the world, including Alexandria? Someone was to read them there after a few thousand years, a mahamvantara" (*U* 32).

[19] Hélène Cixous, *The Exile of James Joyce, or the Art of Displacement*, trans. Sally A.J. Purcell (London: John Calder, 1972), 599.

> There is some sort of appeal made by the subject, to which the object responds; and from being merely a surface perceived by the senses and objectively delimited, the epiphany becomes a unique instant in the series of succeeding instants, the moment in time when it is suddenly perceived by a subject in its unity. In this movement and at this instant, what had just been an object among objects becomes suddenly a 'vision' apparent in its wholeness, detached by the watcher's gaze from the whole of which it forms a part — it becomes a particular thing itself that radiates in the subject's mind.[20]

Therefore, in *Stephen Hero*, the epiphany is imagined as a transcendental moment of sudden insight, an insight revealing to the chosen artist-*euangeliste* the 'good and true' artistic essence where others cannot see beyond mundane, everyday life. Like *euangeliste* to the divinity of Christ, Stephen's eternal priest-artist bears witness to this *quidditas* and reveals it through epiphany. The apprehension of "radiance" within the epiphanic moment — what Stephen later will describe as being "delivered from incertitude" (*P* 173) — thus corresponds to the truth of Logos.

Long after the term disappears from Joyce's texts, the epiphany's function persists and diffuses within Joyce's narratives. Aside from comparing Stephen's use of Aquinas in *Stephen Hero* to his use of Shelley in the *Portrait*, or Aristotle in *Ulysses*, there are the actual epiphanies themselves, from Joyce's notebooks, to be compared with their altered reappearances in later works. The table below juxtaposes Joyce's presentation of the image of two mourners as it appears the "Epiphanies" notebook, *Stephen Hero*, and *Ulysses*:

Epiphany XIV	*Stephen Hero*, Chapter XXIII	*Ulysses*, "Hades"
"Two mourners push on	"Stephen watched them	"Mourners came out

[20] Ibid, 600.

through the crowd. The girl, one hand catching the woman's skirt, runs in advance. The girl's face is the face of a fish, discoloured and oblique-eyed; the woman's face is small and square, the face of a bargainer. The girl, her mouth distorted, looks up at the woman to see if it is time to cry; the woman, settling a flat bonnet, hurries on towards the mortuary chapel" (*E* 14).	pass in. Two of them who were late pushed their way viciously through the crowd. A girl, one hand catching the woman's skirt, ran a pace in advance. The girl's face was the face of a fish, discoloured and oblique-eyed; the woman's face was square and pinched, the face of a bargainer. The girl, her mouth distorted, looked up at the woman to see if it was time to cry; the woman, settling a flat bonnet, hurried on towards the mortuary chapel" (*SH* 172).	through the gates: woman and a girl. Leanjawed harpy, hard woman at a bargain, her bonnet awry. Girl's face stained with dirt and tears, holding the woman's arm looking at her for a sign to cry. Fish's face, bloodless and livid" (*U* 77).

Comparing these versions of the image reveals a surprising number of differences in presentation on the one hand and, on the other, the overall consistency of something intrinsic and inviolable in the image in each version. Tense, diction, and syntax

change significantly in each version, yet something not readily apparent, invested in the most abstract outline of two faces, the woman's and the girl's, remains consistent in each presentation, as the core mystery of the image. If we understand, as Stephen (and Joyce in his letters to Stanislaus**)** directs us, that every object possesses a "soul" or "whatness" wherein resides its latent epiphany, a comparison of Joyce's transformation of the same image into different presentations suggests that the factors that change between each version are of utmost importance, the intrinsic essence or "soul" of the object necessarily remaining the same — and remaining hidden.

If the essence is intrinsic (we may even call it static), the differences between the versions indicate Joyce's evolving use of epiphany at particular stages in his oeuvre. Therefore, in other words, it is not the symbolic meaning of the image but the arrangement and curation of it — in a musical sense, the rendition of an extant piece in a different medium, and the curation of objet d'art — that is important. In terms of Joyce's canon, the image in Epiphany XIV is conspicuous because it is repeated, but its repetition is conspicuous because it presents three different attempts by Joyce to find, retrospectively, and in the manner of the epiphany reconstructed in art, the form most communicative of the hidden *quidditas* of the image; the correct transposition of the 'good and true story.' It indicates that the Joycean epiphany evolved from a moment of revelation into a technique of revelation.

In the *Stephen Hero* version, Stephen is the subject observing the two mourners, and the shift to past tense and addition of descriptors (they are late; they push "viciously") emphasize their movement past him and the focalization of the image of them through Stephen's perspective. Stephen is attending his sister's funeral, at which he "felt very acutely the futility of his sister's life" (*SH* 169). His reaction is repulsion: "No young man," we are told,

> can contemplate the fact of death with extreme satisfaction and no young man, specialized by fate or her step-sister chance for an organ of sensitiveness or intellectiveness, the network of falsehoods and trivialities which make up the funeral of a dead burgher without extreme disgust (*SH* 173).

The description of his sister as a "dead burgher," vastly different from Stephen's sensitive reaction in *Ulysses* to Mulligan's description of his mother as "beastly dead" (*U* 8), emphasizes that the source of the image's tone — the late and vicious mourners, the discoloured and fish-like, pinched and bargaining faces — is Stephen's bitterness towards the fact of (his) life more than the fact of death, and towards his family's declining socioeconomic status. Whereas the original epiphany describes the woman's face as "small and square," in *Stephen Hero* it becomes "square and pinched," making the epithet of "bargainer" more derogatory and more evocative of poverty. Thus, in keeping with the mostly straightforward realism of *Stephen Hero*, Stephen perceives the woman and the girl as they move past him, and their image reveals his feelings of alienation, disgust, and hardship at the funeral.

The most notable difference in the "Hades" version of Epiphany XIV is that it is far more condensed. Joyce omits "the woman's face," the mention of the girl running and the hurry to the chapel. The matching syntactical rhythm of the two independent clauses beginning with "The girl" and "The woman" is replaced with the single frame of the combined actions of holding and looking, and the image of the fish's face is moved to the end, where it stands alone as a subordinate clause. In terms of the change of Epiphany XIV from the notebooks to *Ulysses*, this more condensed style indicates the evolution of Joyce's economy of language from the "Portrait" essay all the way through *Finnegans Wake*. As Theodore Spencer notes in his introduction to *Stephen Hero*, *Portrait of the Artist* eschews the detail and description characteristic of the first novel in exchange for a more concentrated and condensed economy of language. Spencer writes,

> To do this he evidently needed to sacrifice the method — which is, after all, the method of *Dubliners* rather than that of *Portrait* — of objectively presenting one episode or character after another. As a result the *Portrait* has more intensity and concentration, a more controlled focus, than the earlier version.[21]

In *Portrait*, narrative enacts and is shaped by what Joyce had earlier called "the curve of an emotion" (*PSW* 211). In contrast to the realism of *Dubliners* and *Stephen Hero*, in which narrative adheres to historical time, the psychological realism of *Portrait* stylizes Stephen's evolving consciousness and subjectivity through its deep internalization of the Bildungsroman form.

In the "Hades" version of Epiphany XIV, the economy of language has so condensed the presentation, with the fish's face acquiring its own stark, unincorporated impression, that the overall description of the two mourners stands out in a way it does not in *Stephen Hero*. This conspicuousness is borne of dissonance, and it has the specific effect of creating a brief pause as the reader must almost skip over its unfamiliar diction and its stark change in register from Bloom's characteristic voice. Bloom's thoughts usually follow a pattern from individual observation to tangential musings on larger topics. For example, just before the two mourners appear, he observes the horse pulling the wagon carrying Dignam's coffin, and his thoughts wander into a consideration of funerals and burial:

> Horse looking round at it with his plume skeowways. Dull eye: collar tight on his neck, pressing on a bloodvessel or something. Do they know what they cart out here every day? Must be twenty or thirty funerals every day. Then Mount Jerome for the protestants. Funerals all over the world every minute. Shovelling them under by the cartload doublequick. Thousands every hour. Too many in the world (*U* 77).

When Bloom observes the horse, his thoughts then follow their habitual pattern in their habitual tone, incorporating the image into the flow of Bloom's thoughts. By contrast, the image of Epiphany XIV immediately following this passage is not

[21] Theodore Spencer, introduction to *Stephen Hero* by James Joyce (London: Paladin, 1991), 17.

incorporated in this way. The tone is out of keeping with Bloom's mild temperament, and he doesn't progress from the image to one of his typical musings (see below).

The adaptations of Epiphany XIV are indicative of the evolution of *Stephen Hero* into *Portrait of the Artist*, and from *Portrait* to *Ulysses*, towards a "more direct and dramatic manner" of writing:

> the method used in the *Portrait* of merely hinting at an episode or conversation instead of describing it in full […] makes Stephen's thoughts and actions more suggestive than they are as Joyce describes them here.[22]

Spencer identifies the "more direct and dramatic manner" that evolved from *Stephen Hero*'s "describing it in full," but this new method is actually less direct in the sense that it increasingly becomes a less explicit writing, a writing of hiding and concealment. This adaptation of the epiphanic revelation of the hidden into a method of intimation evolves into the method of dramatic irony through which Joyce sometimes suggests to us what is hidden from Stephen himself. As Liesel Olson writes, "Joyce ironizes Stephen Dedalus in *Ulysses* when he becomes detached from everyday realities and shows proclivities for turning lists into symbols."[23] This change in method also brings a significant change in tone. The movement of the fish's face to the end of the passage casts the image in a register similar to that of the epiphanic moments in *Dubliners*. As we shall see, the appearances of epiphanies in *Dubliners* are arranged in such a way as to evoke despair and paralysis due to a final stark sensation of impasse. This starkness becomes a device of doubt: its dissonance suggests that the reader (just like the subject) has missed something important.

In "Hades," the next passage following Epiphany XIV reverts back to Bloom's characteristic tone and thought process: "The mutes shouldered the coffin and bore it in through the gates. So much dead weight. Felt heavier myself stepping out of that

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[22] Ibid.
[23] Liesl Olson, *Modernism and the Ordinary* (Oxford: Oxford University Press, 2009), 44.

bath. First the stiff: then the friends of the stiff" (*U* 77). Therefore, while the woman and the girl are in motion, they simultaneously also form a frozen, static image standing out from the wandering of Bloom's thoughts and the continuation of his *flâneur* perambulation around the graveyard. Although originally recorded as a notebook entry for the purpose of transcribing its revelation, this epiphany has become a placeholder image: a durational rather than epistemological feature. As a still-life, it shows us that the Joycean epiphany has its own internal motion even as it maintains a moment of stasis within the text.

This simultaneous internal motion and structural arrest composes what Stephen calls the radiance of the epiphany. The *quidditas* and *consonantia* of Stephen's aesthetic theory often get the most attention but the greater complexity actually lies in radiance. In *Portrait,* Stephen describes the radiance of the epiphanic moment through reference to Shelley's image of the mind as a "fading coal," and then describes the sensation of the epiphanic moment as "a spiritual state very like to that cardiac condition which the Italian physiologist Luigi Galvani, using a phrase almost as beautiful as Shelley's, called the enchantment of the heart"[24] (*P* 217). Shelley's phrase appears in "A Defence of Poetry," in which he writes that poetry

> is not like reasoning, a power to be exerted according to the determination of the will. A man cannot say, 'I will compose poetry.' The greatest poet even cannot say it; for the mind in creation is as a fading coal, which some invisible influence, like an inconstant wind, awakens to transitory brightness.[25]

Shelley then describes the creation of poetry as a process of "labor and study;" and "toil and delay,"[26] which we can see corresponds with Stephen's emphasis on the precision and syllogism of his model of the stages of the epiphanic moment. Like Shelley's wind on the Aeolian lyre, the epiphanic moment Stephen describes contains

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[24] In which the heart of a frog is made to momentarily stop beating during an experiment.
[25] Percy Bysshe Shelley, "A Defence of Poetry," in *The Norton Anthology of Theory and Criticism,* ed. Vincent B. Leitch (New York, NY: W.W. Norton & Company, 2001), 39.
[26] Ibid.

an element of randomness that corresponds to the sudden and unforeseen revelation of the divine mystery of religious or spiritual epiphany tradition. Many of what we may call the 'actual' epiphanies — the entries Joyce called epiphanies in his early "Epiphanies" notebook — were random in the sense that they were either overheard speech or dreams, for example, and by extension they were random in the sense that they had no obvious context or significance at first.

This randomness inflects the apprehension of beauty in the epiphany with the spiritual aspect of the revelation of the divine mystery. In addition to stasis and radiance, the vocabulary attendant to the Joycean epiphany is overwhelmingly spiritual. Due to the term's biblical origin, as well as Stephen's use of a theological model, the *sensation* of the Joycean epiphany, the way we might say the epiphany *feels*, is often described in spiritual terms: a "sudden spiritual manifestation." (*SH 188*) Critics often point to Joyce's description of beauty in his first essay on "James Clarence Mangan," in 1902, as an early indication of what would become his theory of epiphany. In that essay, Joyce writes:

> Beauty, the splendour of truth, is a gracious presence when the imagination contemplates intensely the truth of its own being or the visible world and the spirit which proceeds out of truth and beauty is the holy spirit of joy (*OCPW* 60).

Stephen himself consistently uses words like "soul" and "spirit" in his imagination of the epiphany. For example, in *Portrait* he describes the moment of inspiration — in which "he had known the ecstasy of seraphic life" (*P* 221) — for his villanelle as an encounter with the divine: "O! In the virgin womb of the imagination the word was made flesh. Gabriel the seraph had come to the virgin's chamber" (*P* 221). In the Bible, the angel Gabriel brings the message to Mary that she will conceive without sin in the virgin birth of Christ. Stephen's intensely spiritual terms thus depict his ideation

as an immaculate conception. In this form of divine grace imagined by Stephen, revelation appears as grace, without transgression.

Stephen's development of his epiphany theory coincides with his departure from the Catholic Church, and yet the more Stephen moves away from the Church, the more spiritual his aesthetics become. The spiritual doesn't disappear in his Thomist aesthetics; it merely becomes disguised. In this sense, we can think of Stephen's epiphanic theory of a spiritual experience as "spilt religion";[27] the phrase T.E. Hulme used to define Romanticism in 1911. The Romantic moment of union in radiance between the "spiritual eye" and the object is a spiritual experience. In this early version, Stephen attributes a "soul" to "the commonest object," apparently making the soul interchangeable with the essence of *quidditas*. This means that the artist comes to know the object's *quidditas* in *consonantia* as God knows one's soul.

The nature of the Joycean epiphany as a spiritual experience thus seems clear and sound. However, while the language in which beauty is discussed in the "Mangan" essay or Stephen's aesthetic theory has a spiritual inflection, the spirit's connection of beauty to truth complicates the matter. Stephen's secularization of Aquinas's theory depends upon the nature of this hidden truth. Noon calls this hidden truth of Stephen's adapted trinity structure "poetic truth":

> In Thomist metaphysics, at any rate, the true is predicated always analogously […] Between the truth of philosophy and the truth of poetry there is room for considerable diversity, so that if one wishes to insist on the kinship between the true and the beautiful it is important to remember that 'the true' here is a very special kind of truth — poetic truth.[28]

The key to this poetic truth is that it allows room for the artist's individual genius and craft in this spiritual experience. Radiance, as beauty, would be as a grace bestowed upon the subject in the epiphany's revelation. By contrast, "whatness" implies that the

[27] T.E. Hulme, *The Collected Writings of T.E. Hulme*, ed. Karen Scengeri (Oxford: Clarendon Press, 1994), 62.
[28] William Noon, *Joyce and Aquinas* (New Haven, CT: Yale University Press, 1957), 41.

subject has somehow merited or intentionally acquired the knowledge of the revelation. The difference is thus one of a passive artist versus an active artist. The implication of Stephen's statement is that there has been some labour; he has exercised a certain *skill* — he "solved it." As Beebe explains,

> At least one important doctrine he accepts completely: the identification of truth as the conformity of mind and object he finds useful because it provides him with a justification of absolute, psychological standards for art and a defense against the charge that his theory is that of a dilettante or an Art-for-Art's sake advocate.[29]

While Aquinas identifies the three qualities of beauty as *integritas*, *consonantia*, and *claritas*, Stephen interprets *claritas*, or radiance, as being the same as the Thomistic concept of *quidditas*, or "whatness": "For a long time I couldn't make out what Aquinas meant. He uses a figurative word […] but I have solved it. *Claritas* is *quidditas*" (*SH* 218). Stephen's shift of the emphasis of the final stage of the apprehension of beauty from radiance to the notion of "whatness" provided for the formulation of a secularized version of the Thomistic model that yet avoided aspersions of 'art for art's sake,' the issue upon which Stephen's essay on aesthetics, "in the main applied Aquinas" (*SH* 81), had been decried by his peers and tepidly received by Father Butt earlier in *Stephen Hero*.

Stephen elaborates on truth and "whatness" in his epiphany theory in *Stephen Hero* by describing it as "vivisective," in the sense of the exacting and cerebral skill he attributes to modernity and science:

> The modern spirit is vivisective. Vivisection itself is the most modern process one can conceive. The ancient spirit accepted phenomena with a bad grace. The ancient method investigated law with the lantern of justice, morality with the lantern of revelation, art with the lantern of tradition. But all these lanterns have magical properties: they transform and disfigure. The modern method examines its territory by vivisection (*SH* 190).

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[29] Maurice Beebe, "Joyce and Aquinas: The Theory of Aesthetics," in *Joyce's Portrait: Criticism and Critiques*, ed. Thomas E. Connolly (London: Irvington, 1962), 289.

Stephen's phrasing is slightly inflected with a connotation of ruthlessness, as the ruthless pursuit of the truth. His word choice implies that the insight of proper art is inherently transgressive — it inevitably has the destabilizing, even demoralizing effect of severing the self from the familiar. He uses "vivisective" not in the modern sense of live animal surgery but in the sense of precision and exactness: "merciless and minute examination or criticism."[30] It evokes Stanislaus's description in his Dublin diary of Joyce's process of writing the epiphanies: "Joyce writes epiphanies with singular courage, singular memory, and scientific minuteness,"[31] as well as Ezra Pound's likening of "Joyce's hardness" to his own "sterilized surgery."[32] Finally, it also communicates through related metaphor the image of the "enchantment of the heart" (*P* 231) Stephen describes. Even that phrase, which Stephen likens to Shelley's coal, has a distinctly vivisective image: it is lifted from a biological treatise where it refers to the stopping of a live frog's heartbeat during an experiment.

"Vivisective," the pursuit of knowledge no matter the consequences, is thus an early intimation of modern commitment to artistic creation at the expense, if necessary, of the cultural context for our identities: the sureties, conventions or customs of authoritative discourse that we depend on. In Stephen's scientific metaphor for accuracy there is also a slight moral inflection, the suggestion of the righteousness of the artist's commitment to truth in defiance of any delusions perpetuated within authoritative discourse. Stephen's aesthetic theory, through the syllogistic model of the process of apprehension, thus would not "transform and disfigure"; rather by following a specific formula, by using certain skill, it would come to know the precise "whatness" of the thing. It would study the object in terms of its singularity, its individual components, and the internal rhythm of its mechanism

[30] *Chambers Dictionary*, 1863.
[31] Stanislaus Joyce, *The Complete Dublin Diary*, 13.
[32] Ezra Pound, "Mr Villerant's Morning Outburst: Four Letters," *The Review* 5, no. 7 (1918): 11.

that exist in, or more accurately are expressed as, the harmonious unity of what it *is*; its "whatness." Stephen's emphasis on truth and accuracy in the epiphanic moment creates an intellectual task within the spiritual experience, a reading task specifically, and a task of correct interpretation. We get further indication of where Stephen is going with this in the other simile, in addition to vivisection, that he uses to explain his aesthetic theory. He proceeds to tell Cranly, "If you were an esthetic philosopher you would take note of all my vagaries because here you have the spectacle of the esthetic instinct in action. The philosophic college should spare a detective for me" (*SH* 191). Like vivisection, the detective type offered a model for the modern method of working backwards from effect to arrangement. As McLuhan writes,

> The use of the words 'vagaries' and 'detective' is here precise and significant. For, on the one hand, the figure of the labyrinth is used everywhere by Joyce as the archetype of cognition and esthetic apprehension, and the modern detective since Poe employs the technique of retracing in order to reconstruct an action exactly as it occurred. Edgar Poe is rightly regarded in France as the father of symbolism because he was the first to formulate the poetic process as one of discovery by retracing. The precise poetic formula for any emotion, he pointed out, was to be found by working backwards from effect to the arrangement of words which would produce that effect. So that it is also his esthete Dupin who first displays the same method in the service of crime detection. The modern psychologist, historiographer and archeologist use this method in common with the physicist, the chemist, and the 'private eye.'[33]

The metaphor could be extended further: just as a detective sees a clue where others see merely an object, for Stephen the artist would perceive the *quidditas* in, for example, the ballast office clock. In addition to the religious/secular schism, then, Stephen's theory of epiphany is inflected with the "modern spirit" of vivisection even as it draws from Keats's notion that beauty is truth, truth beauty, and that is all we know on earth and all we need to know.[34] Even as the desired end is to achieve a moment in which all other thoughts or impressions are paused in a "spiritual state," an

[33] H.M. McLuhan, "Joyce, Aquinas, and the Poetic Process," in *Joyce's Portrait: Criticism and Critiques*, ed. Thomas E. Connolly (London: Irvington, 1962), 256.
[34] John Keats, "Ode on a Grecian Urn," in *John Keats: The Major Works*, ed. Elizabeth Cook (Oxford: Oxford University Press, 2008), 289.

"enchantment," the artistic method must be exacting and vivisective in its adherence to a tripartite formula and its enquiry into the truth of the object. Significantly, this combination has made the epiphany a moment of both beauty and *truth*, a moment of ontological as well as aesthetic significance that is experienced, or felt, as a moment of arrest. The beauty of *consonantia* seems to be at once the victory of both faith and knowledge: it is simultaneously the revelation of the divine mystery — an experience of the soul — and the acquisition of 'true' knowledge — an education in the 'real' world. Although the apprehension of beauty is inflected with spiritual significance, it culminates in truth about the individual's "own being or the visible world." In other words, the *apocrypha scripta* of the epiphany, the hidden writing of the "signatures of all things" (*U* 30), is imagined as a story that is both good and true: the transcription of the 'unicity' and stability of *claritas*. In *Stephen Hero*, though he borrows a religious model, Stephen is careful to emphasize the apprehension that characterizes epiphany as being a deliberate and cognitive process: in the epiphanic moment the artist experiences not only beauty but truth. The faculties of the artist are therefore those of the 'private' eye: both the insightful, factual sleuth and the anti-rational intuition of the private, spiritual world. This intuition, this response to beauty, is itself apocryphal. Personal, pre-verbal, and of the private interior world of the self, it provokes and destabilizes the categorizations of rational experience in the external world, including (as we shall see) quantitative time and rational experience.

This revelation requires what McLuhan describes as "the technique of reconstruction as discovery"[35] in Joyce's work:

> For Joyce and Eliot all art is a shadow of the Incarnation, and every artist is dedicated to revealing, or epiphanizing, the signatures of things, so that what

[35] H.M. McLuhan, "Joyce, Aquinas," 257.

> the *nous poietikos* is to perception and abstraction the artist is to existence at large.[36]

Though the first stage of the epiphany may be a "sudden spiritual manifestation," the artist must then do this detective work, returning to the scene of the crime, in order to replicate the revelation in the artwork. This sense of the revelation of the 'good and true story' inflects Joyce's work in increasingly abstract but no less important ways.

McLuhan emphasizes the "technique of rediscovery" as a mode of revelation. The Joycean epiphany, however, often emphasizes doubt over revelation. Tellingly, if the artist-evangelist must also be a detective, this implies transgression — a crime — making the revelation he chases a fugitive intuition. In Joyce's early work we often get a glimpse of the *uncertainty* Joyce cultivates around the epiphanic moment. Stephen describes looking at the clock as an example of the "gropings of a spiritual eye" (*SH* 216) that seek to make "the soul of the commonest object" appear "radiant" (*SH* 218). Stephen's description of a "spiritual eye" alludes to William Wordsworth's "I Wandered Lonely As a Cloud," in which Wordsworth describes an "inward eye" with which he is able to conjure and experience again the image and sensation of the daffodils. As he will again in *Portrait*, Stephen here uses language heavily allusive of Romantic rhetoric, even as Joyce attenuates Stephen's engagement with the Romantic tradition by trading Wordsworth's "host, of golden daffodils […] Continuous as the stars that shine"[37] for "the clock of the Ballast Office […] only an item in the catalogue of Dublin's street furniture" (*SH* 216). However, typical of Joyce's complex treatment of epiphany through Stephen, we cannot be certain who is emphasizing the contrast between the ballast office clock and dancing daffodils. It could be Stephen knowingly emphasizing the contrast, by adapting a Romantic image to include the

[36] Ibid, 251.
[37] William Wordsworth, "I Wandered Lonely as a Cloud," in *The Norton Anthology of Poetry*, ed. Margaret Ferguson (New York, NY: W.W. Norton & Company, 2005), 801.

inflection of Dublin's unromantic environment, or it could be Joyce undercutting the originality and importance of Stephen's theory by deflating its register, showing an unoriginal young artist co-opting ideas. Thus, in this moment in which Stephen describes how an object "achieves its epiphany," the reader's understanding is suspended between Stephen's aesthetic theory and Joyce's depiction of Stephen articulating his aesthetic theory. This uncertainty, our own doubt as readers, is perhaps the most consistent feature of the epiphany as it evolves through *Stephen Hero* and *Portrait*, and is always strongest when Stephen engages in spiritual speech.

When Stephen reappears in *Ulysses*, he no longer discusses epiphany, except to cringe to himself in "Proteus": "Remember your epiphanies, written on green oval leaves, deeply deep, copies to be sent if you died to all the great libraries of the world, including Alexandria" (*U* 32). By that time, it seems, the epiphany in Joyce's work has evolved from a theoretical topic to a more complex narrative technique. Looking farther ahead, in *Finnegans Wake* the concept of *quidditas* or 'whatness' has changed from Stephen's quotation of Aristotle in "Scylla and Charybdis," "Horseness is the whatness of allhorse" (*U* 137), to the irrecoverable horse image. When the hen's illegible letter is discovered, one of its inspectors notes,

> if a negative of a horse happens to melt enough while drying, well, what you do get is, well, a positively grotesquely distorted micromass of all sorts of horsehappy values and masses of meltwhile horse. Tip. Well, this freely is what must have occurred to our missive (*FW* 111.27-31).

This suggests that *quidditas* is Edenic; a form of innocence impossible to recover once lost. As we will see in Chapter 3, the detective type reappears years after *Stephen Hero* in *Finnegans Wake* in the quest for the truth of HCE's guilt or innocence. Like the misreading of the throwaway newspaper as a tip on a horse race in *Ulysses*, in *Finnegans Wake* the truth of the hen's letter, whether it is newly discovered gospel or merely wastepaper, is contested. In order to reconstruct the scene

and narrative of the (alleged) originary lapsarian crime, the reader of the *Wake* must act as a detective even as Joyce increasingly distorts the overall teleological *grand récit* of resolution in truth by warping the text's detective story narrative structure — "For that (the rapt one warns) is what papyr is meed of, made of, hides, hints, misses in prints" (*FW* 20.10-11). Indeed the 'technique of reconstruction as discovery' that McLuhan describes as the underlying structure of Joyce's method becomes itself the central parodic subject of *Finnegans Wake*: ALP's 'scherzerade' always has another veil to lift and "the farther back we manage to wiggle the more we need the loan of a lens to see as much as the hen saw" (*FW* 112.1-2). The "quad gospellers" (*FW* 112.7-8) Mamalujo become parodied detectives — they are the archetypal foundation of gospel as truth, but they are presented as old men with foggy memories. Joyce's negotiation in his early work of the perception and reconstruction of beauty and truth is comically reprised in the scene in which investigators attempt to read ALP's illegible letter. The scene is inflected with the sexual dynamic of the male gaze attempting to decipher the female sign, mocking the vivisective spirit of the sleuth with bungled scientific-intellectual jargon of "any photoist worth his chemicots" (*FW* 111.26), and the "hardily curiosing entomophilust" (*FW* 107.12-13) who sees "a very sexmosaic of nymphosis" (*FW* 107.13-14). As for Thomism, Aquinas has become "tumass equinous" (*FW* 93.9) and the authors of the four canonical Gospels become comedians and game show hosts, Mamalujo. Along the way, the significance and function of the epiphany as revelation of truth in Joyce's work has clearly changed significantly, and yet retained its fundamental tensions.

How can we connect the "vivisective" insight into the "whatness" of something with the "spiritual state very like to that cardiac condition" called "enchantment of the heart?" How can the Joycean epiphany be based on the model of

divine grace manifest, and at the same time a honed skill of superior craft? What does this mean for the 'unicity' of Stephen's 'good and true story'? First, we have to see the disappearance of 'epiphany' from *Portrait* doesn't indicate that Joyce has abandoned it, but that a very subtle shift has taken place in the difference between the epiphanic experience as it is defined in *Stephen Hero* and in *Portrait*. As Vicki Mahaffey explains,

> The emphasis of Stephen's aesthetic theory is significantly different in *Portrait*; the goal of aesthetic apprehension is no longer presented as a semi-religious celebration of the spirit's ability to manifest itself through matter, but as a rare balance of spirit and matter, imagination and observation, an evenness of apprehension illustrated by the commingling of light and darkness in Shelley's image of a 'fading coal' (*P* 213).[38]

To understand how this tension underpins the epiphany as it would diffuse into Joyce's later work, we don't have to look far — indeed, we've already come across the clue many times. Returning to Shelley's image of the fading coal, the action of fading emphasizes the fugitive nature of revelation. It suggests that this "enchantment of the heart" is not an eternal light; instead it is transient, recessive and covert. Indeed, the first Joycean epiphany in prose is characterized by these qualities:

> More than he had ever done before he longed for the season to lift and for spring — the misty Irish spring — to be over and gone. He was passing through Eccles St one evening, one misty evening, with all these thoughts dancing the dance of unrest in his brain when a trivial incident set him composing some ardent verses which he entitled 'Vilanelle' [sic] of the Temptress.' A young lady was standing on the steps of one of those brown brick houses which seem the very incarnation of Irish paralysis. A young gentleman was leaning on the rusty railings of the area. Stephen as he passed on his quest heard the following fragment of colloquy out of which he received an impression keen enough to afflict his sensitiveness very severely.
>
> The Young Lady — (drawling discreetly) … O, yes … I was … at the cha… pel …
> The Young Gentleman — (inaudibly)… I …(again inaudibly) I …
> The Young Lady — (softly) …O… but you're ve…ry …wick…ed…

[38] Vicki Mahaffey, "Joyce's Shorter Works," in *The Cambridge Companion to James Joyce*, ed. Derek Attridge (Cambridge: Cambridge University Press, 2004), 178.

> This triviality made him think of collecting many such moments together in a book of epiphanies (*SH* 216).

Out of the forty original epiphanies from the notebooks, twenty-six have such ellipses, and of course *Dubliners* will begin with the many gnomonic ellipses of "The Sisters," those hermeneutical clues that at once indicate and cast shadows. In *Portrait* Stephen emphasizes this moment of arrest as the stasis of proper art, a "luminous silent stasis of esthetic pleasure" (*P* 217). For Stephen this pivotal moment, felt as a pause in time as well as in thought, is an out of body experience: the artist *experiences* the object, rather than merely thinking about it. This aphanisis of the artist, the "fading of the subject"[39] as Lacan defines it, which is also a "symbolic death,"[40] as Aubert puts it, is also the apocryphal *fuga* movement of flight. What Stephen imagines as a "temperament ever trembling towards its ecstasy" (*PSW* 214) is also the apocryphal "tendency to disappear."[41] This aphanisis of the artist is thus the spiritual experience of the epiphany. Here too in this first epiphanic indication, as the young lady and gentleman whisper to each other, is the correlation of the hidden with desire, the conflict between the revelation of the *euangelion* and the creativity of the well-told story, a little foretoken of what becomes the erotic activity of hidden writing, *apocrypha scripta*, in *Ulysses* and *Finnegans Wake*.

Therefore, in these early discussions of spirit, beauty, truth, and radiance we can see coded references to transgression, concealment and flight. The epiphanies themselves are described as "delicate and effervescent" (*SH* 216), to be handled with "extreme care" (*SH* 216), suggesting the transience of their form and their easy loss. Even though these discussions of the aesthetic theory of epiphany in Joyce's early

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[39] Jacques Lacan, *The Four Fundamental Concepts of Psychoanalysis*, trans. Alan Sheridan (London: W.W. Norton & Company, 1981), 208.
[40] Jacques Aubert, *The Aesthetics of James Joyce* (Baltimore, MD: Johns Hopkins University Press, 1992), 72.
[41] Bovon, " 'Useful for the Soul,' " 189.

work are focused on concepts of certitude and purity, the impulse of flight and pursuit and the connotation of transgression are there. For all the spirituality attendant to the early descriptions of the Joycean epiphany, the light of revelation in the coal image is not eternal, nor its insight abiding. Stephen consistently describes the epiphany in terms of arrest and stasis: "You see I use the word *arrest*. I mean that the tragic emotion is static. Or rather the dramatic emotion is" (*P* 209). Unlike revelation by divine grace, arrest implies that the fleeting light of the fading coal has to be caught like a fugitive, placing the mind under arrest — "luminously apprehended in the mind which has been arrested by its wholeness" (*P* 217). Like arrest and stasis, another word important to Stephen also means to restrain and stop movement: *detain*. In *Portrait*, he tells the Dean, "I remember a sentence of Newman's in which he says of the Blessed Virgin that she was detained in the full company of the saints. The use of the word in the marketplace is quite different. *I hope I am not detaining you* (*P* 192). As Maud Ellmann explains, Stephen has noticed the contradiction of the different meanings of detain, one of which evokes his ideal 'stasis' and the other more similar to 'paralysis':

> When Newman uses it, the term 'detain' carries no sense of being held by force: the Virgin is 'detained' among the saints, much as Burton in *The Anatomy of Melancholy* is 'detained and allured with … grace and comeliness' (the citation given for this usage of detain in the *Oxford English Dictionary*).[42]

Thus, one definition means to hold by force, while the other means to be 'allured' to stay, evocative of the "enchantment of the heart." (*P* 231) Ellmann continues:

> In the *Portrait*, the economy of literature consists of words and flesh detained, held back, occulted out of circulation. Speech in storage, literature disrupts the interchange of flow and influence, producing blockage in the marketplace […] By detaining words, literature introduces gaps into the narrative, aporias obstructing the exchange of meaning.[43]

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[42] Maud Ellmann, *The Nets of Modernism: Henry James, Virginia Woolf, James Joyce, and Sigmund Freud* (Cambridge: Cambridge University Press, 2010), 144.
[43] Ibid.

Finally, *we* are detained by Stephen's cogitation of 'detain.' This is in spite of the fact that Shelley's description of the coal image, which is so important to Stephen in Joyce's early work, uses language of evasion and transience: "For the mind in creation is as a fading coal which some invisible influence, like an inconstant wind, awakens to transitory brightness."[44] Moreover, "when composition begins, inspiration is already on the decline."[45]

The influence of the epiphany on Joyce's later work, concordant and parallel to Stephen's development into an artist from *Stephen Hero* to *Ulysses*, will be the inflection of his writing with this evasive style of gesture as opposed to capture. Stephen imagines that the artist counteracts this decline by way of stasis. But stasis, as many critics have pointed out, is a form of the "Irish paralysis" (*SH* 216) that will push Stephen himself to take flight — in the senses both of his fleeing Ireland and his opening of his Daedalian wings. Stephen sees the arrest of the epiphanic moment as transcendence: "the mind is arrested and raised above desire and loathing" (*P* 209), but as we will see the complexity of the Joycean epiphany lies in its emphasis on the betrayal inherent in revelation, and its impression of dissonance in which the splitting of the self is subceived as the splitting of time. Indeed this suggests that rather than the Joycean epiphany being abandoned, its *culmination* came as its diffusion into writing as this fugitive movement. In his preface to the epiphanies, Walton Litz writes: "the mature artist who wrote *Ulysses* could afford — indeed was compelled — to look back with mockery on a younger self who had found 'sudden spiritual manifestations' in the drab details of Dublin life" (*PSW* 160). But if we agree with Litz we are much bereft as readers of Joyce. The fundamental union of doubt and creation in the Joycean epiphany becomes diffused as the activity of the *apokruphos*

[44] Shelley, "A Defence of Poetry," 718.
[45] Ibid.

throughout Joyce's work. The "sudden spiritual manifestations" haven't disappeared, they're just on the run, in a *fuga per canonem:* in flight through the canon of Joyce's writing.

Part 2: Time and Subjectivity in the Joycean Epiphany

The most intense contradiction within the Joycean epiphany is the contrast of Joyce's notion of the stasis of art, which is the center of Stephen's idea of epiphanic 'arrest,' and the fugitive nature of *quidditas*, the fading property of the "fading coal" and its tendency to disappear. It is within this conflict that we can see the most complicated aspect of Joyce's epiphany as narrative device: the manipulation of time(s) and subjectivity in this conflicted moment. For Joyce, all "proper art" is static:

> All art, again, is static for the feelings of terror and pity on the one hand and the feeling of joy on the other hand are feelings which arrest us. Afterwards it will appear how this rest is necessary for the apprehension of the beautiful — the end of all art, tragic or comic — for this rest is the only condition under which images, which are to excite in us terror or pity or joy, can be properly presented to us and properly seen by us. For beauty is a quality of something seen but terror and pity and joy are states of mind (*OCPW* 103).

As Spencer writes, Joyce's theory of the stasis of proper art

> emphasizes the radiance, the effulgence, of the thing itself revealed in a special moment, an unmoving moment, of time. The moment, as the macrocosmic lyric of *Finnegans Wake*, may involve all other moments, but it still remains essentially static, and though it may have all time for its subject matter it is essentially timeless.[46]

Radiance, a term Stephen often uses to describe the epiphany, encapsulates this aspect of the duality of the stasis moment, in which the epiphanic image has its own internal kinesis apart from the linear narrative. The image as a moment, while static and self-contained, also has its own internal activity — it also radiates within itself. Contradictorily, it is both still and active, like Shelley's fading coal, with its own

[46] Spencer, introduction, 23.

internal qualitative time against the linear progression of real time. Like Woolf's leaden circles dissolving in the air,[47] Joyce's epiphanies arrest the reader and reassert the simple yet confounding fact of being in time. The epiphany appears as a freeze-frame within the text's greater narrative progress, but more than simply a pause in time, it is the intimation of a secondary, alternative time that serves to create dissonance and contrast the narrative's homogeneous flow by splintering 'real' time.

While the dissonance between the register of the image of Epiphany XIV and Bloom's characteristic voice is firstly conspicuous due to the tonal difference, the effect of this dissonance is felt in terms of time, in the sensation of arrest. As Mary Gillies writes,

> Like Virginia Woolf, Joyce's fundamental orientation was temporal and, like Woolf, Joyce's central interest was to devise a narrative that would reflect the primacy of time over space. Although Joyce's variations on stream of consciousness fiction achieve this goal, it was, as with Woolf, his early experiments that laid the foundation for *Ulysses*.[48]

We can think of *Ulysses* as an orchestrated constellation of Joyce's "early experiments" with temporal disjunction, simultaneity and stasis in the epiphany form. By indenturing language to time, manipulating it through different paces and pauses, and dramatizing its different intensities, Joyce goes beyond depicting consciousness as being like a stream and conveys the flux of psychological duration.

Joyce's early experimentations with contrasting times can best be understood as the juxtaposition of different durations, in the sense of Bergson's *durée*. In the following passage, taken from T.E. Hulme's 1912 translation of Henri Bergson's *Introduction to Metaphysics*, Bergson introduces his concept of duration, *la durée*, by first considering consciousness as movement:

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[47] In *Mrs Dalloway*, Clarissa describes the tolling of Big Ben as "First a warning, musical; then the hour, irrevocable. The leaden circles dissolved in the air." Virginia Woolf, *Mrs Dalloway* (Hertfordshire: Wordsworth Editions Limited, 1996), 4.
[48] Mary Gillies, *Henri Bergson and British Modernism* (Montreal: McGill-Queen's University Press, 1996), 134.

> But when I speak of an absolute movement, I am attributing to the moving object an interior and, so to speak, states of mind; I also imply that I am in sympathy with those states, and that I insert myself in them by an effort of imagination. Then, according as the object is moving or stationary, according as it adopts one movement or another, what I experience will vary. And what I experience will depend neither on the point of view I may take up in regard to the object, since I am inside the object itself, nor on the symbols by which I may translate the motion, since I have rejected all translations in order to possess the original. In short, I shall no longer grasp the movement from without, remaining where I am, but from where it is, from within, as it is in itself. I shall possess an absolute.[49]

In terms of literary form and narrative, the appearance of Epiphany XIV in "Hades" is a moment in which the reader can "no longer grasp the movement from without," and instead briefly possesses "an absolute." Similar to the style of Imagist poetry such as Pound's, the epiphany image is absolute, yet while it holds the place of a symbol it does not *function* symbolically.

Although he bemoaned "crap like Bergson,"[50] Pound's description of an image in "A Few Don'ts" brings together Bergson's discussion of the absolute image and the arrest of the Joycean epiphany:

> that which presents an intellectual and emotional complex in an instant of time […] It is the presentation of such a 'complex' instantaneously which gives that sense of sudden liberation; that sense of freedom from time limits and space limits; that sense of sudden growth, which we experience in the presence of the greatest works of art.[51]

For Pound, the Imagist poem in its brevity and sharpness was particularly suited to convey the convergence or "complex" of intellectual and emotional response in a single image, corresponding with Joyce's description of proper art as static. As Morris Beja has put it, the epiphanic moment is akin to a "frozen tableau" that can present in a moment "what might otherwise have to be explained or summarized."[52] Like "the

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[49] Henri Bergson, *Introduction to Metaphysics*, trans. T. E. Hulme (London: Macmillan, 1913), 21.
[50] Ezra Pound, "This Hulme Business," in *The Poetry of Ezra Pound*, ed. Hugh Kenner (London: Faber & Faber, 1951), 308.
[51] Ezra Pound, "A Few Don'ts by an Imagiste," *Poetry* 1, no.6 (1913), 200-201.
[52] Morris Beja, *Epiphany in the Modern Novel* (London: Peter Owen Publishers, 1971), 23.

ghosts / of the shambling, shifting dead"[53] Odysseus encounters in Hades, who crave a blood offering to enliven them again, this revised epiphanic image in "Hades" is an apparition lacking lifeblood; like the woman and girl, "bloodless and livid" (*U* 77). They are not incorporated into the narration of the episode as symbolically *active* images.

While *Ulysses* is not characterized by epiphanic moments as *Dubliners* is, in *Ulysses* we can see this aspect of the Joycean epiphany diffused as style. From its very beginning, *Ulysses* is heavily engaged not with symbols so much as with making the symbolic process visible, showing how symbolism is enacted and how it functions in different contexts. The opening scene of "Telemachus" contains many images and allusions that would seem to be relatively overtly symbolic, from Martello Tower (a former British garrison) to Mulligan's crossed razor and mirror, and Stephen's mourning dress and the sea. Yet in these early pages, the reader is initiated into a fundamental aspect of what it means and how it feels to read *Ulysses*, which is not unlike what it feels like to read the Joycean epiphany. These potential symbols and allusions in "Telemachus" are in fact not active symbols for the reader so much as they are facets of the text's self-reflexivity and intertextuality: its interwoven texture and its manner of self-proliferation. The topic of conversation in "Telemachus" is the production of art and culture. Haines is writing a book about Irish culture and Mulligan is involved with the Irish Literary Revival. Stephen is a would-be artist, deeply solipstistic in his characteristic Hamlet way, ceaselessly internalizing life around him in a determined effort to transcend it through art in the type of epiphanic moment he has established as the artist's communion with the *quidditas* of life around

[53] Homer, *The Odyssey*, Book 11, lines 54-55, trans. Robert Fagles (London: Penguin, 2001).

him, but now mocks to himself as a delusion; his epiphanies "deeply deep, copies to be sent if you died to all the great libraries of the world, including Alexandria" (*U* 32).

These images, the servant's cracked mirror as postcolonial Irish identity — "a symbol of Irish art," — the sea as the degraded mother figure of Ireland, — "snotgreen sea […] She is our great sweet mother" (*U* 6) — the stolen keys to the tower as the usurping of Stephen, the Hamlet figure — "Usurper" (*U* 19) — are put forward as symbols only to have their symbolic function superseded by the text itself: the text puts forward symbols, but also preempts us decoding the symbols: the characters themselves address the symbols around them. In this way the text maintains its autonomy, working both sides of construction and deconstruction within its own self-sufficient system. The result for us is the feeling of short-circuiting: we can't 'go anywhere' reading these symbols because they're already neutralized, leaving us with a feeling of futility, the same futility that is the topic of the episode. Therefore these symbols of "Telemachus" are defunct, *decommissioned* symbols, like the decommissioned Martello Tower itself. They draw the reader's attention to the episode's emphasis on the stagnation and paralysis of Joyce's Ireland as well as to the text's self-reflexive emphasis on historical and literary narrative, textuality and discourse.

In a similar way, the image of Epiphany XIV evokes an observation by Woolf in "A Sketch of the Past," in which she notes that there are hyperconscious "moments of being" and yet "every day includes much more non-being than being," and the "real novelist can somehow convey both sorts of being."[54] Joyce made a similar claim, in defense of *Finnegans Wake*, to Harriet Shaw Weaver: "One great part of human experience is passed in a state which cannot be rendered sensible by the use of

[54] Virginia Woolf, "A Sketch of the Past," in *Moments of Being*, ed. Jeanne Schulkind (London: Grafton, 1989), 79.

wideawake language, cutanddry grammar and goahead plot" (*LIII* 146). By including incomplete, unincorporated impressions in the flow of Bloom's thoughts, Joyce conveys both Bloom's active thoughts and his passive observations, the factors Joyce does not activate symbolically and Bloom does not translate into the type of conscious being Woolf describes. As Bergson emphasizes in the passage above, symbolism is a type of translation and must therefore be rejected in order to possess the "absolute" or "original." The Epiphany XIV image in "Hades" is indicative of the manner in which, throughout *Ulysses*, Joyce develops character through inner voice — how Bloom translates what he sees into thoughts and observations — and at the same time conveys the un-translated impressions and unfinished observations that often become more important than those given to us in "wideawake language" when they are later reprised by the text itself, resurfacing in the theatrical rendition in "Circe," for example, or becoming more fully elaborated and attenuated in "Penelope."

Bergson's concept of the possession of an absolute can help us understand Stephen's concept of "whatness." In the epiphanic moment, the "whatness" of the object is perceived in a static moment of arrest *before* the translation of *quidditas* through symbolism into art takes place. Like the decommissioned symbols of *Ulysses*, Bergson describes the problem of symbolism being merely superficial translation, like substitution, similar to what Derrida describes as 'supplement': "not a signified more than a signifier, a representer than a presence, a writing than a speech."[55] Bergson describes being "inside the object itself," having rejected "the point of view I may take up in regard to the object" and "the symbols by which I may translate the motion." As we have seen, in *Stephen Hero* and *Portrait* Stephen describes an epiphanic experience of truth, characterized by both vivisective precision and a

[55] Jacques Derrida, *Of Grammatology*, trans. Gayatri Chakravorty Spivak (Baltimore, MD: Johns Hopkins University Press, 1997), 315.

sudden random, personal intuitive understanding. Something hidden is suddenly revealed, a revelation fulfilled when the artist-*euangeliste* bears witness. But, as Bergson explains, this moment of possession of the absolute inevitably comes too late due to the discrepancy between interior and exterior temporality, or official (quantitative) time and what he describes as real (qualitative) time.

Bergson explains this discrepancy by describing our experience of time as a surface beneath which there is flux:

> There is, beneath these sharply cut crystals and this frozen surface, a continuous flux which is not comparable to any flux I have ever seen. There is a succession of states, each of which announces that which follows and contains that which precedes it. They can, properly speaking, only be said to form multiple states when I have already passed them and turn back to observe their track. Whilst I was experiencing them they were so solidly organized, so profoundly animated with a common life, that I could not have said where any one of them finished or where another commenced. In reality no one of them begins or ends, but all extend into each other.[56]

Our personal (inner) experience of time, according to Bergson, is thus qualitative, experienced as relative duration. While we may attempt to "solidify duration once it is elapsed," we will always be too late: "this operation is accomplished on the frozen memory of the duration, on the stationary trace which the mobility of duration leaves behind it, and not on the duration itself."[57] In part, Bergson attributes this to the fact that by nature humans pursue knowledge of objects through concepts, which is the wrong way around if one intends to access *la durée*:

> It is true that to accomplish this, it is necessary to proceed by a reversal of the usual work of the intellect. *Thinking* usually consists in passing from concepts to things, and not from things to concepts.[58]

While much attention has been paid to Joyce's secularization of the Thomistic model, this "reversal of the intellect" described by Bergson offers a different, additional

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[56] Bergson, *Introduction to Metaphysics*, 25.
[57] Ibid, 30.
[58] Ibid, 38.

angle. As a religious model, the Thomistic epiphany would move towards religious understanding of God. When Stephen presents his paper in *Stephen Hero*, the dean attempts to defend his theory by arguing "…he means the sublime — that which leads man upwards […] the soul seeking its spiritual good" (*SH* 100). But, as discussed earlier, Stephen's theory of epiphany secularizes the Thomistic model by exchanging *claritas* for *quidditas* and a new aesthetics for religiosity. This exchange implies the reversal of "the usual work of the intellect," changing the intended outcome from "that which leads a man upwards" (*SH* 100), or the concept, to "whatness," or the object itself; from man's "soul seeking its spiritual good" (*SH* 100) to the moment of truth in which "the soul of the commonest object, the structure of which is so adjusted, seems to us radiant. The object achieves its epiphany" (*SH* 218). Faced with an object, the intellect endeavours to understand it in conceptual terms — to understand by relating the object to the self and in the self's terms.

