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Structure and character in "Ithaca".

Eugene Michael Gorsky

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STRUCTURE AND CHARACTER IN "ITHACA"

by

Eugene Michael Gorsky

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Jan. 12, 1976

[Signature]

Professor in Charge

[Signature]

Chairman of Department
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Structure and Character in "Ithaca"

Eugene M. Gorsky

Although composed in the form of a scientific catechism, "Ithaca," like Ulysses itself, is a humanistic construction. Contrary to some critical viewpoints, the prose of the episode is richly varied and contains personal and dramatic content. This study traces the development of character, point of view, and a humanistic theme in the structure and phrasing of the answers to "Ithaca"'s questions. The complex organization and pointed language of many of these "catechetical paragraphs" reveal Leopold Bloom as a man actively engaged in ordering his experience according to humane values; he thereby affirms his integrity and constructs for himself a valid human reality.

The complexity and consistency of Joyce's characterization of Bloom are demonstrated in three ways. First, five levels of organization are noted and then used to show how the points of view of Bloom, the omniscient narrator, and Joyce himself converge to reveal Bloom's personality. Next a comparison between the text and Joyce's notes shows that the placement of passages in a particular paragraph depends upon the demands of character and theme. The final chapter examines the aesthetic effects of this structuring; how individual passages unify whole sections of "Ithaca," while Bloom unifies his life.
Introduction

For fifty-three years, studies of James Joyce's novel *Ulysses* have ranged from the stark simplicity of purely naturalistic readings to the rich insight afforded by seeing it from the standpoint of the aesthetic theory implied within the text itself, from the deprecation of Joyce's verbal virtuosity to the exaltation of his symbolic method. Somewhere along these lines of criticism, though not necessarily exactly midway between the extremes, lies a vision of *Ulysses* quite close to the traditional humanistic point of view. It is from that critical point that I intend this study of the "Ithaca" episode to begin.

A. Walton-Litz apparently holds the most open-minded and sensible attitude toward *Ulysses* as a whole and "Ithaca" in particular; of "Ithaca" he says, "No critical formula of 'either/or' can do it justice." Unfortunately, even Robert M. Adams, aware that "all is not lost when we cast off the formalist presumptions about *Ulysses*, which have tempted so many critics into the pursuit of thin-spun patterns based on wiredrawn evidence—and which, more importantly, have promised, so delusively, to so many readers, the revelation of an all-inclusive symbolic pattern, a 'hidden meaning' in the book," takes at face value Joyce's remark to Frank Budgen about "Ithaca" ("It is the ugly duckling of the book"). Not only does Adams...
ignore the fact that Budgen quotes Joyce as calling it "his favorite episode," but he grossly oversimplifies by calling it "completely indiscriminate" and "the garbage of indiscriminate thought." "The business of 'Ithaca' is simple enough," he says. By the seventeenth episode does "a great and intricate work of mind" collapse into a bulky circumlocutory curiosity that can be explained away in less than two pages!

In contrast, Joyce told Robert McAlmon that he intended "Ithaca" to exhibit "a tranquilising spectral-ity." Some critics have indeed found within it something more interesting than yet another variation of what Hugh Kenner calls the "old form-content dichotomy." Kenner emphasizes that "the questions and answers are designed for separate contemplation; they do not constitute simply an indefensibly circumlocutory way of telling a story." He differentiates what Adams refers to as "the garbage of indiscriminate thought" into entries which range from pathetic, "solemnly funny," and wild "periphrastic absurdities" to "immense catalogues of junk" and "oddly cathedralized poetry," but begins his discussion of "Ithaca" by claiming that "the only comment it requires" is a caution against not reading closely. Because Kenner is engaged in a comprehensive exposition of all of Joyce's fiction, it is difficult for him to specify what
interesting effects such critical attention might reveal.

However, Hélène Cixous, who also examines the whole of Joyce's art, perceives that the "voluntary stripping away of the flesh" through the scientific language of "Ithaca" "is designed to show up the elementary human form, the simple