But to "possess an absolute" the intellect must begin with the thing itself and apprehend its 'whatness' by its own terms, in its own vestige. Nietzsche's example of the leaf elaborates this problem of the concept and the absolute:

> Every concept comes into being by making equivalent that which is nonequivalent. Just as it is certain that no leaf is ever exactly the same as any other leaf, it is equally certain that the concept 'leaf' is formed by dropping these individual differences arbitrarily, by forgetting those features which differentiate one thing from another, so that the concept then gives rise to the notion that something other than leaves exists in nature, something which would be 'leaf,' a primal form, say, from which all leaves were woven, drawn, delineated, dyed, curled, painted — but by a clumsy pair of hands, so that no single example turned out to be a faithful, correct, and reliable copy of the primal form.[59]

To use Nietzsche's terms, the possession of the absolute in the epiphanic moment depends on the "the mysterious X of the thing itself," but communication of "X" is stymied by language:

[59] Nietzsche, "On Truth and Lying," 877.

> The 'thing in itself' (which would be, precisely, pure truth, truth without consequences) is impossible even for the creator of language to grasp, and indeed this is not at all desirable. He designates only the relations of things to human beings, and in order to express them he avails himself of the boldest metaphors.[60]

Language, in relation to the 'thing in itself,' can be but metaphor, not truth.

Stephen's *non serviam* oath underpinning his aesthetic theory depends upon this distinction. To "fly by those nets" (*P* 207) of concepts would be to achieve what Nietzsche describes as the free intellect. Like Bergson, Nietzsche identifies concepts as the obstacle to the truly free intellect:

> the mysterious 'X' of the thing-in-itself appears first as a nervous stimulus, then as an image, and finally as an articulated sound. At all events, things do not proceed logically when language comes into being, and the entire material in and with which the man of truth, the researcher, the philosopher, works and builds, stems, if not from cloud-cuckoo land, then certainly not from the essence of things. Let us consider in particular how concepts are formed; each word immediately becomes a concept, not by virtue of the fact that it is intended to serve as a memory (say) of the unique, utterly individualized, primary experience to which it owes its existence, but because at the same time it must fit countless other, more or less similar cases, i.e. cases which, strictly speaking, are never equivalent, and thus nothing other than nonequivalent cases.[61]

Nietzsche also understands, like Stephen, the intellect in terms of freedom:

> That vast assembly of beams and boards to which needy man clings, thereby saving himself on his journey through life, is used by the liberated intellect as a mere climbing frame and plaything on which to perform its most reckless tricks; and when it smashes this framework, jumbles it up and ironically reassembles it, pairing the most unlike things and dividing those things which are closest to one another, it reveals the fact that it does not require those makeshift aids of neediness, and that it is now guided, not by concepts but by intuitions.[62]

This description of concepts as "a scaffolding and toy" for the free intellect illuminates Stephen's *non serviam* pledge and Joyce's own intellectual freedom of this kind, for example his use of the Homeric epic structure and Viconian *ricorso* as representative structures to be "thrown into confusion" in the enactment of the process

[60] Ibid.
[61] Ibid.
[62] Ibid, 883.

in which the intellect "is free and absolved of its usual slavery," as Nietzsche describes, and "has now cast off the mark of servitude."[63] In this kind of insight, authoritative discourse, that which is canonical — literary or otherwise — becomes exposed as a contingent structure when the intellect becomes aware of its position within it. This explains why, as we have seen, Stephen's aesthetic theory implies that all art is inherently illicit — it inevitably reveals the hidden structures of canonical authority.

In "Circe," the episode permeated with the theatrics of exposure, Stephen's altercation with Private Carr dramatizes precisely this exposure of the canonical discursive apparatus. The conflict between Stephen and the soldier mimes a conflict between the artist and cultural discursive forms: abstractly, Stephen is positioned as the artist resisting the forms of cultural discourse that repeat the imperialist project: "*(He taps his brow.)* But in here it is I must kill the priest and king" (*U* 589). Stephen's quoting of Blake is a clue that shows us he isn't so much against Carr as he is claiming the artist's exemption from precisely this sort of solidification of cultural forms based on race and colonial race history. But he is unsuccessful. The soldier takes his swing anyway, and renders Stephen even more vulnerable to and dependent upon the social and civic community than before: Bloom must appeal for Stephen's sake to a sense of community in Corny Kelleher, "Simon Dedalus' son. A bit sprung. Get those policemen to move those loafers back" (*U* 604). Having entered "Circe" heralding his discovery of a truly formless art, a "universal language" of gesture that escapes the "lay sense" to possess the absolute, reaching the "first entelechy" (*U* 432) of the universal communication of essence without style, Stephen ends up appropriated within the cultural narrative anyway. He cannot position himself outside

[63] Ibid, 882.

of this cultural scene through a truly free intellect — he can't escape being "a green rag to a bull" (*U* 592). The conflict between Stephen and the soldier gradually polarizes into a confrontation between Irish and English nationalisms, struggle though Stephen might to insist upon it as a "feast of pure reason" (*U* 601) in which his artistic transcendence might manifest itself at last. Typical of *Ulysses*, the final hidden layer to be revealed is the self-reflexivity of the scene: in an episode 'about' transformation, Stephen *knows* he is being transformed into a cultural type, and makes his meta-textual objection.

Writing of the intellect that has thrown off its own bondage is first and most importantly not constrained by time. As Bergson writes:

> there is no state of mind, however simple, which does not change every moment, since there is no consciousness without memory, and no continuation of a state without the addition, to the present feeling, of the memory of past moments. It is this which constitutes duration. Inner duration is the continuous life of a memory which prolongs the past into the present.[64]

Bergson's description of inner duration strongly resembles the opening of Joyce's early "Portrait" essay:

> The features of infancy are not commonly reproduced in the adolescent portrait for, so capricious are we, that we cannot or will not conceive the past in any other than its iron memorial aspect. Yet the past assuredly implies a fluid succession of presents, the development of an entity of which our actual present is a phase only. Our world, again, recognises its acquaintance chiefly by the characters of beard and inches and is, for the most part, estranged from those of its members who seek through some art, by some process of the mind as yet untabulated, to liberate from the personalised lumps of matter that which is their individuating rhythm, the first or formal relation of their parts. But for such as these a portrait is not an identificative paper but rather the curve of an emotion (*PSW* 211).

Where Bergson compares "frozen" and "sharply cut crystals" with the underlying "continuous flux," Joyce here contrasts the "iron memorial aspect" with "a fluid succession of presents." While Joyce does not explicitly refer to epiphany here, his

[64] Bergson, *Introduction to Metaphysics*, 40.

description of a specific type of artistic intent, "to liberate from the personalized lumps of matter that which is their individuating rhythm, the first or formal relation of their parts," would eventually evolve into the Joycean epiphany. By understanding it as part of the whole context of Joyce's early epiphanic work, we can begin to see how the Joycean epiphany evolved as a relationship between what is hidden and what is revealed, the anxiety over the need to enter "inside the object itself," as Bergson puts it, and "possess an absolute."

The Joycean epiphany resembles Bergson's description of intuition as the "means of possessing a reality absolutely instead of knowing it relatively."[65] As Shiv Kumar points out, the epiphanic moment Stephen imagines corresponds with what Bergson describes as eruptions or flashes of intuition:

> These epiphanies or flashes of intuition hold up, as it were, certain moments out of the flowing stream of experience for a more intense contemplation. These are moments of unexpected spiritual awakening, moments which enable the mind to transcend all reason and perceive phenomena in a new perspective.[66]

As much as radiance or the spirit, we should connect intuition with the Joycean epiphany. Like Bergson, Nietzsche also relies on this term to explain the free intellect's relation to essence:

> No regular way leads from these intuitions into the land of the ghostly schemata and abstractions; words are not made for them; man is struck dumb when he sees them, or he will speak only in forbidden metaphors and unheard-of combinations of concepts so that, by at least demolishing and deriding the old conceptual barriers, he may do creative justice to the impression made on him by the mighty, present intuition.[67]

The intuition of the epiphanic moment — even simply the artist's primary intuition that these overheard "scraps of life" possess some mystery — is an apocryphal kind of knowledge. It is irrational, a 'gut instinct,' an extrasensory perception that finds a

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[65] Ibid, 24.
[66] Shiv Kumar, *Bergson and the Stream of Consciousness Novel* (Santa Barbara, CA: Greenwood Press, 1979), 132.
[67] Nietzsche, "On Truth and Lying," 883.

mysterious source in the self, having to do with hidden understandings that are independent from the environment's external realities and given truths. It can only appear as "forbidden metaphors" and breaks down the canonical "old conceptual barriers." Intuition is unofficial, unofficated knowledge, that can lead the liberated intellect to a liberated creation, to "possess the thing itself" as Bergson puts it, or to "do creative justice to the impression made on him by the mighty, present intuition," as Nietzsche writes.

Joyce implies his desire for such an intuition in 1904, "through some art, by some process of the mind as yet untabulated," while in the year prior, Bergson expressed (though not in English until 1912) the same desire in terms of metaphysics: if metaphysics is possible, he contends,

> The mind has to do violence to itself, has to reverse the direction of the operation by which it habitually thinks, has perpetually to revise, or rather recast, all its categories. But in this way it will attain to fluid concepts, capable of following reality in all its sinuosities and of adopting the very movement of the inward life of things.[68]

He goes on to conclude, "*To philosophize, therefore, is to invert the habitual direction of the work of thought*"[69] (emphasis original). This inversion would help metaphysics to accept that "*All reality, therefore, is tendency, if we agree to mean by tendency an incipient change of direction*"[70] (emphasis original). The intuition of the free intellect therefore suggests that this "tendency" of reality as "incipient change" is the apocryphal nature of the epiphanic revelation, which can only be discovered too late, as it is disappearing: its 'tendency to disappear' in spite of the stasis of proper art. The italicized phrases evoke Joyce's "curve of an emotion" that he hopes in 1904 "some process of the mind yet untabulated" will achieve. Both phrases imply that the

[68] Bergson, *Introduction to Metaphysics*, 51.
[69] Ibid, 52.
[70] Ibid, 44.

"inward life of things" must be considered qualitatively and intuited in terms of inner duration in order to dramatize its flux and flow movements and its evasive nature.

Virginia Woolf comes to a similar conclusion in "A Sketch of the Past." In that essay, she considers how she might write a memoir of her life. As mentioned earlier, she observes that much of life passes in a state of "non-being," and therefore "a great part of every day is not lived consciously."[71] She first notes that she could begin her memoir according to the terms of historical time, with the beginning of her life, "Who was I then? Adeline Virginia Stephen, the second daughter of Leslie and Julia Prinsep Stephen, born on 25th January 1882."[72] She then decides instead to let her psychological identity find its own beginning, so to speak, in its first memory: "This was of red and purple flowers on a black ground — my mother's dress" and another memory to which the first feels connected, "which also seems to be my first memory, and in fact it is the most important of all my memories […] of lying half asleep, half awake, in bed in the nursery at St Ives."[73] Woolf chooses to begin with these conjoined memories because they are her first experiences of what she will go on to describe as "moments of being."[74]

In "A Sketch of the Past," Woolf thus begins with the same technique as Joyce in *Portrait*, which begins with one of Stephen's earliest memories:

> Once upon a time and a very good time it was there was a moocow coming down along the road and this moo-cow that iscoming down along the road met a nicens little boy named baby tuckoo …
>
> His father told him that story: his father looked at him through a glass: he had a hairy face. (*P* 7)

Her approach to writing her memoir thus resembles Joyce's early description of the portrait of a life being "not an identificative paper but rather the curve of an emotion."

[71] Woolf, "A Sketch of the Past," 79.
[72] Ibid, 73.
[73] Ibid, 72-73.
[74] Ibid, 79.

In this sense, Woolf attempts to measure her life in qualitative as opposed to quantitative terms. Rather than historicizing her life, measuring it in terms of months, years, or biological phases, she uses the "moments of being" as coordinates by which her life unfolded and her consciousness took shape. Like many of the youthful epiphanies of *Dubliners*, Woolf's coordinate moments of being were moments of trauma with revelation. She describes several of these moments from her life. Two involve violence and feelings of "powerlessness" and being "paralyzed."[75] The third is an equivocal moment of looking at a flower and understanding that "flower" did not refer just to the blossom or the plant but to the whole and specific process of the plant growing from the earth: "it seemed suddenly plain that the flower itself was a part of the earth; that a ring enclosed what was the flower; and that was the real flower; part earth, part flower."[76] While she describes all three experiences as "sudden shocks,"[77] the experience with the flower causes her to feel empowered, in contrast to the other two experiences because, as she puts it, she "found a reason; and was thus able to deal with the sensation."[78]

From there, she develops the idea that "behind the cotton wool is hidden a pattern" and moments of being "become a revelation of some order," each a "token of some real thing behind appearances."[79] Her revelation about the flower echoes Stephen's description of epiphany. The flower is seen as a thing within itself (*integritas*), as a part of the earth and air around it (*consonantia*), then as a simultaneously internally harmonious and distinct whole as well as a part of the harmonious system in which it exists (*quidditas*). Woolf dramatizes a similar moment towards the end of *Mrs Dalloway*, when Clarissa, having heard the news of

[75] Ibid, 80.
[76] Ibid.
[77] Ibid, 81.
[78] Ibid, 80.
[79] Ibid, 81.

Septimus's suicide, briefly leaves the party and looks out the window. As with the flower moment, in which Woolf describes the conjoining of earth and atmosphere around and through, Clarissa is suddenly very aware and conscious of her being and her place within the world at that exact time. She feels connected to the world around her, as if the sky outside her window, "this country sky, this sky above Westminster," holds "something of her own in it."[80] She contemplates the sheer fact and sensation of urban simultaneity, the way the solitary woman she sees across the road coincides with the energy of her party in the next room: "It was fascinating, with people still laughing and shouting in the drawing-room, to watch that old woman, quite quietly, going to bed alone."[81] Thinking of the suicide, she is originally shocked to hear of it "And the Bradshaws had talked of it at her party!"[82] However, like Woolf herself with the flower, as Clarissa feels and contemplates the simultaneous life around her, she "did not pity him, *with all this going on*" (emphasis mine). Woolf dramatizes a moment in which the invisible pressure and accumulation of modern time becomes perceptible, leading Clarissa to make a surprising concession: she feels "somehow very like him — the young man who had killed himself. She felt glad that he had done it; thrown it away while they went on living."[83] "While" indicates that it is the simultaneity that strikes Clarissa, the shared duration of disparate events. Woolf emphasizes the artifice of external, historical time in contrast with the *la durée* of Clarissa's inward, personal experience by describing the passing of external time as the striking hours of Big Ben and their leaden circles. She intertwines the two narrative strands — Septimus's suicide and Clarissa's social evening — through the moment of arrest in which Clarissa thinks about simultaneity and being in time as she

[80] Woolf, *Mrs. Dalloway* (Hertfordshire: Wordsworth Editions Limited, 1996), 158.
[81] Ibid.
[82] Ibid, 157.
[83] Ibid, 158.

listens to the clock strike the hour, "with the clock striking the hour, one, two, three."[84] Just as she perceives the old woman across the road and herself and "this sky over Westminster" in simultaneity, in time together, Clarissa is able to reconcile the fact of Septimus's suicide with her own choices and her own life: "But she must go back. She must assemble. She must find Sally and Peter."[85] Significantly, Septimus is driven to suicide because of his being utterly overwhelmed, even attacked, by time, in his horrifying flashbacks from the war, a war which was the first modern example of its time of senselessness and the perversion of reason, while it is precisely reason and order that Clarissa finds in her sensation of simultaneity.

Like Stephen's ideal "man of letters" recording epiphanic moments to later return to them in tranquility, Woolf describes the moment of being with the flower, as giving her the agency to recuperate and relive the moment: "I felt that I had put away in my mind something that I should go back [to], to turn over and explore."[86] With different emotional sensations, each moment of being involves a pause in internally experienced time while external time continues, creating an atemporal experience of both lag and simultaneity. The sudden deep feeling of this lag, this belatedness, forces the jolting recognition of the disconnection between the "inward life of things" and external, or historical, time. The flower, however, is a positive moment of being unlike the other two; Woolf writes, "Two of these moments ended in a state of despair. The other ended, on the contrary, in a state of satisfaction […] I felt I had made a discovery."[87] The moment of being with the flower is a complete epiphany according to Stephen's Thomistic model. It culminates in "a revelation of some order," like Stephen's conceptualization of epiphany in which as Beebe writes "the

[84] Ibid.
[85] Ibid.
[86] Woolf, "A Sketch of the Past," 81.
[87] Ibid, 80.

rhythm of art reveals only the mechanical harmony of parts to parts and parts with the whole."[88] The revelation for both is of order and symmetry perceived in stasis.

The underlying psychology, as Woolf might put it, in both Woolf's moments of being and Stephen's theory of epiphany is thus the same: both subscribe to the notion that "behind the cotton wool is hidden a pattern."[89] For Stephen, perceiving the essence and internal pattern behind the cotton wool makes the epiphany an altogether positive experience. According to his theory in *Stephen Hero*, an epiphany is something positive that is achieved, culminating in radiance: "the soul of the commonest object, the structure of which is so adjusted, seems to us radiant. The object achieves its epiphany" (*SH* 218). Two of Woolf's moments of being suggest that this radiance can be disturbing, and even violent. They involve physical helplessness: unable to bring herself to escape a beating from her brother, and unable to walk past an apple tree after the news of an acquaintance's suicide. By contrast, the moment of being with the flower is a positive experience of arrest. Because the image that has arrested her is one in which she can perceive an internal order and reason, she is not threatened and instead feels an increased sense of agency as opposed to feeling paralyzed against her will. More accurately, Woolf begins to see the paralysis common to these moments as constructive, even vital:

> these sudden shocks […] they are now always welcome; after the first surprise, I always feel instantly that they are valuable. And so I go on to suppose that the shock-receiving capacity is what makes me a writer.[90]

For Woolf, moments of being can be positive *or* negative. Like Stephen's connection of the epiphany to his artistic creation, Woolf connects these "shocks" to her own writing.

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[88] Beebe, "Joyce and Aquinas," 278.
[89] Woolf, "A Sketch of the Past," 81.
[90] Ibid.

The apprehension of the pattern can be positive when it gives the impression of meaning, order, and symmetry. On the other hand, it can be negative if it reveals a mechanistic order that nullifies individual agency and internal experience, evoking an overwhelming feeling of helplessness and paralysis. As Mary Gillies puts it, Woolf's moments of being are closer to Bergsonian *durée* than, for example, Wordsworth's "spots of time." Even though Stephen's Romantic imagination sees the epiphanic moment as an instant of Wordsworthian illumination, to truly grasp Joyce's technique of epiphany we would do better to look to Woolf's opening of a second dimension in the moment of being. Gillies emphasizes the importance of seeing Woolf's model of the moment of being as a technique to manipulate text time and space:

> it would be more accurate to think of these moments of being as examples of *durée* that become spatialized because they are written down. Woolf's original moment is one in which time, as clock time, ceases to exist and time, as *durée*, takes centre stage.[91]

We especially see this with Woolf's orchestration of simultaneity and duration at the end of *Mrs Dalloway*. As Clarissa returns to her party, Woolf brings the novel back up to time — "It is Clarissa, he said. For there she was"[92] — seamlessly merging the *durée* of Clarissa's moment with the duration of her absence, and the reader's absence, from the ongoing party. Having emphasized the contrast between personal time experience and external time in the tolling of the hours, she then catches up, so to speak, giving us the feeling of the ongoing narrative and Clarissa's momentary step away from it just as she steps away from the party. Finally, it's also helpful to note that Clarissa's moment reprises a memory Woolf describes in "A Sketch of the Past," of an acquaintance's suicide. The memory is particularly interesting in its problem of dissonant association. The apple tree becomes associated with the unrelated suicide

[91] Gillies, *Henri Bergson and British Modernism*, 59.
[92] Woolf, *Mrs Dalloway*, 158.

event. Writing the suicide through Clarissa and Septimus transcribes the productiveness Woolf finds from the insight of traumatic moments of being. Whereas Woolf couldn't originally make sense of the suicide or process it, so to speak, Clarissa is able to do so by perceiving in the suicide something — "a thing wreathed about with chatter" that can't be articulated "while they went on living."[93]

While for Stephen the epiphanic moment is a positive euphoric experience, Woolf makes a strong connection between the disturbing quality of these moments of a Nietzschean 'liberated intellect' and their creative potential. She has a "fear of these moments," and as we see in "A Sketch of the Past," through writing she "confronts her fear of moments of being; by solidifying them in words, she overcomes her fear moments of being."[94] In comparing Woolf's moments of being with Stephen's theory of epiphany, the discrepancy between what Stephen describes and how Joyce writes epiphanic moments begins to emerge. Like Woolf's moments, epiphanies in *Dubliners, Stephen Hero,* and *Portrait of the Artist* can be positive or negative. More accurately, they cannot be adequately categorized in those terms. They are ambivalent moments in which the 'good and true story' is not bestowed as grace, but comes from psychological states of dissonance, incongruence, and often trauma: the moment of being is a *fuga* fugue state. In his early work Joyce, like Woolf, increasingly connects the traumatic inflection of the epiphanic moment of being with its creative potential. Both writers in their own way understand psychological and spiritual unrest — the failure of reason, the betrayal of faith, the breakdown of ontological and metaphysical categories and distinctions — to be the fundamental condition of the epiphanic revelation of the secret "inward life of things," as Bergson puts it. Like Stephen's

[93] Ibid.
[94] Gillies, *Henri Bergson and British Modernism*, 59.

'vivisective' spirit, Bergson's description hints at this painfulness and betrayal of the self by the intellect: "the mind has to *do violence to itself*" (emphasis mine).

The suggestion of this fugue state and the intimation of this unrest is one of the most important influences of the epiphany in Joyce's later work. *Dubliners* opens with the shadowy story of "The Sisters," in which much is left unsaid. Herring suggests that the "key words" that appear at the beginning of "The Sisters" in *Dubliners* — paralysis, gnomon, and simony — demonstrate "Joyce's concern with, maybe even his prediction of, censorship and persecution," emphasizing the struggle with censorship that Joyce faced from the beginning:

> Irish publishers such as Grant Richards and George Roberts, with whom Joyce negotiated about publication, anticipated censorship and demanded changes in the text; Roberts's printer John Falconer eventually destroyed the proofsheets.[95]

The Joycean epiphany engages with censorship in a more fundamental and abstract way, however, beyond Joyce's literal censorship battles. The psychological experience Joyce dramatizes in the epiphanic moment presents the self as the censored text, with hidden writings and ambiguous messages issued of unclear, unauthorized sources. In these moments, the subject is suddenly and unexpectedly confronted with delusions, anxieties, and other drives that had been erstwhile censored from the subject's consciousness; the "great part of human experience" that exists in a repressed "state which cannot be rendered sensible" (*LIII* 146). Although the words 'epiphany,' 'radiance,' and 'revelation' connote a positive experience, Joyce often emphasizes the drastic, radical self-doubt experienced by the subject in the epiphanic moment — the dark double meaning of 'betray' as deception as well as revelation, the fine line between stasis and paralysis. As Mahaffey points out, "Joyce

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[95] Phillip F Herring, *Joyce's Uncertainty Principle* (Princeton, NJ: Princeton University Press, 1987), 7.

also used epiphany to signify a psychological revelation of repressed or subconscious truth through slips and errors."[96] As revelation, the epiphany can be the acquisition of new knowledge or the correction of previous knowledge, but either way it occurs in the moment when inner experience is unexpectedly perceived as having conflicted with external, historical reality — and, crucially, has been doing so for a long time. The sense of immeasurable duration in these moments contributes to their production of feelings of helplessness and the urge to 'go back over' things.

Therefore, beyond the superficial sensation of positive or negative reaction is the revelation that the revelation itself has come too late: there has been a lag suddenly perceived in a moment in which inner experience has caught up with external reality. For Woolf, moments of being became points of ingress to the "real thing behind appearances,"[97] and the "pattern hid behind the cotton wool."[98] For her, as for Stephen, these epiphanic moments are the key to the artist's creative productivity, but whereas for Stephen the sensation of epiphany is always euphoric, Woolf allows for a more ambiguous sensation. She recalls the flower bringing her a "state of satisfaction,"[99] but she also describes the feeling of moments of being as "passive under some sledge-hammer blow; exposed to a whole avalanche of meaning that had heaped itself up and discharged itself upon me, unprotected, with nothing to ward it off."[100] Specifically, Woolf identifies "meaning" as the incapacitating and violent force: meaning which, like an avalanche, suddenly overwhelms the faculties of reason and sense. Her description fits the psychological experience of the epiphanic moments of *Dubliners* far better than Stephen's descriptions of beauty, harmony, and radiance. While terminology such as epiphany and revelation encourage a positive

[96] Mahaffey, "Joyce's Shorter Works," 178.
[97] Woolf, "A Sketch of the Past," 81.
[98] Ibid, 81-82.
[99] Ibid, 80.
[100] Ibid, 87.

reading of epiphany, in Joyce's work epiphanic moments are almost always moments of paralysis, disorientation, and helplessness. Most often, the discrepancy between inner experience and external reality is recognized, but too late; or, as in "An Encounter," too soon. The narrator recalls being a young boy approached by a male stranger who begins a conversation with him. To the adult reader, this conversation quickly becomes obviously inappropriate, but the young narrator does not yet have the type of adult sexual knowledge that makes its inappropriateness obvious. Instead, as the stranger's monologue intensifies, the boy becomes vaguely uncomfortable not only because he intuits that the situation has somehow become inappropriate, but also because he feels compelled to *deny* this realization on his part. He determinedly "remained silent" (*D* 27) and only looks at the stranger "involuntarily" (*D* 27) when he is taken aback by the man's espousal of whipping young boys.

When the stranger's monologue finishes, the narrator carefully refuses to show any reaction or emotional response: "Lest I should betray my agitation I delayed a few moments pretending to fix my shoe properly" (*D* 28), and forces himself to walk away "calmly" even though he is terrified "with fear that he would seize me by the ankles" (*D* 28). He calls to his friend with "forced bravery" and feels "ashamed" of his "paltry stratagem" (*D* 28). On the one hand, he has had the revelation that he has at some point lost his boyhood innocence, because he intuits that the man is being inappropriate and predatory. The safety of his childhood realm of possibilities is now lost. On the other hand, he knows that he doesn't know what is happening: he is aware that he doesn't yet possess the sexual knowledge (which he can only vaguely imagine to be mature manhood and adult masculinity) that would enable him to defend himself. Like many of the other epiphanic moments, he feels helpless, "ashamed" and cowardly. As with the other childhood epiphanies of *Dubliners*, such as "Araby" and

"The Sisters," childhood itself is punished and scorned as delusion and weakness of character.

His epiphany is thus not revelation exactly. Rather, it is the recognition that the understanding he had of himself has not been in accordance with external reality: he realizes too late yet also too soon that he is no longer innocent. He is not equipped with new knowledge or understanding; on the contrary he has lost something in the recognition that he does not belong to the (boyhood innocence) reality he thought he did, and yet he was not informed of the change and has suffered, unfairly, the consequences of being unprepared. He is also caught in the precocious and illicit moment of imaging himself in this masculine, mature world by skiving; by imagining himself a hero of "the glory of the Wild West" (*D* 19), he had even begun "to hunger again for wild sensations" (*D* 19). Finally, the narrator is now an adult recalling this boyhood experience, adding an additional frame to be considered: something — some hidden event, offstage — has triggered him, as an adult, to re-examine this encounter from his childhood.

The sexual nature of the encounter and Joyce's dramatization of it in an adult's recollected memory resembles Freudian 'deferred action.' As Jeri Johnson writes in her introduction to Freud's *The Psychology of Love*,

> In general, Freud used 'deferred action' to signify the after-the-fact, retrospective reordering and reconfiguring of, the providing of significance to, experiences or feelings, memories or memory traces, not originally so invested with this (now new) meaning.[101]

The trauma becomes the hidden writing waiting to be revealed, when it will be retranscribed to manifest its true nature, as a delayed epiphany. As a sexually mature adult, the narrator is able to understand the sexual nature and traumatic significance of

[101] Jeri Johnson, introduction to *The Psychology of Love*, by Sigmund Freud (London: Penguin, 2006), 27.

the encounter, and has a delayed reaction in which he re-transcribes the memory as a traumatic experience:

> For the retranscription to be traumatic, the initial transcription to which it refers must have been of an event which ought to have been traumatic but which could not be experienced as such, an event the full meaning of which, and the appropriate affective response to which is necessarily unavailable to the child. In short, a *sexual* event which the child could neither understand nor somatically respond to as such.[102]

As a boy, the narrator was able to mitigate the violation perpetrated by the stranger by willfully denying an emotional reaction. In a dark twist on the day's theme of imaginary play, just as the boys imagine themselves to be mature masculine types (cowboys and Indians), the young narrator 'make-believes' his *innocence*, by pretending it doesn't upset him because it is not suggestive to him at all.

Therefore, having been hidden so many years ago, the epiphanic moment is triggered and brought to the surface for the adult narrator. At this point, time is suddenly split in two frames — or more accurately, suddenly, along with the narrator, we become aware that there has been a second hidden subtext all along. The narrator of "An Encounter" has lived a double life, one historically and externally observed as a mature adult, and the second, hidden and latent durational one of childhood trauma waiting to break through "these sharply cut crystals and this frozen surface."[103] Instead of one good and true story, there were two stories all along. Typical of the Joycean epiphany story, the abrupt ending at the epiphany point foregrounds these feelings of helplessness, betrayal and confusion: neither the narrator of "An Encounter" nor the reader get the story they expected, or any resolution.

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[102] Ibid.
[103] Bergson, *Introduction to Metaphysics*, 25.

Part 3: The Creature Epiphanies

The Joycean epiphany essentially devotes itself to this revelation of a second story, which the subject is powerless or helpless to rectify. As we have seen, in "A Sketch of the Past" Woolf describes the violent moments of being in terms of physical "powerlessness," a "trance of horror," and being "paralyzed."[104] In the epiphanic moments of *Dubliners,* Joyce's narrators often express the feeling of having misunderstood themselves as actually seeing themselves as inhuman. This makes these moments more akin to Woolf's "sledge-hammer blow" and "avalanche" than Stephen's description in *Stephen Hero* of radiance leaping forth, or his self-made moment of artistic inception in the image of the bird girl in *Portrait,* when "His soul was soaring in an air beyond the world and the body he knew was purified in a breath and delivered of incertitude and made radiant and commingled with the element of the spirit" (*P* 173). Radiance, deliverance of incertitude, and the transcendence of world and body correspond with Joyce's early adaptation of the Thomistic model. Stephen's ecstasy comes from his feeling that he has, like Woolf as she returns Clarissa to her party — and, in a way, Septimus in the act of suicide — closed the gap; caught *up* the lag between his inner experience and external reality.

The epiphanic moments of *Dubliners* are most often in stark contrast to Stephen's bird girl moment. As discussed earlier, Joyce's manipulation of the epiphany as a narrative time device creates a moment of stasis in which revelation suddenly reveals a disjunction between inner experience, or qualitative time, and quantitative impersonal time. This loss of innocence in the feeling of having been out of time translates into a loss of personhood. As opposed to being 'delivered of incertitude,' in the most vivid epiphanies Joyce uses inhuman metaphors and

[104] Woolf, "A Sketch of the Past," 80.

creaturely descriptors in order to emphasize the alienation of the subject and the epiphany experience as an intense moment of exile. The subjects often express radical and drastic alienation from themselves and from others by way of self-description as inhuman, as a monster, beast, or creature. Individuals imagine communion with others in a society through the concept of simultaneity: they imagine being together in (the same) time. As Benedict Anderson has shown, "all communities larger than primordial villages of face-to-face contact (and perhaps even these) are imagined."[105] Society experiences simultaneity as an impression of shared "horizontal-secular, transverse-time."[106] The sensation of being out of this time is thus radical and severe, a sensation of being inhuman, comparable to an animal or monster. Thus, in these creaturely epiphanies, the human speaking subject, feeling caught out and cast out, becomes like the scape-*goat*: the *pharmakos*, cast out into exile, whose sacrifice also stages the *pharmakon* of writing, its apocryphal nature of both poison and cure, concealment and testament.[107] Joyce expresses this feeling in his early work through his creature epiphanies and descriptions of inhuman, monstrous, or creature impressions. These features offer subtle examples of Joyce's early experimentation with psychological unrest and radical self-doubt by showing us his development of the darker side of the Joycean epiphany, the sacrificial cost of revelation.

Essentially, in these inhuman descriptions Joyce depicts the self as suddenly being unrecognizable. For example, in "Araby" the narrator suddenly perceives himself as inhuman: "I saw myself a creature" (*D* 36), humiliated in "anguish and anger" (*D* 36) at what he experiences as a ruthless exposure of his deluded, emasculated self. Similarly, again at the end of the story, Eveline is suddenly

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[105] Benedict Anderson, *Imagined Communities* (London: Verso, 2006), 49.
[106] Ibid, 5.
[107] See Jacques Derrida, "Plato's Pharmacy," in *Dissemination*, trans. Barbara Johnson (London: Continuum, 2004), 63-155.

"passive, like a helpless animal" (*D* 43), Joyce also simultaneously estranges Eveline from us readers. She is suddenly unfamiliar to us, as if she too is going somewhere we can't follow. The subjectivity we previously had access to is now suddenly shut out from us, as instead of her thoughts Joyce gives us the impression of her as a creature, giving us as well as Frank "no sign of love or farewell or recognition" (*D* 43). In "A Painful Case," Mr. Duffy sees others not as people but as "human figures" and "prostrate creatures," and himself like Cain, "outcast from life's feast" (*D* 130). As we saw earlier, in the reworking of Epiphany XIV in *Ulysses* the woman becomes a "harpy" and the girl's face "the face of a fish" (*U* 77), exacerbating the dissonance of their appearance within the narrative register and further alienating them from an emotive response in the reader.

Joyce's connection of radical self-doubt with the monstrous and beastly is an important antecedent of the phantasmagoria and transfigurations of "Circe," in which the transformation of the self into different kinds of 'swine' entirely alienates the reader. Maud Ellmann discusses animal imagery in "Circe" in her essay "*Ulysses*: Changing into an Animal." In that essay, she connects the automatized style of the episode, symbolized by Bella Cohen's mechanical piano, and the episode's transgression of the human/animal boundary. According to Ellmann, language is the site of convergence between the two in "Circe." "'Circe' opens up another scene," she writes, "comparable to the Freudian unconscious, in which language coalesces with the animal and the mechanical."[108] In this scene, "dead mechanisms and dumb animals seize the power of speech, elbowing human speakers off stage."[109] We can say male speakers, more specifically: Ellmann argues that in "Circe," "to be changed

[108] Maud Ellmann, "*Ulysses*: Changing into an Animal," *Field Day Review* 2 (2006), 74.
[109] Ibid, 90.

into an animal is equivalent to being changed into a woman, born to be bitted, bridled, and mounted."[110]

This applies beyond "Circe" and even beyond *Ulysses*. Its nighttime/ nightmare mode and its bizarre sexually charged figurations of crimes and punishments have meant that "Circe" is often discussed as having a lot in common with *Finnegans Wake*, but if it anticipates that text, "Circe" equally draws from the creature epiphanies in Joyce's notebooks and in *Dubliners*. In the creature epiphanies, Joyce consistently employs beastly and monstrous descriptions to dramatize a specific experience: the feeling of inhumanity caused by the revelation of disjunction between inner experience and external reality. In these moments, the subject has a sudden profound awareness of being distinct and alienated from others — of *not* being part of the symmetry and integrity of the social community and the human condition. In this way, the Joycean epiphany also has a social and ethical dimension: in these moments Joyce often implies doubt about what it means to be human and the nature of identity. The individual feels s/he has failed to be human, or perhaps was never human all along in the way s/he had previously understood, and has now been caught out as (or betrayed as) a monstrous or pathetic creature. Stanislaus describes the early epiphanies as moments for precisely this kind of betrayal: "These notes were, in the beginning ironical observations of slips, and little errors and gestures – mere straws in the wind – by which people betrayed the very things they were most careful to conceal."[111] The overlap of the psychological epiphany experience with aesthetic creation in Joyce's early work means, as Slote writes in *Joyce's Nietzschean Ethics*,

[110] Ibid.
[111] Stanislaus Joyce, *My Brother's Keeper*, ed. Richard Ellmann (London: Faber & Faber, 1958), 134-135.

that the epiphany aesthetic is a form of "individual self-derived self-creation" and therefore corresponds with the Nietzschean "problem of auto-genesis"[112]:

> Free indirect discourse redounds onto life and not just the writing of that life, but the good life, the *agathos bios*. The ambiguity of the world and the torments of existence are palliated by interpreting the world and one's position in it as a work of art (and therefore requires some degree of falsification). Since interpretation is for Nietzsche a creative act, the experiment is an exercise in creating and continually recreating oneself and, concomitantly, one's world.[113]

What the creature epiphanies show is the individual's sense of failure in this process. This creative 'palliating' act has broken down: the individual cannot recognize either the external world or the private self.

This is why the monster-creature metaphors almost always occur within the context of a communication scene: like animals, the subject-as-creature cannot speak. According to Ellmann, Joyce's animal metaphors demonstrate the threat to speech specifically. As "dumb animals seize the power of speech,"[114] she writes, "human supremacy over the animal is constantly sabotaged by metaphor, by the bestiary of figurative speech; hence the language of reason is obliged to banish metaphor in order to cordon off the beast."[115] This is true for "Circe," but in the creature epiphanies, Joyce also equally emphasizes the failure not of *speech* but of *interpretation*; not only writing, but reading. In these moments, the individual's failure has also been the failure to interpret accurately, the failure of a faulty intuition.

We can see early strong indications of Joyce's interest in the connection between inhumanity and speech in his notebook epiphany entries, in which he consistently combines animal or creature imagery with incomprehensibility. Specifically, Joyce features as dreamer-listener unable to comprehend the animal

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[112] Sam Slote, *Joyce's Nietzschean Ethics* (New York, NY: Palgrave Macmillan, 2013), 22.
[113] Ibid.
[114] Ellmann, "*Ulysses*: Changing into an Animal," 35.
[115] Ibid, 91.

utterances, which he intuits nonetheless have some message. Epiphany VIII describes a "big dog" uttering "a prolonged, sorrowful howl" that causes people to "remain, arrested, it may be, by that lamentation in which they seem to hear the utterance of their own sorrow that once had its own voice but is now voiceless" (*E* 168). Similarly, in Epiphany XVI Joyce describes "an arctic beast" that "mutters words of some language which I do not understand" (*E* 176). In Epiphany XVIII, "half-men, half-goats" circle "through the fields in slow circles." In Stephen's nightmare in *Portrait*, Joyce revises this latter epiphany so that the "Goatish creatures" are implicated with the same kind of uncanny utterance: "soft language issued from their spittleless lips […] soft language issuing from their lips" (*P* 141). These epiphanies share not only animal imagery but also Joyce's position as reader-dreamer, failing to understand the hidden writing within the epiphany, sometimes afraid and sometimes not, but always focused on the unintelligible message. They illuminate the important detail of how Joyce frequently connects an anxiety about, or even fear of, unintelligibility and inarticulateness — for both the communicator and the receiver, writer and reader — with the monstrous and inhuman.

Again, we can see the influence of these early writings in *Ulysses*. The significance of the repeated references to diseased cattle in the text is one, somewhat curious example. The problem of foot and mouth disease among cattle is frequently mentioned in *Ulysses*. As a real historical problem, inflected with colonial politics, the Irish foot and mouth epidemic helps Joyce situate 'real' Dublin in real time and reiterate the colonial background of the day without directly having an anti-imperialist rant like those of the citizen in "Cyclops" (although, as Emer Nolan has pointed out, Joyce's own thoughts coincide with some of the citizen's *cahier de doléance*).[116] As

[116] Emer Nolan, *James Joyce and Nationalism* (London: Routledge, 1999), 100.

Ellmann puts it, "Joyce identifies the Irish with their oxen as fellow-victims of imperialism. The implication is that England is the Circe who changed the Irish into oxen."[117] But Joyce's connection between animals and communication, his staging of the apocryphal inverse of the epiphanic moment in the confrontation of the artist with the unintelligible utterance, whether internal or external, of a beast long predates "Circe" and leaves various traces elsewhere. For example, the final mention of the foot and mouth epidemic in *Ulysses* appears in "Eumaeus," when it finally slips into the phrase foot *in* mouth. Bloom has just read the headlines of the *Evening Telegraph*, which include "Foot and Mouth" (*U* 455), Deasy's letter on the disease. Stephen jokes to Bloom, "Is that first epistle to the Hebrews, he asked, as soon as his bottom jaw would let him, in? Text: open thy mouth and put thy foot in it" (*U* 455). "It is, really," Bloom replies, "(though he first fancied he alluded to the archbishop till he added about foot and mouth with which there could be no possible connection)" (*U* 455-56).

Joyce connects the bovine animal disease with the human error of faulty speech. The phrase's meaning, essentially, to communicate badly, especially by involuntarily revealing something meant to be left unsaid, suits "Eumaeus" and its emphasis on hiding and disguise. As opposed to showing the failure of language to signify, by placing the phrase in "Eumaeus" Joyce hints the failure of language to *conceal*. Joyce thus shows the intelligent subject losing the capacity of articulation and becoming as an animal, as language becomes exhausted by its contradictory impulses. As we see the death of figurative language in the next episode, "Ithaca," in "Eumaeus" language is already on its way out. As a cliché and a slip of the tongue, 'foot in mouth' corresponds with the linguistic fatigue of "Eumaeus:" its bad communication stands for the whole of the 'badly written' chapter. Finally, Joyce's

[117] Ellmann, "*Ulysses*: Changing into an Animal," 82.

use of bad writing as the mode for "Eumaeus," the episode 'about' hiding, cleverly suggests to us that it is the author's talent that is covert and hidden in "Eumaeus." Just as beauty and truth combine in the 'good and true story,' Joyce combines bad writing and deception in the "Eumaeus" episode.

This anxiety over articulation and communication that can take the external form of the dumb creature is revealed to be the fear of the internal, hidden threat of the creature-self. This becomes the defensive masculinist psychology of the modern intellect that Joyce antagonizes with the grotesque body in "Circe," as we will see in the next chapter. We see this as early as *Stephen Hero*, in which Stephen's intellect is described as being opposed to a monster within him:

> The monster in Stephen had lately taken to misbehaving himself and on the least provocation was ready for bloodshed. Almost every incident of the day was a goad for him and the intellect had great trouble keeping him in bounds (*SH* 35).

In *Portrait*, after the retreat the schoolboys attend, Stephen feels that "a thick fog seemed to compass his mind" (*P* 115), and he then feels he has become like a beast:

> He ate his dinner with surly appetite and, when the meal was over and the greasestrewn plates lay abandoned on the table, he rose and went to the window, clearing the thick scum from his mouth with his tongue and licking it from his lips. So he had sunk to the state of a beast that licks his chaps after meat (*P* 115).

Stephen describes the physicality of sexual desire as being bestial and inhuman because the body's physical responses aren't under cognitive control:

> But does that part of the body understand or what? The serpent, the most subtle beast of the field. It must understand when it desires in one instant and then prolongs its own desire instant after instant, sinfully. It feels and understands and desires. What a horrible thing! Who made it to be like that, a bestial part of the body able to understand bestially and desire bestially? Was that then he or an inhuman thing moved by a lower soul than his soul? (*P* 143).

Specifically, "that part of the body" refers to Stephen's penis, the pubescent erections of which are not subject to the intellect's control. As Ellmann writes of "Circe,"

> If language automatizes, it also animalizes insofar as it subjects the mind to the body, to the muscles of the mouth and hand, as well as to mechanical prostheses such as pen or type that make machines out of those muscles.[118]

As we will see, Joyce takes a comedic turn on this topic in *Finnegans Wake*, in his depiction of the phallogocentrism of the wayward 'pen,' the writing that doesn't obey its master, and plagiarism as cuckoldry. But the passage above demonstrates that the involuntary actions of the male organ are specifically what repulse Stephen and where he associates sexuality with shame, weakness of character, and unmanliness — which he also understands as inhumanness and monstrousness. According to this phallogocentric logic, just as the body betrays — in the sense of both revelation and deceit — the mind by its erection, so too does the 'bad,' wayward pen produce dirty, illegitimate writing. In order to avoid this, Stephen must overcome his embodiment, which he can externalize and mythologize as monstrous. In the Daedalus myth, the craftsman opposes the monster (the minotaur). The overall arc of Stephen's trajectory, he himself believes, moves him towards realizing his namesake: "Yes! Yes! Yes! He would create proudly out of the freedom and power of his soul, as the great artificer whose name he bore, a living thing" (*P* 174). For Stephen, the minotaur — as personality, appetites, drives, corporeality — must be conquered in order for the artist to be refined out of existence.

A certain memory (or dream) Woolf describes in "A Sketch of the Past" suggests her confrontation of a similar monster within. She describes a habit of her youth that she still doesn't understand in her maturity:

> When I was six or seven perhaps, I got into the habit of looking at my face in the glass. But I only did this if I was sure I was alone. I was ashamed of it. A strong feeling of guilt seemed naturally attached to it. But why was this so?[119]

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[118] Ibid, 76.
[119] Woolf, "A Sketch of the Past," 76.

Like the narrator of "Araby," who states "I saw myself as a creature driven and derided by vanity" (*D* 36), and Gabriel Conroy who "saw himself as a ludicrous figure […] the pitiable fatuous fellow he had caught a glimpse of in the mirror" (*D* 251), Woolf sees her visage as inhuman:

> I dreamt I was looking in a glass when a horrible face — the face of an animal — suddenly showed over my shoulder. Was I looking in the glass one day when something in the background moved, and seemed to me alive? I cannot be sure. But I have always remembered the other face in the glass, whether it was a dream or a fact, and that it frightened me.[120]

Like Gabriel and the narrator of "Araby," Woolf experiences a moment of dissociation, in which the feeling of being estranged from herself translates into an alien creature image that communicates shame and repulsion.

As we will discuss further in the next chapter, Stephen's minotaur is gendered. Just as he imagines repulsive mother Ireland as "the old sow that eats her farrow" (*P* 208), he will later exchange the minotaur for the feminine, which overwhelms his male intellect by inducing his male body to act against it. Threatening otherworldly feminine figures will approach him in the *Portrait* and *Ulysses*, themselves precursors to ALP in *Finnegans Wake*. Indeed, part of the victory Stephen believes he has achieved in his bird-girl epiphany in the *Portrait* is to have appropriated and sublimated the feminine as external object, a process analogous to conquering the monster within.

As McLuhan articulates, in Stephen's theory of epiphany, "it is by the bringing of complex perceptions to a focus in such moments that the minotaurs of the labyrinths are always overcome."[121] Because Theseus's slaying of the minotaur necessarily means solving his labyrinth, the epiphanic moment "was not an end but a beginning. It was a point from which to begin a retracing of the labyrinth of

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[120] Ibid, 78.
[121] McLuhan, "Joyce, Aquinas," 258.

apprehension in order to find the inevitable art form for that moment."[122] This corresponds to Stephen's conceptualization in *Stephen Hero* of a three-step cognitive process of apprehension (*integritas*), analysis of the internal rhythmic harmony (*consonantia*), and epiphany (*quidditas*). Even though he doesn't specify epiphany directly in *Portrait*, his encounter with the bird-girl follows this syllogism: he apprehends her as she is, a female stranger, transmutes her actual qualities into symbolic gestures towards himself, and becomes "purified in a breath and delivered of incertitude" in sudden insight he believes *she* has offered to him, not through any action on her part but merely by his perception and figuration of her (*P* 173). Through a cognitive process, he believes he has made the profane sacred: he has slain the minotaur within by translating his desire into genius, and has now realized his destiny of triumphant craftsman.

The free indirect discourse of the scene, however, *increases* the aesthetic distance between Stephen and the reader, as it heavily implies sexual arousal and pleasure, literally translating the profane into the sacred, codifying profane corporeality into sacred euphemism, and intimating the extent to which Stephen censors his sexuality and legitimates his narcissism by mythologizing both. This becomes all the more clear when we compare two other moments in which Joyce presents Stephen connecting a woman with his own potential as an artist: Isabel's death in *Stephen Hero*, and the temptress of Stephen's villanelle in *Portrait*. The villanelle scene suggestively hints at what is hidden from Stephen himself, and acts as a foil to the bird-girl epiphany. The villanelle is one of the most intricate and rigid forms a poem can take. Its rigidity foregrounds the engineering of structure, emphasizing the construction and application of style. In choosing the villanelle,

[122] Ibid.

Stephen reveals his motivation to write as being almost more about mastery and control than creation. He writes the villanelle "for" a girl he desires, and the words of the poem flow out of her image:

> A glow of desire kindled again his soul and fired and fulfilled all his body. Conscious of his desire she was waking from odorous sleep, the temptress of his villanelle. Her eyes, dark and with a look of languor, were opening to his eyes. Her nakedness yielded to him, radiant, warm, odorous and lavish-limbed, enfolded him like a shining cloud, enfolded him like water with a liquid life: and like a cloud of vapour or like waters circumfluent in space the liquid letters of speech, symbols of the element of mystery, flowed forth over his brain (*P* 227).

As we saw in the previous chapter, Stephen's description of the epiphanic moment is very similar to a Wordsworthian "spot of time," and here his writing act adheres closely to this Romantic model. In keeping with Wordsworth's definition of poetry as the "spontaneous overflow of powerful feelings […] recollected in tranquility,"[123] Stephen writes the villanelle after he awakes from an intense dream: "The night had been enchanted. In a dream or vision he had known the ecstasy of seraphic life," and he describes this ecstasy as "an enchantment of the heart!" (*P* 221).

However, underlying Stephen's enchantment is the suggestion that he has actually misidentified his revelation. He is actually making the mistake upon which Wordsworth reflects in the *Prelude*:

> In such strange passion, if I may once more
> Review the past, I warred against myself —
> A bigot to a new idolatry —
> Like a cowled monk who hath forsworn the world,
> Zealously labored to cut off my heart
> From all the sources of her former strength;
> And as, by simple waving of a wand,
> The wizard instantaneously dissolves
> Palace or grove, even so could I unsoul
> As readily by syllogistic words
> Those mysteries of being which have made,
> And shall continue evermore to make,

[123] William Wordsworth, *Preface to the Lyrical Ballads*, in *Wordsworth & Coleridge: Lyrical Ballads*, ed. Celia de Piro (Oxford: Oxford University Press, 2006), 239.

Of the whole human race one brotherhood.[124]

Because Stephen struggles to see sexuality as healthy, and instead sees it as weakness of character at best, mortal sin at worst, his denial of his body means he has to translate his desire into poetics. In *Portrait*, part of the 'growth of the poet's mind,' to adapt *The Prelude*'s subtitle, will be the liberation of Stephen's intellect as he rejects the priesthood and discovers that transgression and alienation, which he has understood as error and punishment, *are* the artist's creative condition. In his bird-girl epiphanic moment, part of his new resolution is "To live, to *err*, to fall, to triumph […] to throw open before him an instant of ecstasy the gates of all the ways of *error* and glory" (*P* 176) (emphasis mine). But if the villanelle shows us Stephen's burgeoning connection of sexuality with writing, it also belies his lingering conservatism, in his choice of poetic form. By writing the villanelle in response to his sexual arousal, he maintains self-control in the same way the rigid poetic form controls the vapory and liquid ideation. Stephen therefore imagines the source of his arousal, "the temptress of his villanelle," as being *of* the villanelle in the sense of belonging to it, of her activity being contained by it.

In this way, his poem belies the apocryphal nature of genius as a "tendency to disappear" by attempting to trap it in a poetical cage. Towards the end of *Portrait*, Stephen describes his creative act as free flight: "When the soul of a man is born in this country there are nets flung at it to hold it back from flight. You talk to me of nationality, language, religion. I shall try to fly by those nets" (*P* 207). As D(a)edalus, of course, he is building his wings, but in his early creative attempt in the villanelle he is the one casting a net: the rigidity and structure of the villanelle form act as netting to capture and restrain "the temptress of his villanelle." Still, however, a 'hidden

[124] William Wordsworth, *The Prelude, or, Growth of a Poet's Mind*, Book XII, ed. Ernest de Selincourt (Oxford: Oxford University Press, 2015), 435.

writing' is encoded within his poem: the *apocryha scripta* of the antilegomena, the uncanonical ideation that antagonizes and "tempts," like his temptress, the poem into being.

Isabel's death in *Stephen Hero* is the often overlooked counterpart to the bird-girl moment of *Portrait*. The scene of Isabel's death dramatizes this same kind of revelatory moment for Stephen, but does so entirely without the bird-girl's epiphanic register. A comparison reveals how Joyce maintained Stephen's revelation of "the call of life to his soul" (*P* 174), also through a female avatar, but changed the scene into an epiphanic moment in which the self apprehends the symbol in *Portrait*. In *Stephen Hero*, Stephen has a very specific reaction to his sister's death, not mourning her death so much as mourning the fact that she had never lived: "He felt very acutely the futility of his sister's life" (*SH* 169). What arrests him is how she has been wasted, in every sense of the word:

> The wasted body that lay before him had existed by sufferance; the spirit that dwelt therein had literally never dared to live and had not learned anything by an abstention which it had not willed for itself. She had not been anything herself and for that reason had not attached anything to herself or herself to anything (*SH* 170).

He thus views Isabel as a symbol that never became fully realised. He then apprehends the essence or *quidditas* of life itself: "Life seemed to him a gift; the statement 'I am alive' seemed to him to contain a satisfactory certainty and many other things, held up as indubitable, seemed to him uncertain" (*SH* 170).

In the revised scene in *Portrait,* Stephen has the same revelation, and echoes Isabel's "spirit" that "never dared to live" when he asks himself, "Where was the soul that had hung back from her destiny [?]" (*P* 175). Like Isabel who "had existed by sufferance," the bird-girl is "in quiet sufferance of his gaze […] Long, long she suffered his gaze" (*P* 176). The scenes are thus intensely similar in some ways, but

Joyce's revisions create distance between Stephen and the bird-girl — they are strangers, not siblings. This depersonalization and estrangement makes the revised scene emphasize Stephen's objectification of the girl much more, in a single, momentous instant, in contrast to the detached acknowledgement of life's effacement of Isabel over time. Finally, in the bird-girl moment Joyce removes the trauma of the original epiphany (of his brother George's death) and Stephen's witnessing of Isabel's death, and replaces them with a sudden euphoria we find hard to endorse. Instead of having a human reaction that makes sense in context, Stephen's experience becomes metaphysical, an artistic apogee of epiphany, at his own ironic expense, instead of the original, all too human loss.

Thus, we have seen that Joyce's moments of epiphany are not euphoric revelation: with heightened understanding comes pain and radical self-doubt. The epiphanic moments in *Dubliners* emphasize paralysis before the overwhelming impossibility of the labyrinth and despair before the monster in the mirror. As Moyers asks in *The Power of Myth*, "How can you behold a monster and have an epiphany?"[125] Campbell answers, "What we call monsters can be experienced as sublime."[126] He goes on to explain the sublime by way of a Sanskrit term, *viveka*, referring to a symbolic sword:

> […] sword of discrimination, separating the merely temporal from the eternal. It is the sword distinguishing that which is enduring from that which is merely passing. The tick-tick-tick of time shuts out eternity. We live in this field of time. But what is reflected in this field is an eternal principle made manifest.[127]

Stephen believes he has had an epiphany because he feels freed from "the shame that had abased him within and without — cerements, the linens of the grave" (*P* 174) through his destiny to create something immortal and eternal: "He would create […] a

[125] Campbell and Moyers, *The Power of Myth*, 277.
[126] Ibid, 278.
[127] Ibid.

living thing, new and soaring and beautiful, impalpable, imperishable" (*P* 174). This ecstasy is not Lyotard's "true sublime feeling, which is intrinsically a combination of pleasure and pain: pleasure in reason exceeding all presentation, pain in the imagination or sensibility proving inadequate to the concept."[128] He does not undergo, as Moyers puts it, "the experience of the eternal."

Indeed under close inspection, Stephen's experience with the bird girl echoes a very different epiphanic moment, that of "An Encounter." On the beach, Stephen stares at the girl, who then notices him staring: "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" (*P* 176). This sufferance, which he perceives as a kind of grace, evokes the narrator's interaction with the predatory stranger in "An Encounter." Uncomfortable, the narrator feels compelled to deny the stranger a reaction: he "remained silent," but accidentally makes eye contact when he is surprised by the stranger's statements: "I was surprised at this sentiment and involuntarily glanced up at his face. As I did so I met the gaze of a pair of bottle-green eyes peering at me from under a twitching forehead. I turned my eyes away again" (*D* 27). He feigns confidence, "Lest I should betray my agitation I delayed a few moments," even though his heart "was beating quickly with fear" (*D* 28). The boy carefully refuses to show any emotion because, as we have seen, he intuits that to admit his lack of innocence would implicate him somehow in the improper dynamic unfolding. The bird-girl also displays no emotion — she is "without shame or wantonness," Stephen notes — and this blankness makes it easier for him to see her not as an individual person but as a transcendental omen. The similarity is thus the acquiescence of

[128]Jean-François Lyotard, "Answering the Question: What is Postmodernism?" in *The Postmodern Condition: A Report on Knowledge*, trans. Régis Durand (Minneapolis: MN, University of Minnesota Press, 1984), 81.

'suffering' someone's gaze and the implication of another person in one's own self-gratification. In this sense, Stephen's use of the girl for his own gratification is not altogether different from the stranger's arousal of himself by way of the boy in this earlier, darker revelation. In "An Encounter" the narrator's revelation only comes later in adulthood, as a deferred experience. We can easily imagine that Stephen's does, too.

By contrast, in the epiphanic moments in *Dubliners* eternity explodes the "tick-tick-tick of time" Campbell describes. Like the "Cold Pastoral" of Keats's urn which "doth tease us out of thought / As doth eternity,"[129] the epiphanies are atemporal and durational, each an "experience of the eternal." Langbaum argues that the epiphany of the modern is emotional experience of sublime disparity, and he finds a suitable example in Joyce. He writes,

> Epiphanies produce an effect that might be called 'the modern sublime.' For while they produce in the reader the emotions named by writers on the sublime — Longinus's 'transport,' Burke's 'terror' and 'astonishment' — they add an awareness of disparity between the diction and visualization, on the one hand, and the sublime effect on the other. The sense of disparity is particularly acute in Joyce.[130]

Significantly, there is not one instance in *Dubliners* in which the epiphany is given a past. There is not one story in which the individual identifies in hindsight the exact catalyst of the epiphanic moment; nor is the future, in which the epiphanic moment has become incorporated and its consequences explored, ever provided to us. The epiphany has to be a timeless experience in this way, or more accurately an experience of being out of time and "not in time's covenant,"[131] in order for the

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[129] Keats, "Ode on a Grecian Urn," 289.
[130] Robert Langbaum, "The Epiphanic Mode in Wordsworth and Modern Literature," *New Literary History* 14, no.2 (1983), 351.
[131] T.S. Eliot, "Little Gidding," *The Four Quartets*, in *The Norton Anthology of Poetry*, ed. Margaret Ferguson (New York, NY: W.W. Norton & Company, 2005), 1361.

sensation of arrest and suspension to reach the reader and in order for the epiphanic moment to be *static*.

The final passage of "The Dead" masterfully augments the feeling of inhumanity and paralysis into neutral acceptance that it is precisely this type of epiphanic experience, the belated revelation of profound and insurmountable disconnection between oneself and others, between oneself and one's own being, and between the apocryphal and the real that is the universal truth of humanity, not an aberration that makes one inhuman. In "The Dead," Gabriel Conroy has become fit to bursting with intense feelings of desire, reclamation, and hope towards his wife Gretta. Specifically, he has become exhilarated by his feeling that they were not two selves but one; that she "had felt the impetuous desire that was in him" (*D* 249) and that her thoughts "were running with his" (*D* 249). He is therefore shocked when she explains that she is actually overcome with emotion for a dead man of whom he has never heard: "While he had been full of memories of their secret life together, full of tenderness and joy and desire, she had been comparing him in her mind with another. A shameful consciousness of his own figure assailed him" (*D* 251). Once again, we see inflections of sexual desire and shame in the betrayal of the hidden message. And as with the other epiphanies, Gabriel sees himself as less than human, merely a human shape: "a ludicrous figure" (*D* 380).

Unlike the other stories, however, in "The Dead" an emotional denouement follows the abrupt moment of revelation. Gabriel contemplates the universality of death, "one by one they were all becoming shades" (*D* 255), and the image of his wife's former admirer becomes impersonal to him as his anger subsides: "The tears gathered more thickly in his eyes and in the partial darkness he imagined he saw the form of a young man standing under a dripping tree" (*D* 255). The image of Michael

Furey, who is no longer named, is no longer personal to Gabriel. Instead, it is now an absolute image of the universal fact of death. As with the other epiphanies, Gabriel feels alienated from himself, but unlike the others, he experiences a gradual fading of the subject, "his own identity was fading out into a grey impalpable world" (*D* 255), the fading that is the fundamental "tendency to disappear" of the Joycean epiphany. His shock of radical doubt about his marriage and his alienation from himself are therefore described as almost a relief, a retreat from the intense pressures of the self and back towards commonality, generality, and simultaneity: "It hardly pained him now to think how poor a part he, her husband, had played in her life. He watched her while she slept as though he and she had never lived together as man and wife" (*D* 254). "Generous tears" become general snow, "general all over Ireland" (*D* 255), and the fact of death brings Gabriel back to humanity, to "all the living and the dead" (*D* 256).

The tone of these passages relaying Gabriel's experience at the end of "The Dead" differs greatly from the sensations described in the other epiphanies. And whereas the other epiphanies generally end in a stark moment of unfamiliarity or dissonance, here Gabriel gradually recedes. Unlike the other epiphanies, the evacuation of personhood is not violent and radical. He has failed to possess Gretta in the way he had imagined, and he eases his estrangement experience by romanticizing his disappointment as a universal sense of loss. His subjectivity is gradually diffused in this denouement that most resembles *aphanisis*, "the fading of the subject," in which "the subject manifests himself in this movement of disappearance."[132] As Aubert writes, in *aphanisis* "The image now is no longer visual and imaginary, but metrical and symbolic: the heart and its actual *rhythm*, suggestive of life *and* death, of

[132] Lacan, *Concepts*, 207.

the suspension of life concomitant with the birth of poetry."[133] Like the unthreatening but omnipotent silencing of the night by snow, Gabriel's thoughts are gradually but inexorably silenced by the onset of sleep, creating a strong impression of *release* and clarity as opposed to paralysis and inner turmoil. Finally, there is again the impression of hidden movement in the epiphanic moment, but this time this movement is a gradual passing, a passing westward towards the farthest edge of Ireland and the apocryphal "edges of life."

Chayes has described the epiphany in *Dubliners* as the product of a "block technique:"

> In *Dubliners*, *claritas* is achieved most often, although not always, through an apparently trivial incident, action or single detail which differs from the others making up the story only in that it illuminates them, integrates them and gives them meaning. It is like the final piece which is added to the child's pile of lettered blocks and completes the spelling of a word or gives form to the 'house' or 'tower' he is building.[134]

Yet the opposite seems true. As with the sublime, in the epiphanies in *Dubliners* something is sensed, but it overwhelms the analytical faculty. Rather than completing anything, they subversively suggest to the reader that the crucial event has taken place off stage; that something has been missed and its lack has been recognized too late which is, of course, the exact sensation internal to the characters that Joyce has endeavoured to create in the reader.

Indeed as we will see in Chapter 3, Joyce will take this technique of compelling the reader to "go over" the story again to its logical, parodic extreme in the *ricorso* of *Finnegans Wake*, in which the text starts itself again instead of concluding. Ultimately, the individuals in *Dubliners* realize too late that something has been missed and the entire experience has been durational as opposed to

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[133] Aubert, *The Aesthetics of James Joyce*, 72.
[134] Irene Hendry Chayes, "Joyce's Epiphanies," in *Joyce's Portrait: Criticism and Critiques*, ed. Thomas Edmund Connolly (London: Irvington, 1962), 207.

teleological. As Woolf's darker moments of being suggest, the "pattern" glimpsed behind the cotton wool has not been a code but a checkerboard, endlessly proliferating and only superficially circumscribed and finite. Similarly, the Joycean epiphany in *Dubliners* could be said to illuminate "the story," but only in the way lightning can be said to illuminate the landscape: a brief flash long enough to glimpse the terrain but too short to change the essential fact of darkness. Like the cock crowing "in a flash of lighting" in Eliot's *Waste Land*, the Joycean epiphany emphasizes the treachery of knowledge in revelation: the lightning tricks the cock into crowing for a false dawn, and the promised rejuvenation of rain never arrives, as *The Waste Land* ends in thunder and further migration eastward.[135] As Philipp Wolf writes, "Writers as different as d'Annunzio, Benjamin, Joyce, Eliot, Yeats and even Adorno, all aestheticians of the 'lightning flash', shared a deep desire for the suspension of, indeed, the cancellation of historical time, for the 'images' which 'burn up time.'"[136] In this sense, the Joycean epiphany evokes Nietzsche's metaphor of the "lightning flash":

> the sudden confoundation of Schopenhauer's intuitive forms of time and space and the category of causality. It ensues a glimpse of the Dionysian and also a vision of history as catastrophe, nothingness and apocalypse. All of a sudden an image appears before the inner eye that cannot immediately be categorized and, for a moment, opens up an abyss where time seems to come to a standstill, the identity principle cancelled. The assumed epistemological rupture, in all its physically felt intensity, may well have suggested the possibility of a discontinuity or catastrophe of universal history.[137]

The subversive inference of the Joycean epiphany from its earliest notebook entry form is ultimately echoed in *Finnegans Wake*, in the revelation of a "chaosmos of Alle" in the hen's illegible letter:

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[135] T. S. Eliot, *The Waste Land*, in *T.S. Eliot: The Waste Land and Other Poems* (London: Faber & Faber, 1999), 38.
[136] Philipp Wolf, *Modernization and the Crisis of Memory: John Donne to Don Delilo* (Amsterdam: Rodopi, 2002), 180.
[137] Ibid.

> every person, place and thing in the chaosmos of Alle anyway connected with the gobblydymped turkery was moving and changing every part of the time… as time went on as it will variously inflected, differently pronounced, otherwise spelled, changeably meaning vocable scriptsigns (*FW* 118.21-28).

The implication seems to be that there is no good and true story, no Logos of the author-god "artist, like the God of creation […] within or behind or above his handiwork, invisible, refined out of existence, indifferent, paring his fingernails" (*P* 219). Indeed it makes one wonder, "So why, pray, sign anything?" (*FW* 115.6-7).

The Joycean epiphany thus draws upon the Christian model of the revelation of Christ's divinity while simultaneously evoking the darker aspect of the betrayal requisite for revelation and the dual meaning of betray: to reveal as well as to deceive. The concluding epiphanic moment in "The Dead" is freighted with betrayal in this sense. Gabriel, for example, may now be a changed man and husband, but only in the sense that he is more acutely aware of what little agency he actually has, and how little he has understood heretofore. Gillies argues that the epiphanic moments in *Dubliners* bring about "a sudden insight into life, thereby prompting the main characters to change their manner of life or to see themselves anew."[138] Accordingly, she reads the epiphany at the end of "The Dead" positively, insofar as she argues it indicates a better future for Gabriel and Gretta's marriage as Gabriel's experience "leads him to think about how he might reorder his own life so that he, too, might experience love. Gretta's epiphany causes Gabriel to experience one that then helps him to determine a future course."[139]

Yet the overall tone of the ending of "The Dead" is not positive so much as it is neutral; or more accurately, general, like the snow "all over Ireland." Gabriel contemplates the universality of death, not his future as a better husband. His release

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[138] Gillies, *Henri Bergson and British Modernism*, 137.
[139] Ibid, 139.

comes not from a new understanding with which to make a better future but from his acceptance of what he cannot alter or control, in stark contrast to his earlier agonizing anxiety over how others perceive him and how well he perceives others. Ultimately, the fact of Michael Furey will always remain. Gabriel can leave him in what he considers to be the past and move into what he can consider to be the future, but the fact of Michael Furey is not quantitative and therefore cannot ever really be left somewhere. The fact of him is durational, an immeasurable part of the "continuous flux,"[140] the "fluid succession of presents" (*PSW* 211). And yet, if so with the dead, so with the living:

> The farther we go, the more terms we discover; we shall never say all that could be said, and yet, if we turn back suddenly upon the impulse that we feel behind us, and try to seize it, it is gone; for it was not a thing, but the direction of a movement,[141]

which is to say, as we shall see in Chapter Three, "the farther back we manage to wiggle the more we need the loan of the lens to see as much as the hen saw" (*FW* 112.1-2).

Indeed though the Joycean epiphany is overwhelmingly approached by exploring what Joyce means by 'static' art, by attending to Joyce's emphasis on doubt in the epiphanic moment we begin to see how the epiphanic moment becomes diffused into technique. In his Poundian revelatory moment with the girl on the beach in the *Portrait*, Stephen may believe he has had an epiphany that has woken him from the nightmare of history. A few lines in Joyce's overlooked play *Exiles*, however, reveal a very interesting countersign to the common understanding of the epiphany as ecstatic asseveration of the 'good and true story.' In *Exiles*, it is precisely this ecstasy

[140] Bergson, *Introduction to Metaphysics*, 25.
[141] Ibid, 61.

of certainty that the artist has lost, and now doubts its existence at all. Richard is the spectre of the artist no longer young. Robert questions him:

> The blinding instant of passion alone — passion, free, unashamed, irresistible — that is the only gate by which we can escape from the misery of what slaves call life. Is not this the language of your own youth that I heard so often from you in this very place where we are sitting now? (*Exiles* 584-5).

Exiles is unique as Joyce's only attempt to parse the moral and social consequences of art, from the vantage point of maturity, fatherhood and relationships, and, in so doing, to acknowledge life after art. Whereas Stephen as the youthful artist imagines an aesthetics founded on "deliverance from incertitude" and epiphanic transcendence, in which the spirit "leaps forth," in *Exiles* Richard articulates the artist's experience as a "deep, deep wound of doubt" in the soul:

> I have a deep, deep wound of doubt in my soul… I have wounded my soul for you — a deep wound of doubt which can never be healed. I can never know, never in this world. I do not wish to know or to believe. I do not care. It is not in the darkness of belief that I desire you. But in restless living wounding doubt (*Exiles* 626).

When Bertha tells him "I will tell you the truth, Dick, as I always told you. I never lied to you," Richard dismisses the idea: "Yes, yes. The truth! But I will never know, I tell you" (*Exiles* 616). Just as Richard *resists* the truth, and needs doubt, this "restless" doubt of the soul is the psychological condition for the inspiration of the artist in *Stephen Hero,* when Stephen writes his villanelle:

> He was passing through Eccles' St one evening, one misty evening, with all these thoughts dancing the dance of unrest in his brain when a trivial incident set him composing some ardent verses which he entitled a 'Vilanelle [sic] of the Temptress' (*SH* 216).

In *Portrait* Stephen expresses his feelings of antagonism and alienation in his conversation with the dean as a state of spiritual unrest – "my soul frets in the shadow of his language" (*P* 194). His maturity as an artist will entail the realization that it is precisely this fretting of the soul that affords him the distanced insight of the exile to

be a *craftsman* of language. All three examples affirm how consistently the artist's inspiration and creation are bound to psychological and spiritual unrest in Joyce's early work.

Usually more or less disregarded, *Exiles* provides us with a sort of interim glimpse of Joyce's expansion and complication of the sacred/profane into a complex drama of veracity and uncertainty, revelation and doubt. Richard's evocation of Stephen, and Joyce's use of these words attendant to the revelation of the epiphany — the soul, truth, doubt, betrayal, belief, and certitude — between *Portrait* and *Exiles* reveal what has happened via the crises of self-doubt in *Dubliners* and their engagement of the early anxiety of the notebook epiphanies. Along the way, doubt and unrest have become the creative condition, a stark contrast to the 'vivisective spirit' discussed in *Stephen Hero*. This thread that runs through Joyce's early work also has a historical context. As Gibson explains, Joyce's early work demonstrates the extent to which Irish politics led Joyce to move away from the Mangan-like ideal of the 'strong sprit' and towards the labyrinth:

> The strong spirit was now more and more intimately wedded to historical complication, rather than devoted to victory. It would have to persist in the midst of incertitude (an important word in Joyce), build incertitude into its very strength, incorporate it. Joyce increasingly connects strength to its reverse, to fragility, brokenness, and above all doubt […] In other words, it must become a creator of labyrinths, as it is a creature of them. This, in essence, was Joyce's response to the waxing and subsequent waning of Irish political hopes and prospects between 1898 and 1915.[142]

Gibson connects the context of the 'national resurgence' spirit in Ireland to Joyce's early writings:

> Joyce's early writings aspire, not only to capture and express the resurgent spirit, but to represent, even embody it, to assume but also take charge of, direct, forge, and reforge it, give it new dimensions, a specific, Joycean cultural weight and focus.[143]

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[142] Andrew Gibson, *The Strong Spirit: History, Politics and Aesthetics in the Writings of James Joyce 1898-1912* (Oxford: Oxford University Press, 2013), 5.
[143] Ibid, 21.

We see this in the contradiction, gradually intensifying through Joyce's early work, between the movement of flight and the imposing prison of the labyrinth. But the 'resurgent spirit' Gibson describes is not constant. As we have seen, it is transient and unpredictable like the fading light of Shelley's coal. Joyce's early work shows him finding inspiration and insight not from beauty and truth, in the idea of the 'good and true story' underpinning Stephen's aesthetic theory, but in fugitive and pathological experiences of spiritual unrest, in the apocryphal nature of experience itself as a "tendency to disappear." Earlier we compared Ezra Pound's description of the Imagist moment with the "frozen tableau" of the Joycean epiphany. To refer again to Pound:

> an intellectual and emotional complex in an instant of time […] It is the presentation of such a 'complex' instantaneously which gives that sense of sudden liberation; that sense of freedom from time limits and space limits; that sense of sudden growth, which we experience in the presence of the greatest works of art.[144]

As we will see in the next chapter, Pound elsewhere describes this momentous ideation as a seminal moment, "the phallus or spermatozoide charging, head-on, the female chaos; integration of the male in the male organ."[145] But Joyce's hidden writing of doubt in the moment of revelation hardly resembles this characterization — what Bonnie Kime Scott has called "Pound's hypermasculine, vorticist plunge into the city."[146] As much as Pound's rhetoric is about capture, Joyce's epiphanic writing is about flight; where Pound has penetration, Joyce has evasion. For Pound "freedom from time limits and space limits" comes in a moment; for Joyce it is a movement. By the time Stephen is summoned upstairs by Mulligan, the Joycean epiphany is no longer a topic he, or anyone, discusses. The epiphany, all its activity of revelation,

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[144] Pound, "A Few Don'ts by an Imagiste," 200-201.
[145] Ezra Pound, introduction to *The Natural Philosophy of Love*, by Remy Gourmont (London: Quartet, 1992), vii.
[146] Bonnie Kime Scott, *In the Hollow of the Wave: Virginia Woolf and Modernist Uses of Nature* (Charlottesville, VA: Virginia University Press, 2012), 4.

betrayal, stasis and fugitive movement, has receded into the writing itself, infusing the writing with its fugitive movement of flight, its apocryphal "tendency to disappear". This melioration continues through *Ulysses* and into the dark after it, increasingly subversive in its suggestion that

> while we can no doubt, by an effort of imagination, solidify duration once it has elapsed, divide it into juxtaposed portions and count all these portions, yet this operation is accomplished on the frozen memory of the duration, on the stationary trace which the mobility of duration leaves behind it, and not on the duration itself.[147]

Or, to put it differently, "the world, mind, is, was, and will be writing its own runes forever" (*FW* 19.35-36).

[147] Bergson, *Introduction to Metaphysics*, 30.

Chapter 2

Apocryphal Bodies: Transgressive Somatic Imagery in "Circe"

Introduction

In *Ulysses*, Joyce's writing evolves from the individual psychological dramas of revelation in his early work into broader questions of radical alterity within the canonical orders and categories of social and historical contexts. From the individual spiritual experience of doubt, we find in *Ulysses* that Joyce's apocryphal modes have become experimental and transgressive, reactive to their urban and social contexts, and often somatically represented. Based on the Linati schema, we know Joyce considered the body and its internal works especially important to *Ulysses*. In the famous letter to Linati, he described *Ulysses* as "the epic of two races (Israel-Ireland) and at the same time the cycle of the human body as well as a little story of a day (life)" which becomes "interconnected and interrelated in the somatic scheme of the whole" (*SL* 271). Saint-Amour describes this as the "anatomical conceit of the novel."[1] According to Saint-Amour, within the physiology of *Ulysses* the text's many levels and divisions enact in writing the interstitial tissue formations within the body:

> Less airtight than 'compartments,' the novel's chapters are more like involutions, invaginations, cristae, permeable membranes — that is, more reminiscent of bodily tissue formations. Both comedy and heteroglossia thrive in the disjunction between the supposed continence and the actual incontinence of these spaces, but not without pining for the higher comedy of the body, with its more elaborate subdivisions and its less deliberate incontinence.[2]

As readers of *Ulysses* we are "collecting the body," as Saint-Amour puts it, as the text accumulates its somatic structure:

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[1] Paul K. Saint-Amour, "Over Assemblage," in *Cultural Studies of James Joyce*, ed. R. Brandon Kershner (Amsterdam: Rodopi, 2003), 30.
[2] Ibid, 41.

> *Ulysses* is an environment where that somatic standard does not precede reading, but must be collected through reading, since the rubric of chapter-as-organ makes reading synonymous with collecting the body.[3]

This somatic schema makes the hidden structure of *Ulysses* physiologically dynamic, as different body parts connect and work together throughout the text. But the Linati schema, associating a body part to each chapter, is merely the matrix accompanying what becomes alive as complex processes of somatization in *Ulysses*. It is not always a straightforward task to "collect" the body structure of *Ulysses*. In fact, as we shall see, as much as Joyce organizes the body structure of the text according to chapter correspondences, he equally makes a counterpoint in the physiology of the text that strains against rigid body structure. This physiology consistently shows the body to have all sorts of unauthorized creative potential. As we saw in the previous chapter, psychological unrest and radical doubt correlate with the loss of the human form in Joyce's early work. Similarly, the apocryphal bodies of his later work suggest that the truly liberated intellect may be ineluctably inhumane, inherently pathological, and even criminal. Whereas Joyce's early work circles within spiritual and psychological contexts, around the young artist's conceptions of truth, beauty, and the purity of artistic creation, *Ulysses* abounds with physical allegories for unclean, unauthorized, illicit creation.

We see this most elaborately and dramatically in "Circe." We will see in the next chapter that the ontological doubt of the metaphysical detective story in *Finnegans Wake* releases the text from time and place. The psychedelic and psychosomatic theatrics of "Circe" anticipate this by taking us out of the stable world of June 16th, 1904 and immersing us in categorical uncertainty, the apocryphal conditions of mercurial forms and unclear real/unreal or inside/outside distinctions.

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[3] Ibid, 31.

The theatrical style of “Circe” creates a theatrics of (bodily) exposure for the episode, riffing on the erotic context of the brothel and suggesting the inherent eroticism of the concealment and revelation of ‘dirty’ content. This theatrics of exposure employs apocryphal modes in several ways. Furthermore, the rejection of apocryphal writing as ‘rubbish,’ discarded waste, engages a waste poetics that in turn uses the body as a somatic metaphor for the guilty pleasure of contraband, the ‘dirty’ drives hidden within discourses of authority, and the possibility of radical creation against the ‘Law’ of nature, reason and norm.

In “Circe,” this transgression of the sovereignty of authoritative discourse overlaps with the repulsion-allure of the abject in a complex physiology of guilt. For example, often in Joyce’s use of grotesque body imagery the individual body’s incontinence somatizes the loss of self-control. Weakness of the body’s boundaries is equated with weakness of character. At the same however, the grotesque body imagery in Joyce’s work also suggests a radical value for such transgressive production. This chapter explores this suggestion within the bodies associated with monstrous, obscene or grotesque somatic imagery in Joyce’s work by thinking of them as apocryphal bodies. These are bodies that are illicit, concealed, fugitive or illegitimate as the male cuckold, the lactating mother, and the foetus, as we will see. This chapter looks at how gender and sexuality are presented as apocryphal problems of falsity, ambiguity and unauthorized production, asking what nature of illicit creation is somatized in Joyce’s use of grotesque body imagery as an apocryphal mode.

How are we meant to read the apocryphal somatics of Joyce’s work? We can start by briefly considering, as an example, how we generally talk about bodies publicly and what this speech conceals. To begin with, the body itself conceals its

inner grotesque activity. As Nietzsche writes, the most primal form of 'truth and lies in a nonmoral sense' is our repression of our own biology. Our first dishonesty is in the expurgation of our bodies:

> Does nature not conceal most things from him — even concerning his own body — in order to confine and lock him within a proud, deceptive consciousness, aloof from the coils of the bowels, the rapid flow of the blood stream, and the intricate quivering of the fibers? She threw away the key.[4]

Ultimately, our own biology is repulsive to us not because gore or guts are "gross" but because it somatizes some of the most difficult and profound quandaries of the human condition, in that it troubles our ability to define humanness. For example, exactly when does life begin? Where should we draw the line for pregnancy termination? Or, how much testosterone disqualifies an athlete from competing as female? Additionally, there is our ongoing struggle to simply find words for body differences like race or disabilities, feeling the need to deeply codify these facts of difference within "politically correct" language. But this idea of "correct" language suggests it is affected, and different from normal, "real," sanguine language. It suggests we're avoiding "real talk;" being correct in the sense of being "polite" more than being *accurate*. This can simply cast body difference as a question of decency, thereby troublingly underscoring the categorization of these different bodies as "indecent." We want *code words* for them, in the same way we want code words for sex, defecation and menstruation.

To be clear, this is not to say that the discourse of political correctness is misguided. This is to say that if the objective is to overcome our discomfort with bodies that differ from the "norm" by integrating them into public dialogue, we do better the more we do away with "normal" altogether, the more comfortable we become with all aspects of the body that we are socialized to deny. To use a popular

[4] Nietzsche, "On Truth and Lying," 875.

term, we would avoid "body shaming" the more we could disassociate every body from shame. We process pathological and psychological content through the apocryphal bodies of the grotesque imagination, but underlying this somatic transference is our own discomfort with our own apocryphal, disputed and unclear, "dirty" embodiments.

As we will see, the somatic metaphors of "Circe" force us to confront precisely this kind of difficulty, this kind of exposure of hidden discursive *apocrypha scripta* within an overall theatrics of exposure. "Circe" is theatrical both in the sense of actual theatre and of exaggeration. The apocryphal body types of "Circe" — the pregnant woman, the male cuckold, the hanged man, the diseased and deformed poor — act out this exaggeration through somatic metaphor, grotesque somatic realism and subversive waste poetics. Through bodily exposure these apocryphal bodies reveal the violence and narcissism hidden within and coded into authoritative discourse with its supposed monopoly on reason and "nature" as they constitute its Law. In this way, throughout the episode Joyce exploits our dependence on concealment, physical and discursive, by subjugating the utterance to the hidden biology of the body. Subversively, the bodily 'insides' analogize the 'outside' pressures in "Circe," often literalized as the eruption of 'insides' as excretions or the strain of 'insides' against structure as deformity throughout the episode.

Part 1: Fugitive Urban Life

When we think of bodies in *Ulysses*, we most likely think of Bloom's first. Joyce mediates the city through Bloom's moving *flâneur* body. Unlike the epiphanic moment, an atemporal instant unified in time and space, the spatial movement and temporal experience of Bloom's body throughout the city and the day sets us on

shifting sands. We detect the outward city in motion through him, and simultaneously we are with his hidden, private thoughts. Throughout *Ulysses*, we as readers occupy this apocryphal mode of both a bird's eye sense of the environment, or the 'real' circumstance, and at the same time Bloom's running subjective experience of that environment. This means we are "watching the watched watching" (*FW* 509.2), observing Bloom observe his environs, and sometimes watching his environs watching him, too. As the outsider, Bloom's view is unofficial and illicit. He evokes Baudelaire's description, in "The Painter of Modern Life," of the "perfect *flâneur*" for whom "it is an immense joy to set up house in the heart of the multitude, amid the ebb and flow of movement, in the midst of the fugitive and the infinite."[5] For as the outsider invisible in "the heart of the multitude," Bloom *is* a kind of fugitive. He is "a wolf in sheep's clothing" (*U* 245), as the citizen calls him, believing him to be intentionally and sinisterly hiding his Hungarian Jewishness by changing his name (even though it was Bloom's father who changed the family name). Although he is hardly criminal, we nevertheless see many of his positive or at the very least harmless characteristics criminalized. Through him, we trespass; we get unauthorized access to investigate structures behind authoritative discourses.

More specifically to his character, Bloom's Jewish ethnicity and advertising career make him a suitable *flâneur* with whom to wander Dublin in *Ulysses*. Due to the prejudice of his fellow Dubliners, he is enough of an outsider that he has the perspective that comes with alienation. He has a natural curiosity about life that makes him attentive to detail and to how individuals can be consciously or subliminally directed by signs. Even the fact of his sexual frustration in his marriage works to our advantage: his keenness to observe every stocking-covered leg and

[5] Charles Baudelaire, "The Painter of Modern Life," in *The Painter of Modern Life, and Other Essays*, trans. Johnathan Mayne (London: Phaidon, 1995), 9.

suggestive curve makes him visually sedulous. His perambulations are mostly unobtrusive; after attending a funeral in the morning, he has no particular plans and spends the day attempting to avoid conflict in the form of his wife's rendezvous with a possible paramour. This allows us to benefit from his primarily hidden observant vantage, unheeded by others. Our fugitive *flâneur*, then, Bloom keeps us on the move. Even his thoughts are mercurial, always with the same momentum to flow from one thing to the next, in all directions, with equal intensity for the mundane physical world that visually confronts him and for the various *invisibilia* he ponders. His comfortableness with and uncomplicated interest in the body itself lends a kind of clarity to his perception of what goes on around him. Like the openness of his mind the openness of Bloom's body to his environment blends him into the city.

Joyce doesn't emphasize Stephen's moving body and physical sensations in *Ulysses* nearly as much as he does Bloom's. Whereas Bloom's first episode is assigned a bodily organ, there are no bodily organs assigned to Stephen's Telemachiad episodes. As for apocryphal bodies in *Ulysses*, the spectre of Stephen's mother likely comes to mind first, but within the text's structure Stephen's own body is the apocryphal corpus of his sections, carefully censored, more like a chalk outline than a physiological presence. In *Portrait*, however, Stephen is still contending with his body. His body is everywhere, a constant stressful presence until it gradually tapers out at the end of the text as the writing recedes into Stephen's diary entries. By the end of *Portrait*, we are already being introduced to Stephen the Docetic of *Ulysses*. For example, in his final conversation with Cranly, he describes hearing a Latin phrase, "The soft beauty of the Latin word touched with an enchanting touch the dark of the evening, with a touch fainter and more persuading than the touch of music or of a woman's hand" (*P* 248). He imagines himself to be so exscinded from the

corporeal world that he *feels* words more than physical sensations of touch and hearing.

Before his somatic recession, however, in *Portrait* Stephen's body is emphasized most in the extensive scenes of him wandering seemingly aimlessly through Dublin. The difference between Stephen's voice during his urban perambulations and Bloom's is striking. For example:

> He had wandered into a maze of narrow and dirty streets. From the foul laneways he heard bursts of hoarse riot and wrangling and the drawling of drunken singers. He walked onward, undismayed, wondering whether he had strayed into the quarter of the jews. Women and girls dressed in long vivid gowns traversed the street from house to house. They were leisurely and perfumed. A trembling seized him and his eyes grew dim. The yellow gasflames arose before his troubled vision against the vapoury sky, burning as if before an altar. Before the doors and in the lighted halls groups were gathered arrayed as for some rite. He was in another world: he had awakened from a slumber of centuries (*P* 103).

While Bloom is more comfortable with and attentive to bodily functions and needs, from hunger to lust, it is not his but Stephen's walks that consistently include description of physical sensations such as "trembling" or "burning."

We saw in the previous chapter that in *Portrait* Stephen frequently speaks of his aspiration towards an artistically sensitive, heightened perceptiveness to the latent epiphany of *apocrypha scripta* everywhere. This perceptiveness is clarity, categorical certainty and authenticity — in short all things catechized by the apocryphal, being spurious, uncertain and counterfeit. Yet Joyce just as frequently undercuts this intellectual vision of Stephen's with physical sensation by emphasizing the *lack* of clarity and perceptiveness in Stephen's actual vision, in this stage of his development. The city presses in upon his sensory experience, through obscuring descriptors like "maze," "perfumed," "gasflames," and "vapoury." His experience echoes what Eliot had described, just one year prior, as the enigmatic "yellow smoke" and "yellow fog"

in "The Love Song of J Alfred Prufrock."[6] In *Portrait* the cityscape is blurred by "yellow gasflames" that "troubled" Stephen's vision, evocative of the yellow tinted mustard gas first used in World War I and its blinding, incapacitating effect. Stephen's literally "troubled vision" warps and obscures the cityscape into "another world," and his eyesight goes "dim," reminiscent of the type of dissociative epiphanic moments in *Dubliners*, like that of Gabriel Conroy whose "soul swooned slowly" (*D* 256).

In contrast to "The Dead," however, in *Portrait* Joyce has begun to employ vocabulary of this type of psychological state for Stephen with an angle: Stephen is very often swooning, burning, or trembling, or in a blood riot, etc. He repeatedly experiences these physical responses to being overwhelmed, but not by the kind of stimulus typical of the nineteenth-century aesthete he emulates. In contrast to, say, Shelley gazing up at Mont Blanc, or Keats hypnotized by a nightingale, Stephen usually reaches a sublime pitch when he physically experiences the urban reality of the city, especially its dirtiness, its unhealthiness and its incongruence. The requisite seriousness of register for the transcendental moment is increasingly undermined by the repetition of such states, indicating that the more Stephen abjures the physical reality of life, the more his corporeality asserts itself. In the city, Stephen loses the ability to see things clearly in every sense, often losing the ability to think rationally. With this endangering of reason and this inability to articulate, Stephen is as a beast or creature; as he walks he "moan[s] to himself like some baffled prowling beast, (*P* 102), and releases "the cry that he had strangled for so long" (*P* 103).

As we have seen, from his "Epiphanies" notebook onwards, Joyce often combines such beastly or monstrous imagery together with the frustration of

[6] Eliot, "The Love Song of J. Alfred Prufrock," 3.

perception and expression. The individual perceives the sensation of dissonance constructed by the epiphany as alienation, and feels him or herself as abhorrent to the point of being subhuman, like a monster or creature, and as cast out from communal life. In *Dubliners* Eveline "set her white face to him, passive, like a helpless animal" (*D* 43), and the narrator of "Araby" sees himself as "a creature" (*D* 36), for example. The particular nature of this helplessness and pain of alienation from others translates into a feeling of being 'caught out,' so to speak, and of being paralyzed like an animal in a snare. The monster-creature imagery somatizes this feeling as the loss of human form.

As we saw in the previous chapter, Joyce's experimentation with epiphanies in his early work indicates his increasing connection of psychological and spiritual unrest and conflict with genius and the creative condition. Here, Stephen's self-identification as a creature shows that he finds in the cityscape permission to confront this kind of unrest, which we see in *Portrait* as increasingly intensifying into psychological "incongruence," as Carl Rogers has defined it in his theory of the self. Like the monster under modernism's bed, as whatever is "out there" or being warded off, incongruence is a hidden structure of threat, "subceived," Rogers explains, "that is, discriminated as threatening to the self without any awareness of the content of that threat."[7] Generally speaking, we can think of incongruence as discrepancy between experience and awareness. Congruence, its opposite, is not altogether different from the *consonantia* Stephen imagines in the epiphanic moment. We can think of congruence as *consonantia* of the self, as it entails "the harmony and 'coming together' of three things: (1) an attitude, (2) awareness of the attitude, and (3) the verbal representation of the attitude," as Stratton writes; "congruence is a sort of

[7] Carl Rogers, "The Necessary and Sufficient Conditions for Therapeutic Personality Change," in *The Carl Rogers Reader*, ed. Howard Kirschenbaum (New York, NY: Houghton Mifflin Company, 1989), 223.

internal integrity."[8] Therefore, animating the defensive or reactionary gestures against modern pressures is the spectre of incongruence, much like the feeling of dissonance or a "lag" between internal and external experience of the Joycean epiphany we saw in the previous chapter.

As Rogers explains, the "shift from incongruence to congruence" is the process through which, for the subject,

> Experiencing gradually becomes a more accepted inner referent to which he can turn for increasingly accurate meanings. Finally he becomes able to live freely and acceptantly in a fluid process of experiencing, using it comfortably as a major reference for his behavior.[9]

Stephen's psychological incongruence provokes him to depend increasingly upon a barrier between his internal, intellectual life and the physical world around him, the psychological difficulty of the new stimulation of the speed and varience of modern life identified by Simmel in "The Metropolis and Mental Life":

> Lasting impressions, impressions which differ only slightly from one another, impressions which take a regular and habitual course and show regular and habitual contrasts – all these use up, so to speak, less consciousness than does the rapid crowding of changing images, the sharp discontinuity in the grasp of a single glance, and the unexpectedness of onrushing impressions. These are the psychological conditions which the metropolis creates."[10]

Stephen's metaphor of a dam between himself and the external world communicates his highly incongruent state, whereas Bloom is in a highly congruent state in which he lives a life determined "from without." While Bloom's situation of living "freely and acceptantly" and "comfortably" sounds ideal, Joyce implies that this "shift from incongruence to congruence" described by Rogers can be a dark experience. As we will see in this chapter, "Circe" literally stages this as a dark experience of

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[8] Jon Stratton, *Critical Thinking for College Students* (Lanham, MD: Rowman & Littlefield, 1999), 100.
[9] Carl Rogers, *On Becoming a Person: A Therapist's View of Psychotherapy* (London: Constable, 2004), 157.
[10] Georg Simmel, "The Metropolis and Mental Life," trans. H.H. Gerth, in *Classic Essays on the Culture of Cities*, ed. Richard Sennett (Englewood Cliffs, NJ: Prentice-Hall, 1969), 48.

estrangement, but also implies that this estrangement is the only source of the type of truly liberated intellect for the artist that Stephen idealizes.

For us to be able to see the hidden schema of violence and ego behind discourses of authority, we first have to be estranged from those discourses so we can interrogate them. In "Circe," Joyce uses somatic imagery and grotesque realism to estrange us from normative discursive authority in this way. In *Portrait*, this estrangement is presented within the individual as a psychological, sexual and aesthetic crisis in Stephen, who psychosomatically experiences this incongruence within the conditions of the city. He oscillates between feeling resentful of being different from his peers and feeling superior in his difference, but he consistently submerges himself in the city at night and its anonymous denizens at the times when he feels the most antagonized by the world around him and most alienated from communal fraternity; or, more specifically, he is driven to *absent* himself from public communion so that he can exorcize his emotions from the privacy of an 'elsewhere.' Stephen often struggles with feeling insufficiently masculine because he isn't as physically rough as his peers and he has a difficult relationship with his father. These descriptions demonstrate that Stephen usually immerses himself in the city when he has intense feelings and is in an emotional state which, by these masculinist standards as he understands them, is unmanly, sensitive or delicate. Over the course of *Portrait* this dynamic matures into a not altogether unproductive friction between Stephen's body and the city: Stephen's body is very often both assaulted and stimulated by the smells, sights, and sounds of the city, and he increasingly associates both shame *and* clemency with the body and the city. He converts this internal energy into external confrontation with the city so that his physical sensations divulge what is hidden even from himself. Whereas Bloom, with the camouflage of the dispossessed, becomes

naturally hidden within the world around him, Stephen consistently walks in the evening or at night as if he desires the anonymity that Bloom has during the day.

Therefore, as Stephen doesn't look for anything particular in the city, the fact that his perambulation seems aimless suggests that his movement into and through the city somatizes an intellectual issue: the movement of his body substitutes physical sensations for internal emotional and intellectual dilemmas. The city often makes it hard for Stephen to see clearly: it is where he goes when he can't see clearly with "the eyes of his mind" (*P* 89). In this sense, his immersions into the city act almost as exorcisms, insofar as they indicate Stephen's feeling that something within him needs to be exorcized. They are essentially processes of exhaustion to which Stephen eventually yields, as he does after the play in *Portrait* — "That is horse piss and rotted straw, he thought. It is a good odour to breathe. It will calm my heart. My heart is quite calm now. I will go back" (*P* 89). Not yet able to give form to ideation, Stephen has to expurgate the unintelligible by somaticizing it. As we will see, his villanelle dramatizes an important stage of this individualization.

The contentiousness within Stephen's relationship to the city of Dublin evokes the struggle facing the modern urban individual as described by Georg Simmel,

> the claim of the individual to preserve the autonomy and individuality of his existence in the face of overwhelming social forces, of historical heritage, of external culture, and of the technique of life.[11]

This is not a struggle that Bloom shares, because his psychology — his uncomplicated curiosity, his eye for detail, his imagination — is suited to the modern urban reality Simmel describes. As Lawrence Buell writes, while many of Simmel's descriptions of modern urban life apply to Bloom, they are positives, not negatives, in Joyce's depiction of Bloom's *flâneur* subjectivity:

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[11] Ibid, 47.

> It is a pleasant coincidence that Joyce has Bloom walking around Dublin almost at the same moment Georg Simmel published his 'The Metropolis and Mental Life,' the single most seminal classic essay in urban theory. Many touches in Simmel's psychograph of the big-city dweller apply to Bloom, though Simmel would not have deemed turn-of-the-century Dublin (one-twentieth the size of London) a grosstadt: 'intensification of emotional life' combined with the internalization of the habit of calculating and apportioning time, the maintenance of a spectatorial reserve, and the frequency of peculiar forms of individuation. The estrangement of the city dweller that Simmel also stresses, however, does not typify *Ulysses* nearly so much as it does *Dubliners* and *A Portrait of the Artist as a Young Man*.[12]

This is because Bloom is not antagonized by the "urban consciousness" in which the bodily and theoretical, and the authoritative and emotional intertwine:

> The kind of urban consciousness that Joyce has created through Bloom is, likewise, a site at which public and private interpenetrate (statues and urinals linked by subjective associative logic, texts and public figures by personal remembrance) in a loose suspension nominally inside Bloom's head but encompassing the architecture, society, and cultural history of Dublin as well as its people.[13]

While Bloom keenly takes in impressions and details of metropolitan life, in *Portrait* Stephen endeavors specifically to protect himself from it:

> How foolish his aim had been! He had tried to build a breakwater of order and elegance against the sordid tide of life without him and to dam up, by rules of conduct and active interests and new filial relations, the powerful recurrence of the tides within him. Useless. From without as from within the water had flowed over his barriers: their tides began once more to jostle fiercely above the crumbled mole (*P* 101).

Part of Stephen's adolescence, leaving Clongowes and beginning to experience the "new and complex sensation" (*P* 68) of Dublin, entails the development of the reactionary, defensive state of mind — a neurosis, even — that the new urban psychology of the metropolis requires.

Stephen's metaphor of a dam between his inner self and the city anticipates late modernism's disillusionment of the kind expressed by Yeats in "The Statues," in

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[12] Lawrence Buelle, *Writing for an Endangered World* (Cambridge, MA: Harvard University Press, 2009), 106.
[13] Ibid.

which modernity is a "filthy modern tide" of "formless spawning fury,"[14] or Eliot's "immense panorama of futility and anarchy."[15] Eliot dramatizes this panorama in the lifeless urban tide in *The Waste Land*: "A crowd flowed over London Bridge, so many […] Flowed up the hill and down King William Street,"[16] In both of these images, the urban crowd is apocalyptic — the "singleminded supercrowd" (*FW* 42.22) of the *Wake*'s post-lapsarian imagination. The new psychology these images imply is inherently defensive against a sense of a tidal threat: vague, nebulous, rising, and ineluctable.

This new modern mindset therefore emerges as a defense mechanism: now one must "prepare a face to meet the faces that you meet," as Prufrock claims and, like a rising tide, the expanding horizon of expectations multiplies doubt and indecision with "time yet for a hundred indecisions, / And for a hundred visions and revisions, / Before the taking of toast and tea."[17] The neurotic repetition in Eliot's poem, inflected with bitterness, makes Prufrock's rhyming seem almost like a tic, a compulsive and automatized gesture of the body overriding the intellect, a nightmarish scene of the intellect overcome by the body similar to the young Stephen's feeling of being betrayed by his physical body in his erection: "What a horrible thing! Who made it to be like that, a bestial part of the body able to understand bestially and desire bestially?" (*P* 143) Prufrock's rhyming cuts at this kind of sensitivity, mockingly imitating the triteness of cosmopolitan interaction and the contrived cohesion of superficial order and symmetry. Prufrock is a cornered, anxious man, "pinned and wriggling on the wall," only willing to venture into the city

[14] W.B. Yeats, "The Statues," in *The Major Works of W.B. Yeats*, ed. Edward Larrissy (Oxford: Oxford University Press, 2008), 172.
[15] T.S. Eliot, "Ulysses, Order and Myth," in *The Complete Prose of T.S. Eliot: The Critical Edition, Vol. 2*, ed. Anthony Cuda (Baltimore, MD: Johns Hopkins University Press, 2014), 478.
[16] Eliot, *The Waste Land*, 25.
[17] Eliot, "The Love Song of J. Alfred Prufrock," 4.

when its avatar, the yellow fog, has "curled once about the house, and [fallen] asleep" and the threatening night is neutralized "like a patient etherized upon a table."[18] While the body of the speaker remains invisible, Eliot's dystopian nocturne somatizes the urban environment itself as neutralized and anesthetized body. The mind, safe from 'bodily harm,' can venture out.

Like the threatening pressure the city outside exerts on Prufrock as he frets inside, the urban "sordid tide of life" overruns Stephen's inner sanctuary of thought when he immerses himself in the city. Joyce inflects Stephen's *fin-de-siècle* sensibility with the pathologization of urban groupthink characteristic of the late nineteenth-century rise in the study of crowd psychology. For example, in Gustave Le Bon's *The Crowd: A Study of the Popular Mind* (1896), "by the mere fact that he forms part of an organized crowd, a man descends several rungs in the ladder of civilization."[19] As Huyssen notes, this fear that from the immersion of the individual body into the crowd ensues loss of the individual intellect has been a longstanding "basic gesture" hidden underneath urban portraiture: "Warding something off, protecting against something out there seems indeed to be a basic gesture of the modernist aesthetic, from Flaubert to Roland Barthes and other poststructuralists."[20] The vagueness of this fear means that its source is hidden within the modernist episteme. Its anonymity, its lack of definition, means that it is changeable and transient, a deeply encoded fear of the transgression of categorical distinctions.

In this way, this defensive psychology is structured by the principle of hygiene. In her study of the cultural history of pollution and taboo rhetoric and

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[18] Ibid.
[19] Gustave Le Bon, *The Crowd: A Study of the Popular Mind* (Kitchener: Batoche, 2001), 19.
[20] Andreas Huyssen, *After the Great Divide: Modernism, Mass Culture, Postmodernism* (Bloomington, IN: Indiana University Press, 1986), 57.

traditions, *Purity and Danger*, Mary Douglas argues that one of the oldest and most enduring examples of socialized fear of formlessness is simply dirt:

> Reflection on dirt involves reflection on the relation of order to disorder, being to non-being, form to formlessness, life to death. Wherever ideas of dirt are highly structured their analysis discloses a play upon such profound themes.[21]

Her point is especially relevant to us given the prevalence of words like 'pristine', 'sharp', and 'clean' in the vocabulary commonly used, as Huyssen has elucidated, to describe modernist forms. Douglas continues:

> If we can abstract pathogenicity and hygiene from our notion of dirt, we are left with the old definition of dirt as matter out of place. This is a very suggestive approach. It implies two conditions: a set of ordered relations and a contravention of that order. Dirt then, is never a unique, isolated event. Where there is dirt, there is a system. Dirt is the by-product of a systematic ordering and classification of matter, in so far as ordering involves rejecting inappropriate elements.[22]

Perhaps more so than a "by-product," the presence of dirt can also be thought of as a destabilizing remainder. Dirt is the activity of negative dialectics within an ordered system structured by categorical certainty. Dirt as waste is excessive, the remainder exceeding the concept. It is the trace of fugitive movement, the tracks of some transgression.

In somatic terms, this transgression takes the material form of bodily production. Douglas explains,

> Any structure of ideas is vulnerable at its margins. We should expect the orifices of the body to symbolize its specially vulnerable points. Matter issuing from them is marginal stuff of the most obvious kind. Spittle, blood, milk, urine, faeces or tears by simply issuing forth have traversed the boundary of the body. So also have bodily parings, skin, nail, hair clippings and sweat. The mistake is to treat bodily margins in isolation from all other margins.[23]

As we will see in this chapter, this transgression of body structure is staged by the theatrics of the grotesque imagination in "Circe." The violation of formal structure in

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[21] Mary Douglas, *Purity and Danger: An Analysis of Concepts of Pollution and Taboo* (London: Routledge, 2002), 6.
[22] Ibid, 36.
[23] Ibid, 122.

"Circe" presents not just abject material transgressing the body boundary, but also the body boundary straining to maintain form, as mutating or deformed bodies. Against the erotic background of Nighttown, this draws upon the traditional art-horror monster. In *The Philosophy of Horror*, Carroll outlines the history and tradition of the embodiment of the horrific and uncanny. As "beings or creatures that specialize in formlessness, incompleteness, categorical interstitiality, and categorical contradictoriness,"[24] art-horror creatures are often not physically threatening but, more specifically, abhorrent in the way their bodies somatically enact the violation of the *ideal* of form as natural, rational, categorical distinction. Carroll finds that, as opposed to the more straightforward confrontation of the viewer experiencing horror at something, these bodies cause us to be repulsed by and from *ourselves*. We are repulsed yet drawn to these apocryphal bodies of the horror genre. Feeling ourselves drawn to the grotesque somaticization of categorical uncertainty, we in turn feel repulsed and estranged from ourselves.

Carroll's study of how the crux of horror is both attraction and repulsion helps explain formlessness as something more specific than a blanket idea of chaos or anarchy, for example, which are symptomatic of the threat of formlessness but still assume a homogenous, ubiquitous condition. The fear of formlessness is based upon a *mixed* emotional state in reaction to a categorical contradiction; or in other words, impurity:

> This is not to say that we realize that Dracula is, among other things, interstitial and that we then react, accordingly, with art-horror. Rather that monster X is categorically interstitial causes a sense of impurity in us without our necessarily being aware of precisely what causes that sense.[25]

[24] Noel Carroll, *The Philosophy of Horror* (London: Routledge, 1990), 34.
[25] Ibid.

Whereas in the previous chapter we saw Joyce's early figuration of the monster-self over which the artist must triumph, this interstitial being introduces desire and the abject within the "monster X" of the impure self. The concept of purity in Joyce's work has been approached very fruitfully from different angles including linguistic adulteration (see David Lloyd), the colonial racial binary (see Vincent Cheng), and morality (see Katherine Mullin). The impurity of formlessness however is slightly different in that it is categorical and is more concerned with how distinctions are structured, 'natural' or unnatural, and the ramifications of their being undermined by the somatized urban abject and the "sovereign" drives it can trigger. Therefore, the modern condition is a fragile balance between "schematized life," or, in Eliot's words, the "controlling, ordering, giving shape and significance," and the formlessness of the "immense panorama of futility and anarchy."[26] This "panorama" Eliot describes is thus the combined aggregate effect of every individual's loss of self-control.

To return to the "sordid tide" passage from *Portrait* quoted above, as the city overwhelms him Stephen literally loses the ability to distinguish forms clearly. Formlessness — blurred vision, and the unintelligible, senseless "cry" — has overwhelmed his physical senses. He is antagonized by what Baudelaire describes positively, in the dedication of *Le Spleen de Paris*, as the supple, undulating, and soulful vitality of the city, free from restraint of any form or order:

> Who among us has not dreamt, in moments of ambition, of the miracle of a poetic prose, musical without rhythm and rhyme, supple and staccato enough to adapt to the lyrical stirrings of the soul, the undulations of dreams, and sudden leaps of consciousness. This obsessive idea is above all a child of giant cities, of the intersecting of their myriad relations.[27]

Hardly resembling Baudelaire's "lover of life" who "makes the whole world his family," Stephen, like Prufrock, is overwhelmed rather than inspired by the city's

[26] Eliot, "Ulysses, Order and Myth," 47.
[27] Baudelaire, "*Le Spleen de Paris*," 3.

intersection of “myriad relations.” The aesthetic theory of the stasis of proper art he comes to espouse is inherently antagonized by the urban poetics of stirring, undulating collective enunciation. Indeed, he eventually comes to perceive this danger of losing oneself in the modern city as also threatening to artistic creation, as if the urban world had the potential to become an unwanted partner in his imagined onanistic, immaculate conception. Inherent in the young prototype artist’s lament in the city streets, then, is the besieging not only of the individual mind but also of the autonomous purity of the type of original, onanistic creation that Stephen has in mind. The individualistic “sovereign traits” comprise instincts that are inherently threatening to the order and function of the metropolis and the metropolitan psychology — an antinomy similar to Joyce’s early use of the monster-beast figure composite of personal appetite and drives that the artist archetype must overcome (we can specify male artist archetype, given that so many self-appointed interlocutors of the new modern reality were men; more on this later).

As we saw in the previous chapter, Stephen confronts formlessness when he composes his villanelle in *Portrait*. His choice of such a rigid form betrays this antagonistic relationship between the artist’s individual genius and the obstacle of formlessness. His villanelle also belies the hidden writing of desire that undermines the rigid form by slipping free of it, “like water with a liquid life: and like a cloud of vapour or like waters circumfluent in space” (*P* 227) with its fugitive ‘tendency to disappear’ and its “element of mystery” (*P* 227). As we will see in the next chapter, in *Finnegans Wake* the *apocrypha scripta* is ineluctably eroticized, the “anomorous letter” (*FW* 112.30) both anonymous and amorous. In *Ulysses*, both Molly and Bloom hide letters from their paramours from each other. When Bloom brings Molly breakfast in “Calypso,” “his backward eye saw her glance at the letter and tuck it

under her pillow" (*U* 48). Molly recalls catching Bloom in the act of writing to Martha Clifford, confirming what she already suspected:

> Some little bitch or other he got in with somewhere or picked up on the sly if they only knew him as well as I do yes because the day before yesterday he was scribbling something a letter when I came into the front room to show him Dignam's death in the paper as if something told me and he covered it up with the blotting paper pretending to be thinking about business so very probably that was it to somebody who thinks she has a softy in him (*U* 522).

Hiding appears in an erotic context again in "Circe" when (as we shall see) Bloom's pacifism and resistance to chauvinism are inverted into a masochistic caricature in which he acts as pimp for Molly and Boylan: "BLOOM: *(His eyes wildly dilated, clasps himself.)* Show! Hide! Show! Plough her! More! Shoot!" (*U* 399).

Joyce's suggestion of hiding as erotic suppression creates a physical sexual response of the body to an epistemological predicament. This evokes the hidden seductiveness within the abstentious modernist episteme that Huyssen has described as a kind of allure. Huyssen writes:

> The autonomy of the modernist artwork, after all, is always the result of a resistance, an abstention, and a suppression- resistance to the *seductive lure* of mass culture, abstention from the pleasure of trying to please a larger audience, suppression of everything that might be threatening to the rigorous demands of being modern and at the edge of time[28] (emphasis mine).

The choice of words to describe the "seductive lure" that mass culture exerts on the modernist episteme is especially apt for Joyce's portrait of Stephen as an artist. Even as he consistently uses 'fire and brimstone' rhetoric when referring to sexual desire, Stephen often employs sensual language or alludes to seduction in his moments of introspection on life and art, and one of the greatest challenges Joyce creates for Stephen is the obfuscation of his ideological, aesthetic, and moral categorizations. In the scene mentioned earlier in which he wanders the streets alone, although *he* enters the city, his masochistic experience emphasizes the intrusion of the

[28] Huyssen, *After the Great Divide*, 55.

city on *him*. Stephen's sensations of being overwhelmed read almost as a seduction of his senses, as his physical body is increasingly affected and he increasingly longs "to sin with another of his kind, to force another being into sin with him and to exult with her in sin" (*P* 102), mingling sacred rhetoric with profane desire as he is wont to do. By physically moving into and through the city, experiencing the city through his senses, Stephen externalizes and somatizes his confrontation with his own inner drives and pathology.

Therefore, on the one hand, there is the fearful, defensive psychology of the cornered artist, "warding off" the variable impressions and the irrational impulses they may incite in order to "preserve the autonomy and individuality of his existence." On the other hand, this variability and irrationality associated with the anonymous mass culture of the city environment exerts — perhaps because of its implication of a fading of the subject, as we saw in the previous chapter, as a kind of release — a "seductive lure," or the allure of the "essence of modernity" promising "the dissolution of fixed contents in the fluid element of the soul," as Simmel writes in "Rodin."[29] Simmel's wording, "dissolution" and "fluid" especially, evokes as we shall see the tension along the boundary line between the subject and the abject, described by Kristeva in *Powers of Horror* as the ambivalent threat that "menaces the subjective identity."[30] Borrowing from her description for our purposes, the situation of the male artist's subjectivity within the city is likewise endangered yet vitalized by

> the temptation to return, with abjection and jouissance, to that passivity status within the symbolic function, where the subject, fluctuating between inside and outside, pleasure and pain, word and deed, would find death, along with nirvana.[31]

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[29] Georg Simmel, "Rodin's Work as an Expression of the Modern Spirit," quoted in *Georg Simmel and Contemporary Sociology*, ed. Michael Kaern (London: Kluwer Academic Publishers, 1990), 59
[30] Julia Kristeva, *Powers of Horror: An Essay on Abjection*, trans. Leon S. Rouidez (New York, NY: Columbia University Press, 1982), 63.
[31] Ibid, 63-64.

This pleasant death of the subject can be thought of as a glimpse into the underlying desire of the pathological within modernism. Booker argues that Joyce's use of transgressive and abject material offers "a counter to the tendency to see modernist texts as inhabiting some ideal aesthetic realm where 'pathological' events simply have no place."[32] He elaborates:

> Critics have often focused on the crystalline formal perfection of modernist texts, seeing this intense emphasis on structure and form as an attempt to escape from the messiness of historical reality. But, in point of fact, modernist texts are often messy, indeed, importing the most abject and horrific details from the external world into the texts themselves.[33]

We can find a good introductory example of the allure of the pathological in modernist "messy" texts by briefly revisiting the passage from *Mrs Dalloway* explored in Chapter 1 as "a moment of being," in which Clarissa hears of Septimus Smith's suicide. When news of the WWI veteran's suicide reaches Clarissa's party, she asks herself, "What business had the Bradshaws to talk of death at her party?"[34] Her thoughts turn to a reflection on her own life, as she gradually moves past indignation to a surprising conclusion:

> A thing there was that mattered; a thing, wreathed about with chatter, defaced, obscured in her own life, let drop every day in corruption, lies, chatter. This he had preserved. Death was a defiance. Death was an attempt to communicate, people feeling the impossibility of reaching the centre which, mystically, evaded them; closeness drew apart; rapture faded; one was alone. There was an embrace in death.[35]

She thinks to herself that she is not so different from Septimus, and that she even "felt glad that he had done it; thrown it away while they went on living,"[36] before she returns to her party.

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[32] Keith Booker, *Joyce, Bakhtin, and the Literary Tradition* (Ann Arbor, MI: Michegan University Press, 1995), 55.
[33] Ibid.
[34] Woolf, *Mrs Dalloway*, 156.
[35] Ibid.
[36] Ibid,158.

How to account for Clarissa's feeling that death is an attempt at communication, even an embrace? While our first impulse may be to chastise Clarissa for reacting to this news not as tragedy but as inconvenient indecorum, her reaction evokes the loss of innocence we saw in Stephen earlier, when he realizes he has been "foolish" to believe he can "build a breakwater of order and elegance against the sordid tide of life" (*P* 101). Like the cordon sanitaire around the Nighttown district in "Circe," on a personal level both Clarissa and Stephen have tried to build lives in which feelings and experiences can be separated, anatomized and categorized. Here, however, Clarissa both perceives her incongruence, a loss of innocence, and at the same time moves towards congruence of the self, hence the sensation of death as embrace. As Rogers explains, this subceived shift "moves from a point of fixity, where all the elements and threads […] are separately discernible and separately understandable" into "flowing peak moments" in which "all these threads become inseparably woven together."[37] He elaborates:

> In the new experiencing with immediacy which occurs at such moments, feeling and cognition interpenetrate, self is subjectively present in the experience, volition is simply the subjective following of a harmonious balance of organismic direction. Thus, as the process reaches this point the person becomes a unity of flow, of motion. He has changed, but what seems most significant, he has become a process of changingness.[38]

Septimus's suicide is exactly the kind of trigger described by Simmel — the private mystery made public, the war entering the drawing room, the incongruence of the sudden visibility of both the way of things and its price. Clarissa's reaction to it is a "flowing peak moment" in which she and the suicide act are threads woven together simply because they have been together in time, and her cognizance of this takes her

[37] Rogers, *On Becoming a Person*, 158.
[38] Ibid.

beyond the normal categories of life into an altogether new creative position, of "a unity of flow," a "process of changingness."

The description of a "flowing peak moment" resembles the duration and sensation of the epiphany we discussed in the previous chapter. Instead of betrayal or frustration, instead of Joyce's emphasis on the darker side of revelation, here attendant to the revelation of the hidden is a "seductive lure" and a physical sensation of connection. This revelation emphasizes the transgression of the old forms of interpretation and the entry into new and strange territory, with the new unauthorized creative potential of a destructive impulse. While at the start of the novel Clarissa's most pressing task was the purchase of flowers, she now comes to resemble a transgressive antihero. Like the antihero of transgressive fiction, as described by Mookerjee, Clarissa "seeks closeness with death," and looks for "a key to a lost vitality that thrives in the absence of ideation."[39] *Mrs Dalloway* hardly seems to fit the description of transgressive fiction, nor Woolf a transgressive writer who would "deliberately include unpleasant content — taboo sex, violence, and drug use — solely to provoke the reader."[40] Yet, although (or perhaps, even more so because) she maintains the unemotional and muted tones of Clarissa's voice, Woolf here confronts what has been a tranquil and reflective text with an explosive suggestion. Clarissa's thoughts on Septimus's suicide are provocative in that she seems to seek a "lost vitality" of the kind Mookerjee describes and finds herself, as Keats has put it, "half in love with easeful Death."[41] Septimus's suicide gives us a glimpse of the *apocrypha scripta* of modernism: its encoding and hiding of the pathological.

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[39] Robin Mookerjee, *Transgressive Fiction: The New Satiric Tradition* (New York, NY: Palgrave Macmillan, 2013), 3.
[40] Ibid, 2.
[41] John Keats, "Ode to a Nightingale," in *John Keats: The Major Works*, ed. Elizabeth Cook (Oxford: Oxford University Press, 2008), 287.

Clarissa's idea of the embrace in death suggests that, as opposed to straightforward abjuration of the abject, this hidden activity might be the transgressive writing of what Zizek has called the "radical ecologist:"

> The properly aesthetic attitude of a radical ecologist is not that of admiring or longing for a pristine nature of virgin forests and clear sky, but rather that of accepting waste as such, of discovering the aesthetic potential of waste, of decay, of the inertia of rotten material which serves no purpose.[42]

On the one hand, Clarissa's reaction to Septimus's suicide threatens the "precisely schematized form of life" described by Simmel by transgressing the categorical distinctions by which we distinguish ourselves from others, our bodies from our environments, right from wrong — in short, our referents. On the other hand, it suggests a radical ecology, a hidden ecology of creation against the Law. The formlessness of waste as abjection becomes a source of vitality. As a form of this radical ecology Clarissa's embrace in death estranges us from the normal value system, and in doing so offers the potential for new unauthorized creation with the new insight of the outlaw.

Part 2: The Female and Maternal Grotesques

Abhor though he may life's "sordid tide," in "Circe" Stephen spends an evening in "Nighttown," the urban zone most freely animated by libidinal drives. "Circe" is a textual red light district: like a red light district, it has its own unique zone with the text, a *mis-en-abyme* with its own ontological and epistemological conditions. Within these conditions, signaled by the sudden switch to the dramatic form of a play with stage directions, a theatrics of (indecent) exposure in "Circe" brings carnivalesque and grotesque energies to the surface. In its transfiguration method, "Circe" thus occupies an apocryphal space in which what is meant to be

[42] Slavoj Zizek, *Living in the End Times* (London: Verso, 2011), 35.

hidden becomes visible. Nighttown stylistically becomes a stage for an extended, detailed exploration of irrational drives and instincts especially as they pertain to masculinity in the city and the masculine appropriation of the concepts of reason, nature, and the integrity of categorical distinction. Indeed, we can think of "Circe" itself as a red light district as much as it is an episode 'set' in a red light district. Assigned the locomotor system by Joyce, it is the remainder to *Ulysses*, the text's own psychosomatics, the externalization of the psychosis hidden in its epic structure.

An understanding of the carnivalesque activity in "Circe" helps us begin to read the somatic imagery of the episode. The apocryphal bodies of "Circe" — the corpse, the cannibal, the disemboweled, the menstruating, among others — are animated by the carnivalesque in Joyce's Menippean anti-pastoral. As Bakhtin defines it, the carnival square is "the symbol of communal performance" of carnival, but it can be any zone that, by its nature as an organic, spontaneous ideological crossroads, enables the free interaction of "heterogeneous people," providing the right conditions from which the carnivalesque can spring.[43] "Other places of action," Bakhtin writes, such as "streets, taverns, roads, bathhouses, decks of ships, and so on"[44] can become the locus of the frictional vitality of the medieval carnival that made an early impression on Joyce. As he said to Arthur Power, "When I used to frequent the pubs around Christ Church I was always reminded of those medieval taverns in which the sacred and the obscene jostle shoulders."[45] In the carnival square of "Circe" the sacred often takes obscene forms, or the obscene transgresses the sacred from within. Stylistically, in "Circe" personalities from Edward VII to a "bandy child" and Lynch's talking cap interact freely without ontological, textual, or social limitations.

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[43] Bakhtin, *The Problems of Dostoevsy's Poetics*, 128.
[44] Ibid.
[45] Arthur Power, *Conversations With James Joyce* (London: Millington, 1974), 92-93.

In *Problems of Dostoevsky's Poetics*, Bakhtin describes official life and carnival life and the boundaries between:

> It could be said (with certain reservations of course) that a person of the Middle Ages lived, as it were, two lives: one was the official life, monolithically serious and gloomy, subjugated to a strict hierarchical order, full of terror, dogmatism, reverence, and piety; the other was the life of the carnival square, free and unrestricted, full of ambivalent laughter, blasphemy, the profanation of everything sacred, full of debasing and obscenities, familiar contact with everyone and everything. Both these lives were legitimate, but separated by strict *temporal boundaries* (emphasis mine).[46]

Joyce exchanges the temporal boundaries of carnival (its dates in the calendar year) for the spatial boundaries of the red light district. Perhaps prefiguring his Wakean language, 'nighttime' becomes 'nighttown.' Rather than carnivalesque play being available once a year, Joyce makes it a modern constant, hidden within official life.

Part of the importance of the carnivalesque for our study of bodies as apocryphal metaphors is its illicitness. Bakhtin writes that life on both sides of the boundary between official and carnival life is "legitimate," but the precise meaning and value of that legitimacy is difficult to parse. What does it mean, after all, for transgression to be legitimate? Does it mean sanctioned by authority, legitimate by law? How then is it transgressive? Eagleton argues that carnival is a licensed event and therefore can't be transgressive: "Carnival, after all, is a licensed affair in every sense, a permissible rupture of hegemony, a contained popular blow-off."[47] Eagleton's point assumes that historical change, as in society being different after carnival, is the necessary qualification for transgressive activity.

Confusingly, while in accord with Eagleton, Eco makes the opposite argument: that *lack* of social change defines the carnivalesque, because carnival must be in essence an ineffective revolution:

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[46] Bakhtin, *Problems of Dostoevsky's Poetics*, 129.
[47] Terry Eagleton, *Walter Benjamin, or, Towards a Revolutionary Criticis* (London: Verso, 1989), 148.

> When an unexpected and nonauthorized carnivalization suddenly occurs in 'real' everyday life, it is interpreted as revolution (Campus confrontations, ghetto riots, blackouts, sometimes true 'historical' revolutions). But even revolutions produce a restoration of their own (revolutionary rules, another *contradictio in adjecto*) in order to install their new social model. Otherwise they are not effective revolutions, but only uprisings, revolts, transitory social disturbances.[48]

Eco argues that "modern mass-carnival is limited in space: it is reserved for certain places, certain streets, or framed by the television screen."[49] Joyce's Nighttown carnival suggests a different interpretation: an apocryphal mode, it is the hidden matrix of possibilities that only shifts, never disappears. Nighttown is a symbolic realm in which the apocryphal is active as the spectre of false signs and formal transgression. Though it may not effect immediate regime change, the carnivalesque is transgressive as hidden *apokruphos* activity, never truly ceasing but moving underground, its imprint everywhere in its absence. Joyce makes use of the red light district as one of these places "reserved" for carnival, as Eco puts it, but the overwhelming principle of "Circe" is the eruption of the carnivalesque from within as a desire for the abject and the grotesque body, which Joyce consistently emphasizes in somatic metaphor. In other words, the importance of the carnivalesque, or the nature of its transgression, in "Circe" is not the brothel's transgression of society's rules on sex, but rather the (often literal) eruption of inner drives into physical transformations in order to make them visible and to estrange us from their socially normalized forms.

One of the most important aspects of "Circe" is that its transformations do not come from nowhere, so to speak. They are all in some way a reprisal of what has already happened or been said in the text itself. It might seem trivial, but this distinction brings us to a related and more nuanced predication: when we talk about the carnivalesque in "Circe," we are more specifically talking about the episode's

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[48] Umberto Eco, "The Frames of Comic 'Freedom,'" in *Carnival!* ed. Thomas Sebeok (Berlin: De Gruyter Mouton, 1984), 6-7.
[49] Ibid, 7.

Menippean discursive activity. Naming Joyce as one of its practitioners, Kristeva defines Menippean discourse as that in which "the word has no fear of incriminating itself" and "pathological states of the soul, such as madness, split personalities, daydreams, dreams and death, become part of the narrative."[50] We can think of Menippean discourse as we find it in Joyce as an apocryphal mode: it camouflages itself, "as pliant and variable as Proteus, capable of insinuating itself into other genres,"[51] as Kristeva writes; its structure is "anti-Christian and anti-rationalist" and its history "the history of the struggle against Christianity and its representation."[52] Within these terms, as the activity of the discursive *apokruphos*, Menippean discourse struggles against the enactment of monotheism in monologism.

Therefore, at this discursive level, although problems of the moral-ethical, such as sexuality or normalized violence, are very much in the foreground in "Circe," where "the novelist sees evil and folly as social diseases" we must, in the Menippean mode, see them "as diseases of the intellect," to use Frye's description. Worldviews *of* reality, not the Real itself, are at stake in "Circe." Part of the apocryphal inflection of "Circe" is this rejection of authoritative distinction. This reminds us that even though problems of the Real — the pathological and psychotic — are very much to the fore in "Circe," they are parts of a larger discursive counter-pastoral in which Joyce's emphasis is not on the transgression of mimesis or realism in the sense of distorting the Real, but on revealing the concealment activity of authoritative discourse, in language and narrative, whether that be historiography, poetry, scripture, or stump speeches.

The reprisal in "Circe" of a horse race that took place earlier in the day provides an example of this. "History [...] is a nightmare from which I am trying to

[50] Kristeva, "Word, Dialogue and Novel," 53.
[51] Ibid, 52.
[52] Ibid, 50.

awake" (*U* 27), says Stephen to Mr. Deasy in "Nestor." Mr. Deasy responds: "All history moves towards one great goal, the manifestation of God" (*U* 27). In "Circe," Mr. Deasy reappears as the losing jockey in a horserace won by a dark horse. The image echoes both this conversation between Deasy and Stephen and the actual horserace mentioned earlier in "Cyclops." In the actual race, a longshot named *Throwaway* unexpectedly beats the favorite, named *Sceptre*. In the Circean rendition of the race, Deasy is aboard the favorite, whose name has changed to *Cock of the North*:

> *(A dark horse, riderless, bolts like a phantom past the winningpost… Last in a drizzle of rain, on a broken-winded isabelle nag, Cock of the North, the favorite, honey cap, green jacket, orange sleeves, Garrett Deasy up…)* (*U* 403).

Deasy is then voraciously decried:

> GARRETT DEASY *(Bolt upright, his nailscraped face plastered with postage stamps, brandishes his hockey stick, his eyes flashing in the prism of the chandelier as his mount lopes by at a schooling gallop.)*
>
> *Per vias rectas!*
>
> *(A yoke of buckets leopards all over him and his rearing nag, a torrent of mutton broth with dancing coins of carrots, barley, onions, turnips, potatoes.)* (*U* 404).

We are already familiar with the dark horse and its association with Bloom and racial hybridity, or 'impurity' according to the rhetoric of racial purity, since the results of the race have been reported in "Cyclops." Mistakenly believing Bloom has bet on the dark horse, Joe has called Bloom "a bloody dark horse himself" (*U* 243), and the Citizen has called Bloom a "kaffir" (*U* 243). As for Deasy, we are familiar with his view on history as well as on Jews from the "Nestor" episode: "Ireland, they say, has the honour of being the only country which never persecuted the Jews … Because she never let them in" (*U* 29). Finally, the name of the losing favorite has changed from

Sceptre to *Cock of the North*, and the winning dark horse is now riderless and nameless.

Deasy's worldview, in which history is the infallible teleological manifestation of a divine providence, attributes history written by victors to a divine, ineluctable plan. The apocryphal bodies of "Circe" stage the confluence of Logia and biology: within the Law of this episteme, what is moral is conflated with what is *'natural.'* But 'natural' is the white, heterosexual, classical male body — the prevailing racial, gender, and socioeconomic hierarchies of the social world are thus *'natural'* and right insofar as they are the result of divine providence. The reprised horserace encapsulates the carnivalization of this type of Hegelian history by victors — or in Deasy's pet phrase, *per vias rectas* — in "Circe." The phallic allusion of *Sceptre* is made more obvious in the new name *Cock of the North*, and the favorite's loss to the dark horse indicates that "Circe" is an alternative world in which the patriarchal authority evoked by *Sceptre* is turned upside down. As the opponent of *Sceptre*, the dark horse is in opposition to phallic dominance. By the time he enters Nighttown, Bloom's masculinity has been repeatedly scrutinized by locals throughout the text, mostly due to rumors of his wife's lasciviousness but also due to his vocal pacifism and his predilection for intellectual exchange over physical confrontation. In the "Cyclops" episode, for example, because he doesn't partake in drinking pints and objects to the violence of war, the men doubt that he is manly enough to have had sex with his wife or father his children: "I wonder did he ever put it out of sight, says Joe. — Well, there were two children born anyhow, says Jack Power. — And who does he suspect? says the citizen" (*U* 245).

Through these associations with social, racial, and gender alterity, the dark horse is thus also Stephen's "night mare" of history giving its "back kick" (*U* 27), as

the disenfranchised groups and heterogeneous worldviews repressed by the discourse of authority defeat the authoritative figure of Deasy. While in "Coole Park and Balllylee, 1931" Yeats laments "that high horse riderless, / Though mounted in that saddle Homer rode,"[53] Joyce's riderless horse is not a high horse but a dark horse, an outsider whose victory signals the radical, unbridled potential to break through the old canonical forms. Unlike Yeats, Joyce does not see this as apocalyptic but rather mocks the idea of seeing it as apocalyptic by situating his race within an episode about the hysteria hidden within authoritative patriarchal discourse: the new ecology in which the 'throwaway' upsets the throne results in nothing more than some well aimed vegetables:

> (*A yoke of buckets leopards all over him and his rearing nag, a torrent of mutton broth with dancing coins of carrots, barley, onions, turnips, potatoes*.) (*U* 404).

As Allon White writes, the "language of authority," in all its various vestments, is Joyce's main target:

> The hybridization of voices in *Ulysses* and *Finnegans Wake*, the parodying and deflation of the language of authority by low languages, is a fundamental feature of Joyce's work. The Catholic Mass, the Lord's Prayer, the high languages of aesthetics, philosophy, and politics, find themselves pulverized by 'common' forms of language — the language of the pub, the gutter press, the brothel, of Dublin working-class life, the market-place, and the bedroom. Blocks and fragments of language interanimate one another, recontextualising familiar class, gender, and racial styles so that each is reinflected, made strange, or even made questionable by the mobility of context. Official and authoritative languages are plagued by parodic echoes and jokey versions of their sacred words.[54]

This is in stark contrast to Stephen's comment on the word "detain" in *Portrait*:

> One difficulty, said Stephen, in esthetic discussion is to know whether words are being used according to the literary tradition or according to the tradition of the marketplace. I remember a sentence of Newman's in which he says of the Blessed Virgin that she was detained in the full company of the saints. The

[53] W.B. Yeats, "Coole Park and Ballylee, 1931," in *Yeats's Poems*, ed. A. Norman Jeffares (London: Macmillan, 1989), 360.
[54] Allon White, *Carnival, Hysteria, and Writing* (Oxford: Clarendon Press, 1993), 145.

> use of the word in the marketplace is quite different. *I hope I am not detaining you* (*P* 192).

He has a similar problem much earlier, when as a young boy he is troubled by the ambiguity of the word "kiss" as a maternal or sexual event. But Stephen's categories of language, as we shall see, aren't valid in *Ulysses*. Instead, *Ulysses* undermines categorical certainties and unravels authoritative discourses.

"Circe" is unique in that it turns this lens towards the text itself, de-crowning the authority of its narrative — like dirt, as we saw earlier, it discloses "the objective frailty of the symbolic order,"[55] to use Kristeva's words. The horserace epitomizes the rituals of crowning and decrowning (there are several in "Circe") that Bakhtin identifies as "the primary carnivalistic act."[56] To this we can add, via Kristeva, that this decrowning is also a vestige of the Menippean shift signalling that literature has become conscious of itself as a sign. It enacts the decrowning not of an individual but of authoritative discourse, signaling the alterity of the Circean carnivalesque world. As Vincent Cheng writes,

> In the night world of the Circean carnivalesque, the 'white horses' of monologic authority can be upended by the dark horses of the night and of the margins. 'Circe's night world forecasts the night world of *Finnegans Wake*, in which daytime consciousness and the univocal authority will much more ubiquitously be destabilized by the multi-vocal voices from the darker margins.[57]

Joyce's exchange of *Sceptre* for *Cock of the North* is an apocryphal move in that it doesn't just suggest or 'imagine' an alternative world — it reveals the hidden repressions of authoritative discourse within the 'real' world. It discloses ignoble chauvinism and unglamorous brute power behind patriarchal authority's regal and noble assertions. In this way, much as he does with the Martello Tower in "Telemachus," Joyce strongly subverts the sceptre as a symbol of authority by

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[55] Kristeva, *Powers of Horror*, 70.
[56] Bakhtin, *Problems of Dostoevsky's Poetics*, 124.
[57] Vincent Cheng, *Joyce, Race, and Empire* (Cambridge: Cambridge University Press, 1995), 261.

decommissioning it, making it defunct — neutering it, even (Martello Tower and Sceptre are, of course, both phallic images). Highly indicative, the carnival decrowning as Joyce enacts it takes place on a linguistic level: in *Sceptre*'s loss, "regal vestments are stripped off the decrowned king, his crown is removed, the other symbols of authority are taken away, he is ridiculed and beaten."[58] The sceptre is stripped of its authoritative signification.

Thus, though it might seem like a small detail, the Circean revision of the horserace is a perfect example of Joyce's use of textual pattern and recurrence as almost subliminal messaging, unauthorized messages slipping through to us within the authoritative narrative (increasingly tongue in cheek, as readers of *Finnegans Wake* can attest). As Bersani explains,

> 'Circe' condenses the activity of textual remembrance ceaselessly taking place throughout the novel. *Ulysses* is itself the hallucinating subject of 'Circe'; the episode is the book dreaming itself even before it is finished (there are anticipatory echoes of things yet to come, and to some extent it is even Joyce's oeuvre both calling up moments from its past and, in certain word plays, announcing the verbal textures of *Finnegans Wake*). 'Circe' is also a way for us to check our textual memory, to be tested on how well we have read, to find out to what extent *Ulysses* has occupied our mind.[59]

Although but a small moment in the chaos of "Circe," the horserace is an important connective strand in the text and typical of the text's nodal links: the astute reader will not have missed the pictures of horses on the walls of Deasy's office in "Nestor," nor the assignment of the horse as the episode's symbol according to the Gilbert schema. The Circean revision of the race is thus exemplifies Joyce's "carnivalisation of literature"[60] in miniature.

As an extension of this carnivalesque, Menippean activity against authoritative discourse, the grotesque is made visible in "Circe" as bodily distortions, deformations,

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[58] Bakhtin, *Problems of Dostoevsky's Poetics*, 125.
[59] Leo Bersani, *The Culture of Redemption* (Cambridge, MA: Harvard University Press, 1990), 165.
[60] Bakhtin, *Problems of Dostoevsky's Poetics*, 134.

and ruptures — forms of what we are calling for our purposes ‘apocryphal’ bodies: any bodies that somatize transgressive revelation and divulge what is institutionalized or socialized to be hidden. Joyce assigned the locomotor apparatus as the organ of “Circe,” indicating that the discursive conditions of the episode are to be somatized in bodies disconnected from cognitive control, just as the control of reason and nature as they supposedly constitute the Law is also undone. The apocryphal bodies of “Circe” are variations on the form of the grotesque, which brings us to the subject of the female grotesque body as it pertains to Joyce’s work. The female grotesque body is characterized by its secretions, and the tendency of analysis of the female grotesque body has been to view its secretions as negative. To understand Joyce’s use of somatic imagery however, we must be willing to imagine that the secretions of the grotesque body have positive potential. After all, this grotesque bodily production is also undeniably creative. Specifically, it is creation against the Law, transgression against the patriarchal appropriation of reason, intellect and the ‘bias’ of nature. As we will see “Circe” includes both male and female grotesque imagery; because the origins of the *‘grotto-esque’* are so inflected with constructions of the feminine we will look first at the female grotesque.

Joyce’s use of grotesque feminine somatic imagery is characterized overall by the contrast he develops between Stephen’s and Bloom’s responses to maternity and femininity. On one hand, the maternal body consistently appears as the threatening grotesque body, in Stephen’s obsession with the excretions of his mother’s dying and dead corpse. Whereas Hamlet sees his father’s ghost, Stephen is haunted by his mother’s. Stephen’s response to the maternal body is often the focus of any discussion of the female body or the female grotesque in Joyce’s work. As Jastrebski writes, the

excretions of the maternal grotesque body build in their pressure on Stephen, who imagines them as a maternal "sordid tide:"

> A chain of associations linking the mother's body to bile, vomit, menstrual blood, and the sea — a terrifying end for the grotesquely swollen drowned man who haunts Stephen's imagination throughout *Ulysses* — aligns the distasteful fluidity of female, specifically maternal, embodies the threat of engulfment and dissolution.[61]

Flashbacks to his mother's expulsion of bile plague Stephen in "Telemachus" and "Circe." His repeated, morbid imagination of her decaying corpse as reanimated and predatory associates maternity with death.

This seems to place him within a long tradition of what Barbara Creed argues is the negative patriarchal reconstruction of the mother around the fear of her vagina:

> What is most interesting about the mythological figure of woman as the source of all life (a role taken over by the male god of monotheistic religions) is that, within patriarchal signifying practices, she is reconstructed and represented as a *negative* figure, one associated with the dread of the generative mother seen only as the abyss, the monstrous vagina, the origin of all life threatening to re-absorb what it once birthed.[62]

The vague threat of the "generative mother" as a "negative figure" threatening re-absorption is one vestige of Joyce's use of cannibalism, as we will see, as a motif depicting — or more accurately, satirizing the depiction of — transgression of the Law of reason and nature as both self-gratification and self-destruction. Joyce refers to cannibalism more often than we might think. These references come in the form of the cannibal maternal grotesque in his fiction and nonfiction, and in forms abstract and small, but what remains consistent is his inflection of cannibalism with male hysteria and the maternal grotesque. Kristeva writes in *Powers of Horror* that the taboo of cannibalism is at its root the fear of the "uncontrollable generative mother:"

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[61] Joan Jastrebski, "Pig Dialectics: Women's Bodies as Performed Dialectical Images in the 'Circe' Episode of *Ulysses*," in *James Joyce and the Fabrication of an Irish Identity*, ed. Michael Patrick Gillespie (Amsterdam: Rodopi, 2001), 164.
[62] Barbara Creed, *The Monstrous-Feminine: film, feminism, psychoanalysis* (London: Routledge, 1993), 62.

"Fear of the uncontrollable generative mother repels me from the body; I give up cannibalism because abjection (of the mother) leads me toward respect for the body of the other, my fellow man, my brother."[63] Her words bring to mind the description in *Finnegans Wake* of ALP, the archetypal maternal female: "her birth is uncontrollable" (*FW* 11.29-33). Structurally, *Finnegans Wake* does return to the "generable mother" to be reabsorbed, as ALP's monologue acts as the umbilical *ricorso* connecting the last words of the text with the first.

DeKoven argues that Joyce's presentation of the female body encompasses both "homage to the power of the mother and disgust at her embodiedness, her link to repulsive bodily products."[64] In particular, DeKoven points out that the secretions of the female body in Joyce are often violently or morbidly eruptive, evocative of the repressed female erupting into representation:

> Both Molly and Leopold are part of this irreducibly ambiguous, low and disgusting, savingly life-affirming eruption of body parts and products, culturally feminine, into representation. The feminine body is at once for Joyce the great sweet mother and the snotgreen sea, 'the ring of bay and skyline' holding 'a dull green mass of liquid' — remember, as Joyce no doubt means us to, Stephen's scummy ditch at Clongowes… this horrific maternal vomiting, the irrepressible eruption (literally an eruption into representation) of the 'murdered' (repressed) mother who refuses to die out of her artist-son's consciousness ('agenbite of inwit') is in impossible dialectic with the masculine mythmaking and father-searching that, as in *The Waste Land*, has come, as a result of academic New Criticism, to define this text almost exclusively.[65]

In his reworking of the epiphanies into later texts, Joyce notably changed the death of his brother George in Epiphany XVII to the death of Stephen's sister Isabel in *Stephen Hero*. Epiphany XVII doesn't actually 'show' or 'describe' George's death; the brief scene specifically alludes only to the onset of George's peritonitis, depicting Joyce's distraught mother informing him of a liquid secreting from George's navel. Therefore,

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[63] Kristeva, *Powers of Horror*, 79.
[64] Marianne De Koven, *Rich and Strange: Gender, History, Modernism* (Princeton, NJ: Princeton University Press, 1991), 195.
[65] Ibid.

this change from George to Isabel would seem to support the argument for Joyce's strong association of the female body with grotesque matter: the change means that in the disturbing scene it is a sickly female rather than male body secreting foul liquid. Similarly, an image from the unincorporated final pages of the *Stephen Hero* manuscript seems to exemplify the apotheosis of this association of femininity with noxious bodily secretion:

> A pace or two from the brink of the water was a thing lying on the bank partly covered by a brown sack. It was the body of a woman: the face was to the ground and from the thick black hair a pool of water had oozed out. The body was curved upwards with legs abroad but over [word torn away] someone had drawn down the [word torn away] nightdress. The woman had escaped from the asylum the night before and Stephen heard many criticisms from the nurses (*SH* extra pages 253).

In these two examples at least, the emphasis on the female voiceless and expressing through excretion instead seems clear (we never hear Isabel speak in *Stephen Hero*, and Stephen notes how she remained silent even as she lay dying).

Joyce's apparent conflation of female bodily secretion; of "flow" and female voice, such as Molly's menstruation in "Penelope" and ALP's literal body of water in *Finnegans Wake,* has been charged with reducing the female voice to "scatologos." For example, Gilbert and Gubar argue,

> Despite the valorization of Joyce by feminists like Cixous, it seems that his heroine's scattered logos is a scatologos, for it is at bottom a Swiftian language that issues from the many obscene mouths of the female body. When she speaks as Molly in Joyce's passages, she passes blood and water; when Joyce implores her to write, as he does Nora in 1909, she is begged to express a calligraphy of shit.[66]

Their valuable reading is nonetheless very selective. As for a "calligraphy of shit," it's Bloom whose bowel movement is immortalized in "Nestor," and Shem who writes on his own body with his own feces. As for the female asylum escapee (besides the fact

[66] Sandra Gilbert and Susan Gubar, *The Madwoman in the Attic: The woman writer and the nineteenth-century literary imagination* (New Haven, CT: Yale Nota Bene, 2000), 523.

that Joyce abandoned it) even in that putatively negative image of the female body we can see that Joyce is beginning to undercut and to elaborate the absurdity of this kind of association — note the detail of the woman's modesty being protected ("someone had drawn down her nightdress") while her face remains down and her body ("a thing lying on the bank") remains a public spectacle. The scene highlights the careful public obeisance to morals and 'decency,' the 'respect' the public show to the woman's dead body, as it contrasts the devastation of the woman's life in that same society. We see something very similar in "A Painful Case," in Mr. Duffy's response not to the tragedy but to the indecency of Mrs Sinico's suicide — her "commonplace vulgar death" (*D* 274) — as opposed to the tragedy of her death and the awful depth of personal despair it revealed (and in spite of his own contribution to her isolation and loneliness). As we saw in the previous chapter, in *Portrait* the replacement of Isabel's death with the bird girl pseudo-epiphany increases the distance between us and Stephen by introducing Stephen's own sexuality and the role of his masculine gaze, his denial of the female self and appropriation of the female body through 'poetics.'

The subtle but significant and extended contrast Joyce develops between Bloom's and Stephen's reactions towards the female body contradicts such accusations as those of Gilbert and Gubar. For example, Bloom's pity for Mina Purefoy in her difficult childbirth contrasts starkly with Stephen's repulsed shock, in *Portrait*, at seeing the word "foetus" carved into a desk, which he describes as the shock of finding "in the outer world a trace of what he had deemed till then brutish and individual malady of his own mind" (*P* 93). Maud Ellmann's essay "Disremembering Dedalus" parses the significance of the scene within Stephen's relationship with the maternal grotesque. As Ellmann argues, "foetus" functions as a wound or scar:

> What the passage emphasizes most about these letters is the act of cutting them. Like a scar, and like the dead letters in the shop windows, this literature administers deferred effects. Clearly, it is not just a word that we are dealing with, but a wound: an old wound, indeed, that Stephen activates in reading it. He responds with an hallucination: he feels himself surrounded by the absent students who once scarred the desk with this uncanny legend. This word, unlike the father's memories, can resurrect the dead.[67]

Significantly, as Ellmann goes on to emphasize, Stephen finds "foetus" when he is looking for his father's initials: "But the initials that the word preempts are also the initials of Stephen Dedalus."[68] The scene is heavily inflected with Stephen's troubled relationship with his father and paternity as a concept. The patriarchal continuity in his father's act of showing Stephen his initials (which are also forms of his paternity; his commonality with Stephen, his proof of existence as a young man of Stephen's age, and his initiation of his son into the adult male world of university and beyond) is interrupted by this word "foetus" and the image it conjures for Stephen of manly men estranged and remote from him:

> A broadshouldered student with a moustache was cutting in the letters with a jackknife, seriously. One jogged his elbow. The big student turned on him, frowning. He was dressed in loose grey clothes and had tan boots (*P* 92).

But the most important factor in the intensity of this moment for Stephen is, characteristically, the word itself that conjures it. One aspect of this, as Attridge notes, is the resemblance of 'foetus' to the earlier appearance of 'suck' in *Portrait*, in that "both affect Stephen powerfully, and both combine suggestions of forbidden sex with a male community from which he feels excluded."[69] In this brief moment we can sense that for Stephen, masculinity is — like knife carving — forceful, proprietorial, and inflected with danger. To the question of "Why this word 'Foetus'?" Ellmann answers,

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[67] Maud Ellmann, "Disremembering Dedalus," in *Untying the Text: A Poststructuralist Reader*, ed. Robert Young (London: Routledge & Kegan Paul, 1981), 203.
[68] Ibid.
[69] Derek Attridge, *Joyce Effects on Language, Theory, and History* (Cambridge: Cambridge University Press, 2000), 75.

> Why, if not because this first scar is a navel, to which the Foetus is, of course, attached? Attached, not to the father's name, but to the mother's namelessness? Why the horror, if not because the phallus has surrendered to the omphalos?[70]

The word "foetus" abruptly makes Stephen imagine his father's fellow men forcefully, proprietorially forcing the word that denotes the individual literally connected to the mother and connotes the ineluctable embodiment, the somatic imperative of the self.[71] This emphasis is brutal to Stephen — in addition to Ellmann's interpretation of the scar that is the word, the carving act itself is fundamental to Stephen's experience of the scene. He notes that it is "cut several times" in the desk, and describes it as a "trace" of the "brutish and individual malady of his mind" (*P* 92). The foetus remains forever visible in the form of the mark (or scar): the navel, which "necessarily resists the very structures of priority, centrality, originality," Ellmann writes, and in contrast to the phallus, "Ompholocentrism is that movement which deflects, supplants, transverses and attenuates the notion of a first, or a last, instance."[72] Thus, emblematic of both corporeality and the maternal body, "foetus" is, for Stephen, the type of word that would "abase his intellect," and which he imagines issuing unbidden from a (*grotto-esque*) "den of monstrous images" (*P* 93). Like the *physical* eruptive secretions of the female grotesque, *words* have this eruptive effect on Stephen.

We can see that 'foetus' is carved in a desk in a medical college and therefore not really out of place or inappropriate, but it shocks Stephen because it *is* out of place to him. It violates the categorization of language through which he is determined to

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[70] Ellmann, "Disremembering Dedalus," 203.
[71] Stephen's emotional reaction appears to be mocked in a description of Shem in *Finnegans Wake* as "self-exiled in upon his ego, a nightlong a shaking betwixtween white or reddre hawrors, noondayterrorised to skin and bone by an ineluctable phantom (may the Shaper have mercery on him!) writing the mystery of himsel in furniture" (*FW* 184.6-10); ineluctable recalls Stephen's "ineluctable modality" (*U* 37) and "foetus" may be the mystery of himself, carved into the desk/furniture.
[72] Ellmann, "Disremembering Dedalus," 204.

categorize experience. For example, in an earlier incident, when his classmates taunt him with the question "Do you kiss your mother before you go to bed?" (*P* 14). Stephen can't fathom that the word being associated with his mother is also being associated, in that moment, with an impolite inference: "What was the right answer to the question? He had given two and still Wells laughed. But Wells must know the right answer for he was in third of grammar" (*P* 14). For Stephen, even though he can't articulate it, sharing the *word*, so to speak, would also be sharing his mother. If "kiss," which he associates with his mother, is also associated with something impolite, then his mother is also being associated with something impolite. This transgresses his idea of the maternal body.

With this in mind, his repulsion at the word 'foetus' is hardly surprising: it is the most literal and physical conjunction of the female body as pure (motherly) and the female body as impure (sexually active). It is also the human body in its formless, gestational, in-between stage. Stephen's terrifying flashbacks of his recently deceased mother in *Ulysses* depict the same fear of the maternal grotesque: her repeated returns draw out another 'in-between' time, similar to the gestation of pregnancy but at the end not the beginning of life: the problematic in-between time of the burial plot, during which the body both is and is not the departed. The presence of the corpse is more accurately an insistence, an imperative, upon the alternate "narrativity that volatizes dead time into life," as Sherman puts it in *In a Strange Room: Modernism's Corpses and Mortal Obligations*.[73] Sherman explains the impact of the corpse on narrative, through the burial plot:

> The burial plot emerges in the unmeaning blank time after our culturally dominant stories end, in the negative time of tock-tick when forms of life give way to a corpse form. Burial plots narrativize this interlude between a person's

[73] David Sherman, *In a Strange Room: Modernism's Corpses and Mortal Obligation* (Oxford: Oxford University Press, 2014), 109.

> biological extinction and burial (or other forms of disposal), an interlude that we can compare to other short microplots during which a community suspends its usual rules and behaviours: carnival, for instance, with its excesses and reversals; or the Jewish days of awe.[74]

Burial plots evoke the sensation of duration in Joyce's early work, as we saw in the previous chapter: like the epiphanic moment, corpse time reveals a lag between historical time and "unmeaning blank time," as Sherman puts it. In addition to the other ways in which it engages a carnival mode, "Circe" is also an "interlude" of this kind.

Typically, in "Hades" Bloom isn't the least bit perturbed by the thought of a corpse, merely musing, "Never know who will touch you dead. Wash and shampoo. I believe they clip the nails and hair. Keep a bit in an envelope. Grow all the same after. Unclean job" (*U* 67). In the same vein, in addition to his uncomplicated concern for Mina Purefoy's health and wellbeing in childbirth Bloom also greatly differs from Stephen in the fact that he is comfortable discussing and imbibing breast milk. Breast milk, like 'foetus,' addresses the incest taboo duality of the sexually desired female and the maternal body. The breasts are a problematic region of the female body because they belong to both categories — like Stephen's mother's kiss, breasts are the type of categorical transgression that is the crux of the intersection between desire and disgust, and the allure of the abject. They obfuscate what Kristeva describes as the "primal mapping of the body" through which the subject's "own, clean self" is formed and the body is shaped "into a territory having areas, orifices, points and lines, surfaces and hollows, where the archaic power of mastery and neglect, of the differentiation of proper-clean and improper-dirty, possible and impossible, is impressed and exerted."[75] In primal mapping, the cartographer is always male. Unlike

[74] Ibid.
[75] Kristeva, *Powers of Horror*, 72.

the male body, which is easily mapped thusly because every part is (ostensibly) clearly erogenous or not erogenous, a woman's breasts are either at different times *according to what she needs to be for the male body at that time*. In this way, they locate the fear and fascination of the formless femininity of the supposedly mercurial, interstitial female body. Furthermore, their secretion evokes the traditionally feminized grotesque body, but it is also life giving and the first gift of love.

Bloom, however, has no qualm about or even concept of this. Molly recalls having Bloom help her lactate:

> I had to get him to suck them they were so hard he said it was sweeter and thicker than cows then he wanted to milk me into tea well hes beyond everything I declare somebody ought to put him in the budget if only I could remember the one half of the things and write a book out of it the works of Master Poldy (*U* 532).

An adult male drinking breast milk confuses and transgresses the boundaries of the maternal body's "primal mapping." If a wife's breasts are erogenous to a husband, this husband confuses the incest taboo by acting as a child drinking the mother's milk. Therefore, Bloom's suggestion implies that he understands a woman to be "both" at once, for her body to be whole, not sectioned and defined according to what the male's relation to her requires. We get another glimpse of this in "Lestrygonians" when he muses on whether or not the statues of Greek goddesses in the museum have anuses:

> And we stuffing food in one hole and out behind: food, chyle, blood, dung, earth, food: have to feed it like stoking an engine. They have no. Never looked. I'll look today. Keeper won't see (*U* 129).

Rather than abhor and/or fetishize female "scatalogos," Bloom's comparison of stoking an engine is further evidence of his uncomplicated understanding of the female body: typically, his approach is an intellectual one, considering the biological fact of the body as an impersonal, unsexualized mechanism.

Discussing animal and mechanical imagery in "Circe," Ellmann makes a similar point:

> Traditionally the affirmation of the spirit of man has entailed the denial of the body, the woman, and the animal, all of which are governed by the laws of mechanics that Bloom struggles to remember throughout the day. While Stephen, the arrested artist, dreams of affirming the spirit of man, Bloom affirms the animal-machinery of life, machinery that goes on playing whether man is there to press the keys or not.[76]

For Ellmann, "Circe" exemplifies Joyce's exploitation of "the Cartesian notion of the body as animal-machine, not to differentiate the body from the mind but to expose the animal-automatism of the human psyche."[77] Implied here is the dichotomy between the masculinity of the mind and the femininity of the mindless body, over which Stephen agonizes in the form of his mother and Bloom muses in terms of human biology irrespective of gender. Small details, Bloom's suggestion of putting breast milk in tea and Stephen's terror of the word 'foetus,' are thus nonetheless highly indicative of Joyce's negotiation of femininity and the grotesque.

The pregnant woman is also identified by Bakhtin as the most powerful symbol of the carnivalesque grotesque, in the figure of the laughing pregnant hag. While there is not a pregnant hag as such among the deformed and diseased grotesque bodies at the start of "Circe," there is a hag selling virginity: "*(The famished snaggletusks of an elderly bawd protrude from a doorway.) (Her voice whispering huskily.)* Sst! Come here till I tell you. Maidenhead inside. Sst" (*U* 310). She offers to arrange the purchase of the virginity of a younger woman, who is out of sight indoors presumably, but the image of the hag and her "maidenhead inside" sounds odd enough to suggest her own. We also see the image of "*Mrs Mina Purefoy, goddess of unreason, [lying] naked, fettered, a chalice resting on her swollen belly*" (*U* 421), part

[76] Ellmann, "*Ulysses*: Changing into an Animal," 93.
[77] Ibid, 91.

of the hysterical, absurd rhetoric of the apocalypse and Joyce's nod to the symbol of the episode, the whore, as of Babylon.

One might think that given the boundlessness of the grotesque body, a more strikingly grotesque image than a pregnant hag would be a pregnant male. Bloom transforms into a pregnant woman and gives birth in "Circe," but this is part of the Circean anti-pastoral taking accusations of his unmanliness to its absurd extreme. The fact that the pregnant hag is a female body and not a pregnant male body suggests that it is femininity and not pregnancy that is important in her embodiment of carnivalesque vitality and transgression. For Bakhtin, the pregnant hag of the grotesque is a positive figure, symbolizing productivity, progress, and new vitality in an erstwhile barren culture. Indeed, while the tendency for analysis of the grotesque body has been to emphasize its secretions and deformities as negative, Joyce's somatic imagery makes it possible for us to think of secretion as creative. Specifically, it is liberal creation without and against the truth of the classical body, the somatic representation of the authority of reason and Enlightenment ideals.

However, as Russo points out, keeping in mind the association of the grotesque with the female, it is not so easy to read the image of the pregnant hag in such a straightforwardly positive way:

> But, for the feminist reader, this image of the pregnant hag is more than ambivalent. It is loaded with all of the connotations of fear and loathing around the biological processes of reproduction and of aging. Bakhtin, like many other social theorists of the nineteenth and twentieth centuries, fails to acknowledge or incorporate the social relations of gender in his semiotic model of the body politic, and thus his notion of the Female Grotesque remains in all directions repressed and undeveloped.[78]

Russo doesn't go in this direction but a useful contrast would be the image of the pregnant hag as opposed to the pregnant virgin, as of the miraculous conception of

[78] Mary Russo, *The Female Grotesque: Risk, Excess, and Modernity* (New York, NY: Routledge, 1994), 63.

Christianity, for example. While the pregnant virgin of the immaculate conception is always aesthetically pleasing according to ideals of classical beauty, the laughing pregnant hag is both jeered at by *and* herself jeers at nature. She resembles Carroll's description mentioned earlier of "the fantastic fusion beings of horror," as "colligations of ontologically or biologically separate orders. They are single figures in whom distinct and often clashing types of elements are superimposed or condensed, resulting in entities that are impure and repulsive."[79] Her more sinister aspect evokes Eliot's disturbing picture of germination and birth, perverting the course of nature at the start of *The Waste Land*: "April is the cruelest month, breeding / Lilacs out of the dead land, mixing / Memory and desire, stirring / Dull roots with spring rain." (1-4) The image perverts the literary touchstone of the celebration of springtime and procreation, Chaucer's prologue to *The Canterbury Tales*:

> Whan that Aprille with his showres soote,
> The droughte of March hath perced to the roote,
> And bathed every veine in swich licour
> Of which vertu engendred is the flowr[80]

Eliot poisons our most basic trust in the natural world by likening the rite of interring to sowing — "That corpse you planted last year in your garden, / Has it begun to sprout? Will it bloom this year?" — and threatening the integrity, in the largest sense, of the earth: "Oh keep the Dog far hence, that's friend to men, / Or with his nails he'll dig it up again!"[81] The pregnant hag forebodes similar estrangement of the natural, but, significantly, somatizes that estrangement through the female body.

In this way the pregnant hag has confounded the Law as it enacts nature's bias. "Nature's bias" is a helpful term for us to borrow here, and its origin is particularly relevant. In Shakespeare's *Twelfth Night*, set during carnival in the

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[79] Carroll, *The Philosophy of Horror*, 45.
[80] Geoffrey Chaucer, *The Canterbury Tales*, in *The Norton Anthology of Poetry*, ed. Margaret Ferguson (New York, NY: W.W. Norton & Company, 2005), 19.
[81] Eliot, *The Waste Land*, 25.

imaginary land of Illyria, the story of carnivalesque disruption swerves at the last minute back towards nature's bias, reestablishing order and natural law: "So comes it lady, you have been mistook," Sebastian tells Olivia, "But nature to her bias drew in that. You would have been contracted to a maid; Nor are you therein, by my life, deceived. You are betrothed both to a maid and a man."[82] The complicated and titillating course of cross-dressing and seduction has *almost* resulted in a same sex marriage, but transgression is averted when "nature to her bias drew in that," alluding to a game in which bowled balls follow a curved bias. As the twins separated at birth are reunited, and as children of noble birth have their rank reestablished, so too does the twelfth night bring about the end of carnival and the inevitable restoration of the "natural" order of things. The twofold significance, however, of nature as sovereign *personal* nature or instinct, as we saw Simmel define it, as well as nature being divine providence manifest, lingers with suggestive ambiguity.

In spite of the considerable work that has been done on the study of the grotesque, the connection between the original ornamental, overly detailed *grotto-esque* style and the uncanny, feminized grotesque experience that came much later remains mostly speculative. Russo suggests that it began as part of the objectification of the female body: "This positioning of the grotesque — as superficial and to the margins — is suggestive of a certain construction of the feminine, as it is often described by poststructuralist and feminist critics as bodily surface and detail."[83] We can go one step further, however, and see that the connection lies between the superfluous, unattractive detail and the biologically unproductive female. The fact that she is a *hag* emphasizes the "fear and loathing" of the unproductive female. Like the unnecessary ornamental detail of the Kerch figurines from which the grotesque is

[82] William Shakespeare, *Twelfth Night*, Act 5 Scene 1, lines 257-8, in *Shakespeare: The Complete Works*, ed. Stanley Wells (Oxford: Clarendon Press, 2005).
[83] Russo, *The Female Grotesque*, 5.

named, this woman is *superfluous*. She is a sinister remainder, no longer part of the natural world of reproduction and the human family. She is an apocryphal spectre of incongruence, and like the "radical ecology" with which we began she embodies the unauthorized fruitful "potential of waste, of decay, of the inertia of rotten material which serves no purpose."[84] Her pregnancy would indicate that she has returned — from her voidance, her exile — with some kind of unnatural productive power unsanctioned by and in opposition to the Law: the power of an *elective* femininity, hence her laughter. Laughing at her own "scherzarade" (*FW* 51.4) like ALP, "She is livving in our midst of debt and laffing through all plores for us (her birth is uncontrollable)" (*FW* 11.29-33).

Part 3: The Cuckold and Cannibal as Male Grotesques

Crowning and decrowning is a structural principle in "Circe." We see this in Bloom's rise to power and subsequent fall. Earlier in the episode, as he ventures further into Nighttown, Bloom has been accused of sexual misconduct and taken to court. Eventually, his resistance to Zoe the prostitute's charms make him first a moral authority and then monarch. He becomes "Leopold the First" (*U* 343), and proclaims the utopian "new Bloomusalem in the Nova Hibernia" (*U* 345) to be at hand. The crowd then turns on him, however, and his decrowning culminates in his transformation from male to female (a type of decrowning as castration threat posed specifically to men by the carnivalesque, and to which we will return later).

Overall, the episode can be said to enact a decrowning of *Ulysses* itself. Its theatrical style suspends the ontological grounding of the narrative thus far. The strongest example of a discursive decrowning in "Circe" appears in the croppy boy's

[84] Zizek, *Living in the End Times*, 37.

execution scene. In that scene, Joyce rewrites the croppy boy as a male grotesque body, making the eroticism of the ostensibly righteous violence implied in "Sirens" graphically literal and explicit. In "Sirens," the croppy boy appears in the ballad sung by the drinkers. Bloom is alienated by the patriotic ritual and hints at its thrill of violence: "They know it all by heart. The thrill they itch for" (*U* 208). In the nationalist ballad, the croppy boy is sentimentalized and romanticized to create a sort of patriotic sensuality, in which Bloom voyeuristically indulges as he watches the barmaid during the song, eroticizing her manipulation of the beer tap: "On the smooth, jutting beerpull laid Lydia hand lightly, plumply, leave it to my hands. All lost in pity for croppy. Fro, to: to, fro: over the polished knob." (*U* 209) Evoking the allure of the siren song, the rhythmic musical repetition of the ballad is likened to the rhythmic movement of the barmaid's hand on the phallic pump.

The ballad calls for "good people" to "breathe a prayer, drop a tear" (*U* 209) in commemoration of the croppy boy. The appeal is for national solidarity in pity for the young martyr, and grief for all the young victims of such violence for the independence cause. The register of the ballad is reminiscent of other references to Irish rural nationalism in the text, such as the old milkwoman in "Telemachus," and the allusion to A.E., "the master mystic" (*U* 104), in "Scylla and Charybdis:"

> People do not know how dangerous lovesongs can be, the auric egg of Russell warned occultly. The movements which work revolutions in the world are born out of the dreams and visions in a peasant's heart on the hillside. For them the earth is not an exploitable ground but the living mother (*U* 137).

In addition to this undertone of mocking the mystic rhetoric, Joyce will devastate the romanticized "danger" of "lovesongs" in the croppy boy scene. In that scene, he once again undercuts patriarchal authority — the masculinist patriotic narrative of violence and its male martyr-hero — with the inference of libidinal self-gratification. As Bakhtin writes, part of the importance of the lewd bodily or abject content of the

carnivalesque is that it undermines authoritative social discourses by returning to the profane "the reproductive power of the earth and the body."[85] In the theatrics of exposure in "Circe," Joyce forces the physical life back into the patriotic narrative by stripping the ballad of all pretense, rewriting it with explicit exaggeration of the croppy boy as a grotesque body as opposed to a sentimentalized martyr.

Firstly, the croppy boy scene burlesques Stephen's ongoing lugubrious narrative of guilt over his mother's death. Like Stephen, the croppy boy regrets not having prayed for his mother's rest, "Horhot ho hray ho hrother's hest" (*U* 418), though in "Circe" he is far from the sentimentalized youth of the ballad in "Sirens": *"The rope noose round his neck, gripes in his issuing bowels with both hands… A violent erection of the hanged sends gouts of sperm spouting through his death clothes on to the cobblestones"* (*U* 417-18). As if that is not enough, Rumbold the executioner "*plunges his head into the gaping belly of the hanged and draws out his head again clotted with coiled and smoking entrails*" (*U* 418).

Joyce's use of explicit violence and 'gore' in this scene anticipates late modernism's shift away from the traditional female grotesque towards violent male somatic imagery that emphasized the violation of the grotesque male body, as in the work of Faulkner, Hemingway, Bataille and Burroughs. Lamos has argued for the importance of the "crisis of sexual definition" as a context for Joyce's depiction of sexualized transgression. She elaborates:

> *Ulysses* participates in the crisis of sexual definition that became especially acute about the turn of the century, in which the distinction between heterosexuality and homosexuality became the central axis that orders a variety of heretofore discrete sexual and nonsexual practices. Hence, the various sorts of sexual transgression represented in Joyce's work, including flagellation, sadomasochism, masturbation, fetishism, corprophilia, and so

[85] Bakthin, *Problems of Dostoevsky's Poetics*, 123.

> forth, are all directly or indirectly linked to the decisive and phobically charged division between heterosexuality and homosexuality.[86]

This problem of sexual definition is the type of categorical disruption, as discussed earlier, that undermines the physical body as a form — the outward appearance of the body no longer guarantees the sexual orientation of the individual, instead it is suddenly to be mistrusted and suspected of hiding something. Joyce burlesques this social anxiety in "Circe" when Bloom's intellectualism and pacifism, having been criticized as unmanliness throughout the day, literally emasculate him in the absurd encounter with Bello. As we will see in the next chapter, in *Finnegans Wake* Joyce similarly parodies the illicitness and allure of hidden sexual truth in the unclear gender of the Lally/Lily character.

The croppy boy in "Circe" viscerally dramatizes this conflation of sexual arousal and righteous violence. The emphasis on masculinity in the form of masculine sexual arousal at the same time that the male body is cannibalized strongly resembles this transgressive fiction that would follow *Ulysses* in late modernism. As in the croppy boy scene, in both Bataille's "Story of the Eye" and Burroughs' *Naked Lunch* the male body is hanged and made to have an erection and to ejaculate before being cannibalized. Joyce's version differs in that the violence arises in the context of a public execution. It depicts the lurid sensationalism of violence as a collective guilty pleasure evocative of the pull of the abject circumscribed by Bataille. The scene of the croppy boy's execution makes absurd references to gruesome real murders that became sensational stories with the British public: Rumbold the "demon barber" hawks paraphernalia from the murders:

> Ladies and gents, cleaver purchased by Mrs Pearcy to slay Mogg. Knife with which Voisin dismembered the wife of a compatriot and hid remains in a sheet

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[86] Colleen Lamos, *Deviant Modernism: Sexual and Textual Errancy in T.S. Eliot, James Joyce, And Marcel Proust* (Cambridge: Cambridge University Press, 1998), 123.

> in the cellar […] phial of arsenic retrieved from the body of Miss Barrow (*U* 417).

Within this Nighttown setting, Joyce suggests that like sex, this violence has become a commodified contraband.

Similarly (though in far less dark a register than the croppy boy's execution) Bloom's comment on the Plumtree advertisement in "Lestrygonians" also shows sexual appetite and self-destructive impulse to intersect in commerce. He thinks of cannibalism when he notes the jarring dissonance of the Plumtree's Potted Meat ad next to the obituaries:

> What is home without Plumtree's Plotted Meat? Incomplete. What a stupid ad! Under the obituary notices they stuck it. All up a plumtree. Dignam's potted meat. Cannibals would with lemon and rice. White missionary too salty. Like pickled pork (*U* 125).

The ad's description of a "complete" home is inflected with sexual desire because of the Blooms' "incomplete" home: their marriage has long been sexless, driving Molly Bloom to take a lover. The appearance of the ad in "Lestrygonians" also associates it with cannibalism from its Homeric parallel, and its placement with the obituaries connects it with death and corpses. Finally, it's an advertisement — thus we see carnal, cannibal, corpse and commercial combined. The croppy boy works to almost the exact same effect. Joyce's placement of the croppy boy ballad first in "Sirens" emphasizes its *arousal* effect, and with the addition of cannibalism to the scene he takes the *appetite* for righteous violence to absurd, grotesque levels. Booker writes:

> Joyce also employs such issues as madness, cannibalism, and transgressive sexuality (including sadomasochism) to good inverse effect, consistently associating such imagery not with resistance to the powers that be but with *the ways official power is itself established and maintained*.[87]

The combined somatic imagery of the cannibal and carnal appetites viscerally alienates us from the patriotic sentimentality, a form of authoritative discourse, of the

[87] Booker, *Joyce, Bakhtin*, 56.

original ballad. The scene of the eruption of the insides from the body and male bodily secretion somatizes the exposure of hidden pathologies of masculinist anxiety and eroticized violence in 'mainstream' culture and its authoritative discourse. In a similar vein, Joyce described "Oxen of the Sun" as being based on the "idea of the crime against fecundity by sterilizing the act of coition."[88] The connection between sexuality and the death instinct suggests that the repression of sexual appetite perverts that appetite into cruelty and violence in a barren culture.

Throughout his work, Joyce used cannibalism as metaphor for Ireland's resistance towards what he believed to be progress in terms of the political and social conditions for both art and individualism. In *Portrait*, Stephen remarks "Ireland is the old sow that eats its farrow" (*P* 208). In "The Shade of Parnell," Joyce made a blistering accusation against the Irish people of sabotaging their own future when they rejected their best champion of independence because his extramarital affair violated Catholic dogma:

> In his final desperate appeal to his countrymen, he begged them not to throw him as a sop to the English wolves howling around them. It redounds to their honour that they did not fail this appeal. They did not throw him to the English wolves; they tore him to pieces themselves (*CW* 72).

As an explicit and shocking taboo, cannibalism is a particularly potent metaphor for regressive self-destruction. As Joyce uses it, its physical embodiment estranges us from abstract tenets of 'mainstream' authoritative discourse, disclosing the extent to which we have been *socialized* to perceive a discursive claim of truth and reason as natural and inviolable.

If Joyce's use of the cannibal motif seems inflected with bitterness towards Ireland and the Irish, however, it also acknowledges the historical trauma that devastated Ireland: the Famine of 1845-51. Survivors of the Famine were forced to

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[88] Richard Ellmann, *James Joyce* (Oxford: Oxford University Press, 1983), 475.

live with a horrific heritage: as Mary Lowe-Evans explains, "Aside from the general mental stupor brought on by inanition and disease, shocking cases of cannibalism had been reported, and families had been deserted by one or both parents."[89] This adds to the cannibal figure the historical and colonial contexts for regressive or self-destructive Irish character, as Joyce sees it, acknowledging such traits not as weakness of character only, but as the product of the post-Famine "narrative of the monstrous degeneration of a whole culture into ignobilities from corprophagy to cannibalism,"[90] as Gibson summarizes. The cannibal croppy boy scene in *Ulysses* shows how the idea of the monster and monstrosity evolved from Joyce's earliest creature epiphanies. What was a metaphor for helplessness and voicelessness in 1904 has become an explicit, ruthless statement in 1922.

Where *Dubliners* works in shadows and suggestions, in "Circe" Joyce forces direct confrontation with repressed pathologies by using extreme somatic imagery to reveal how much monological discourse hides. Gibson sees "The Dead" as a turning point at which

> Joyce finally abandons the structure of the anatomy, in which the 'vivisective' mind lays the truth bare and gazes clinically at manifest evidence, for an oblique address to a historical and cultural content that remains occulted, latent, or subliminal.[91]

It's hard to agree with this, however, when looking at Joyce's 'apocryphal bodies,' his transgressive somatic imagery that undermines the 'unicity' and canonical stability of discourse. Like the electric shock of foetus carved in the desk was for Stephen, Joyce uses cannibalism to force a radical insight into cultural hegemonies. Joyce's cannibal images somatize what Iris Zavala has termed the "cannibalistic discourse" of monologism. Discussing carnival and Bakhtinian dialogism, she defines monologism

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[89] Mary Lowe-Evans, *Crimes Against Fecundity* (Syracuse, NY: Syracuse University Press, 1989), 19.
[90] Gibson, *The Strong Spirit*, 56.
[91] Ibid, 58.

as a cannibalistic discourse "which aims at reducing the world to a single rational order of totalisation."[92] This authority is cannibalistic in its appetite for homogeneity and its consumption of other discourses. As with the horse race, in the cannibalism of the Circean croppy boy revision Joyce counters the monological historiography of civilization progressing at one with divine providence and Enlightenment ideals. It makes the strong suggestion that, as Booker puts it, "the line between madness and reason is not so clear and absolute as the Enlightenment tradition would have us believe."[93] By forcing graphic physical reality back into the image and grotesqueing the body, the Circean reprisal of the croppy boy emphasizes this destructive appetite for and arousal by violence — "the thrill they itch for" — that the masculinist official narratives, from the crusades to patriotism, legitimate and indulge.

Long before *Ulysses*, Joyce also uses graphic disembowelment imagery to shocking, disillusioning effect in his essay "Ireland at the Bar." Motivated by England's colonial master narrative that depicted the Irish as barbaric and crazed criminals that England has given Ireland, Joyce describes the ordeal of Myles Joyce, an Irishman on trial for murder. Like the croppy boy, Myles Joyce was hanged. Also like the croppy boy (and the creatures that haunted Joyce's early epiphanies), he was despairingly unable to communicate: while the croppy boy had his tongue cut out, Myles Joyce was failed by his Irish interpreter: "the old man broke out into intricate explanations, gesticulating […] protesting, shouting, almost beside himself with the distress of being unable to understand or to make himself understood, weeping with rage and terror" (*OPCW* 14). Joyce describes "this dumbfounded old man" a "symbol of the Irish nation at the bar of public opinion," and "unable to appeal to the modern conscience of England and other countries." As we have seen in the previous chapter,

[92] Iris Zavala, "Cannibalistic Discourse in Modernism," in *Bahtin: Carnival and Other Subjects*, ed. David G. Shepherd (Amsterdam: Rodopi, 1993), 275-76.
[93] Booker, *Joyce, Bakhtin*, 63.

this “anguish of being unable to understand or to make himself understood” was fundamental to Joyce’s early work. The graphic disembowelment imagery at the end of “Ireland at the Bar” conveys this anguish and frustration wordlessly, connecting the physical brutality with epistemic violence. Joyce is careful to point out that this happened in England, not in the supposed “red idyll” of Ireland:

> There were attacks on cattle; but not even these were in Ireland, where the crowd was content to open the stalls and chase the cattle through several miles of streets, but at Great Wyrley in England, where for six years bestial, maddened criminals have ravaged the cattle to such an extent that the English companies will no longer insure them. Five years ago an innocent man, now at liberty, was condemned to forced labour to appease public indignation. But even while he was in prison the crimes continued. And last week two horses were found dead with the usual slashes in their lower abdomen and their bowels scattered in the grass (*OPCW* 145-147).

The article combines Irishness, the anguish of the voiceless disenfranchised, and graphic somatic imagery, all of which it shares with the croppy boy scene as well as Stephen’s description of Ireland as “the old sow that eats her farrow” (*U* 418). The cannibal is thus for Joyce a male grotesque body in which to bring all these things together and make their interconnectedness visible by way of somatic form.

This use of grotesque realism with somatic imagery is subversive in the way it makes abstract ‘hidden’ conflicts visible and perceptible in somatic form. Joyce’s use of graphic and grotesque detail in the Circean theatrics of exposure foregrounds this act of breaking through and forcing the repressed back into the social sphere. Stallybrass and White describe the grotesque realism of the body in carnival:

> Grotesque realism uses the material body — flesh conceptualized as corpulent excess — to represent cosmic, social, topographical and linguistic elements of the world… Grotesque realism images the human body as multiple, bulging, over- or under-sized, protuberant and incomplete. The openings and orifices of this carnival body are emphasized, not its closure and finish. It is an image of impure corporeal bulk with its orifices (mouth, flared nostrils, anus) yawning

> wide and its lower regions (belly, legs, feet, buttocks and genitals) given priority over its upper regions (head, 'spirit,' reason).[94]

The grotesque somatizes carnivalesque energy within the physical body. It is easy to see the evocation of the grotesque in the croppy boy scene: the details — his "tongue protrudes violently," his "issuing bowels," "violent erection" and "gouts of sperm spouting" — all pertain to orifices, protuberance, and secretion.

The croppy boy is hardly the only grotesquely realist body in "Circe," however. The opening of the episode abounds with 'abnormal' bodies and bodily secretions: "a deafmute idiot with goggle eyes, his shapeless mouth dribbling," "a pigmy woman," "a form sprawled […] groans, grinding growling teeth," "a gnome," "a crone," "a bandy child" (*U* 308). These bodies at the entrance of both the red light district and of "Circe" are "open, protruding, irregular, secreting, multiple, changing," as Mary Russo notes, "identified with the non-official 'low' culture or the carnivalesque, and with social transformation."[95] These bodies are not meant to simply shock or perturb us. Like the alternative horserace, they indicate the mutability and relativity of the Circean world, in which we are made to become estranged from official, authoritative discourses of normality and Enlightenment ideals and to question their sacrosanct appropriation of reason, nature and truth. Like the bizarre stylistic abnormalities of "Circe," the physical abnormalities of the grotesque symbolize the societal body straining to maintain its natural shape or *symmetry* against social transformation within.

In this sense, given that (as we saw earlier) filth indicates that "any structure of ideas is vulnerable at its margins," we can therefore

> expect the orifices of the body to symbolize its especially vulnerable points. Matter issuing from them is marginal stuff of the most obvious kind. Spittle,

[94] Peter Stallybrass and Allon White, *The Politics and Poetics of Transgression* (London: Methuen, 1986), 8-9.
[95] Russo, *The Female Grotesque*, 8.

> blood, milk, urine, faeces or tears by simply issuing forth have traversed the boundary of the body. So also have bodily parings, skin, nail, hair clippings and sweat. The mistake is to treat bodily margins in isolation from all other margins.[96]

As we have seen in *Portrait*, Stephen understands his confessions as grotesque secretions: "His sins trickled from his lips, one by one, trickled in shameful drops from his soul festering and oozing like a sore, a squalid stream of vice. The last sins oozed forth, sluggish, filthy" (*P* 148). He even somatizes this guilt as actual vomit: "He stumbled towards the window, groaning and almost fainting with sickness […] he vomited in profuse agony" (*P* 142). While Joyce's early work was inflected with the anxiety and anguish of miscommunication and unintelligibility, here we see the inverse, Joyce's physiology of guilt in which supposedly 'bad' or rotten language is somatized and literally involuntarily expelled as grotesque excretion.

This is in contrast to the corpus of authoritative discourse: the "classical body." Russo writes:

> Grotesque is identified with the 'lower bodily stratum' and its associations with degradation, filth, death, and rebirth. The images of the grotesque body are precisely those which are abjected from the bodily canon of classical aesthetics. The classical body is transcendent and monumental, closed, static, self-contained, symmetrical, and sleek; it is identified with the 'high' or official culture of the Renaissance and later, with the rationalism, individualism, and normalizing aspirations of the bourgeoisie. The grotesque body is open, protruding, irregular, secreting, multiple, and changing; it is identified with the non-official 'low' culture or the carnivalesque, and with social transformation.[97]

We can see this clearly by looking at how a poem like "The Statues" exemplifies this classical body that Joyce flauntingly transgresses in "Circe." Yeats uses the classical, "plummet-measured"[98] face as a symbol for the socially stable civilization, properly aligned with its historical arc towards progress. This body is perfectly symmetrical,

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[96] Douglas, *Purity and Danger*, 122.
[97] Russo, *The Female Grotesque*, 8.
[98] W.B. Yeats, "The Statues," 171.

"planned" by mathematician "Pythagoras."[99] Although Yeats hints at desire in the image of "boys and girls, pale from the imagined love / Of solitary beds"[100] kissing the statues with "live lips," nowhere does he actually describe the statues as beautiful. For him beauty is inherent in the perfectly symmetrical and proportional measurements of the classical body, its frozen, static form, describing it in terms of "calculation, number, measurement."[101]

In Yeats's apocalyptic vision, this classical body finds its opposite image in the nebulous, vague, unclean "filthy modern tide" in which reason is overwhelmed, "knowledge increases unreality" and forms have become mirages "mirror on mirror mirrored is all the show."[102] As counterpart to the barren landscape of *The Waste Land*, this early twentieth-century tide embodies the degraded state of a culture devoid of historical purpose and divine insight. Yeats' juxtaposition of the "calculation, number, measurement" of the "plummet-measured face" with the "formless spawning fury" of the "filthy modern tide" emphasizes somatic attributes in his contrast of the ancient and modern, and evokes both the threat of formlessness, categorical uncertainty, and the secreting "spawning" grotesque body. "The Statues" exemplifies the status of the classical form as the perfection and origin of Western aesthetics, having "put down / All Asiatic vague immensities"; it is the "proper dark" back to which a degraded culture must "climb."[103] Joyce refers to statues several times — or rather, to the same statue, that of Venus, but the apotheosis of the classical form is undermined in each case, by Lynch's signature in pencil and Bloom's curiosity about anatomical accuracy (both focused on Venus' backside.)

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[99] Ibid.
[100] Ibid.
[101] Ibid, 172.
[102] Ibid.
[103] Ibid.

By studying transgressive somatic imagery in Joyce's work we can see that he clearly refuses to let us escape the reality of the body, to allow the real body to remain hidden as the apocryphal spectre within the classical body form. Yet, like the classical aesthetic, the grotesque also began as a style of visual art, specifically as the artistic imagination of a world *without* symmetry or static form. As Kayser points out in *The Grotesque in Art and Literature*, the social significance of the deformity of grotesque figures evolved from the sixteenth century term for the grotesque, *sogni dei pittori*: the dreams of painters. With this conceptualization of grotesque art as a painter's dream of artistic play unrestrained by natural laws, the grotesque began to be understood as a hypothetical world in which "the laws of statistics, symmetry, and proportion are no longer valid."[104] In this sense, the symmetry of the classical body form can be seen as representative of a properly balanced, established social order, structured by firm and clear canonical distinctions, which the grotesque bodily deformities and secretions transgress and distort. These transgressions, however, are not destructive or apocalyptic signs of degradation and decay as Yeats imagines. Rather, for Joyce they *are* the creative impulse and the forward force, the creativity of the unique position and insight of the fugitive.

Mary Russo is right to emphasize the association of the *grotto-esque* with the female and the underlying misogyny of the carnivalesque pregnant hag. Yet as we have seen, Joyce also confronts us intensely with the other prominent carnival somatic: the male grotesque body of the cuckold. The illicit activity of the monstrous feminine has its counterpart in the male cuckold's errant 'pen.' In *Ulysses*, Plumtree's Potted Meat has become associated in Bloom's mind with his own cuckoldry, and in "Ithaca" Joyce deftly conflates Bloom's characteristic thought process, looking

[104] Wolfgang Kayser, *The Grotesque in Art and Literature*, trans. Ulrich Weisstein (Bloomington, IN: Indiana University Press, 1963), 21.

everywhere for hidden sales potential the way Stephen looks for latent *quidditas*, with the phallogocentricism of the usurping of the rightful phallic pen: "The name on the label is Plumtree. A plumtree in a meatpot, registered trademark. Beware of imitations. Peatmot. Trumplee. Montpat. Plamtroo" (*U* 481). The knock-off brand names become the writing of the cuckold-plagiarist pen. As we shall see, this convergence of cuckoldry and plagiarism becomes hugely important to *Finnegans Wake*, where it will also become associated with heresy and apostasy in the investigation and spectacle of a spurious text. In *Ulysses*, in addition to Bloom, Shakespeare is discussed in terms of plagiarism and cuckoldry. The repeated discussion of Shakespeare in terms of paternity, authorship and cuckoldry strongly suggests a link between the canonical authority of the author and phallogocentric anxiety. Stephen works on a theory that Hamlet is his own father, Shakespeare wears the cuckold's horns and speaks of Iago in "Circe," and in "Aeolus" the men debate whether he was the true author of Pericles: "The leaning of sophists towards the bypaths of apocrypha is a constant quantity, John Eglinton detected, The highroads are dreary but they lead to the town" (*U* 143). Similarly, in "Telemachus," Stephen's rightful place within the phallic Martello Tower is usurped when Mulligan takes the keys off him; Stephen himself, invoking the Hamlet allegory hanging over the episode, calls Mulligan "Usurper" (*U* 19).

Like the pregnant hag, the cuckolded husband is also a grotesque image inflected by sexuality and risk. The cuckold "was almost synonymous with Carnival" writes Louise Rice in her study of fifteenth to seventeenth- century cuckold imagery, "and the cuckold's horns a symbol of all that Carnival stood for: the world turned upside-down (*il mondo alla rovescia*), authority upended, inhibitions unshackeled and

the imagination set free."[105] In "Circe," the stigma and shame of the cuckold is reversed and turned into an erotic release. The anxiety Bloom has felt throughout the day over being cuckolded by Blazes Boylan reemerges as a fantasy in which he acts as a pimp for his wife and watches her and Boylan together. Boylan "*hangs his hat smartly on a peg of Bloom's antlered head*" (*U* 398) and Molly calls Bloom a "Pimp!" (*U* 399). Shakespeare appears as a cuckold: "*(Stephen and Bloom gaze in the mirror. The face of William Shakespeare, beardless, appears there, rigid in facial paralysis, crowned by the reflection of the reindeer antlered hatrack in the hall.)*" (*U* 400). Bakhtin identifies cuckoldry as a fundamental aspect of carnival, defining it as a primary symbol of the "uncrowning of the old husband and a new act of procreation with the young husband."[106] There are many theories about the origins of the traditional horns or antlers being used to signify the cuckolded husband, but generally speaking they are thought to refer to the rutting of stags in the spring, in which the old bucks lose their alpha position to the newly grown, younger bucks.

The carnivalesque *decrowning* of the cuckold therefore produces an apocryphal crown: usurping the authoritative place, it is false or negative crown. As Nigel Nicholson explains,

> The cuckold is not just a symbol of the brevity of moral victories; it is also a symbolism of the more general problems of assigning value and speaking truthfully. Because the cuckold joins opposed states (triumph and humiliation), he renders his own description problematic.[107]

While the lower bodily stratum of the grotesque body is usually associated with the female, the cuckold figure seems to be the equivalent for the upper body and its

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[105] Louise Rice, "The Cuckoldries of Baccio del Bianco," in *Cuckoldry: Impotence and Adultery in Europe (15th-17th Century)*, ed. Sara F. Matthews-Griesco (Farnham: Ashgate, 2014), 218.
[106] Mikhail Bakhtin, *Rabelais and His World*, trans. Helen Iswolsky (Bloomington, IN: Indiana University Press, 1984), 214.
[107] Nigel Nicholson, "Victory without Defeat? Carnival Laughter and its Appropriations in Pindar's Victory Odes," in *Carnivalizing Difference: Bakhtin and the Other*, ed. Peter I. Barta (New York, NY: Routledge, 2001), 86.

masculinity. His protruding horns are the male equivalent of the female secretions in transgression of the classical body boundaries. Ariane Balizet explains, the head of the household body, akin to the classical body, "must be complete, unblemished, and impervious to outside threat in order to maintain superiority."[108] The carnivalesque cuckold is thus a play on the man as *head* of the household:

> The abundance of cuckold jokes, insults, and fears suggest that the head of the household was never safe from the cuckold's horns, and the body of the husband was often subject to elaborate degradation, violently transformed from an idealized 'head' or 'king' to a grotesque monstrosity.[109]

Bloom's cuckoldry is also presented as a form of decrowning in the form of castration. When the mob turn on him in "Circe" and he falls from power, he is immediately revealed to be a woman. His motherhood of "eight male yellow and white children" (*U* 351) shows the absurdity of the constant critique of his masculinity throughout *Ulysses* by taking it to its logical extreme. Thus, as with the croppy boy, once again in "Circe" Joyce has attacked patriarchal authority by way of the grotesque male body, this time in the form of the cuckold.

In addition to male and female bodies, the crowd itself in this Nighttown carnival forms a grotesque body. The crowd in "Circe" decrowns Bloom, and as the spectators are hungry for violence in the croppy boy scene. Unlike the rest of *Ulysses*, descriptions of squalor, rubbish, waste, and various bodily fluids fill "Circe," consistently accompanying the grotesque bodies crowding Nighttown. The grotesque body may be meant to be repulsive, yes, but it is threatening because its secretions suggest that its very grotesqueness is contagious. Bakhtin describes "free and familiar contact among people"[110] as one of the positive aspects of carnival, but as Stallybrass and White note, the increasing proximity of the urban poor and those better off in

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[108] Ariane Balizet, *Blood and Home in Early Modern Drama: Domestic Identity on the Renaissance Stage* (New York, NY: Routledge, 2014), 66.
[109] Ibid.
[110] Bakhtin, *Problems of Dostoevsky's Poetics*, 123.

modern cities was a new urban phenomenon that brought with it the vague threat of contagious degradation: " 'Contagion' and 'contamination' became the tropes through which city life was apprehended."[111] Stallybrass and White offer an 1890's advertisement for Hudson's soap as an example of this fear of urban poverty crossing spatial boundaries to contaminate as if by infectious disease:

> The policeman and soap are analogous: they penetrate the dark, public realm with its disease and danger so as to secure the domestic realm ('Sweet Home') from contamination. The police and soap, then, were the antithesis of the crime and disease which supposedly lurked in the slums, prowling out at night to the suburbs; they were agents of discipline, surveillance, purity.[112]

The ad features a policeman shining his flashlight on a poster modeled on a "reward" flyer for a criminal at large, reading: "ARREST all Dirt and cleanse Everything by using HUDSON'S SOAP / REWARD!!! / PURITY, HEALTH AND SATISFACTION BY ITS REGULAR DAILY USE."[113] Joyce gives a nod to the social campaign of cleanliness as being next to godliness when Bloom brings into Nighttown a bar of soap that springs to life. Echoing a real advertisement for Brooke's Monkey Brand soap, the soap quips: "We're a capital couple, Bloom and I; He brightens the earth, I polish the sky" (*U* 316). The conflation of uncleanliness with madness, poverty, and deformity finds its locus in the collective urban body, which, because it is "open, protruding," secreting and excreting, is a grotesque, hyper-contagious body.

This is because the grotesque body is not in denial of its inseparability from the world around it. It does not purport to be closed off or autonomous. Bakhtin explains:

> Contrary to the modern canons, the grotesque body is not separated from the rest of the world. It is not a closed, completed unit; it is unfinished, outgrows

[111] Stallybrass and White, *The Politics and Poetics of Transgression,* 135.
[112] Ibid, 134.
[113] Ibid.

> itself, transgresses its own limits. The stress is laid on those parts of the body that are open to the outside world, that is, the parts through which the world enters the body or emerges from it, or through which the body itself goes out to meet the world. This means that the emphasis is on the apertures or the convexities, or on various ramifications and offshoots: the open mouth, the genital organs, the breasts, the phallus, the potbelly, the nose. The body discloses its essence as a principle of growth which exceeds its own limits only in copulation, pregnancy, childbirth, the throes of death, eating, drinking, or defecation. This is the ever unfinished, ever creating body.[114]

The urban crowd epitomized this, becoming one spontaneous, heterogeneous, nebulous body with irrational, volatile movement. This collective apocryphal signification of the city itself, hidden in the illicit urban zones, spectral and undefined, found its somatic realization in the body of the prostitute. As Katherine Mullin writes, "Reform discourse assimilated the prostitute to the waste-clogged social body of the expanding nineteenth-century metropolis, and consequently subjected her to similar regimes of inspection."[115] As with the righteous violence of the croppy boy scene, by using the red light district in "Circe" as a backdrop for poverty and disease Joyce also suggests the erotic voyeuristic undertones of social reform. Bloom himself suggests this at the start of the episode, when he bumps into Mrs Breen and needs a quick excuse to explain what he is doing in Nighttown — he is both an altruistic reformer, "Interesting quarter. Rescue of fallen women Magdalen asylum. I am the secretary […]" and on some kind of reconnaissance mission for Molly's sexual fantasies: "She often said she'd like to visit. Slumming. The exotic, you see" (*U* 318). While Bloom has played the voyeur earlier in the day on Sandymount Strand, in "Circe" he is part of Joyce's exposure of "the voyeuristic elements of the reformer's vision,"[116] as Tracey Schwarze has argued.

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[114] Bakhtin, *Rabelais and His World*, 26.
[115] Katherine Mullin, *James Joyce, Sexuality and Social Purity* (Cambridge: Cambridge University Press, 2003), 177.
[116] Tracey Schwarze, *Joyce and the Victorians* (Gainesville, FL: Florida University Press, 2003), 109.

Part of the conflation of hygiene and morality that "Circe" depicts is focused on sexual hygiene in particular. Bloom's various bodily transgressions in "Circe" directly evoke, like the soap's advertisement slogan, social reform focused on sexual hygiene as a moral and contagious disease. Schwarze writes:

> The 'pervaginal examination' that Bloom undergoes operates on at least two levels: it evokes both the medical certifications of virginity that were performed by midwives and doctors on behalf of brothel keepers, and, although none of Bloom's diseases is sexually transmitted, the examination recalls the reform-minded investigations of the prostitute's body mandated by the Contagious Diseases Acts.[117]

The new urban masses were perceived to carry the threat of contagious madness in the form (or more accurately, formlessness) of spontaneous crowds: like the diseases and infections of the brothel, the urban grotesque became something anyone, at any time, by chance could 'catch,' so to speak. As Schwarze, explains, Bloom's victimization to the whims of the crowds in "Circe" evokes the voracious social purity movements of the turn of the century:

> As dissenting voices begin to plague his utopia, Bloom's private life is probed again in a scene that recalls the aftermath of the social purity movements. Public leaders came to be held at a higher moral standard in their private lives, and those who failed to achieve it, including Charles Stewart Parnell and Sir Charles Dilke, fell from power.[118]

The rollercoaster of Bloom's mock crowning and decrowning, its drastic, absurd rise and fall in sensational shifts of crowd opinion and the rapidity of changing forms is part of the overall impression "Circe" imparts of lawlessness, in the sense of the absence of the law of reason as much as the presence of criminality, that was so strongly associated with mass crowds at the turn of the twentieth century. Indeed, it was around this time that the term "mob mentality" entered popular circulation to describe the irrational, spontaneous, dangerous groupthink of the urban "singleminded

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[117] Tracey Schwarze, *Joyce and the Victorians*, 109.
[118] Ibid.

supercrowd" (*FW* 42.22). Crowds were believed to carry with them a *contagious* irrationality and madness, to which anyone of even great moral or social authority could succumb as to a disease. As Le Bon warned in his formative work on crowd psychology, *The Crowd: A Study of the Popular Mind* (1895), "Isolated, he may be a cultivated individual; in the crowd, he is a barbarian […] induced to commit acts contrary to his most obvious interests and his best-known habits."[119] Like Simmel, his contemporary, Le Bon studied the modern urban crowd, but unlike Simmel who focused on the individual mind, Le Bon focused on the movement and function of the crowd as an aggregate body with a mind of its own. His work was influential — *The Crowd* was read and received enthusiastically by both Hitler and Mussolini.[120] While we can safely say Joyce would not have shared Le Bon's social theory, the ability of crowds to make irrational decisions contrary to their own interests resonated deeply with Joyce and, as we have seen, is something he bitterly noted after the fall of Parnell.

As Huyssen emphasizes, "Modernism constituted itself through a conscious strategy of exclusion, an anxiety of contamination by its other: an increasingly consuming and engulfing mass culture,"[121] and this fear of the masses is "always also a fear of woman, a fear of nature out of control, a fear of the unconscious, of sexuality, of the loss of identity and stable ego boundaries in the mass."[122] The fear of both "woman'" and "nature out of control" together evoke the figure of the transgression of nature's bias the laughing pregnant hag. Confusingly, yet typical of its ambivalence, the grotesque as the lower, earthly stratum associated with the feminine usually emphasizes the abnormal, uncanny, and *un*-natural but also

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[119] Le Bon, *The Crowd*, 19.
[120] Geoff Eley and Jan Palmowski, *Citizenship and National Identity in Twentieth-century Germany* (Stanford, CA: Stanford University Press, 2008), 284.
[121] Huyssen, *After the Great Divide*, vii.
[122] Ibid, 52.

maintains its association *with* nature and the natural world as it is opposed to modern, rationally progressing civilization. Woman perpetually remains the "recurring cipher of the premodern within modernity itself,"[123] as Rita Felski explains. Woman becomes associated with both the hidden, mysterious workings of the natural world and one's internal natural instincts; both of which must, of course, be defeated and evacuated by reason in order for civilization to progress:

> Woman comes to represent nature in a dual sense: the inner nature of a bodily self-presence untouched by the constraints of the symbolic as well as the outer nature of an organic domain beyond the encroachment of industrial and technological forces. In the context of a modern ontology that posits the human condition as one of alienation from an originary identity, women are deemed to be less burdened by this self-conscious sense of existential homelessness than men and hence to be closer to a timeless point of origin.[124]

Joyce would have been aware of the insidiousness of this line of thought in British colonial discourse. Similar to the hostile fear of urban mass culture and its feminized crowd embodiment, woman as "recurring cipher" also appears as the symbol of the feminized uncolonized territory, not yet taken under control and charted by (primal) mapping. As befell Kurtz in Conrad's *Heart of Darkness*, the danger of 'going native' was inflected with fear of emasculation; the implication being that, like a woman, the natural, uncivilized world to be colonized had a destructive allure and so tested masculinity. "That dark heart," as Spivak writes, is "not only a heart but also the mouth of the vagina; as, in Plato's dream, not only a cave but also the mouth of the vagina."[125] This feminized threat of formlessness threatens the masculinist appropriation of reason and law, much the same way in which, as we saw earlier, the "crisis of sexual definition" between homosexual and heterosexual contributed to masculine hysteria.

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[123] Rita Felski, *The Gender of Modernity* (Cambridge, MA: Harvard University Press, 1995), 54.
[124] Ibid.
[125] Gayatri Chakravorty Spivak, *Death of a Discipline* (New York, NY: Columbia University Press, 1995), 78.

The predominance of burlesque colonial and sexual content in "Circe" attests to Joyce's rejection of this patriarchal ideology. The Celtic Twilight's adoption of Matthew Arnold's patronizing typification of the effeminate Celt, perpetually in revolt 'against the despotism of fact,' was yet another example of the type of self - destruction Joyce often illustrated, as we have seen, through the cannibalism metaphor. Through Arnoldian rhetoric, Anglo-Saxon superiority over the Celt was inflected with the superiority of masculinity over femininity even as it glossed over its racism and misogyny by seemingly recognizing the Celt as all the more *noble* in its fidelity to nature. In this way the Celt was neutralized or 'neutered,' relegated to the feminine, natural, premodern realm and out of the realm — or more accurately, beyond the pale — of self-governance, reason and authority.

The grotesque body's transgression of the patriarchal authoritative discourse brings us back to the discussion with which we began, of the "seductive lure" of the dissolution of the male self by the "sordid tide of life," the "filthy modern tide," or the urban suggestion of the "uncontrollable generative mother" we saw exemplified in Joyce's depictions of Stephen in the city. At this point, we can see the connection between the allure of the abject and the apocryphal challenge to the Law. For Russo, the grotesque body and its space are in opposition to the Law with a capital L: the normalized law of Enlightenment ideals, reason, 'decency,' and civic life. She describes evolution of the *grotto-esque* from superfluous ornamental detail into a transgressive risk experience:

> The grotesque as uncanny moves inward towards an individualized, interiorized space of fantasy and introspection, with the attendant risk of social inertia. Emerging with the concept of the Romantic sublime, the category of the uncanny grotesque is associated with the life of the psyche, and with the particular 'experience' of the 'strange' and 'criminal' variety.[126]

[126] Russo, *The Female Grotesque*, 8.

Thus, even though the threat of the grotesque is feminized, it is a zone anyone can enter by transgressing the canonical 'norm' categories of the Law. As "a space of risk and abjection," she writes, the grotesque "is only recognizable in relation to the norm," and "exceeding the norm involves serious risk."[127] By focusing on the coding of the grotesque as female, Russo remarks on other aspects of the grotesque besides fear (of the uncanny, estrangement, etc). She describes the *grotto-esque* cave: "Low, hidden, earthly, dark, material, immanent, visceral. As bodily metaphor, the grotesque cave tends to look like (and in the most gross metaphorical sense be identified with) the cavernous anatomical female body."[128] With this in mind, she makes the distinction that this feminized "image of the uncanny, grotesque body as doubled, monstrous, deformed, excessive, and abject is not identified with materiality as such, *but assumes a division or distance between the discursive fictions of the biological body and the Law*" (emphasis mine).[129]

Russo's discussion of risk in *The Female Grotesque* is part of her study of "grotesque performances"[130] of the female body in risky activities such as acrobatics and stunt flying. I would like to take her connection of risk to the grotesque a step further, and emphasize what I think she hints at: the closeness of risky to risqué. In the transgressive somatic imagery of lactating, masturbating, vomiting, dying, unlawfully productive apocryphal bodies, we can see that the "fantasy" and the "hidden inner space"[131] of the grotesque as risk against the Law implies a release or an adrenaline rush — a stimulation exceeding allowed levels and overriding normal function — attendant to the dissolution of the self. Like its space within the "fascinating,

[127] Ibid, 12-10.
[128] Ibid, 1.
[129] Ibid, 9.
[130] Ibid, 22.
[131] Ibid, 4.

seductive aspect of abjection"[132] as emphasized by Bataille and Kristeva, the grotesque female body exerts a "seductive lure" as well as repulsion.

A comment by Pound in his postscript to his translation of Remy de Gourmont's *Natural Philosophy of Love* adroitly sums up the convergence of the risky and risqué grotesque, male desire and hostile, feminized formlessness. Typically aggressive and fervid, he writes: "the power of the spermatozoide is precisely the power of exteriorizing a form," and the thinking man in the world is

> really the phallus or spermatozoide charging, head-on, the female chaos; integration of the male in the male organ. Even oneself has felt it, driving any new idea into the great passive vulva of London, a sensation analogous to the male feeling in copulation.[133]

Aside from the obvious inflection of this metaphor with his misogynist views, Pound's language evokes Stephen's aesthetic theory of the male artist's onanistic immaculate conception within an epiphanic moment, in transcendence over the urban environment. Whereas the traditional flâneur was a hidden, fugitive observer, the new masculine artist in the city wields a "sword of certainty" (*FW* 51.4), a male urban warrior taking what Kime Scott has described as "Pound's hypermasculine, vorticist plunge into the city,"[134] to conquer the formlessness and categorical uncertainty of variable modernity. In describing "Oxen of the Sun" to Frank Budgen, Joyce used the same metaphor as Pound but in a very different way. He told Budgen, "I interpret the killing of the sacred oxen as the crime against fecundity by sterilizing the act of coition." In "Oxen," he explained, "Bloom is the spermatozoon, the hospital the womb, the nurse the ovum, Stephen the embryo. How's that for high?" (*SL* 252). The contrast of these two quotes sums up Joyce's characteristic play-urge, ever victorious in its ambivalence.

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[132] Creed, *The Monstrous-Feminine,* 48.
[133] Pound, introduction, viii.
[134] Scott, *In the Hollow of the Wave*, 4.

This is perhaps Joyce's greatest challenge for us in "Circe" — to explain its good-natured playfulness. In spite of all its scenes of explicit violence, gore, disease, abjection, and poverty to threaten the Law and its authoritative discourse, "Circe" still resists being read negatively. Kayser identifies "the role of laughter within the complex of the grotesque" as "the most difficult question that arises from the phenomenon."[135] This difficult question is also the question of humor in "Circe." Bakhtin traces ambivalent carnivalesque laughter back to ancient renewal rituals:

> Deeply ambivalent also is carnival laughter itself. Genetically it is linked with the most ancient forms of ritual laughter. Ritual laughter was always directed toward something higher: the sun (the highest god), other gods, the highest earthly authority were put to shame and ridiculed to force them to *renew themselves*. All forms of ritual laughter were linked with death and rebirth, with the reproductive act, with symbols of the reproductive force. Ritual laughter was a reaction to crises in the life of the sun (solstices), crises in the life of a deity, in the life of the world and of man (funeral laughter). In it, ridicule was fused with rejoicing.[136]

The ambivalent laughter of "Circe" is laughter in the face of authority, the "one-sided and gloomy official seriousness which is dogmatic and hostile to evolution and change, which seeks to absolutise a given condition of existence of a given social order,"[137] but it is popular, redemptive laughter with a "*purifying sense*."[138]

Some of the most disturbing scenes in "Circe" are inflected with this "purifying" ambivalent laughter, and indeed what we see Bloom and Stephen go through in "Circe" is a kind of purification through the redemptive suffering of transgression. Bloom and Stephen both carry feelings of guilt, masculine inadequacy, and shame into Nighttown. Bloom translates his feelings of shame and guilt into a public trial: "Gentleman of the jury, let me explain. A pure mare's nest. I am a man misunderstood" (*U* 327), and a masochistic encounter with Bella Cohen that eroticizes

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[135] Kayser, *The Grotesque*, 187.
[136] Bakhtin, *Problems of Dostoevsky's Poetics*, 127.
[137] Ibid, 160.
[138] Ibid, 166.

his guilt as she commands him to confess his misdeeds: "Say! What was the most revolting piece of obscenity in all your career of crime? Go the whole hog. Puke it out. Be candid for once" (*U* 380). Stephen externalizes the guilt in his conscience as the appearance of his mother's ghost: "*(Choking with fright, remorse and horror.)* They said I killed you, mother" (*U* 408). Individual and communal guilt and shame pervade "Circe" as the chapter's theatrics of exposure somatize those "sovereign traits" that the new modern psychology would keep at bay.

We come to see that these drives are forms of the carnivalesque vitality that brings us to Nighttown in the first place: the "closeness with death as a key to a lost vitality that thrives in the absence of ideation,"[139] the embrace in death and the electric shock of 'foetus' carved in a desk. This apocryphal vitality, a populist, unofficial, outlawed vitality, finds its expression in laughter in the face of authority. As the hidden writing within the oldest canonical structures, those of death and rebirth, it is the enduring creative condition that, Joyce suggests, is a laughing matter. What was disabling doubt and helplessness in the psychological dramas of Joyce's early work has become, by way of the body, embraced as the rawest form of inspiration. The apocryphal "tendency to disappear" has become the prodigious evasion of canonical orders and categories. We will see in the next chapter that this "funeral laughter," as Bakhtin puts it, that we see glimpsed in "Circe" becomes the irrepressible comedy of Finnegan's wake. "Circe" suggests that the ambivalence of the deep and dark, *grotto-esque* cave ultimately lies in the fact that its uncanny laughter has only ever been the echo of ourselves all along, sounding back at us from its depths: the very Joycean ability to laugh at ourselves.

[139] Mookerjee, *Transgressive Fiction*, 3.

Chapter 3

Spurious Stories: *apocrypha scripta* in *Finnegans Wake*

Introduction

Suffice to note it is surprising how little investigation has been made into the references to apocrypha and the significance of the apocryphal as mode and metaphor in *Finnegans Wake*. This is in spite of the fact that the text is replete with references to the historiography of scripture, and its main plot involves four canonical evangelists and one spurious text. Just as *Finnegans Wake* brings together the threads of all of Joyce's previous work, so too does it bring together all of the different connotations of the apocryphal: spurious writings, hidden truths, transgression of the canon, censorship, and even the physical textuality of the apocrypha as discarded, combinatory, amanuensistic papyri texts. So far, we have looked at the spiritual and scriptural metaphors of apocrypha in Joyce's early work and his somatization of apocryphal transgression in *Ulysses.* In many ways, in *Finnegans Wake* the apocryphal has a much more direct and concrete role. Studying the apocryphal in the *Wake* means looking at it less theoretically and more specifically, adding up many small details and references within the text and considering Joyce's exposure to and interest in New Testament Apocrypha and general questions of scripture and pseudepigraphia, during the time of his *Work in Progress*.

As readers of the *Wake* know, detecting patterns is one of the most important games of hide and seek in the text. For example, Joyce uses numbers and dates in *Finnegans Wake* to play on one of the oldest forms of interpretation: the occultism and

mysticism of numbers as omens. Like the first human act of interpretation in *The New Science*, in which Vico's early humans mistook eagles for emblems of the divine and thunder for the divine voice, Joyce pokes fun at our natural instinct and appetite for portentous numbers even as he uses numbers and dates to communicate. The number 1132 gives a brief introductory example of how this works. 1132 is repeated throughout the text; it's very possibly the most repeated number in the text. For example: "the Four Massores, Mattatias, Marusias, Lucanias, Jokinias, and what happened to our eleven in thirtytwo antepostdating the Valgur Eire" (*FW* 256.21-23). 1132 is a notable year in Irish history because it saw St Malachy of Ireland, "Malachy the Augerer" (*FW* 155.34), author of the spurious Prophecy of the Popes, become Archbishop of Armagh to enforce Roman liturgy in Ireland. This meant enforcing the use of the Vulgate Latin Bible and its four canonical gospels only, and not the Greek Septuagint Bible that included other apocryphal pseudepigrapha and deuterocanonical writing. By combining the references, we can parse the four canonical gospels of the Vulgate (Mamalujo) and the ascendance of the Vulgar Latin Vulgate ("Valgur") in Ireland ("Eire"). 1132 was also a leap year — when little Anna Livia's first tear, "loveliest of all tears… for it was a leaptear" (*FW* 159.13-16) fell and she acquired her married/ "muddied name," Mrs Liffey/ Missippi/ "Mississliffi" (*FW* 159.12-13). According to Irish tradition, St Patrick invented the leap year tradition of female proposals;[1] the other frequently repeated number in the text is 432, the year St Patrick came to Ireland.

Like Vico's early man peering at the eagles for signs of a hidden creator, we have the natural impulse to find in numbers an indication of a hidden presence. Numbers are

[1] William D. Crump, *The Encyclopedia of New Year's Holidays Worldwide* (Jefferson, NC: McFarland & Company, 2008), 150.

indicative of Joyce's use of patterns and psychology in the *Wake*. In a conversation with Adolf Hoffmeister, Joyce mused on the topic:

> Number is an enigma that God deciphers. Along with Beckett, a small, red-haired Irishman and my great friend, I have discovered the importance of numbers in life and history. Dante was obsessed with the number three. He divided his poem into three parts, each with thirty-three cantos, written in terza rima. And why always the arrangement of four — four legs of a table, four legs of a horse, four seasons of the year, four provinces of Ireland? Why are there twelve tables of the law, twelve apostles, twelve months, and twelve Napoleon's marshals? Why was the Armistice of the Great War trumpeted forth on the eleventh minute of the eleventh hour of the eleventh day of the eleventh month? Number as the measure of time is uncertain. The significance of the same number varies, depending on where it occurs and what it refers to.[2]

This aspect of number enigmas also factors into Joyce's comedic portrait of the four evangelists in Mamalujo. Compare the above quotation with the scriptural explanation for the special canonical authority of the four Gospels:

> It is not possible for the gospels to be either more or fewer in number than they are. Since there are four zones of the world in which we live, and four principal winds, and since the Church has spread throughout the whole world, and since the 'pillar and bulwark' [1 Tim 3:15] of the Church is the gospel and the Spirit of life, it is fitting that she has four pillars, breathing out immortality in all directions and giving new life to humankind […] The living creatures are four in number, as are the gospels. This is the way the Lord arranged things.[3]

Thus wrote Irenaeus of Lyons in *Against Heresies*, the first formal treatise condemning apocryphal writings. Irenaeus was believed by Irish tradition to have met St Patrick and therefore connected him to St John's pupil Polycarp, and finally to John himself in a "human chain": "as the human chain extends, have done, do and will again as John, Polycarp and I renews eye-to-eye witnessed and to Paddy Palmer" (*FW* 254.9-10).[4]

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[2] Adolf Hoffmeister, "Portrait of James Joyce," trans. Norma Rudinsky, in *Portraits of the Artist in Exile: Recollections of James Joyce by Europeans*, ed. Willard Potts (Seattle, WA: Washington University Press, 1979), 129-130.

[3] James R. Payton: *Irenaeus on the Christian Faith: A Condensation of Against Heresies* (Cambridge: Cambridge University Press, 2012), 65.

[4] As Montgomery Hitchcock, Trinity College Dublin lecturer and translator of *Against Heresies* in 1916, explained: "The Creed of St Patrick which is given in the Confession has special features which suggest an

Joyce's hagiographical and pseudepigraphical notes in his *Wake* notebooks also suggest the importance of numbers, but the other way around: he was especially interested in instances where numbers appeared dissonant, as awkward punctures to the sanctity of numerological divination. Lernout observes that Joyce's notebooks show his particular interest "in the colourful and miraculous" details of religious historiography; for example the specificity of St Patrick's resurrection of "no less than 33 people, whereas Saint Francis Xavier only managed to resurrect 24."[5] Joyce's interest in the fact that the number of resurrected is specified is typical of his use of individual inconsistencies and human error in hagiography, scholia and deuterocanonical detail in *Finnegans Wake*. The numbers of Patrick and Xavier's resurrected demonstrate how these stories become curious and humorous when the specified numbers have not been invested with divine portent and have not been woven into the ancient and Biblical traditions of numerical symbolism (as are three, seven, forty, etc).

Gottfried writes, "religion is for Joyce an intellectual problem."[6] This is certainly true insofar as it would be hard to think of a problem that *isn't* intellectual for Joyce. What becomes clear in *Finnegans Wake*, however, is that Joyce was especially interested in the historiography of religion as a human experience — "'Tis as human a little story as paper could well carry" (*FW* 115.36) — especially the humour to be found in the realistic practicalities of the long and arduous process of transcribing, translating, copying and distributing (and forging) the word of God — the "hare and turtle pen and paper, the

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Eastern, not a Western source. It is wonderfully like the Creeds of Irenaeus, Bishop of Lugdunum (Lyons), in the south of Gauel, at the beginning of the third century; and we know that Irenaeus was brought up in the East under the influence of the great Polycarp, who was a pupil of the Apostle John. When in Gaul Patrick would have learnt something of the Treatise of Irenaeus against the heretics, and imbibed something of his veneration for the Apostle John." *St Patrick and His Gallic Friends* (London: Lond. & Company, 1916), 19.

[5] Geert Lernout, *Help My Unbelief* (London: Continuum, 2010), 194.

[6] Roy Gottfried, *Joyce's Misbelief* (Gainesville, FL: Florida University Press, 2009), 5.

continually more and less intermisunderstanding minds of the anticollaborators" (*FW* 118.24-26). We see this in Joyce's notebooks, as Lernout describes:

> It is clear from the kind of notes that we find in [Buffalo manuscript] VI.B.3 that Joyce was collecting quaint facts, oddities about early Celtic Christianity, such as the Irish tonsure, the fact that Saint Columbanus allowed squirrels to nest in his cowl, or that two virgins whom Gregory the Great knew were 'obviously Irish.' The latter phrase also indicates that he was interested in the kind of clichés typically used by these popularizing authors, as when he notes that the Franks 'embraced Christianity' or when he varies on an expression used by J.M. Flood to claim that Columcille 'went away of his fathers.'[7]

The oddities and caprices within hagiography provided Joyce with perfect points of overlap of the human and the divine, the sacred and profane. These details of the individual tastes and predilections of the saints show them as people, as social beings rather than as mediums of the divine. As in "Cyclops," in which Irish nationalism makes grandiose and ridiculous claims, for example, that Christopher Columbus and Julius Caesar, among many unlikely others, belong in the canon of "Irish heroes and heroines of antiquity" (*U* 216), here we can see the same implications in the supposedly divine lives of the saints — presumably the Irish would be proud that St Patrick bested St Francis Xavier. Part of Joyce's representation of *apocrypha scripta* in *Finnegans Wake* invokes this extensive play on portentous numbers and dates, especially those of religious history and patriotic tradition. Here we can see the significant extent to which Joyce placed himself within the long line of Irish thinkers who had been a part of Ireland's claim to have played an important role in Catholic historiography, including such Irish forgers and renegades as St Malachy and St Columba. The *Wake* is illuminated with the individual personalities of saints and scribes, the colourful details and idiosyncrasies, the stories of the individual writers and interpreters who over time created, challenged, and

[7] Lernout, *Help My Unbelief*, 192.

consolidated the textual foundations of the Church — exploring how "gossiple" (*FW* 38.23) became gospel and "secret stripture" (*FW* 293.57) became scripture.

From Joyce's letters to Weaver, we have two instances in which he directly specifies apocrypha as of significance in his *Work in Progress*. These are, as we will discuss in this chapter, his mention of the donkey belonging to Mamalujo and of the names Lally, Roe, and Buffler as they appear intertwined with one of the usual M-M-L-J sequences designating Mamalujo. This chapter will show that in addition to these references there is a far more intricate, extensive presence of the apocryphal in *Finnegans Wake*. As we will see, Joyce challenges the canonical authority of the divine Logos through humour in multiple direct references to canonical and deuterocanonical writings, apocryphal Christian traditions, hagiography and various ancient and medieval scriptural scholia. The first section of this chapter examines the humour in Mamalujo, bringing to light new connections in references to scripture and the evangelists themselves, asking why Joyce designates their donkey as representative of the Apocrypha and how this pertains to his depictions of John and Mark. The second and third sections look at the role of the evangelists and scripture within the extended motif of HCE's crime and trial, and how this challenges the epistemology of the gospel in the question of HCE's crime. Just as HCE's alleged crime is the original sin — "ultimendly respunchable for the hubbub caused in Edenborough" (*FW* 29.35-36) — the spurious letter-text at the heart of it is also the original text, "The original document" (*FW* 123.31-32) unearthed by "that original hen"(*FW* 110.22). Its "unbrookable script" (*FW* 123.33) is the primary *apocrypha scripta.*

Part 1: Mamalujo and Their Donkey

Perhaps because Mamalujo are usually sidelined to HCE's narrative, the intricacies of Joyce's scriptural references in their comic scenes have not been thoroughly elaborated. This has meant that a great deal of the erudite and scholarly comedy Joyce creates through Mamalujo has gone unappreciated. We know generally the importance of "the Four Massores" (*FW* 256.21), the "quad godspellers" (*FW* 112.7-8) of Mamalujo: Matthew, Mark, Luke and John, in the text. Rather than simply taking Joyce's inclusion of them for granted, what remains to be explored is *why* Joyce gives them specifically so large a role. This is also the question of why they are a special group of four: theirs are of course the four canonical gospels of the New Testament. Their activity in the *Wake* is thus also the activity of the canonical Logos against the spectre of apocryphal forms, from blasphemy to local gossip. In the frequent lists of the four evangelists in Mamalujo, in which they are named in the order of their gospels, there is usually an allusion to the various disputes of the authority of their gospels, or contradictions between them, and their relationship with the New Testament Apocrypha. From Joyce's notebooks, we can see that he focused on these contradictions from the start. As we have seen, Joyce took particular interest in the more colourful or odd details of hagiography (see Lernout), but how does Joyce use these details, and what can we take from his interest in these particular kinds of hagiographical oddities?

Joyce uses details of disagreements between the four evangelists, from the internal disputations between their four canonical gospels, to create the comedy of Mamalujo. We know that Joyce wrote "notes on the gospels and on the differences between the four accounts of the life of Jesus," and that Buffalo notebook VI.B.2

contains “a reference to the difference in the biblical account between the gospel of John and that of the three synoptic evangelists.”[8] As we’ll see, these disputes and contradictions are fundamental to, perhaps even the source of, Joyce’s depiction of Mamalujo. With just a little digging, we can see that the range and specificity of scriptural details connected to Mamalujo is extraordinary, and all the more so because as of yet they have not been systematically studied. Most of Joyce’s detailed humour in Mamalujo is devoted to John and Mark, whose gospels, as we shall see, had contradictions which Joyce exploited to deflate the canonical authority of “The Four Massores” (*FW* 256.21).

Perhaps the best introduction of the four evangelists as they appear in *Finnegans Wake* would be from the *Book of Kells* itself, which features so prominently in the text. Joyce would have been very familiar with Sullivan’s introduction to the *Book of Kells*, in which he describes the first page’s images of the four evangelists as follows:

> The first leaf — too rubbed to furnish a reproduction of a satisfactory kind — is surrounded by an ornamental border, and is divided vertically into two divisions, one containing a number of Hebrew words with their Latin equivalents, and the other occupied by the Evangelical Symbols. These symbols, which were adopted at an early period in the history of Christianity, are as follows: The Man, or Angel, stands for St. Matthew, figurative of his emphasizing the human side of Christ; the Lion for St. Mark, as he set forth the power and royal dignity of Christ; the Calf, or sacrificial victim, for St. Luke, as his Gospel illustrates the priesthood of the Saviour; and the Eagle for St. John, the Evangelist who soars to heaven, as St. Augustine puts it, and gazes on the light of immutable truth with keen and undazzled eyes. In the present instance these are all unhappily much worn by attrition, but enough is visible to show that books are held by each of the symbolical figures.[9]

Matthew, Mark, Luke and John are the canonically established authors of ‘the good and true story’ that is the true gospel, the Logia. Joyce’s depiction of them as Mamalujo,

[8] Ibid, 194-195.
[9] Edward Sullivan, *The Book of Kells*, 7.

however, emphasizes the disharmony and disagreement between their gospels. Whereas the threatening of the canonical 'unicity' of the 'good and true story' was a source of anxiety and doubt in Joyce's early work, as we saw in Chapter One, now in his final work these same contradictions are much further exploited as humanizing details and are a main source of comedy in the text. The specific traits of the evangelists as they appear in the *Wake* derive from the individual distinctions between them, the details of their accounts, and their disputed components. For example, take their following self-description:

> Here now we are the four of us: old Matt Gregory and old Marcus and old Luke Tarpey: the four of us and sure, thank god, there are no more of us: and, sure now, you wouldn't go and forget and leave out the other fellow and old Johnny MacDougall: the four of us and no more of us and so now pass the fish for Christ sake. (*FW* 384.10-15)

The names of the individual evangelists being clear, there are two details worth noting. One is the oft repeated "and no more of us," a defensive statement that suggests these canonical four are plagued by pretenders. The second is the way John, "old Johnny MacDougall" is at first forgotten and left out, alluding to the exclusion of John from the Synoptic Gospels due to the many differences between his gospel and the others.

John is consistently described in this way any time Mamalujo are identified. He usually struggles to keep up with the other three. As they approach Yawn he is in a hurry to catch up, "MacDougal the hiker, in the rere of them on the run, to make a quorum" (*FW* 475.30-31), and in the Anna Livia section the washerwomen recall him as an afterthought: "Are you meanam Tarpey and Lyons and Gregory? I meyne now, thank all, the four of them, and the roar of them, that draves that stray in the mist and old Johnny MacDougal along with them" (*FW* 214.33-15.1). As he is last in line, John is depicted as

either leading the group's donkey or struggling to catch up with it — he is "the mack that never forgave the ass that lurked behind him, Johnny na Hossaleen" (*FW* 476.26-28). Here are the two previous quotations in full:

> old Shunny MacShunny, MacDougal the hiker, in the rere of them on the run, to make a quorum. Roping their ass he was, their skygrey globetrotter, by way of an afterthought and by no means legless either for such sprouts on him they were that much oneven it was tumbling he was by four lengths, within the bawl of a mascot, kuss yuss, kuss cley, patsy watsy, like the kapt in the kabisses, the big ass, to hear with his unaided ears the harp in the air (*FW* 475.29-36).

> What is it but a blackburry growth or the dwyergray ass them four old cogers owns. Are you meanam Tarpey and Lyons and Gregory? I meyne now, thank all, the four of them, and the roar of them, that draves that stray in the mist and old Johnny Macdougal along with them (*FW* 214.32-15.1).

In the first quotation, John or "Johnny MacDougal" is struggling with the ass, which in both quotations is grey — "skygrey" and "dwyergray." The "blackburry growth" refers both to *burro*, Spanish for donkey, and the Grande Noir Berry breed of donkey (or the Berry Black, as it is called in English). The significance of the donkey's grey colour has been overlooked by critics, but it contains several details that help illuminate the donkey's importance. The "dwyergray ass" refers to the grey breed of donkey, which goes by many names in various regions but commonly as the Mediterranean or Nubian donkey, grey with a black dorsal stripe in the shape of a cross. According to the longstanding apocryphal Christian tradition, "a Christian legend connected with donkeys goes back to the first Palm Sunday when Christ rode an ass into Jerusalem. Since then donkeys have borne the mark of the cross on their backs."[10] The black cross marking would obviously not be visible on the Berry Black, but it is on the grey donkey.

[10] Marc Alexander, *Sutton Companion to the Folklore, Myths and Customs of Britain* (Stroud: Sutton, 2005), 72.

The donkey's grey colour underpins much of the complexity of Joyce's references around it. As McHugh notes, "dwyergray" refers to "Dwyer-Gray," owner of the *Freeman's Journal*, and his father Dwyer Gray who owned the *Journal* before him, and created Dublin's water system. According to McHugh, Joyce must have confused the father with the son and mistakenly attributed the waterworks to Edmund Dwyer-Gray instead of to his father Edmund Dwyer Gray. It is more likely, however, that Joyce may have had both father and son in mind, if not only the son, for the following reasons. In his notes for C.K. Ogden, who was translating the Anna Livia Plurabelle chapter of *Finnegans Wake* into an international auxiliary language, 'Basic English,' Joyce explained "dwyergray ass" in the ALP section: "The ass here is representative of the Apocrypha" (*RM* 214). This means we have to look further into the significance of Mamalujo's donkey to understand the chain of references in this scene. Dwyer-Gray was not only a Clongowes alum like Joyce, but he also gained a seat in government by way of the so called "donkey vote" — by hyphenating his name, he appeared higher up in the alphabetical order in the preference voting ballot. This explains the combination of the surnames into one in "dwyergray": Joyce combines the surnames just like Dwyer-Gray did himself. The party Dwyer-Gray joined was the **A**ustralian **L**abour **P**arty — another reason, besides his association with water through his father's surname, that his appearance in the ALP chapter is appropriate. In her entry on Dwyer-Gray, Glasheen wonders, "He is associated with the grey ass. Why?"[11] As we can now see, Dwyer-Gray is associated with the grey donkey here in ALP's section through his surname's connection to the Dublin water system and through his political victory in the Australian

[11] Adaline Glasheen, *Third Census of Finnegans Wake* (Berkley, CA: California University Press, 1977), 109.

Labor Party by way of the so-called 'donkey vote.' As symbol of the spurious writings of the 'Apocrypha,' the donkey's grey color corresponds to Gray and the spurious legitimacy of his 'donkey vote.' Because "Apocrypha" is capitalized in Joyce's notes for Ogden, it likely refers to specifically to the New Testament Apocrypha as opposed to apocrypha in general. This defines the relationship between Mamalujo and their donkey in terms of scripture: they are the composite canonical New Testament, and their donkey is the composite New Testament Apocrypha.

As with anything else in *Finnegans Wake*, various interpretations of Mamalujo's donkey have been given. Anderson argues "The donkey is death, the done key."[12] Glasheen tells us that "According to Frank Budgen, Joyce said the Ass was the Isle of Man, a piece of Irish sod, dispossessed of its Irish place. (I have not yet found the Ass-Man connection)."[13] Clive Hart and Erin McLuhan provide similar interpretations to each other, in that they both see the donkey as a noble beast of burden for Mamalujo. McLuhan argues that "The four, in the *Wake*, 'ride on the back' of the donkey, like the logos of Scripture."[14] Hart sees "the Donkey on whom they all four ride" as "the crossroads on which they converge."[15] With the association of the donkey with the Apocrypha in mind, however, we can see what these readings miss by overlooking the Apocrypha connection.

The comical ongoing struggle of John and the donkey is essential to Joyce's use of humor to challenge the canonical authority of the divine 'good and true story.' While

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[12] John P. Anderson, *Joyce's Finnegans Wake: The Curse of the Kabbalah, Vol 2* (Boca Raton, FL: Universal Publishers, 2008), 117.
[13] Glasheen, *Third Census*, 18.
[14] Eric McLuhan, *The Role of Thunder in Finnegans Wake* (Toronto: University of Toronto Press, 1997), 64.
[15] Clive Hart, *Structure and Motif in Finnegans Wake* (Evanston, IL: Northwestern University Press, 1962), 135.

we know Mamalujo's donkey is in some way "the special property of Johnny MacDougal,"[16] we have, for the most part, yet to examine the scriptural details Joyce encodes in the donkey as representative of the Apocrypha within his humorous portrait of Mamalujo. By exploring Joyce's understanding of the gospels and their apocryphal challenges, their individual styles and their internal disputes, we can detect more of the humour Joyce in his use of the donkey as apocryphal representative and pest to poor St. John.

As the Apocrypha, like the apocryphal texts the donkey is wayward, unreliable and difficult to subdue: "their beast by them that was the odd trick of the pack, trump and no friend of carrots" (*FW* 476.17). It often wanders off into unclear terrain, as the washerwomen note — the "dwyergray ass" belongs to "the four of them, and the roar of them, that draves that stray in the mist" (*FW* 214.35): the noisy four drive the donkey to stray off into the mist ("That-go-in-the-mist is another name for a 'long-ears' or 'ass' " *RM* 214). Indeed the donkey is constantly trying to escape Mamalujo and the canonical gospels they represent. The evasive movement of flight and disappearance that animated so much of the doubt and anxiety in the revelations of Joyce's epiphanies is now a humorous image of a donkey trying to evade its nattering old owners. We never see Mamalujo actually ride the donkey. Hart refers to "four hoarsemen on their apolkaloops, Norreys, Soothbys, Yates and Welks" (*FW* 557.1-2), but this sounds more like dancing in circles (polka loops), or Mamalujo repeating themselves as they often do, ironically repeating the ultimate end times (the four horsemen) story. McLuhan's interpretation of the donkey as "the logos of Scripture" on which Mamalujo rides makes a jump similar to that of Hart, and misses Joyce's point of the donkey as the Apocrypha, the written

[16] Glasheen, *Third Census*, 17.

challenge to canonical Scripture. Glasheen points out that "in certain Sanskrit laws it is said that the man who censures his teachers […] is reborn an ass."[17] This fits our donkey quite well: he represents the challenge to the authority of "the four masters" (*FW* 184.33).

Perhaps because he is last in line, and therefore charged with the donkey, John in particular seems especially bothered by it. He struggles to control it, "Roping their ass he was […] tumbling he was by four lengths, within the bawl of a mascot" (*FW* 475.34) and has a grudge against it: "the mack that never forgave the ass that lurked behind him, Johnny na Hossaleen" (*FW* 476.27-29). It is worth labouring one more donkey detail so as to fully appreciate the comedy of Joyce's depiction of John and the donkey. It is argued by Glasheen, Hart and others that the donkey and Shaun "are merged,"[18] and that "the Ass was once human… and was by some means translated into an ass."[19] This occurs on page 231 when, according to one of Joyce's letters, Shawn gets a toothache: "Apang which his temporary chewer med him a crazy chump of a Haveajube Sillayass. Joshua Croesus, son of a Nunn! Though he shall live for millions of years a life of billions of years… he shall not forget that pucking Pugases" (*FW* 231.17-21). However what seems equally possible here is not just that he was "translated into an ass" but that *the* ass — the "pucking Pugases" — made an ass *out* of him, so to speak, or "med him a crazy chump" and a "Sillayass." This would partly explain John's resentment of the donkey and creates quite a vivid picture of him, always last and dealing with the recalcitrant donkey, from whom he received a nasty kick ("pucking" being Irish slang meaning to strike hard), and who makes him look quite a fool. It also evokes Joyce's

[17] Glasheen, *Third Census*, 18.
[18] Hart, *Structure and Motif*, 135.
[19] Glasheen, *Third Census*, 18.

other kicking equine, Stephen's nightmare of history — "What if that nightmare gave you a back kick?" (*U* 27).

John is the butt of yet more jokes in Joyce's comedic tableau of the four evangelists. Joyce mocks the special status given to John as the sole raptured evangelist. His mention of John's "unaided ears" (*FW* 475.36) alludes to Sullivan's description of John in his introduction to the Book of Kells. Explaining the symbols of the evangelists, Sullivan writes "and the Eagle for St John, the Evangelist who soared to heaven, as St. Augustine puts it, and gazes on the light of immutable truth with keen and undazzled eyes."[20] Joyce depicts John "in the rere of them on the run," hurrying "to hear with his unaided ears the harp in the air" (*FW* 475.36). As we have seen, throughout the text John is associated with the apocryphal donkey, both responsible for controlling it and suffering from its resistance. Just as Shaun is enraged by his brother Shem's writings, John's Gospel has faced many challenges to its legitimacy due to its unusual style, especially its very dubious ending, John 21. As D.A. Carson notes, the controversy over John 21 has been around since 200 AD: "The question of whether John 21 was originally part of John's Gospel has been debated in discussion of this Gospel for the last approximately one hundred years," and "controversy over John 21 goes back to at least the time of Tertullian."[21] John 21 not only makes no sense in terms of the timeframe of the gospel — among other anachronisms, suddenly the apostles are fishermen again, when Christ has already called them away from that career — but it also follows what seems to be the very clear ending of the gospel, making it widely criticized as being an afterthought:

[20] Sullivan, introduction, 7.
[21] Stanley Porter, *John, His Gospel, and Jesus: In Pursuit of the Johannine* (Cambridge: William B. Eerdmans Publishing Group, 2015), 225.

"Most scholars hold that John 21 is something of an afterthought appended to the original conclusion,"[22] Roy Benjamin explains.

Joyce makes an even more direct joke about the dubiousness of John's gospel when he lists John as "the quatren medical johnny, poor old MacAdoo and MacDollet, with notary, whose presence was required by law of Devine Foresygth and the decretal of the Douge" (*FW* 290.9-11). The gospel of John, Joyce jokes, is so spurious that God (divine foresight) and the Church (the Doge) required him to get it notarized. This also further explains why, as the Apocrypha, the donkey causes John more trouble than the others: due to its uniqueness the Gospel of John was especially used as fodder for apocryphal writings. Benjamin writes, "John has always had a strong influence on Gnostics, Theosophists, and the apocryphal heretics,"[23] therefore John's resentment of the donkey in the *Wake* "implies that the evangelist is offended by the image of his gospel as it is reflected in later writings."[24] But Joyce's reference to apocryphal scripture in the form of the donkey is much more specific than this. As the New Testament Apocrypha, the donkey causes much more trouble for John because out of the four evangelists, he has the most material in his name in the Apocrypha by far: Matthew and Mark have one gospel each, Luke has none, and John has his epistle, the *Apocryphon of John*, and his Acts. More specifically still to the *Wake*, John's is the only gospel in the *Book of Kells* to have a considerable amount of material missing. As Charles Gidley writes, "Due to its covers having been torn off when it was stolen in 1007, the front of the manuscript may be missing as many as ten folios. In the back there are four chapters

[22] D.A. Carson, *The Gospel According to John* (Leicester: Apollos, 1991) 23.
[23] Roy Benjamin, "The Fourth Gospel in *Finnegans Wake*: Joyce's Middle Way and 'the point of eschatology,'" *James Joyce Quarterly* 49, no.1 (2011): 114.
[24] Ibid.

missing from the Gospel of John."[25] Finally, as we will see, Joyce caricatures Mark in a similar way to John when he plays on the disputed endings of both their gospels and the fact that along with John, it is Mark who has the most other material missing and the largest gaps over all, out of the four evangelists, in the *Book of Kells*.

Roy Benjamin's essays provide the notable exception to the dearth of research into how the gospels feature in the *Wake*. According to Benjamin, the study of Mamalujo as a composite has meant that "the individuality of the characters' constituent members has been obscured," which severely limits our understanding of Joyce's use of the gospels in *Finnegans Wake* because "the evangelists play a more internally differentiated and varied role in the *Wake* than has been recognized."[26] In each of his essays Benjamin explores the role of one of the gospels in the *Wake*, giving us a sense of how the gospel was regarded by the Church and, most importantly, how the style of writing and the character of each author is unique. For example, he introduces us to "Mark's apocalyptic urgency,"[27] and explains the difference between the "Lucan sense" of "the infinitely delayed end of time" and the "Markan" sense of "immediate fact requiring repentance."[28] While the study of Joyce and religion has until now been mostly concerned with Joyce and dogma, or Joyce and spirituality, Benjamin's essays show how much can be gained from looking at Joyce's relationship with individual religious writers and texts as opposed to considering religion only as a monolith.

However, in Benjamin's final essay, on John, he argues for too direct an impact by the Gospel on Joyce's writing, not just in Mamalujo but overall. He sees a "striking

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[25] Charles Gidley, *The Book of Kells* (Del Mar, CA: Arina Books, 2007), 14.
[26] Roy Benjamin, "The Third Gospel in *Finnegans Wake*," *Journal of Modern Literature* 31, no. 4 (2008): 102.
[27] Ibid, 111.
[28] Ibid, 112.

resemblance" between John's refutation of Gnosticism in his letters and Joyce's "refutation of Romanticism" in his essay on Mangan.[29] Invoking Joyce's Icarian metaphor he suggests that the Gospel of John was a strong guiding force and example for Joyce, serving "to guide him in his search for the median trajectory that would neither weight nor burn his wings"[30] and that "Joyce utilized John's historical ballast to avoid the heights of vacant ethereality without sinking to the depths of mere recorded fact."[31] When he argues that "The impatient temper of Romanticism and Docetism is also opposed by the *Wake*'s injunction to remember that 'patience is the great thing, and above all else we must avoid anything like being or becoming out of patience' (*FW* 108.8-10),"[32] it seems he misses the undercutting of the injunction by its tone, its repetition and clumsiness ("being or becoming out of patience") that pokes fun at the absurdity of asking for patience in a text that self-identifies as a "scherzarade" (*FW* 45.4), a teasing joke that always has another veil to lift. And in likening Joyce so literally to John, he overreaches in describing Joyce's "refutation of Romanticism." As we saw in Chapter 1, Joyce's early work doesn't refute Romanticism, it interrogates the nature of its mystery. It was in this mystery that Joyce imagined, as Gibson emphasizes, the "strong spirit" Joyce mentions in the 1902 Mangan essay, but omits in the 1907 version.[33] We have seen this in the Mangan essay in his discussion of spirituality and beauty that inflected his use of the epiphany and then his stylized revelation of *nous poetikos* in his writing beyond that. Joyce also uses Shelley's image of the poet's mind as 'a fading coal' in the Mangan essay. His telling attachment to this image in particular suggests that its

[29] Benjamin, "The Fourth Gospel," 114.
[30] Ibid, 110.
[31] Ibid, 116.
[32] Ibid, 115.
[33] Gibson, *The Strong Spirit*, 4.

Romantic metaphor of something inscrutable and ephemeral hidden within the ashes is representative of his own early search for an aesthetics that could grasp this hidden *quidditas* that compels Romanticism, without acquiring a Romantic "temper."

Benjamin is not the only one to argue such a considerable influence of St John on Joyce. This is notable because there does not appear to be, at this time, any sustained attempt to connect Joyce so specifically to any of the other evangelists. Inspired by the translation of the reminiscences of August Suter, published in the *James Joyce Quarterly* in 1970, Leo Manglaviti also connects Joyce with St. John. He relays Suter's anecdote:

> Suter recalls that Joyce once refused to attend a performance of Bach's Mattaus-Passion because the text syncretized the Gospels of Matthew and John. 'St John,' says Suter, 'was for him the highest attainment of the evangelists, and he was fond of quoting the opening: 'In the beginning was the Word.'[34]

According to Manglaviti, John's description of "the consubstantiality of Father and Son" influences Joyce's development of Stephen's theorization of incarnation. He (Manglaviti) argues that Joyce got this metaphor from the Gospel of John:

> The written word is consubstantial in a sense with Joyce the writer as the Word was from the beginning of the same substance as the Father. Father-God, sun, and Shakespeare are founts of creation in viable self-image: their respective selves traverse the 'not itself' only to encounter manifestations in their own likenesses, in Son and human kind, in light, and in dramatic personages. Incarnation, a rendering into actual flesh of the nascent possibility, is the mode of all creation.[35]

Whether or not we agree with Manglaviti that "the Word made flesh in Bloom is God among men,"[36] the shortcoming of readings of Joyce and John in this way (focused as they are on doctrine) is the ever important humour they miss in Joyce's characterization of John, and the relationship he imagines between John and the other evangelists. It may be tempting to find such direct links between Joyce's writing and John in particular due

[34] Leo Manglaviti, "Joyce and St John," *James Joyce Quarterly* 9, no.1 (1971): 152.
[35] Ibid, 154.
[36] Ibid, 155.

to John's very Joycean sounding 'word made flesh.' Rather than the spiritual teachings of specific Gospels, however, the prospect of *apocrypha scripta*, as mode and metaphor, with its combination of secular and divine provocations, more accurately fits Joyce's actual writing practice. John and the donkey are just one part of the apocryphal humour Joyce creates at the expense of canonical authority in *Finnegans Wake*.

Joyce identified the ass as the Apocrypha symbol in his notes for Ogden's recording of the Anna Livia Plurabelle reading in 1929. Before this, he briefly mentioned the apocrypha in a letter to Weaver in 1923. In this letter, he drew a table listing the symbols and associations of each evangelist in Mamalujo. Beneath the table, he added:

> The liturgical colors are really violet for the three Synoptic gospels and black for the Johannine [.] Marcus Lyons' day is indicated directly. Dougal […] means dark foreigner (i.e. the Dane). The apocrypha are represented by Lally and Roe and Buffler etc (*SL* 297).

The letter ends there. Neither the apocrypha, nor Lally, Roe, or Buffler appear anywhere in the table, but Joyce's mention of them alongside the Mamalujo table shows he sees the apocrypha as part of the Mamalujo entourage. The minusucle 'a' of apocrypha gives us a clue. Unlike Joyce's note for the ass, here 'apocrypha' is not capitalized. This means that this apocrypha is not specifically the Apocrypha of the New Testament, but rather apocrypha in general — an undefined motley crew. Accordingly, Lally often appears alongside Roe, in various guises, and they seem unsavory types. Lally is a dirtbag and Roe is a crook: "Lally of the cleftoft bagoderts and Roe of the fair cheats" (*FW* 394.18). Lally, Roe and Buffler appear together in the scene in which Mamalujo read from "their old one page codex book of old year's eve 1132, M.M.L.J. old style" (*FW* 397.29-30). They reminisce about old times:

> Lally, through their gangrene spentacles, and all the good or they did in their time, the rigorists, for Roe and O'Mulcnory a 398 Conry ap Mul or Lap ap Morion and Buffler ap Matty Mac Gregory for Marcus on Podex by Daddy de Wyer, old bagabroth, beeves and scullogues, churls and vassals, in same, sept and severalty and one by one and sing a Mamalujo (*FW* 397.34-98.4).

Lally's various forms are extremely difficult to cipher, but he even appears in *Scribbledehobble* as "Skeezy Lally" (*S* 16), in the "Chamber Music" section. One of Lally's main appearances in the *Wake* is as "Long Lally Tobkids, the special, sporting a fine breast of medals, and a conscientious scripturereader to boot in the brick and tin choorch round the coroner" (*FW* 67.11-13). The "Little Church Around the Corner" is the Episcopal Church of the Transfiguration, appropriate for skeezy, shifty Lally who as we will see transfigures back and forth between male and female genders. As "the special," he evokes what is known as the 'special material' of the canonical gospels, 'Special Matthew' for example, meaning material in these gospels that is not corroborated by the others and therefore must come from a different 'special' source.[37] Thus, Lally is associated with not just any sleazy skeezy behavior but specifically with issues of dubious or unorthodox scripture and scriptural interpretation.

Lally is also associated with scandalous or immoral femininity. A few lines later Lally is addressed as a female, "Madam Tomkins" (*FW* 67.23-24). As is well noted, Lally's gender is difficult to identify and seems to change, part of the character's overall challenge, but bearing in mind Joyce's association of Lally with the apocryphal, a picture begins to form. As we saw in the previous chapter, Joyce opposes the apocryphal body to the classical, in order to move past the grotesque and into the creativity of the apocryphal, especially with regards to gender — the male foetus within the pregnant female, the

[37] V. George Shillington, *Reading the Sacred Text: An Introduction to Biblical Studies* (London: T&T Clark Ltd, 2003), 106.

castration of the male body, etc. Thus, Lally's unclear gender makes sense in that, associated with the apocryphal, Lally's is an apocryphal gender, hidden, spurious yet alluring, the gender of the apocryphal body in contrast to the classical body and its embodiment of the Law. Glasheen writes, "There is probably a simple solution to this 'contradicting all about Lally."[38] The solution may have to do with the fact that Joyce associates Lally with the apocrypha, and then plays on this by confusing Lally's gender. This would also help make sense of the confusing Lily character — I suggest that, among other things, Lally is Lily playing a 'breeches part,' a woman actor playing a male character. She is "Lily Miskinguette in the pantalime" (*FW* 32.11), combining pantaloons and pantomime, an interpretation supported by Jaun's admonition to Issy:

> Recollect the yella perals that all too often beset green gerils, Rhidarhoda and Daradora, once they get hobbyhorsical, playing breeches parts for Bessy Sudlow in fleshcoloured pantos instead of earthing down in the coalhole trying to boil the big gun's dinner (*FW* 434.6-10).

Lally also loses his breeches — "and Lally when he lost part of his half and all belongings to him, in his old futile manner, cape, towel and drawbreeches" (*FW* 389.34-35). He essentially goes bankrupt, losing his clothes and his house — his "old futile manner"/ old feudal manor — and his savings, "half a hat" being traditionally part of a joke about the stereotyped spendthrift Jew, who would save money by buying only a half of a hat (a yarmulke). And just as Lally often appears with Roe (as in the "gangrene spectacles" quote above), Lily often appears with Rose — "staged by Madam Sudlow as Rosa and Lily Miskinguette in the pantalime" (*FW* 32.10-11). Lily is Lillith and Roe is "Mrs Molroe" (*FW* 87.2), and both represent feminine lasciviousness.[39] Finally, Lally

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[38] Glasheen, *Third Census*, 153.

[39] Lally/Lily may also be connected with historical religious heresy: elsewhere in the *Wake* appears "Lally in the rain with the blank prints" (*FW* 387.19-20), the Black Prince being Prince Edward; Edward's court

and Lily are interchangeable — with a caveat. Mamalujo are both "contradrinking themselves about Lillytrilly" (*FW* 96.3-4) and "contradicting about Lally" (*FW* 390.3). Joyce interchanges Lally and Lily within the context of contradiction, almost like a double bluff. This suggests that at times even Mamalujo aren't sure which is which. They are going blind, after all — their "gangrene spentacles" are not just green-eyed jealousy but 'going green,' with green being the first stage of blindness.[40] Finally, as discussed earlier, Joyce was particularly interested in the differences between the four gospels, which are represented in the *Wake* by this "contradrinking" and "contradicting" about Lily/Lally. Like the wayward donkey, Lally is also a figuration of the apocryphal and a point of contention for Mamalujo and their four canonical Gospels.

In the "gangrene spentacles" reminiscence passage quoted above, Mamalujo are called "the rigorists," implying that they are meant to be scriptural rigorists. They are described elsewhere as wary of 'imperfections:' "you and the elders […] scrimmaging through your scruples to collar a hold of an imperfection being committled" (*FW* 428.2-8). Here is the earlier quotation again for those who can't "remember and recall" (*FW* 338.11):

> Lally, through their gangrene spentacles, and all the good or they did in their time, the rigorists, for Roe and O'Mulcnory a 398 Conry ap Mul or Lap ap Morion and Buffler ap Matty Mac Gregory for Marcus on Podex by Daddy de Wyer, old bagabroth, beeves and scullogues, churls and vassals, in same, sept and severalty and one by one and sing a Mamalujo (*FW* 397.34-98.4).

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was known for its permissiveness regarding the heretic Lollards, and his wife Joan intervened to save life of the founder of Lollardism, John Wycliffe. Joyce owned *Lollards of the Chiltern Hills*, in which Joan's intervention in Wycliffe's execution is described: "We can only briefly refer to the subsequent portion of Wycliffe's life […] when in the following year he had to appear before the Archbishop at Lambeth, Sir Lewis Clifford, a gentleman of the household of the Princess Joan, mother of the young King Richard II, appeared to stay further proceedings in her name." We know Joyce was interested in heresy and the unorthodox in general. It might be a stretch, but Lily is also "Poor loll Lolly!" (*FW* 96.20)

[40] Joyce's letter to HSW: "three colours of successive stages of cecity as the Germans divide them, namely: green Starr, that is, green blindness, or glaucoma" (*RM* 441).

In addition to the Dwyer Gray family, here Dwyer also refers to Thomas Edward O'Dwyer, Bishop of Limerick — as a Catholic bishop he would be addressed as 'Father,' hence "Daddy" de Wyer. While hardly nonconformist or unorthodox, O'Dwyer did take a controversial stance in opposition to the Church that would have interested Joyce: he was the only bishop to refuse to sign the Catholic leadership's open letter condemning Parnell. The song 'Bishop O'Dwyer and Maxwell,' which depicts him as a hero standing up to the English 'butcher' Maxwell, is referenced elsewhere in the *Wake* (*FW* 116.15-16). Here, however, he is accompanied by the apocrypha, perhaps to highlight his break from official Church statement by refusing to publicly condemn Parnell. His epithet "old bagabroth," seems to be affectionate in this context, and the Irish phrase 'broth of a boy' means "a very lively boy or young man." (OED) Daddy de Wyer also appears as a bag of broth in *Scribbledehobble*, in the 'A Painful Case' section: "P recites verse: Daddy De Wyer, bag of broth, King O'Toole, King Harman, O'Neill boot King: where's (general) Mike?" (*S* 64). This seems fairly inscrutable, and we should be careful not to depend too much on the oft erroneous transcriptions of the various handwritings in *Scribbledehobble*, but what is clear is that while in the very early stages, Joyce was working on the two names he repeatedly associated with apocrypha, Lally and Dwyer.

Having looked at Mamalujo and their association with apocrypha in the two direct references in Lally and the donkey, we can now turn to one of Mamalujo's main scenes in the *Wake*, with Tristan and Isolde. In addition to John, Mark is the other evangelist whose dignity and authority are targets of Joyce's Mamalujo comedy in *Finnegans Wake*. We can assume Mamalujo's donkey doesn't care for him — his apparently domineering and unpleasant voice drives the donkey away, "the four of them and the roar of them, that

draves that stray in the mist," (*FW* 214.35) the "roar of them" referring to Mark whose symbol is a lion. As with John, Joyce's depiction of Mark is based largely on the attributes and qualities of Mark's gospel, especially any contradictions it has with the others that Joyce can turn into a source of humor. He is the target of the song that mocks "Muster Mark:"

> *Three quarks for Muster Mark!*
> *Sure he hasn't got much of a bark*
> *And sure any he has it's all beside the mark.*
> *But O, Wreneagle Almighty, wouldn't un be a sky of a lark*
> *To see that old buzzard whooping about for uns shirt in the dark*
> *And he hunting round for uns speckled trousers around by*
> *Palmerstown Park?*
> *Hohohoho, moulty Mark!*
> *You're the rummest old rooster ever flopped out of a Noah's ark*
> *And you think you're the cock of the wark.*
> *Fowls, up! Tristy's the spry young spark*
> *That'll tread her an wed her and bed her and red her*
> *Without ever winking the tail of a feather*
> *And that's how that chap's going to make his money and mark!* (*FW* 383.1-14).

As the song suggests, Mark is unceremoniously replaced by a younger man in a scene that merges Mamalujo with the Celtic legend of Tristan and Isolde. In that legend, Tristan is meant to bring Isolde to his uncle Mark as a bride, but on the way, on their ship, he and Isolde consume a potion that makes them fall in love with each other. After marrying Mark, Isolde secretly carries on as Tristan's lover.

In *Finnegans Wake*, Mark is depicted as an infirm, bumbling and incontinent, possibly impotent old man. His absentmindedness seems to be to blame for the four evangelists becoming ill when he neglects their food:

> poor Marcus Lyons to be not beheeding the skillet on for the live of ghosses but to pass the teeth for choke sake, Amensch, when it so happen they were all sycamore

> and by the world forgot, since the phlegmish hoopicough, for all a possabled, after ete a bad cramp (*FW* 397.21-25).[41]

He neglects his duties and suffers from incontinence:

> persecuted with ally croaker by everybody, by decree absolute, through Herrinsilde, because he forgot himself, making wind and water, and made a Neptune's mess of all of himself, sculling over the giamond's courseway, and because he forgot to remember to sign an old morning proxy paper, a writing in request to hersute herself, on stamped bronnanoleum, from Roneo to Giliette, before saying his grace before fish (*FW* 391.15-22).

In a recent essay, David Spurr argues that Joyce's combination of Tristan and Isolde's kiss with Mamalujo constitutes a "counter-gospel:"

> Joyce's manner of recasting the Tristan and Isolde myth in the framework of the New Testament Gospel has the effect of a counter-gospel in which the doctrine of the 'word made flesh' is both literally applied and completed by an operation in which the flesh is made word. In linguistic terms, the production of the word by the human body is given new value, making it equal to if not greater in importance than the word's signifying function. Language is rediscovered as bodily utterance.[42]

Spurr sees Joyce's reversal in this scene of Mamalujo's usual order, in the form of directional poles, as an inversion of the sign of the cross that signifies this counter-gospel: "The sign of the cross in reverse reflects more generally what I shall call the heretical nature of Joyce's countergospel, in which the Son as word made flesh takes precedence over the law of the Father."[43]

Spurr's term "counter-gospel" is a good one, but its implication that Joyce writes an alternative gospel within the scene of Mamalujo and Tristan and Isolde is problematic. Spurr seems too determined to make a humanist reading of spirituality and message in

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[41] This may be the "bad crab" Joyce refers to when explaining this scene to Weaver: "a picture of an epicene professor of history in an Irish university college seated in the hospice for the dying after 'eating a bad crab in the red sea'" (*RM* 392).
[42] David Spurr, "Joyce's Counter Gospel in II.4," in *Joyce's Allmaziful Plurabilities: Polyvocal Explorations of Finnegans Wake*, ed. Kimberly Devlin (Gainesville, FL: Florida University Press, 2015), 201.
[43] Ibid, 207.

Mamalujo. For example, his interpretation of Joyce's reversal of the sign of the cross as "counter-gospel" overlooks the description of ALP's letter as a "polyhedron of scripture" — a reference to the need to literally turn the *Book of Kells* upside down or on its side to read it. This aspect of the *Book of Kells* explains the changes in the order of Mamalujo Spurr mentions. The first page of the *Book of Kells* has, as Gidley explains,

> A quirky layout: on the left is a straightforward list of Hebrew names while the right is an odd and practically indecipherable rendering of the symbols of all four Evangelists. To see them properly, one has to turn the book with the right side of the page facing downward and even then the order of presentation from left to right is out of sequence: Luke, John, Matthew, and Mark.[44]

Spurr argues that because Matthew and John have traded places in II.4, the order of the evangelists is reversed – "Joyce seems to have had some reason for reversing the canonical order"[45] – but their canonical order isn't actually reversed. Their order, as in the *Book of Kells*, is not reversed but simply jumbled up, which doesn't support his interpretation of "the heretical nature of Joyce's countergospel"[46] as strongly as an actual reversal would. The key is, as Spurr himself says, their *canonical* order, which is not simply any order that starts with Matthew and ends with John, but the actual canonized sequence of the Gospels according to their dates and correspondence. It is an important distinction for Joyce's handling of scripture here that this canonical order has not been heretically reversed, it has been playfully jumbled to allude to the same quirk in the *Book of Kells*.

In his description of the kiss as "this binding of the signifier to the gestures of bodily desire" in which "the use of the tongue is essential in its nature as both the

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[44] Gidley, *The Book of Kells*, 14.
[45] Spurr, "Joyce's Counter Gospel," 206.
[46] Ibid, 207.

instrument of speech and the fleshly organ of jouissance,"[47] Spurr elides important details of Joyce's depiction of Mark and his references to Mark's gospel. As he did with western literature in "Oxen of the Sun," in *Finnegans Wake* Joyce demonstrates sedulous proficiency with scripture so as to make himself its new master, to make the craftsman and the craft itself superior to the authority of origin. Let us consider two brief examples: Mark's loss of his clothes — "*To see that old buzzard whooping about for uns shirt in the dark And he hunting round for uns speckled trousers"* — and his incontinence, "making wind and water, and made a Neptune's mess of all of himself." In Mark's gospel, when looking for a venue for the Last Supper Jesus tells his disciples "Go into the city, and a man carrying a jar of water will meet you. Follow him." (Mark 14:13-14) This was conspicuous because of its unlikelihood. As Liesen and Manhardt explain, "Women ordinarily drew and carried water," meaning "a man carrying a water jug is an unusual occurrence. Everything has been prepared exactly as Jesus foretold."[48] A longstanding tradition identifies the water carrier as Mark himself, due to ancient scholia which "assures us that an ancient tradition affirms that the house of the Last Supper was that of Maria, mother of Mark, and that the man with the jug of water was St. Mark himself."[49] So, Joyce's depiction of Mark as making water and a mess of himself isn't random or impersonal, it's specifically evocative of St Mark's gospel.

Mark's loss of his clothes also refers to his gospel. Mark is the only evangelist to include the note of the naked young man present at Jesus's arrest: "And there followed him a certain young man, having a linen cloth cast about his naked body; and the young

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[47] Ibid, 211.
[48] Jan Liesen and Laurie Manhardt, *Come and See: The Gospel of Mark* (Steubenville, OH: Emmaus Road Publishing, 2012), 181.
[49] Janice Bennett, *St. Laurence and the Holy Grail* (San Francisco, CA: Ignatius Press, 2004), 43.

men laid hold on him, and he left the linen cloth, and fled from them naked." (Mark 14:51-52) Like the water carrier scene, the prevailing traditional interpretation is that the naked man is Mark himself. In this case, this reflects badly on Mark, because "In the Bible nakedness is a sign of shame," as Donaghue and Herrington write, therefore "in leaving his *sindon* the young man chooses shame over fidelity to Jesus."[50] As Hurtado explains,

> The fascinating reference (peculiar to Mark) to the young man who flees naked (v. 51-52) from the scene of the arrest has occasioned various theories as to why it was given here. Some have suggested that the unnamed young man is to be identified as John Mark, the traditional author of this Gospel, and that what we have here is a personal memoir of the author, admitting to his own cowardice.[51]

Given how well we know Joyce to have known the gospels, his specific choice of unflattering points for Mark makes sense and now seems much more likely to be derived from scripture and scriptural authority than to be merely a caricature of old men. Mark is a bumbling, incontinent old fool, yes, but his spilling water and losing his trousers also refer to his actual gospel and scriptural tradition. Indeed the unusual, problematic question of the naked man is precisely the kind of hagiographical detail to which Joyce was attracted, as we saw earlier: a small inconsistency, quirk (or "quark"[52] even) or idiosyncrasy that is somehow irreverent simply by its human individuality, its uncorroborated or unassimilated inference, within the universal divine narrative.

In addition to his absentminded nudity and unfortunate incontinence, as King Mark, Tristan's uncle, Mark is of course the cuckold in this scene. As we saw in the previous chapter, Joyce often connects cuckoldry with illicit writing, such as plagiarism

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[50] John R. Donaghue and Daniel J. Herrington, *The Gospel of Mark* (Collegeville, PA: The Liturgical Press, 2005), 417.
[51] Larry Hurtado, *Mark* (Grand Rapids, MI: Baker Publishing Group, 1989), 27.
[52] "Three quarks for Muster Mark!" (*FW* 383.1).

or forgery (c.f. *FW* 181.36-182.3). The attribution of the text to its rightful author corresponds with the phallogocentric authority of the husband. As King Mark in the Tristan and Isolde legend, Mark is cuckolded by Tristan. As we saw in previous chapters, Joyce here is sure to make us consider what role masculinity and male sexuality play in whatever we are conditioned to think of as natural Law or authoritative Logos. Cuckold Mark's challenged authorship is somatized as the embarrassing loss of bodily control — sexual impotence and incontinence. By presenting 'Markan authority' in this way, Joyce writes male sexuality and masculine anxiety back into the authority of the Canon. Part of Mark's overall impotence is that his absentmindedness means he forgot to sign something important that needed his signature. This appears to play on Mark's name: his authoritative mark is missing. Joyce's merging of Mark the evangelist and King Mark also deflates the tradition of 'Markan priority.' According to the doctrine of Markan priority, Mark's gospel is believed to have been written first and was the source for Matthew and Luke's gospels. Even though this authority of Mark's gospel is widely accepted by New Testament scholars, Matthew is still named before Mark due to the Church's long held tradition that Matthew's was first, not Mark's.[53] Thus, Joyce alludes to this when he casts Mark as the has-been and cuckold and refers to Matthew as "Matt Gregory […] their pater familias" (*FW* 386.13). Mark's rightful place as first author has been usurped, which, according to Joyce's phallogocentric logic, is a form of cuckoldry. In terms of scripture, ultimately the water carrier and naked man unique to Mark's gospel undermine his authority, since "they tell against Markan authorship,"[54] as Keith Elliott

[53] Burnett Hillman Streeter, *The Four Gospels: A Study of Origins, Treating of the Manuscript Tradition Sources, Authorship, & Dates* (Eugene, OR: Wipf & Stock, 2008), 151-152.
[54] J. Keith Elliott, "The Last Twelve Verses of Mark: Original or Not?" in *Perspectives on the Ending of Mark: Four Views*, ed. David Alan Black (Nashville, TN: Broadman & Holman Publishers, 2008), 90.

states; and like John's, Mark's gospel has an ending that seems spurious and which has led to its exclusion from certain canons like the Eusebian tables, for example: "The Longer Ending is not counted in the Eusebian canon numbers."[55] The Eusebian canon tables — or, as Shaun calls them, the "Eusebian Concordant Homilies" (*FW* 409.36) — were reference material for the gospels, tables meant to emphasize their unity by showing their sections of overlap and commonality.[56] As Beverly Roberts Gaventa explains, this problem of spurious alternative endings challenges the authority of the biblical witness, by denying the gospels narrative closure:

> The Gospel writers seem to experience the same difficulties with endings as do these distinguished modern novelists. The abrupt ending of Mark at 16:8 gives rise not only to several attempts at repair but to one of the most intransigent problems in Gospel research.[57]

These problems of second or contradictory endings are often described in this way, as literary problems – as Coombs writes,

> The literary problem of the longer ending of Mark and, indeed, the attestation of multiple endings throughout the variegated manuscript tradition inevitably raise the canon question – what is, and should be, considered canonical Scripture by the church, and on what basis?[58]

We see this in the literary problems of ALP's spurious letter and in the meandering storytelling – their "meanderthalltale" (*FW* 19.25) – of Mamalujo. Their habit of constantly contradicting and repeating themselves, as forgetful and "abcedminded" (*FW*

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[55] Ibid.

[56] Particularly relevant to us is the fact that the Eusebian tables in the preliminary matter of the *Book of Kells* are notoriously "useless as a practical indexing device," as Gidley explains, because their numbering system is not consistent throughout the text. As a tool for affirming the authority of the euangelion through the commonality and consensus of its gospels, then, the Eusabian tables of the *Book of Kells* are ineffective.

[57] Beverly Roberts Gaventa, "The Archive of Excess: John 21 and the Problem of Narrative Closure," in *Exploring the Gospel of John*, ed. R. Alan Culpepper (Louisville, KY: Westminster John Knox Press, 1996), 240. Gaventa refers here not to modernist writers but to writers of the modern period, specifically George Eliot, E.M. Forster and Henry James

[58] Clayton Coombs, *A Dual Reception: Eusebius and the Gospel of Mark* (Minneapolis, MN: Fortress Press, 2016), 11.

18.17) old men, creates humor from these inconsistencies of the gospels, that each evangelist, though literally Testament to the biblical witness, tells his own individual version of the same story. The absence of Mark's signature and his cuckoldry correspond to the questionable aspects of his gospel, suggesting he has failed definitively to make his authoritative 'mark.' This wellknown problem of Mark's gospel adds to the resemblance between ALP's letter and scripture in the way the letter is described as a codex manuscript. Contradictions and contestations of authorship in scripture like Mark's ending create a problem for the 'good and true story': if it is authentic, then the evangelist was simply a bad writer or made a mistake:

> We are forced to believe that Mark has committed grammatical and/or stylistic gaffes at the conclusion of his Gospel. We are forced to believe that Mark was either inept, perverse, or astonishingly modernistic as a narrator.[59]

We can hear this same frustration in the gibe that ALP's letter simply reveals the "poor trait of the artless" (*FW* 114.31). Like Mark's gospel, the ending of ALP's letter – "the teatimestained terminal" (*FW* 114.29-30) – is its most confounding aspect:

> whether it be thumbprint, mademark or just a poor trait of the artless, its importance in establishing the identities in the writer complexus (for if the hand was one, the minds of active and agitated were more than so) will best be appreciated by never forgetting that both before and after the battle of the Boyne it was a habit not to sign letters (*FW* 114.31-36).

We will see in the next section how Joyce inflates the comical portrait of Mamalujo into the hapless detectives of an absurd detective story, determined to solve the problem of HCE's apocryphal crime.

Part 2: HCE's Crime as Metaphysical Detective Story

[59] N. Clayton Croy, *The Mutilation of Mark's Gospel* (Nashville, TN: Abingdon Press, 2003), 171.

The donkey and Lally are the most straightforward representations of the apocryphal in *Finnegans Wake*, but the style of the text also takes an apocryphal mode, in which meaning is encoded in a nonlinear, multidimensional hidden network of semantic projection. As with the apocryphal model of the excavated text, reading the language of the *Wake* entails a process of excavating the hidden writing within, through, for example, etymology, translation, phonetics, paronomasia. This process parallels the closest thing we could call a 'plot' in the text: the mystery of the crime allegedly committed by HCE. The first few pages of *Finnegans Wake* lead the reader to expect a narrative more or less following the traditional detective story form: an investigation following a specific event, a resolution in truth. The event with which the narrative is concerned seems simple: a man falls to his death while building a tower: "His howd feeled heavy, his hoddit did shake. (There was a wall of course in *erection*) Dimb! He stottered from the latter. Damb! he was dud" (*FW* 6.8-10). The question of primary importance also seems simple: "What then agentlike brought about that tragoady thundersday this municipal sin business?" (*FW* 5.13-14) or in other words, since the event has brought about the demise of Finn MacCool: "Macool, Macool, orra whyi deed ye diie?" (*FW* 6.13). It is then alleged that HCE, "Humme the Cheapner, Esc" (*FW* 29.18-19) is the perpetrator and "ultimendly respunchable for the hubbub caused in Edenborough" (*FW* 29.35-36).

In spite of the simplicity of this scenario, the expectation of a "whodunit" detective story is undermined from the beginning of the text. The geographical setting seems clear, "Howth Castle and Environs" (*FW* 3.3), but the text begins in mixed temporal timeframes, when "Sir Tristram, violer d'amores, fr' over the short sea, had

passencore rearrived" (*FW* 3.4-5) and "not yet, though venissoon after, had a kidscad buttended a bland old Isaac" (*FW* 3.10-11). The text's positioning of itself before the Biblical figure of Isaac yet after Laurence Sterne's eighteenth-century character Tristram Shandy (or the Tristan and Isolde legend) creates a non-linear narrative of multiple time frames, connected by inter-textual allusion in a linguistically constructed world: *Finnegans Wake* positions its own text-time as relative to other texts, a Biblical story and an eighteenth-century novel. The reader is thus faced with the problem of ingress to the text's circular narrative, in which the first sentence on the first page completes the last sentence on the last page, creating a palimpsest layering of timeframes that places the reader in a chamber of linguistic and literary echoes: "Hush! Caution! Echoland!" (*FW* 13.5). While the detective story form would proceed linearly towards its resolution in truth — a progress that presumes a point of origin and moment of beginning — *Finnegans Wake* begins in the wake of itself and thereby confuses the linear form and historical and temporal orientation of the detective story.

This problem of time sets up the apocryphal mode of *Finnegans Wake*: it establishes a hidden thing (a beginning) that will become the transient center of the text. This destabilizes the ontological terms upon which the detective story's epistemological inquiry towards truth would depend. With no ability to set the narrative within a single 'official,' base temporal frame, the reader consequently has no sense of what kind of world the text is presenting, or what sort of conditions of possibility or reality apply. The text itself warns that it will require a different process of reading than the epistemological truth-quest narrative the reader may be expecting: "(Stoop) if you are abcedminded, to this claybook" (*FW* 18.17). The practice of reading necessitated by the

text is not based on linear, sequential order (a-b-c-**e-d**) or reason (absentminded). As the trial narrative unravels into a "meanderthalltale" (*FW* 19.25), a Neanderthal series of tall tales and digressions, and the question of "Macool, Macool, orra whyi deed ye diie?" (*FW* 6.13) becomes far more vague: "Who was he to whom? […] Whose are the placewheres?" (*FW* 56.33-33). The activity of reading *Finnegans Wake* becomes a detective investigation on the reader's part. Instead of following the detective story in its linear progression towards truth, the reader as detective must investigate the text's *presentation* of the detective story, which includes the strategies by which the text obscures the story itself.

The previous two chapters addressed the *fuga* movement of flight that made Joyce's early epiphanies feel unresolved, that evaded repression and transgressed boundaries as the fugitive insight into the hidden and repressed within canonical social and political discourse in *Ulysses*. This fuga movement becomes the informing principle of *Finnegans Wake*. The apocryphal "tendency to disappear" together with the destabilization of unicity and monologism are the methods of the text's multidimentional expansion into increasingly abstract negotiations of problems of reading, writing, truth, history, and identity through its cyclical repetitions of multiple versions of truth: various scenarios, testimonies, accusations, interrogations, and gossip. This moves us farther and farther from our original objective — words literally get in the way. As the text accumulates in this way, the reader as a text-detective must follow networks of associations in order to identify potentially meaningful patterns. Problematically, the text itself does not organize these patterns into any linearly evolving narrative. For example, the repetition throughout the text of the tree/stone or dove/raven pairings are not

consolidated into a larger narrative but rather seem to work structurally to mimic and disseminate the primary pair of opposites, HCE's sons Shem and Shaun. In this way the text's circular structure and confusion of temporal and text times sets the metanarrative of linear truth-quest against an ontologically unstable condition of textual repetition and coincidence: the reality or world the text is presenting remains perpetually in flux and its terms remain unstable.

Each instance of repetition functions as ingress to another alternative governing system or matrix for the text. Repetition is Joyce's device to destabilize the reader's observation of patterns in *Finnegans Wake* by confronting the reader with coincidence. As Ihab Hassan memorably puts it:

> Now coincidence as a structural principle means both identity and accident, recurrence and divergence. Coincidence implies the frightening disorder that every fanatic order itself implies. Four legs of a horse, four seasons, four evangelists. Is this the coincidence of secret design or of dementia in reality?[60]

Hassan alludes here to Joyce's own musings on numbers, as we saw earlier, in which Joyce uses the example of the number four — "And why always the arrangement of four — four legs of a table, four legs of a horse, four seasons of the year, four provinces of Ireland?"[61] The problem of coincidence is also the problem of distinguishing between 'real' connections and spurious ones. The reader must attempt to distinguish between 'leads' or clues, in the detective story's search for the truth, and coincidences in the text's proliferation through repetition.

For these reasons, we can think of *Finnegans Wake* as a piece of metaphysical detective fiction. Also called the 'anti-detective story,' the metaphysical detective story

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[60] Ihab Hassan, *Paracriticisms: Seven Speculations of the Times* (Urbana, IL: Illinois University Press, 1975), 85.
[61] Hoffmeister, "Portrait of James Joyce," 130.

clearly signals a detective plot to the reader, only to increasingly obfuscate the underlying episteme of the detective story form: its linear narrative of resolution in truth. 'In "The Game's Afoot: On the Trail of the Metaphysical Detective Story," Patricia Merivale consolidates the qualities of this anti-genre:

> 1) the defeated sleuth, whether he be an armchair detective or a private eye; (2) the world, city, or text as labyrinth; (3) the purloined letter, embedded text, *mise en abyme*, textual constraint, or text as object; (4) the ambiguity, ubiquity, eerie meaningfulness, or sheer meaninglessness of clues and evidence; (5) the missing person, the 'man of the crowd,' the double, and the lost, stolen, or exchanged identity; and (6) the absence, falseness, circularity, or self-defeating nature of any kind of closure to the investigation.[62]

Readers of the *Wake* will easily recognize how well this fits the text. As we saw in Chapter 1, Joyce's earliest work, especially *Exiles* and the epiphanies, is characterized by tenuousness and anxiety about the problems of articulation and interpretation, in terms of the artist's relationship with the 'good and true story.' In Stephen's ideal epiphanic moment of *consonantia*, the beautiful and the true are apprehended instantaneously and simultaneously: a resolution in truth. At the opposite end of the spectrum of Joyce's work, *Finnegans Wake* resists resolutions and stymies truth readings. As Joel Black explains, the metaphysical detective story is a kind of reading test on the "misrecognition of textual value":

> What has been called 'metaphysical detective fiction' addresses this issue of value, and reveals the worth of the prize to be contingent on a proper assessment of the key text. Before the detective and the reader can make an accurate interpretation of signs and events that will lead them to the prize, they must have the necessary information provided by the key text, which itself becomes the desired object.[63]

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[62] Patricia Merivale, "The Game's Afoot: On the Trail of the Metaphysical Detective Story," in *Detecting Texts: The Metaphysical Detective Story from Poe to Postmodernism*, ed. Patricia Merivale (Philadelphia, PA: University of Pennsylvania Press, 1999), 8.

[63] Joel Black, "(De)feats of Detection: The Spurious Key Text from Poe to Eco," in *Detecting Texts: The Metaphysical Detective Story from Poe to Postmodernism*, ed. Patricia Merivale (Philadelphia, PA: Pennsylvania University Press, 1999), 80.

The metaphysical detective story discloses that, "(since in this scherzarade of one's thousand one nightinesses that sword of certainty which would indentifide the body never falls)" (*FW* 51.4-6), the 'prize' — resolution in truth — of the detective story form will be threatened by the strategies of the text itself. The detective story form engages the text in an epistemological inquiry towards truth, tacitly presuming that there has indeed been a crime and the question at hand is an epistemological one: "whodunit?" On the other hand, the text's frustration of the form implies that the question at hand has become not the accessibility of the truth, but the (non)existence of a truth referent: whether anyone "dunit" at all. In this way, the crime itself becomes the unpresentable *apokruphos*. As Lyotard writes, "Joyce allows the unpresentable to become perceptible in his writing itself, in the signifier."[64] Lyotard defines the sublime as that which is unpresentable:

> We have the Idea of the simple (that which cannot be broken down, decomposed), but we cannot illustrate it with a sensible object which would be a "case" of it. We can conceive the infinitely great, the infinitely powerful, but every presentation of an object destined to "make visible" this absolute greatness or power appears to us painfully inadequate. Those are Ideas of which no presentation is possible.[65]

As we saw in Chapter 1, Joyce's early work theorized the revelation of the hidden unpresentable within a single, atemporal epiphanic moment, akin to a conception; a moment in the artist-euangeliste bears witness to the unpresentable and brings it forth into meaning, as the 'good and true' story. In *Finnegans Wake*, the unpresentable *apokruphos* is perceptible everywhere as deferred action, like the trauma of the narrator in "An Encounter," but nowhere accessible. As a text in which history is not present but

[64] Lyotard, "Answering the Question," 80.
[65] Ibid, 78.

historiography is active, in which narrative is not present but modes of narrative are interpolated, *Finnegans Wake*, as its first title *A Work In Progress* suggests, does not so much require fixed categorization as an acknowledgment of processes, patterns and modes of production. As a metaphysical detective story, the text does not so much have a form as wreak havoc with a form.

In *Finnegans Wake* the qualities of the metaphysical detective story are presented as punishment for the crime the story seeks. In this sense, HCE's trial narrative can be seen as the text's investigation of its own post-lapsarian condition. The complexity of the text's relationship with what it cannot present — the *apokruphos* — lies in its generation and performance of its own epistemological limitations. Kevin Dettmar has argued that *Ulysses* is more of an avant-garde text than *Finnegans Wake*:

> The protean *Ulysses* is never the same text long enough for one to grow accustomed to its manifold strategies. *Ulysses* is a guerilla text, constantly shifting the grounds of its narrative experiments; *Finnegans Wake* is an outlaw alright, but remains consistent within itself in a way that *Ulysses* does not care to.[66]

Yet, *Ulysses* refers confidently to a world, the terms of which are understood, and maintains a tabulated and chronological structure. By comparison, *Finnegans Wake* is less internally consistent than *Ulysses* in the way that it is never quite able to stabilize its ontological conditions. Instead, it proliferates possible alternative narratives by increasing its semantic projection through coincidence, repetition, and the shifting of its rules or terms, performing in writing the occurrences and conditions it is itself in the process of elaborating. For example, when HCE's identity is questioned, his character recedes and is replaced by phrases in which each word begins with the letters H, C and E: "Homo

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[66] Kevin Dettmar, *The Illicit Joyce of Postmodernism* (Madison, WI: Wisconsin University Press, 1996), 210.

Capite Erectus" (*FW* 101.12-13), "heather cliff emergency" (*FW* 241.6), "Heave, coves, emptybloddy!" (*FW* 324.11). Finnegan as HCE thus becomes the "missing person" of the metaphysical detective story mentioned by Merivale, when the text self-reflexively dissolves his character following the challenge to his identity.

The *apokruphos* in *Finnegans Wake* also has a cultural context: that is 'pure' racial Irish identity. The text presents as the punishment for HCE's crime a post-lapsarian world of cultural heterogeneity and hybridity in which identity is fluid and multiple. The descriptions of HCE as "ultimendly respunchable for the hubbub caused in Edenborough" (*FW* 29.35-36) and his crime as "this municipal sin business" (*FW* 5.14) inflect the narrative of his investigation and trial with the Biblical myths of mankind's fall from grace and the Tower of Babel. HCE's crime has caused the "confusioning of the human races" (*FW* 35.5) and "miscegenations on miscegenations" (*FW* 18.20). When he spits while leaving the courtroom, his accusers cast aspersions as to the legitimacy of his claim to the role of cultural forefather:

> Irish saliva, *mawshe dho hole*, but would a respectable prominently connected fellow of Iro-European ascendances with welldressed ideas who knew the correct thing such as Mr. Shallwesigh or Mr. Shallwelaugh expectorate after such a callous fashion, no thank yous! (*FW* 37.25-29).

The imagined lost Eden is thus also the imagined racially 'pure' Irish, Celtic Indo-European people. The text performs aesthetically the loss of this "prefall paradise peace" (*FW* 30.15) and the fallen "collideorscape" (*FW* 143.28) world of "immutating" (*FW* 460.12) identities: a population of "babbelers" (*FW* 15.12), "siamixed twoatalk" (*FW* 66.20-21), "hybreds" (*FW* 152.16), "centuple celves" (*FW* 49.33) and "multiple Mes" (*FW* 410.12). Here, historiography has become defunct: "There extand by now one thousand and one stories, all told, of the same" (*FW* 5.28-29) replaced by multiple

linguistically constructed and generated worlds "the world, mind, is, was, and will be writing its own wrunes forever" (*FW* 19.35-36) in a prehistorical, post-lapsarian condition combining cosmopolitan modernity with the timeless myth-scape of the Babelian world.

In this post-lapsarian condition, the cultural home Dublin has become "Dyoublong" (*FW* 13.4), and Ireland an "Echoland" (*FW* 13.5). Several scenes of dialogue both present this Babelian world and self-reflexively comment on the condition of narrative in the text itself. Throughout *Finnegans Wake*, characters make fumbling attempts to understand each other: "Are we speachin d'anglas landadge or are you sprakin sea Djoytsch?" (*FW* 485.12-13), as when Mutt meets Jute: "You toller-day donsk? N. You tolkatiff scowegian? Nn. You spigotty anglease? Nnn. You phonio saxo? Nnnn. Clear all so! 'Tis a Jute" (*FW* 16.5-7). These dialogues emphasize the multi-racial condition of the world presented by the text, and also seem to emphasize the *newness* of this condition — on one hand, the fall is spoken of as having happened "late, lang time agone" (*FW* 21.5), in Mamalujo's "auld lang syne" (*FW* 384.17), on the other, in this timeless "fictionable world" (*FW* 345.36) the fall has just happened on the first page:

> The fall
> (bababadalgharaghtakamminarronkonnbronntonnerronntuonnthunntrovarrhounawnskawntoohoohoordenenthurnuk!) (*FW* 1.15-16).

In combination with the use of sigla and the fluidity of character through multiple incarnations, these miscommunication moments accentuate the text's self-reflexive acknowledgement and aesthetic performance of its ontologically uncertain condition of plural identities, times, and worlds.

Within this setting, any criminal investigation is impossible. Joyce's most overt, determined obfuscation in the *Wake* appears in the scene in which clarity and veracity may be thought most important: the courtroom interrogation scene. Mamalujo interrogate HCE's son Shaun to determine what he knows of his father's alleged crime: "What about your thrupenny croucher of an old fellow, me boy, through the ages, tell us, eh?" (*FW* 485.17-18). More specifically, they first question Shaun and then question Yawn, whose body seems to be Ireland itself — "ells upon ells of him, making so many square yards of him, one half of him in Conn's half but the whole of him nevertheless in Owenmore's five quarters" (*FW* 475.5-7). They question Yawn, dormant Ireland: "Those four claymen comb together to hold their sworn star-chamber quiry on him. For he was ever their quarrel, the way they would see themselves" (*FW* 475.18-20). The interrogation of Yawn, pre-history Irish giant, is thus also their argument of how they themselves are to be historicized, "the way they would see themselves." They are joined by their donkey, "their beast by them that was the odd trick of the pack, trump and no friend of carrots" (*FW* 476.16-17), who speaks through John acting as his interpreter. Shaun's identity as witness in this scene is problematic: he is the sleeping unconscious of Shaun, who is "oscasleep asleep" (*FW* 476.22), just as Jaun is the incarnation of Shaun as Jesuit missionary in an earlier section, and through him they will reach the absent father HCE.

The setting of the trial, "Capel Court," seems to be the Four Courts on Capel Street in Dublin:

> Were you or were you not? Ask yourself the answer […] Now, not to mix up, cast your eyes around Capel Court. I want you, witness of this epic struggle, as yours so mine, to reconstruct for us, as briefly as you can, inexactly the same as a mind's eye view, how these funeral games, which have been poring over us through homer's kerryer pidgeons, massacreedoed as the holiname rally round took place (*FW* 515.19-24).

The terms of the interrogation are confusing and contradictory. The paradoxical imperative "ask yourself the answer" could be a command to Shaun to honestly reflect on the truth or it could be a simple error of the interrogators in substituting 'answer' for 'question.' The syntax of the passage confuses its tense, so that the interrogators could be referring to the trial scene itself or the crime in question: "cast your eyes around Capel Court. I want you, witness of this epic struggle." The command to "reconstruct for us… inexactly the same as a mind's eye view" could refer to the individual's point of view or to the evoked phrase "bird's eye view," and it is unclear which option would be "in exactly," or exact, and which would be "inexactly." It is not surprising therefore that Shaun replies, "Don't ask me, your honour!" (*FW* 522.3). The mutability of the crime, of the identities of the interrogators and the witnesses, and the setting of the courtroom converge and culminate in this scene in which the truth-quest narrative is frustrated by the ambiguity and absurdity of the interrogation's terms. As Margot Norris points out, the absence in the text "of an authentic source, of a 'true' version"[67] of the crime, criminals, and witnesses creates not a crisis of how or whether it is possible to access the truth, but the absence of a referent for truth:

> the original sin, the original trauma, was itself experienced as a fiction or myth at the moment of its occurrence. In other words, as the trauma is lived, it is thought and subjected to language and therefore continues in consciousness as something other than its empirical or factual reality — as a myth.[68]

The scene consequently emphasizes the distance accrued by this point in the text between the introduction of the crime and the detective story's desired resolution in truth: it mimes a courtroom scene and mimics courtroom jargon but fails to fulfill the obligation of the

[67] Margot Norris, *The De-Centered Universe of Finnegans Wake* (Baltimore, MD: Johns Hopkins University Press, 1976), 26.
[68] Ibid.

detective story form's resolution. Instead of bringing about an epistemological resolution, the investigation diffuses into an impasse of ontological uncertainty. Indeed, in the section following the courtroom scene the narrative seems to reset itself: "But really now whenabouts? Expatiate then how much times we live in" (*FW* 555.3-4) and resumes with no progress having been made towards the detective story narrative's resolution in truth.

Due to the many identities HCE has accumulated in this scene, the crime of which he is accused has also accrued many versions, but it's clear the crime is some kind of sexual act. In this particular scene the accusation against him alludes to an inappropriate sexual act involving a young girl. His stuttering lets slip incriminating details:

> I never was nor can afford to be guilty of crim crig con of malfeasance trespass against parson with the person of a youthful gigirl frifrif friend chirped Apples, acted by Miss Dashe, and with Any of my cousines in Kissilove's Slutsgartern or Gigglotte's Hill, when I would touch to her dot and feel most greenily of her unripe ones as it should prove most anniece and far to bahad, nieceless to say, to my reputation (*FW* 532.18-23).

The stammering and sexual insinuation of HCE's testimony here alludes to the two trials that act as models for HCE's crime: the trial of Charles Stuart Parnell and the Thompson and Bywaters trial of 1922. Joyce's keen interest in both trials is well documented.[69] Although the cases are very different, the trials actually have two very important things in common: sex and letters. Edith Thompson had an affair with Frederick Bywaters, a young sailor, and Bywaters killed Edith's husband, while insisting she knew nothing of his plans. But the public turned on her, condemning her as ultimately behind the crime, so to speak, an unfaithful wife and seductress of an innocent young man. The public reacted more strongly to Edith's love letters than to the actual murder. At the very least, Joyce appears to have been skeptical of this indictment of Edith:

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[69] See Vincent Deane, "Bywaters and the Original Crime," in *Finnegans Wake: teems of times*, ed. Andrew Treib, (Amsterdam: Rodolpi, 1994), 165-183.

> Also at the trial she swore she had given her husband nothing, and it was all fantasy […] for her mind was evidently full of the stuff she had been reading, while she wrote those letters to make her seem romantic in his eyes because in turn he used to taunt her with descriptions of his life while on his voyages.[70]

In the end Edith's letters got her hanged, as the public focused on them — salacious exposure of a woman's private life — instead of the actual facts of the case. Like the hanging of the croppy boy and Bloom's trial for sexual deviance in "Circe," as we saw in previous chapter, this trial delineated hidden collective, even institutionalized, schadenfreude, misogyny and voyeurism as refractions of repressed libidinal drives.

The fall of Parnell, well understood to have influenced Joyce greatly, was also a trial turned scandalous by adultery. As we saw in "Circe," the apocryphal body of the cannibal somatized the collective appetite for self-destructive and eroticized violence. Joyce cast the fall of Parnell as an instance of the Irish devouring their own:

> In his final desperate appeal to his countrymen, [Parnell] begged them not to throw him as a sop to the English wolves howling around them. It redounds to their honour that they did not fail this appeal. They did not throw him to the English wolves; they tore him to pieces themselves (*OCPW* 196).

HCE's stuttering in his testimony above evokes Parnell's stammer, and Shem's house, "the house O'Shea or O'Shame" (*FW* 182.30) equates Parnell's mistress then wife, Katherine O'Shea, with shame.

In both trials, the public appetite for salacious details of adultery ran concurrent with the prosecution's attempt at justice. Most importantly, these cases both centered on illicit writing and unlawful sex. In the Bywaters trial, Edith's letters to Frederick cast her as predatory seductress and murderess, and in Parnell's case the forged Piggott letters linked Parnell to the Phoenix Park murders and besmirched his integrity so that his adultery, when made public, would be his downfall. Irishman Oscar Wilde was also

[70] Power, 63.

condemned by letters between him and his lover, Alfred Douglas. In *Ulysses*, Leopold Bloom exchanges letters with his paramour Martha, and in "Circe" his trial reveals obscene letters he allegedly sent to various women. We saw in the previous chapter that Joyce often connects the apocryphal anatomy of the cuckold to the spurious pen of the plagiarist or forger. In the metaphysical detective story of the *Wake*, the hen's letter makes the concurrence of writing and sexual transgression more literal, and as we'll see, the revelation of a secret letter presents *apocrypha scripta* as inherently erotic.

The trial of HCE culminates in the interrogation scene. The confusion and difficulty of this scene suggests the breakdown of the foundation of law and order. It also evokes the Irish constitution as the disputed "key text" of the metaphysical detective story. The trial setting alludes to the violent prelude to the establishment of the constitution, the Irish Civil War. It takes place in "Capel Court," the Four Courts on Capel Street in Dublin which was taken by the Irish Volunteers during the Easter Rising of 1916, and largely destroyed in the Civil War in 1922, when the National Army attacked the building to bring down the IRA rebels inside. The public records office, with nearly a thousand years of archives, was destroyed in the bombing; the rebels were accused of mining the archives building, but they denied this. The discovery of the hen's letter in *Finnegans Wake* alludes to this apocalyptic "deleteful hour" of the mass destruction of the country's archives: "We ought really to rest thankful that at this deleteful hour of dungflies dawning we have even a written on with dried ink scrap of paper at all to show for ourselves, tare or leaf it" (*FW* 118.31-34). This "scrap of paper," key text of the metaphysical detective story, is also alluded to as the Irish Free State constitution itself: "its author was always constitutionally incapable of misappropriating

the spoken words of others" (*FW* 108.35-36), and the appeal for its significance is made on behalf of the Free State:

> Now, kapnimancy and infusionism may both fit as tight as two trivets but while we in our wee free state, holding to that prestatute in our charter, may have our irremovable doubts as to the whole sense of the lot, the interpretation of any phrase in the whole, the meaning of every word of a phrase so far deciphered out of it, however unfettered our Irish daily independence, we must vaunt no idle dubiosity as to its genuine authorship and holusbolus authoritativeness (*FW* 117.33-118.4).

As Emer Nolan has pointed out, the convergence of issues of textuality, authenticity, culture, and writing in the conflict over the Irish constitution inflects Joyce's presentation of textuality and Irish history in *Finnegans Wake*:

> Joyce makes copious reference both to the Treaty, and to De Valera's alternative, the so-called 'Document Number Two', which he attempted to have ratified by the Dail in place of the original text. Many of the disputes which led ultimately to military conflict revolved around questions about texts and writing, oaths and proclamations, and these debates about authorship, authority, language and reality evidently appealed strongly to Joyce's literary imagination.[71]

The association of the letter-text with the constitution implies that conflict between the twin sons Shem and Shaun over the letter in the absence of their father alludes to the partition of Ireland, "Irrland's split little pea" (*FW* 171.6), described in the nightlessons chapter as having left Dublin "A phantom city, phaked of philim and pholk, bowed and sould for a four of hundreds of manhood in their three and threescore fylkers for a price partitional of twenty six and six" (*FW* 264.18-22), twenty-six and six referring to the twenty-six counties of Ireland and the six counties of Northern Ireland. In the partition experience, nation-time, national historiography, and national identity were both split and doubled by the twinning of a second state from the first: there became two modes of being Irish.

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[71] Nolan, *James Joyce and Nationalism*, 142.

In this sense, the post-lapsarian condition of plurality, cultural heterogeneity, and ontological uncertainty in the *Wake* is also a postcolonial and post-partition world. The language of *Finnegans Wake* itself is a Babelian writing for a post-lapsarian world: as Paul Robichaud writes, "Joyce's lexical strategy in the *Wake* makes any essentialist identity — linguistic, national, or otherwise — utterly impossible."[72] This problem of utterance is also the problem of the subject, of national identity in particular. The fallen condition incurred by HCE's crime is also the fallen condition of modernity in which identity is fluid and the national cultural home, or origin, has been superseded by "Here Comes Everybody" (*FW* 32.18-19). Therefore, the letter-text, like the constitution, or the *Book of Kells* even, is a cultural identity document. The metaphor of its discovery in the dump thus implies that the culture it presents is the byproduct of yet older cultures, and that as writing it is the narrativization of other narratives, its letter-writing as envois continuously deferring (assuming a letter might not always reach its destination) the narrative's resolution in truth.

This brings us to the letter, the focus of the trial and the catalyst of the *Wake*'s metaphysical detective story. As mentioned earlier, metaphysical detective fiction often depends upon the detective's "misrecognition of textual value," as Black writes, involving a "spurious key text."[73] The detective and reader eventually "learn that the key text is less a signifier of the prize text than a substitute for it, and often a spurious one at that."[74] This letter — known as the hen's letter, discovered by "that original hen" (*FW* 110.22) — reflects many incriminations, but as every sin is traced back to the original

[72] Paul Robichaud, "Joyce, Vico, and National Narrative," *James Joyce Quarterly* 41, no.1/2 (2003-2004): 187.
[73] Black, "(De)feats of Detection," 80.
[74] Ibid, 81.

sin, it is believed to reveal who was "ultimendly respunchable for the hubbub caused in Edenborough" (*FW* 29.35-36). Indeed, the mystery of HCE's crime is a "hole affair" (*FW* 535.2), an epistemological inquiry to uncover the truth of the whole story by filling in the hole with missing information, as well as a sexual "hole" given the context of the sexual nature of HCE's crime. Yet the letter does not fill the epistemological gap or "hole" in the text, but rather maintains it by acting as a place-holder and stand-in for signification in narrative: as a mechanism, we might say, of *différance*. It is the deceptive documentary text and "impenetrable object" of the metaphysical detective story in which "stories, letters, words, and documents no longer reliably denote the objects that they are meant to represent; instead, these texts become impenetrable objects in their own right."[75] The letter-text has often been thought of in poststructuralist terms as the aporia of the text, but more accurately it acts as the transient *apocrypha scripta* of *Finnegans Wake,* counter part to the *apokruphos* of the original crime, the hidden writing of unknown origin and spurious reputation.

The dubious reputation and controversy over the letter makes it a fundamental part of the waste poetics Joyce sets against the linear detective plotline of resolution in truth in *Finnegans Wake*. Waste materializes and literalizes the immorality and spuriousness of the *apocrypha scripta* as a 'dirty' story. One example is the phoenix motif. Joyce makes its cycle of rebirth from its own ashes an act of recycling in contrast to narratives of historical progress and national origins. The phoenix motif takes many forms in the text, including the one from which the text is named, the Irish legend of Tim Finnegan who woke from the dead when given a drop of whiskey: "They laid him brawdawn alanglast bed. With a bockalips of finisky fore his feet. And a barrowload of

[75] Merivale, "The Game's Afoot," 9.

guenesis hoer his head" (*FW* 6.26-27). Joyce combines Irish Guinness with the new beginning of genesis — "guenesis" — and whiskey with the phoenix and *fionn uisce*, the Irish name of the spring for which Phoenix Park in Dublin was named. He connects the rebirth of the phoenix with an act of pollution: the main stage and primordial Eden of Irish history in *Finnegans Wake* is Phoenix Park, its name an Anglo-Saxon corruption of the original Irish *fionn uisce* that meant 'clear water.' The origin of the park's name, and the spring itself, eventually were forgotten. As Mink writes, "With the construction of main drains in the area, the spring was contaminated and reduced to a small pool. It gradually lost popularity."[76] Thus, a name meaning clear water was muddied and muddled into a new name meaning to find new life from the old. This adulteration and repurposing of *fionn uisce* — its Irish context, its colonial inflection, its bleak pun, its linguistic enactment — is an example in miniature of the illicit humor and fugitive creativity Joyce finds in waste and develops into a stylistic principle and poetics in *Finnegans Wake*.

Joyce literalizes the sanctimonious reprobation of a supposedly filthy text by presenting the letter's origin as a literal piece of trash dug up from a dump, playing on the apocryphal as waste, rejected material. It is consistently accused of being simply rubbish — "puffedly offal tosh" (*FW* 419.32), "filth" (*FW* 419.35), "trash" and "libel" (*FW* 419.33). Waste imagery in *Finnegans Wake* takes many forms. It is an important feature in a text full of all kinds of rubbish — "What a mnice old mness it all mnakes!" (*FW* 19.7-8) — and focused on the interpretation of a piece of lit(t)erature — "The letter! The litter! And the soother the bitther!" (*FW* 93.24). Indeed while Hélène Cixous's description of *Finnegans Wake* as Joyce's "ark to contain all human myths and types,"

[76] Louis O. Mink, *A Finnegans Wake Gazetteer* (Bloomington, IN: Indiana University Press, 1978), 466.

prepared so that "the world, in its blind lust to seek its own destruction, could wipe itself out, for *Finnegans Wake* had saved its symbols, its notations, and its cultural patterns"[77] is more charming, the most consistent self-reflexive image in *Finnegans Wake* is that of the dump: "middenhide hoard of objects" (*FW* 19.8) overflowing with clutter, waste, and rubbish. The text's excessiveness is discursive waste, part of its self-reflexive play with writing and reading as production and consumption, exploiting the fact that "waste and excess are features of all poetic language," as Schmidt puts it, in rebellion against a Poundian "aesthetic program of waste reduction and purification related to social pressures circulating around the seeming excesses of gender, sexuality, and race."[78] As the successor to *Ulysses* and at the same time one of the final acts of historical modernism, *Finnegans Wake* is itself an excess insofar as it self-reflexively establishes itself as a *remainder* text; a byproduct of literature. Like the hen's letter, the *Wake* is a "re'furloined" (*FW* 419.29) letter, a "retaled" (*FW* 1.16) story, "the last word in stolentelling" (*FW* 424.34) filched and recycled by a scavenger, "sniffer of carrion" (*FW* 189.28). As these descriptions indicate, Joyce's poetics of waste in *Finnegans Wake* emphasizes the irreverent humor and unpredictable vitality of recycling and repurposing as opposed to the conventional values of ownership and authorship, authenticity and originality.

As waste and *apocrypha scripta* the letter is literally hidden at first, before it is unearthed from a dump:

> a cold fowl behaviourising strangely on that fatal midden or chip factory or comicalbottomed copsjute (dump for short) afterwards changed into the orangery when in the course of deeper demolition unexpectedly one bushman's holiday its limon threw up a few spontaneous fragments of orangepeel, the last remains of an

[77] Cixous, *The Exile of James Joyce*, 17.
[78] Christopher Schmidt, *The Poetics of Waste* (New York, NY: Palgrave Macmillan, 2014), 6.

> outdoor meal by some unknown sunseeker or placehider *illico* way back in his mistridden past. What child of a strandlooper but keepy little Kevin in the despondful surrounding of such sneezing cold would ever have trouved up on a strate that was called strete a motive for future saintity by euchring the finding of the Ardagh chalice by another heily innocent and beachwalker (*FW* 110.25-33).

In choosing a hen Joyce humorously evokes Vico's theory that the first stage of the anthropocene was prehistoric mankind's perception of eagles as omens: "Simple uncouth men, following the eagles, which they perceived to be the birds of Jove because they flew high in the heavens."[79] For his version, Joyce exchanges the noble eagle for a hen in a dump. The hen also introduces the chicken-and-egg aspect of the letter's role, one of perpetual envois as opposed to recuperation of the origin, which evolves into a fumbling and meandering attempt to trace backwards through history — digging deeper and deeper — in order to "see what the hen saw" (*FW* 112.2). Like the phoenix motif, this chicken and egg aspect characterizes the identification of the letter, the reading of the text itself, and the retracing of humanity's steps, its "municipal sin business" (*FW* 5.14), from the original "prefall paradise peace" (*FW* 30.15) of "Edenborough" (*FW* 29.36). Part of Joyce's joke is that this letter that supposedly contains all truths in the truth of HCE's crime — the suggestively named "hole affair" (*FW* 535.20) — could just be indecipherable due to bad handwriting — like 'chickenscratch.'

As the hen's letter is also the text itself, as readers of this passage we proceed to pick through the rubbish of its many muddled references just like the hen scratching through the waste — if as readers we are detectives in the *Wake,* Joyce will have it that we are also dumpster divers, desperate to know "where in the waste is the wisdom?" (*FW* 114.20). Throughout the text, the aspect of Phoenix Park Joyce most consistently

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[79] Giambattista Vico, *The New Science*, trans. Leon Pompa (Cambridge: Cambridge University Press, 1982), 182.

emphasizes is its histories of waste: it contains the most Viking remnants of any non-Scandinavian country in its many burial grounds and dumpsites. In the passage above, "fatal midden" refers to the Viking graves unearthed in Phoenix Park in the nineteenth and early twentieth centuries: "midden" derives from the Old Danish word for dump, but by the late nineteenth century it had become an archeological term for a site in which the remnants of a civilization remained — as well as slang for an outdoor toilet or dungheap. The "midden" in this case is "fatal" because it is a Viking gravesite, making the ancient origins of Celtic Ireland a heap of bones, waste and offal left by a yet older race, with yet more obscure origins. The terms "bushman's holiday," "chip factory," and "comicalbottomed copsjute" refer to an archeological text by Englishman Samuel Patton Impey, *The Origin of the Bushmen and the Rock Paintings of South Africa*. Published in 1926, the text describes what Impey believed to be a "chip instrument factory" and pieces of pottery with a conical bottom.

The "copsjute" thus most likely refers to an archeological dig site in South Africa, Canteen Kopje, which became famous when it yielded diamonds in the early twentieth century. In local Dutch dialect in South Africa, "kopje" means hill; therefore the comical/conical bottomed hill where the hen finds the letter is an upside down, or inverted hill: the Hollow of Phoenix Park, where the legendary Irish giant Finn MacCool fell to earth (to rise like a phoenix): "he crashed into the hollow of the park, trees down, as he soared in the vaguum of the phoenix, stones up" (*FW* 136.33-35). The addition of "jute" likely refers to the Jutes, early Swedish Vikings, further specifying the Viking gravesites of Phoenix Park. The rest of the passage refers to actual discoveries of Viking treasures in Ireland (the Ardagh chalice and the Tara Brooch), suggesting that this

rubbish is also Ireland's cultural touchstone, the *Book of Kells*, which was found partially buried. In this scenario, instead of treasures or bushmen leaving behind works of art that lead archeologists to the discovery of diamonds, an unidentified tourist leaves waste from his "outdoor meal" that attracts a hen, who unearths a scrap of paper waste resembling a letter — "and what she was scratching at the hour of klokking twelve looked for all this zogzag world like a goodishsized sheet of letterpaper" (*FW* 111.7-9).

Littering, essentially, Joyce suggests, is where the Irish anthropocene begins. This article of waste, "the letter! The litter! And the soother the bitther!" (*FW* 93.24), is then described as having "acquired accretions of terricious matter whilst loitering in the past" (*FW* 114.28-29), and has consequently become unidentifiable because of organic processes of decay in the earth, like a photograph unrecognizable due to its melted negative:

> Well, almost any photoist worth his chemicots will tip anyone asking him the teaser that if a negative of a horse happens to melt enough while drying, well, what you do get is, well, a positively grotesquely distorted macromass of all sorts of horsehappy values and masses of meltwhile horse. Tip. Well, this freely is what must have occurred to our missive (there's a sod of a turb for you! please wisp off the grass!) unfilthed from the boucher by the sagacity of a lookmelittle likemelong hen. Heated residence in the heart of the orangeflavoured mudmound had party obliterated the negative to start with (*FW* 111.26-35).

The combinatory processes of decaying organic matter in the earth and the chemical breakdowns of composting matter into categorically uncertain waste together comically enact anthropocentric historiography as waste poetics. Thus, in this scene of the letter's excavation as an especially compact, dense passage, itself made of repurposed words, Joyce sets the meta-history of Ireland in ecological metaphor. This means that we too are scavengers, making an earnest go of what Morrison calls 'gleaning aesthetics':

> Recycled literary waste, as in intertextuality, forms the litter-ature of waste texts. Figurative and recycled literary waste, such as digressions, leftovers, puns, parody, and intertextuality — are all peculiarly — even touchingly — human. Gleaning aesthetics reads poetry as a form of reclamation, leading to the creation of community and affinity.[80]

Morrison uses the example of cultures that glean and reuse seeds from feces: "Writers likewise reuse, pilfering from earlier texts in a second harvest for a new poetic banquet."[81] This seems entirely appropriate for Joyce, given the connection he often makes between writing and scavenging and his own scatological humor. While many metaphysical detective stories use waste imagery as a negative metaphor of decay and unsustainability, the gleaning aesthetics of *Finnegans Wake* positively emphasizes searching and discovering. It asserts that all writing is dirty and spurious; all writing contains *apocrypha scripta*. It turns the counterproductive strategies of the metaphysical detective story into an open system, a system powered by the renewable energy of language.

Part 3: ALP and the Hen's Letter

As the source and custodian of the *apokruphos* of *Finnegans Wake* ALP is abstractly set in opposition to the canonical law of the father in its incarnation in HCE: she embodies the plurality of narratives and meaning in the text as the "Bringer of Plurabilities" (*FW* 104.2), and mother of the "proteiform" (*FW* 107.8) and "polyhedron" (*FW* 107.8) "mamafesta" (*FW* 104.4). Her unintelligible letter maintains the cycle of death and rebirth as she, like Scheherezade, perpetuates storytelling in all its forms (gossip, parables, testimonies, myths). In Joyce's version of the metaphysical detective

[80] Susan Morrison, *The Literature of Waste: Material Ecopoetics and Ethical Matter* (New York, NY: Palgrave Macmillan, 2015), 46.
[81] Ibid, 332.

story, palimpsest to the recuperation of the canonical paternal Logos, the supposedly malign mystery of the crime to be solved is the illicit potential of the text. Therefore, to solve the crime would be to vanquish the text which, like Scheherazade, always needs more story to survive "(since in this scherzarade of one's thousand one nightinesses that sword of certainty which would indentifide the body never falls)" (*FW* 51.4-6). For the sword of certainty to hit its mark would be to mortally wound the body-text. Like Scheherezade ALP both hides and reveals: she reveals more and more to take us farther and farther away from the hidden *apokruphos* — "the farther back we manage to wiggle the more we need the loan of a lens to see as much as the hen saw" (*FW* 112.1-2). As Kimberly Devlin notes, though the *Wake* is full of recounts and revisions of HCE's crime and fall, "the attempts to locate that contaminating originary sin inevitably take his internalized investigators in the wrong direction, away from anything resembling an event" due to the fact that the text itself has taken on the consequent post-lapsarian condition: "the consequences of this fall is a linguistic and ontological dispersion that prevents the question from being answered with any certainty."[82] Devlin explains:

> In Christian mythology, the fall functions as the logos of the postlapsarian world, as a rational explanation of the chaotic; it implies a movement into transience, instability, and decay, yet it is held itself as a stable origin […] In a fallen world, Joyce implies, it becomes impossible to sift an originary sin out of the resulting chaos. In its dispersion and multiplicity in the *Wake*, the fall is rendered as a hopelessly fallen concept.[83]

The authoritative Logia of HCE's masculinist builder narrative is held at bay by the antilegomena of ALP, the disenfranchised language of the outlaw, "gossipaceous Anna Livia" (*FW* 195.4) and her incarnate "sisters, uncontrollable nighttalkers, Skertsiraizde

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[82] Kimberly Devlin, *Wandering and Return in Finnegans Wake: An Integrative Approach to Joyce's Fictions* (Princeton, NJ: Princeton University Press, 1991), 91.
[83] Ibid.

with Donyahzade" (*FW* 32.7-8). Her writing is unstoppable — her "unbrookable script" (*FW* 123.33) — and her accession insurrectionary: "her birth is uncontrollable" (*FW* 11.33).

This gendering depicts the *apocrypha scripta* as inherently erotic; or, more accurately, as ineluctably eroticized. As Schlossman explains, Joyce forces the obscene back into the dramatic narrative of desire that encodes debasement in love:

> The importance of love and sex, Adam and Eve, Christ and Mary, and a new language repeating the same old story of the obscene incident and the sublime letter shape *Finnegans Wake* into a dramatic narrative of desire. In the staging of the drives, modernity focuses on the distant days of the pre-Christian past. Freud's critique of courtly love appears in his concept of the debasement of the love object. Joyce's writing plays out the debasement of the object through a rejection of romantic sentiment and an emphasis on parody, obscenity, and sin. Joyce represents desire by turning back the clock of Freud's 'progress in repression' to antiquity: the Wake confronts Christ with Eros at the celebration of Issy's 'erosmas.'[84]

An understanding of the significance of ALP in this sense illuminates the scene in which the detectives debate the consequences of the letter-text's illegibility. First, the inspectors consider themselves psychoanalysts — "we grisly old Sykos" (*FW* 115.21) — able to detect and eruditely explain the underlying sexual drives of the letter's author. They give "a word of warning about the tenderloined passion hinted at" (*FW* 115.12-13), explaining

> We grisly old Sykos who have done our unsmiling bit on 'alices, when they were yung and easily freudened, in the penumbra of the procuring room and what oracular comepression we have had apply to them! could (did we care to sell our feebought silence *in camera*) tell our very moistnostrilled one that father in such virgated contexts is not always that undemonstrative relative (*FW* 115.21-27).

With their expertise, they can detect the sinful *apocrypha scripta* — the libidinous psychology hidden within the innocent looking letter:

> what an innocent allbroad's adverb such as Michaelly looks like can be suggestive of under the pudendascope and, finally, what a neurasthene nympholept,

[84] Beryl Schlossman, *The Madonnas of Modernism* (Ithaca, NY: Cornell University Press, 1999), 207.

> endocrine-pineal typus, of inverted parentage with a prepossessing drauma present in her past and a priapic urge for congress with agnates before cognates fundamentally is feeling for under her lubricitous meiosis when she refers with liking to some feeler she fancie's face (*FW* 115.28-34).

The inspectors claim that the female subject is hypersexual ("endocrine-pineal") and hysterical ("neurasthene nympholept"), and they conflate the unclear authorship and unintelligible writing of the letter-text with the female unconscious — they can detect what she *really* desires ("fundamentally is feeling for") even though she doesn't say much (meiosis = deliberate understatement; *RM* 115) and is evasive about her sexuality (lubricity = slipperiness, lasciviousness; *RM* 115). The importance here is that this presents the hidden *apocrypha scripta* not as feminine, a woman's writing, but as hidden *from* the woman herself, within her writing: women, as Lacan has put it, "don't know what they're saying."[85] As Luce Irigaray explains, this is to say that

> woman has no unconscious except the one man gives her. Mastery clearly acknowledges itself, except that no one notices it. Enjoying a woman, psychoanalyzing a woman, amounts then, for a man, to reappropriate for himself the unconscious that he has lent her.[86]

The inspectors first hide the *apocrypha scripta* themselves, in the sense of making it hidden by imagining it to be hidden, in order to eroticize it for themselves.

Of course, the double play is that we are invited to see that *their* pathology is hidden from themselves, similar to the pathological revelations by the grotesque somatics we saw in 'Circe' in the previous chapter. It seems that these psychoanalyst detectives are bluffing — they say they could provide this exposition, "And mm. We could," but mysteriously back off: "Yet what need to say?" (*FW* 115.35-36). The episteme of the

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[85] Jacques Lacan, "Encore," *Book XX, On Feminine Sexuality, the Limits of Love and Knowledge, 1972-1972*, trans. Bruce Fink (New York, NY: W.W. Norton & Company, 1998), 73.
[86] Luce Irigaray, *This Sex Which is Not One*, trans. Catherine Porter (Ithaca, NY: Cornell University Press, 1985), 94.

detective story form doesn't allow for the apocryphal, because according to its logic every absence can be filled and a 'natural' order assures this. Together with Shem, ALP counteracts this resolution in truth. As Suzette Henke writes, in *Finnegans Wake* it is the female

> who burrows in the dungheap of dissonant experience and rescues the orts, scraps, and fragments of a more tentative and polyvalent bricolage constitutive of 'femaline' culture. Anna Livia, as Biddy the hen and chambermaid of history, serves as guardian of humankind's sacred word-hoard.[87]

And yet, ALP is not a passive gatherer to HCE's hunter — she is the metaphysical activity of the metaphysical detective story, the source of the unstable creative conditions that challenge the linear form and masculinist epistemology of the detective story. In this sense her activity performs what Julia Kristeva describes as "psychic pluralization." Kristeva has frequently referenced Joyce, and *Finnegans Wake* specifically, throughout her development of concepts including the *chora* and intertextuality. Her description of the significance she finds in *Finnegans Wake* is especially illuminating in terms of ALP's role in the text. Discussing "poetic texts," which she defines as being "characterized by great condensation, great polysemia," she explains:

> The texts of Joyce are a very special example of this type. It is impossible to read *Finnegans Wake* without entering into the intrapsychic logic and dynamics of intertextuality. But it is true, too, for postmodernism, where the problem is to reconcile representation, the imposition of content, with the play of form — which is, I emphasize again, a play of psychic pluralization. And here, in postmodernism, the question of intertextuality is perhaps even more important in certain ways, because it assumes an interplay of contents and not of forms alone.[88]

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[87] Suzette Henke, *James Joyce and the Politics of Desire* (London: Routledge, 1990), 167.
[88] Julia Kristeva, "An Interview with Julia Kristeva," trans. Richard Macksey, in *Intertextuality and Contemporary American Fiction*, ed. Patrick O'Donnell (Baltimore, MD: Johns Hopkins University Press, 1989), 282.

Kristeva connects *Finnegans Wake* to later experimental writing through its polysemia and "play of psychic pluralization." As a text characterized in this way, *Finnegans Wake* reveals that shot through "every signifying practice" is a hidden "field of transpositions of various signifying systems (an inter-textuality)," a field in which the " 'place' of enunciation and its denoted 'object' are never single, complete, and identical to themselves, but always plural, shattered, capable of being tabulated."[89] This polysemic "play of psychic pluralization," — her joke on the detectives, ALP's "scherzarade" (*FW* 51.4) — enacts what John Lechte describes as the deformation of the symbolic:

> This warping process produced, in part, by punning and agglutination, would bring about a deformation of the symbolic that at one and the same time pluralizes meaning and gives rise to the echo (see 'Hush! Caution! Echoland!' — HCE) of the real: language returning to its origin in the semiotic, poetic dimension of the signifying process.[90]

This warping process perpetually estranges the symbolic enunciation from the subject. In this way, ALP and her Kristevan "play of psychic pluralization," confound the detectives and their quest to recuperate a *grand recit* from Joyce's "collideorscape" (*FW* 143.28). She embodies the kinetic, semiotic valence of language and its unlocking — "The keys to. Given!" (*FW* 628.15).

ALP's confederacy with Shem materializes and somatizes her effect. As we saw in the previous chapter, Joyce somatizes the apocryphal as creation against the Law in the form of excretions and abnormalities of the grotesque body. Shem's trade is the fugitive economy of illicit consumption and grotesque production. Just as weather, soil and the "filthdump" (*FW* 80.6) have effaced the letter-text and become part of its script, the individuality of its author Shem has been alloyed and contaminated by the styles of the

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[89] Julia Kristeva, *Revolution in Poetic Language*, trans. Margaret Waller (New York, NY: Columbia University Press, 1984), 60.
[90] John Lechte, *Julia Kristeva* (London: Routledge, 1990), 218.

authors he himself has read. In the same way that the letter is a 'dirty' text, Shem's writing is waste — as 'rubbish' it is spurious, as 'dirty' it is transgressive; altogether as post-lapsarian it is apocryphal writing in the absence of the Law. The writing of the letter-text is presented through the metaphor of writing as the author's bodily waste and the text as the author's body:

> he shall produce nichthemerically from his unheavenly body a no uncertain quantity of obscene matter not protected by copriright […] double dye, brought to blood heat, gallic acid on iron ore, through the bowels of his misery (*FW* 185.28-33).

Like the examples we saw in the previous chapter this apocryphal writing is enacted as the defacement of the classical body: it's the ink with which Shem "wrote over every square inch of the only foolscap available, his own body" (*FW* 185.35-36).

As the penman of the letter-text, Shem caricatures the 'lowbrow' writer of 'trashy' literature. This figure of the writer in *Finnegans Wake* is in stark contrast to the portrait of the artist articulated by Stephen in Joyce's early work: "The artist, like the God of the creation, remains within or behind or beyond or above his handiwork, invisible, refined out of existence, indifferent, paring his fingernails" (*P* 219). In Stephen's version, the author's genius, which is his identity and his ideation, becomes the *apokruphos* within the work. Unlike the avant-garde artist of the Modernist episteme, Shem is a *consumer* so far from invisible that he is the physical paper and ink of his art. While Stephen describes the "refining" of the author's persona out of his handiwork enabling the work to transcend its production, the scatological metaphor of Shem's writing perversely presents him as having no authorial persona. The clutter of commercial goods and waste in Shem's house identifies him as a consumer by associating him with mass culture consumerism. Margot Norris summarizes the significance of Shem in this regard:

> The hope that its artists can lead an adversary culture that staves off anarchy and futility with a chivalry of intellect is challenged in *Finnegans Wake* by portraying the artist as ineluctably inscribed with history, bearing the scars of class and colonialism whose materialist imprint on his sensibility will leave its mark on poetic production, form, and reception. 'Shem the Penman' foregrounds modernism's sensitivity to the marks the artist's specific history— money, education, nationality, breeding— etch on qualities of control in the handling of language that tended to be coded as 'taste' and 'style.'[91]

He consumes goods — including texts — and then markets the excretion as his own original production. Shem is thus the mass culture producer (and consumer) as opposed to modernism's author-creator who transcends history, industry, and mass culture through the autonomous artwork.

While well established, this interpretation of Shem overlooks certain references to scriptural authority that provide a more specific context for him. He is said to resort to his illicit ink because

> Robber and Mumsell, the pulpic dictators, on the nudgment of their legal advisers, Messrs Codex and Podex, and under his own benefiction of their pastor Father Flammeus Falconer, boycotted him of all muttonsuet candles and romeruled stationery for any purpose, he winged away on a wildgroup's chase across the kathartic ocean (*FW* 185.1-6).

Here Joyce combines his own experience of fighting to have his work published with references to religious authority. Shem's flight away and across the ocean implies Joyce's self-imposed exile to Europe from Ireland, where he could write more freely, away from the censorious Irish public. In order for the hidden (censored) writing to become visible, the author had to be exiled. Like Joyce, Shem left Ireland for Europe: "He even ran away with hunself and became a farsoonerite, saying he would far sooner muddle through the hash of lentils in Europe than meddle with Irrland's split little pea" (*FW* 171.4-6), and wrote a book that sounds remarkably like *Ulysses* — "his usylessly unreadable Blue

[91] Margot Norris, *Joyce's Web: The Social Unravelling of Modernism* (Austin, TX: Texas University Press, 1992), 92-93.

Book of Eccles" (*FW* 179.24-27). This fact of exile is also expressed as waste in Shem's postexilic writing. As Morrison writes, "The exile is a reject — as an immigrant, he is human waste, but a powerful symbol laden with the potential to become one of the chosen."[92] As reject, exile, and writer Shem is martyr-like, sacrificed by the redemptive transgression of his apocryphal product.

The "romeruled stationery" alludes clearly enough to the Vatican authority of Catholicism in Rome. The "muttonsuet candles" refer to the mutton fat (also called tallow) used for candles, and more specifically to the rule in Jewish law (Halakha) that banned the Israelites from eating any suet from animals sacrificed at the Temple, but which allowed it to be "used for any work." (Leviticus 7:23) The punishment for violating this law is *kareth*, meaning exile:

> But the person who does anything presumptuously, whether he is native-born or a stranger, that one brings reproach on the Lord, and he shall be cut off from among his people. Because he has despised the word of the Lord, and has broken His commandment, that person shall be completely cut off; his guilt shall be upon him. (Numbers 15:30-31)

So, "muttonsuet candles" meaning Hebrew law, and "romeruled stationery" meaning the Roman Catholic Church, Shem's writing is described in terms of 'official' and 'unofficial' writing, canonical and apocryphal. His punishment is *kareth* — exile.

Shem's association with mass culture also evokes the problem of canonical versus apocryphal distinction with the advent of mass printing. The nostalgia permeating the post-lapsarian mythscape of *Finnegans Wake* perpetually longs for the basal semiotics of originals — the original sin, the original hen, the original kiss, the structures of man's *first* disobedience. The controversy over Shem's writing positions him as the first or original writer of the "original document" (*FW* 123.31-32) in the lapsarian mythography

[92] Morrison, *The Literature of Waste*, 361.

of the *Wake* — his writing was the first transgressive text, the original *apocrypha scripta*. Joyce undercuts this mythic-biblical connotation by superimposing on it the far less poetic, far more tedious problem of the origin of printing, which was also the origin of widespread challenge to canonical authority. As Annette Yoshiko Reed explains, in the *Journal of Biblical Literature*, "it is clear that the advent of printing played an important part in the renewed concern for textual taxonomies during and after the Reformation."[93] In the history of apocryphal and parabiblical writings, Reed writes, we can see this play out:

> The early modern transition from manuscript culture to print culture also shifted discourse surrounding parabiblical writings away from the ancient evocation of secrecy and textual loss and toward more modern concerns with forgery and censorship.[94]

As Joyce of course struggled greatly against modern censorship, Shem writes against the canon. He is representative of this medieval threat to canonical authority: "He's weird, I tell you, and middayevil right down to his vegetable soul" (*FW* 423.27-28), Shaun claims. Canon law, David Solomon explains, was intertwined with the rise of literacy in the Middle Ages, since mass printing and literacy threatened the Church's control of material by increasing the incentive for and facilitating the dissemination of forgery:

> Reliance on the spoken word was quickly replaced by reliance on the written text, a central concern throughout the hermeneutics of the Middle Ages, particularly in the work of Augustine, Anselm, and Abelard. How much could the written word be trusted to reflect the truth, or The Truth? For centuries, a man's word was as good as his bond. But with the rise in literacy, a new orientation had to be arranged whereby a man could signify that his written word was as good as his bond.[95]

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[93] Annette Yoshiko Reed, "The Afterlives of the New Testament Apocrypha," *Journal of Biblical Literature* 134, no.2 (2015): 411.
[94] Ibid, 415.
[95] David Solomon, *An Introduction to the Glossa Ordinaria as Medieval Hypertext* (Cardiff: Wales University Press, 2012), 11.

This meant that there had to be a clearer distinction between canonical and noncanonical books if they were now to be entrusted to any literate individual. We can see this early modern controversy reflected in the description of Shem's ink as producing plagiarism and forgery. One might think such a personal ink would make Shem a very authentic and original writer, but Shem is a "notesnatcher" (*FW* 125.22), a plagiarist and forger "covetous of his neighbour's word" (*FW* 172.30), who ingests and excretes the writing of others:

> he did but study with stolen fruit how cutely to copy all their various styles of signature so as one day to utter an epical forged cheque on the public for his own private profit […] How very many piously forged palimpsests slipped in the first place by this morbid process from his pelagiarist pen? (*FW* 181.14-23).

The two major players, Jerome and Augustine of Hippo, differed regarding apocryphal books. Jerome excluded them whereas Augustine wanted them included, and frequently referred to them. As Atherton suggests, one of the pairs Shaun and Shem enact is that of St Jerome and St Augustine:

> [Jerome] appears, somewhat surprisingly, as a Shaun-type figure; and I suspect that in Joyce's working diagram he formed one of a pair with St. Augustine as the Shem-type figure; for the quotations from St. Augustine all come in Shem passages whereas it is Shaun who quotes St Jerome.[96]

Jerome also chose to use the Greek translation of the Hebrew Bible, whereas Augustine thought the original Hebrew should be used, a difference we see in the association of Shem with Hebraism and the Israelite history of persecution throughout the text and Shaun with Roman authority.

The dispute over Shem's writing in the form of the hen's letter parallels this disagreement between Jerome's followers and Augustine's regarding apocrypha, in that

[96] James Atherton, *Books at the Wake* (London: Faber & Faber, 1959), 143.

its point of contention is whether its *apocrypha scripta* should be shared with the wider world or kept secret:

> For if the lingo gasped between kicksheets, however basically English, were to be preached from the mouths of wickerchurchwardens and metaphysicians in the row… where would their practice be or where the human race itself were the Pythagorean sesquidepalia of the panepistemon, however apically Volapucky, grunted and gromwelled… over country stiles, behind slated dwellinghouses, down blind lanes, or, when all fruit fails, under some sacking left on a coarse cart? (*FW* 116.25-35).

The other underlying question, maintained throughout the text, is whether this writing should be kept secret because it is heretic, or because it is precious. As M.R. James explained in his introduction to the New Testament Apocrypha Joyce owned, the original meaning of apocryphal was not spurious but the opposite — so sacred that it couldn't be shared with the masses:

> An apocryphal book was — originally — one too sacred and secret to be in everyone's hands: it must be reserved for the inner circle of believers. But, in order to enlist respect, such books were almost always issue under venerable names which they had no true right to bear. We hear of apocryphal books of Adam, Moses, and so forth. The pretense was that these had lately been brought to light, after ages of concealment by pious disciples.[97]

The canonical — apocryphal distinction was thus based upon two classes of knowledge, one reserved for the elite and the other for the masses. In this sense, it stages the same structural principle as the avant-garde relation to mass culture and consumerism.

Finally, while it is well understood that the whole depiction of Shem is inflected with Wyndham Lewis's criticism of Joyce, the specific comments from Lewis parodied in Shem also evoke mass printing and mechanical production. In *Time and Western Man* Lewis described Joyce's writing process thusly:

> So he collected like a cistern in his youth the last stagnant pumpings of Victorian Anglo-Irish life. This he held steadfastly intact for fifteen years or

[97] James, introduction, xiv.

> more — then when he was ripe, as it were, he discharged it, in a dense mass, to his eternal glory … He discharged it as freshly as though the time he wrote about were still present, because it was *his* present. It rolled out with all the aplomb and vivacity of a contemporary experience, assisted in its slick discharge by the latest technical devices.[98]

By emphasizing consumption and excretion, Shem's scatological metaphor draws on Lewis's language and nods to this accusation of the uncreative, mechanical nature of Joyce's writing. In Lewis's opinion, this meant that Joyce (like Shem) had no originality or inventive genius: "Strictly speaking," wrote Lewis, "he has none at all, no special point of view, or none worth mentioning."[99] The description of Shem's writing as that which "by its corrosive sublimation one continuous present tense integument slowly unfolded all marryvoising moodmoulded cyclewheeling history" (*FW* 185.36-186.2) thus alludes to Lewis's accusation that Joyce's writing was the past discharged in the present with little to no authorial crafstmanship. This is not just a swipe at Lewis, though: by parodying the avant-garde artist this way, Joyce characteristically draws out the structures of cultural conflict that are repeated through different phases of history, though they may *seem* so unique as to be epic or apocalyptic at the time. Underlying his joke on Lewis is also, as we'll discuss shortly, a critical review of both the epiphany and the idealized craftsman-god of his early work.

In addition to physical waste matter, the depiction of Shem also emphasizes waste as excess. This evokes the depiction we observed in the previous chapter of the apocryphal body's creation as excessive, encompassing connotations of both waste and immorality in its revelation of the hidden grotesque within the natural order of somatic boundaries. As we saw, waste as excess violates the harmonic proportions of Stephen's

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[98] Lewis, *Time and Western Man*, 109.
[99] Ibid, 107.

consonantia. Part of Shem's sin is his life of material excess. His crimes of plagiarism and consumerism are associated with his bad taste in physical things. His lack of a sophisticated or high culture sensibility is first attacked in the derision of his taste for cheap canned food:

> Shem was a sham and a low sham and his lowness creeped out first via foodstuffs. So low was he that he preferred Gibsen's tea-time salmon tinned, as inexpensive as pleasing, to the plumpest roeheavy lax (*FW* 170.25-29).

Furthermore, he lives in a poorly made and filthy house:

> The warped flooring of the lair and soundconducting walls thereof, to say nothing of the uprights and imposts, were persianly literatured with burst loveletters, telltale stories, stickyback snaps, doubtful eggshells, bouchers, flints, borers, puffers (*FW* 183.8-12).

This list carries on for two pages. Shem's writing is waste and he lives among waste. Like Shem, ALP is also associated with both creation and waste and inhabits a world of rubbish, filth, and castoffs. Like Shem, she is described along with lengthy lists of items, such her knapsack full of odds and ends:

> and all spoiled goods go into her nabsack: curtrages and rattlin buttins, nappy spattees and flasks of all nations, clavicures and scampulars, maps, keys and woodpiles of haypennies and moonled brooches with bloodstained breeks in em, boaston nightgarters and masses of shoesets and nickelly nacks and foder allmichael and a lugly parson of cates and howitzer muchears and midgers and maggets, ills and ells with loffs of toffs and pleures of bells and the last sigh that come fro the hart (bucklied!) and the fairest sin the sunsaw (that's cearc!) (*FW* 11.18-27).

There are lots of lists in *Finnegans Wake* and they each have a different purpose — for example, the lists of HCE/Finnegan's many conqueror names associate him with power and victory through force in the official narrative of history. Issy's lists of rainbow girls depict her refracted feminine essence as imagined by the male gaze, dazzling yet implying transgression — the punishment of "the universal flood" (*FW* 388.12), in "the

year of the flood, 1132" (*FW* 387.23), Shem and ALP's trashy lists emphasize their excess, and evoke a post-lapsarian world of antiquity which must be sifted through, just as Joyce's contemporaries sifted through the classical past for metaphors, lexicon and emblems for the modern condition. Evoking both archeology and dumpster diving, Shem and ALP's waste lists model the typical dig site in which apocryphal writings were to be found:

> The mixed debris of those rubbish heaps contained a vast number of papyrus fragments — basically what turned out to be the waste paper of the day. This contained a fascinating array of documents, including tax receipts, bills of sale, personal letters, and census records. Such finds were the so-called 'documentary papyri' that provided such vivid insights into the everyday lives of people from the various social strata of that ancient society. Combined, however, with such documents were literary texts.[100]

One of the distinguishing features of these sites is that literature and scripture were mixed in with all kinds of paper waste. As Foster explains,

> Fragments of Homer and schoolboy exercises in copying Euripides were found, along with various Christian texts. Apart from ecclesiastical texts and fragments of writings contained in the Bible, new texts were discovered that purported to record the actual words of Jesus or those of his followers.[101]

These sites were thus material representations of the blurring of all kinds of canonical categorizations, of cultural and religious distinctions, sacred and profane categories, public genres and private writing, blending together over the course of time into a Wakean "grotesquely distorted micromass" (*FW* 111.30) Readers of the *Wake* or *Ulysses* will easily recognize how "Joycean" these troves are with their hide and seek shell game of waste and value, sacred and profane, copies and originals, the commercial and the literary. In these material *apokruphos* sites, value is hidden among the waste. This also

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[100] Foster, *Apocryphal Gospels*, 4.
[101] Ibid.

fits with the site of the discovery of the hen's letter, described as it is through references to archeological discoveries.

Both Shem and ALP are emphasized as apocryphal bodies, conduit figures through which things pass and disperse unregulated. Together, they are caricatures of Lewis's criticism, indiscriminately and mechanistically gathering, consuming, excreting and disseminating rubbish "the seim anew" (*FW* 215.23), as figures who traffic in the offal and rubbish of the post-lapsarian world. As the hen in the midden heap, the goddess Isis, and the river Liffey, ALP is a scavenger embodying the cyclical movements of gathering, carrying, and redistributing, just as she structurally connects the end of the text to its beginning in her monologue that acts as the Viconian *ricorso*. Most importantly, ALP is an indiscriminate gatherer, corresponding with the senseless, mechanical (re)production of Shem's writing. Like Shem, her activity parodies the avant-garde vilification of mechanical (re)creation and the feminized threat of mass culture.

ALP's monologue is considered to be the 'end' of *Finnegans Wake*, but it's more accurately a *ricorso* bringing us back, in a sense, to Joyce's earliest work. While Stephen and Shem are the two opposite poles of Joyce's semi-autobiographical representation, in terms of process ALP's has the most in common with Joyce's writing, in the way her scavenging, redistributing, and reviving embody Joyce's use of the epiphany and *bricolage* mode of writing. Hélène Cixous describes the process of the "young Joyce":

> The primary work of the young Joyce was to meditate upon and to evolve the principles of an aesthetic based on Aristotle and Saint Thomas, and to note down in exercise-books or on scraps of paper instants of reality as they were seized by hearing, sight, or taste, or caught in a word, a phrase, or several phrases. These momentary snapshots, collected and preserved because they had resuscitated some thought or emotion in the observer, in spit of their brief or banal nature, he called 'epiphanies,' and on these selected scraps of reality he founded books

> whose meaning is not provided by plot, analysis, or social event, but by the revelation they give of a certain universe in a certain order.[102]

Joyce's method of composition — the accumulation of 'scraps' of writing and of life, often written on scraps of paper or informally in notebooks, to then be sedulously crafted in a larger *bricolage* piece — is echoed in the figure of ALP as the scratching and scavenging hen. Like ALP's using a primer to patch together her letter from whatever she scratches up, Joyce hired a series of language teachers during the composition of *Finnegans Wake* and did not disguise his frequent insertions of popular (consumerist and low) culture, such as advertisements or popular songs, in his texts. Indeed he seemed to recognize himself as a scavenger and *bricoleur* of sorts: "I am quite content to go down to posterity as a scissors and paste man for that seems to me a harsh but not unjust description" (*LI* 297). In a letter to Weaver he described his cluttered mind: "My head is full of pebbles and rubbish and broken matches and lots of glass picked up 'most everywhere'." (*SL* 167) Like Joyce's transformation of scavenged words and moments into the epiphanic apprehension of a new, harmonious whole, ALP scratches and patches up not only "Finn. Again!" but also the text itself: she embodies the transformation of the dead into new life and the semantic rejuvenation of language.

We saw in Chapter 1 that in *Portrait*, though Stephen aptly describes the three Aquinian qualities necessary to apprehend an aesthetic image in epiphany, his own creativity process is frustrated by lifeless language:

> glancing from one casual word to another on his right or left in stolid wonder that they had been so silently emptied of instantaneous sense until every mean shop legend bound his mind like the words of a spell and his soul shrivelled up, sighing with age as he walked on in a lane among heaps of dead language (*P* 182).

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[102] Cixous, *The Exile of James Joyce*, 599.

For Stephen, dead language is the language of mundane and common life, especially language pressed into the service of advertisement and consumer culture. Perceiving the detrimental effect of this language on his mind as a spell, leeching his creativity and genius, he is depressed to find his own writing trite and desiccated:

> *The ivy whines upon the wall*
> *And whines and twines upon the wall*
> *The ivy whines upon the wall*
> *The yellow ivy on the wall*
> *Ivy, ivy, up the wall.*
> Did any one ever hear such drivel? Lord Almighty! Who ever heard of ivy whining on a wall? (*P* 182).

And yet, upon observing this "dead language," he then experiments with reviving it: "The word now shone in his brain, clearer and brighter than any ivory sawn from the mottled tusks of elephant. *Ivory, ivoire, avorio, ebur*." (*P* 182) Stephen isn't yet aware of the connection between the so-called "dead language" and his own creative act, in his intuitive extraction of the words from their dead environment in order to see them anew. This moment shows his same childhood tendency — "suck was a queer word" (*P 11*) — that estranged him from his peers — "Was it right to kiss his mother or wrong to kiss his mother? What did that mean, to kiss?"(*P* 15) — developing into the mature artist's liberated intellect. ALP engages this rejuvenation of language at warp speed, universalizing and compelling it. She scavenges among "heaps of dead language" (*P* 182) and recycles the rubbish from her knapsack, scratching up the next world from the dump of the old one in Joyce's starkly drawn contrast to Stephen's majestic "hawklike man" (*P* 173) Daedalus, Biddy the hen. She evokes Stephen's musings on history as nightmare in the "Nestor" episode of *Ulysses*. "History," Stephen says, "is a nightmare from which I am trying to awake" (*U* 27). He then wonders, "What if that nightmare gave you a back

kick?" (*U* 27). Stephen's feminization of history rebelling as a recalcitrant mare horse shows how he genders the relationship between the artist and history. Stephen's conception of the artist as he articulates it in *Portrait*, the "God of the creation" who presides "within or beyond or above his handiwork, invisible, refined out of existence, indifferent, paring his fingernails" (*P* 219) presents a self-contained, autonomous artwork onanistically created by a male author-god. Stephen's image of the nightmare/ night mare of history in *Ulysses* implies that it is the threat of history, which Stephen perceives as feminine, that must be conquered and transcended by the male author-god.

What would it mean for history to kick back? Like the kickback of a weapon it could make its imprint, or like the kickback of a bribe history could be writing that, as Stephen sees it, has sold itself. Either one would threaten Stephen's conceptualization of the originality of the artwork, its Docetic creator and its onanistic birth: "He would create proudly out of the freedom and power of his soul, as the great artificer whose name he bore, a living thing" (*P* 174). While this vision emphasizes the materiality of history, as the inert material for the craftsman, ALP's material world literalizes this as the accumulation of things. ALP as female, post-lapsarian historian, creator-goddess of the "mamafesta" (*FW* 104.4), and the "Bringer of Plurabilities" in Joyce's "nightynovel" (*FW* 54.21) thus embodies a very powerful threat to the author-god as Stephen imagines him in the image of his own namesake, Daedalus, a "hawklike man flying sunward above the sea […] the artist forging anew in his workshop out of the sluggish matter of the earth a new soaring impalpable imperishable being" (*P* 173). In the post-lapsarian world of *Finnegans Wake*, this type of original, new, autonomous artwork, onanistically conceived by the male author-god, pure and unsullied by the feminized threat of history, has been

replaced by repeated images of writing as history decomposed and recycled, or literature consumed and excreted. In contrast to Stephen and his determination to escape the world of waste, in *Finnegans Wake* ALP's gleaning aesthetics associate her with perennial humor and creativity in Joyce's poetics of waste. More specifically, she facilitates a kind of creation that is especially Joycean: irreverent, unauthorized, fugitive (re)creation.

In this sense, ALP's scavenging, redistributing, and repurposing enacts linguistically a self-reflexive performance of the relationship between epiphany and writing. Her role supersedes the function of the Joycean epiphany in *Finnegans Wake*. Like the magic lantern Eliot's Prufrock imagines[103], "as if a magic lantern threw the nerves in patterns on a screen," this poetics works as a polysemic network in which the teleology and signification of the *grand récit* are perpetually unraveled and disseminated through language, divulging the *apocrypha scripta* that is the hidden repressed catalogue of sedimented culture and psychic drives accumulated by and acting upon the sign. This fugitive movement is also the text's impulse towards breaking through the symbolic to reach the semiotic. *Finnegans Wake* rejects a unified subject or transcendental signifier akin to Aquinian *quidditas*. In the place of the epiphany and revelation moment, each semantic unit in *Finnegans Wake* suggests and glimpses the *chora* as Kristeva defines it, the maternal womb space of the kinetic, infinite, pre-verbal drives regulating the semiotic and repressed by the law of the Father. We can see this Law in the masculine myth of HCE and Finn as patriarch and builder, Stephen's male author-god absent from his pristinely crafted, onanistic work of art, and the structural logic of the detective story of HCE. All repress plurality to enact the text in the symbolic phase, and yet all are exceeded and confounded by the plurality and polysemia incarnate in ALP.

[103] Eliot, "The Love Song of J. Alfred Prufrock," 7.

The counterpart to the letter-text in the *Wake* is the motif of the kiss. Kisses are keys in *Finnegans Wake*: the kiss is a medium for the transmission of the apocryphal message. As such, and in keeping with what we have seen so far, the kiss is erotic, illicit, and written. It evokes the Irish story of Arrah na Pogue, in which Pogue rescues her brother, an Irish revolutionary, from death by secretly slipping a message of an escape plan into his mouth with a kiss, making kiss both the illicit text and letter of deliverance. "There's a key in my kiss" (*FW* 279.28), Issy writes in the night lessons chapter, and signs her letter to Shaun as "Arrah of the passkeys" (*FW* 460.2). ALP and Issy are both keepers of the kiss keys. Issy is "kissabelle" (*FW* 571.15) and signs as Arrah, and although Shem wrote the letter the message is ALP's; finally in the last sentence of *Finnegans Wake* it is Anna Livia — "Anna na Poghue" (*FW* 203.36) — whose lips delivers the final key, "Lps. The keys to. Given!" (*FW* 628.15) like Molly's cake which she passes to Bloom in a kiss. By contrast, both of our main men in *Ulysses* — Stephen and Bloom — *lose* their keys.

Isolde and Tristan's illicit kiss is depicted as *the* kiss, the original transgression, the primal scene but also the original message. Its mythic singularity emphasizes its momentousness — literally it is a single seminal moment, like the epiphanic moment we saw in Chapter 1, outside of time. As we've seen, Joyce's twist on the Tristan and Isolde legend is that, as opposed to the adultery being condemned, Mamalujo stealthily watch Tristan and Isolde together, "peering in […] through the steamy windows, into the honeymoon cabins, on board the big steamadories" (*FW* 395.7-9) to satisfy their voyeuristic urges: "they all four remembored who made the world and how they used to be at that time in the vulgar ear cuddling and kiddling her" (*FW* 384.35-385.1). They

become inebriated as they listen, and listening they become nostalgic for "the good old bygone days" (*FW* 385.2-3) and "dear prehistoric scenes" (*FW* 385.17-18) of their youth, "raising hell while the sin was shining, with their slates and satchels" (*FW* 385.10-11). Obviously this depiction of the four canonical gospel authors imbibing excessively, "spraining their ears" and "with their eyes glistening" (*FW* 384.20) to spy on a couple having sex is an irreverent cartoon. Their vicarious lust for dirty details, to see with their own eyes, also takes a swipe at the authority of the New Testament euangelion as constituting the 'biblical witness.' Joyce depicts the Gospel eyewitnesses as voyeurs and conflates Tristan and Isolde's illicit kiss that Mamalujo lust for with their 'real' experience with Christ and the divine Logos. When Mamalujo spy on Tristan and Isolde's lovemaking they are also trying to witness the transmission of this *apocrypha scripta* — the *euangelion* of "Arrah-napogue, in the otherworld of the passing of the key of Twotongue Common" (*FW* 385.4-5), the message that can finally cross from the divine realm to ours, as from the underworld of King Tutankhamun by the mysterious magic of ALP's "mamafesta" (*FW* 104.4).

But as eyewitnesses Mamalujo are problematic — at best, "They had heard or had heard said or had heard said written" (*FW* 369.16). This is because the entire post-lapsarian scene of *Finnegans Wake* is based upon the fact that *the* crucial original event, the Fall, has taken place off stage. Like Bantam Lyons in *Ulysses*, who must (and fails to) distinguish a clue from a false lead in the form of Bloom's throwaway paper, in *Finnegans Wake* it seems we must incessantly strive to excavate 'truthful,' meaningful associations from myriad repetitions, patterns, and echoes, never quite sure if we are simply in Denis Breen's shoes, refusing to concede we've been had and the jig is "U.p.:

up" (*U* 130). At the end of the *Wake* text, unwittingly and against his or her will (surely) the reader begins all over again, starting out as detective: much like the individuals in *Dubliners* we saw in Chapter 1, the reader of the *Wake* realizes too late that something has been missed and the entire experience has been durational as opposed to teleological. The text itself is the experience of flight, the apocryphal "tendency to disappear." This feeling can be traced back to ALP, too. In the *Book of Kells*, animals serve as "pointing device" images for the manuscript, "figurative instructions alerting the viewer as to what passages or events in the Gospels are of particular importance,"[104] Gidley writes. These images "serve to correct transcribing errors, telling us when to keep reading or when to stop."[105] As one of these pointing devices, the hen has a specific role in the *Book of Kells*:

> Hens seem to be the painters' choice for indicating an emphatic period at the conclusion of a line. They can be seated or standing but in all cases are facing the last word of a sentence, implacable, as if to tell the viewer to pay particular attention to the preceding line.[106]

Initially, it might seem hard to reconcile ALP with "an emphatic period." But there is actually (as usual) a hidden, punctilious connection. As we've seen, ALP's message is the elusive *apokruphos* of the text — the key, the kiss, the truth. In chasing its apocryphal traces, we want to "see as much as the hen saw" (*FW* 112.2). If the *Kells* hens "in all cases are facing the last word of a sentence," this tells us what she saw: the last word.

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[104] Gidley, *The Book of Kells*, 33.
[105] Ibid.
[106] Ibid, 33-34.

Conclusion

By exploring an apocryphal Joyce, we have found a way to study aspects of spirituality and faith in terms of style in his work, not restricted to Joyce's own personal faith or relationship with the Church. In Chapter 1, we saw that Joyce's early work is inflected by an apocryphal "tendency to disappear" and the artist's inner struggle with the transience of revelation. We saw that the contradiction between 'stasis' and the fugitive movement of insight and inspiration, in Shelley's fading coal, creates intense psychological and spiritual experiences of unrest and doubt in the form of the Joycean epiphany. In Chapter 2 we measured Joyce's evolution from those early experiments with insight and revelation into direct challenges to the authority of canonical discourses in *Ulysses*. We observed the ways in which his transgressive somatic imagery both attacks with its grotesque realism yet also celebrates 'waste' creation as the activity of the liberated intellect against the "old conceptual barriers,"[1] canonical 'Laws' of reason, nature, and morality. In Chapter 3, we saw this celebration expand in *Finnegans Wake*, in the humor Joyce creates with Mamalujo and in the triumph of the apocryphal letter over the *grand recit* of resolution in truth.

As we have seen, the 'apocryphal' is a specific kind of precious insight: "An apocryphal text was, originally, one too sacred and secret to be in everyone's hands: it must be reserved for the initiate, the inner circle of believers,"[2] as the introduction reads to Joyce's copy of *The Apocryphal New Testament*. By studying Joyce in *fuga per canonem*, we see his dedication to art's enduring obligation to undermine this 'inner circle' of authoritative, canonical purview. What is unique and particularly Joycean about

[1] Nietzsche, On Truth and Lying," 883.
[2] James, introduction, xii-xiv.

this is Joyce's development of this insight of 'unrest' from painful experiences into a liberated collective perspective that shows our individual experiences within the ultimate timelines of history and myth to reveal the most enduring humour, even joy, of our shared human condition, "as human a little story as paper could well carry," (*FW* 115.36) our shared "old story, the tale of a Treestone with one Ysold" (*FW* 113.17-18). A certain moment in *Hamlet* — an early modern "moment of being," to use Woolf's phrase — throws this into sharp relief for us. As we have seen, apocryphal experiences "at the edges of life" are experiences of radical spiritual and psychological unrest. The presence of Hamlet's father's ghost indicates that there has been a betrayal of the canonical covenant between the real and unreal that has released his father's "*canonized* bones" (emphasis mine):

> O, answer me!
> Let me not burst in ignorance, but tell
> Why thy canonized bones, hearsed in death,
> Have burst their cerements; why the sepulcher,
> Wherein we saw thee quietly inurn'd,
> Hath oped his ponderous and marble jaws,
> To cast thee up again. What may this mean,
> That though, dead corpse, again in complete steel
> Revisit'st thus the glimpses of the moon,
> Making night hideous; and we fools of nature
> So horridly to shake our disposition
> With thoughts beyond the reaches of our souls?
> Say, why is this? Wherefore? What should we do?[3]

Hamlet is not merely confused because *a* ghost is impossible, but because *that* ghost shouldn't be there: they have fulfilled their end of the contract with the other world, in properly observing the burial rites, yet here is his father's ghost. This radical experience of such profoundly shaken disposition by "thoughts beyond the reaches of our souls" is

[3] William Shakespeare, *Hamlet*, Act 1 Scene 4, lines 27-38, in *William Shakespeare: The Complete Works*, ed. Stanley Wells (Oxford: Clarendon Press, 2005).

the same apocryphal insight of unrest into the "edges of life." Crucially, and most importantly in terms of Joyce, this unrest is the counterpoint of ignorance — "Let me not burst in ignorance," Hamlet implores. Joyce shows us that this painful unrest in the violation of our canonical Laws and truths is inextricably bound up with the truly liberated intellect and necessary to its creative ideation. Joyce's *fuga per canonem* reveals, as we have seen, his evolution from anxiety and self-doubt of unrest in his early work to his commitment to this unrest as the sign of the liberated intellect "demolishing and deriding the old conceptual barriers."[4]

Finally, as Joyce's readers we feel a kind of unrest, too. As we have seen, Joyce's work is everywhere threaded with the 'tendency to disappear,' the traces of the fugitive artist who has become "invisible, refined out of existence." (*P* 219) Ultimately, studying apocryphal Joyce consolidates the most fundamental feeling of reading Joyce: the feeling that we have *just* missed him. We have finally arrived only to be told, "He was here a moment ago, but you've missed him." So we keep on missing him, in every sense of the word.

[4] Nietzsche, "On Truth and Lying," 883.

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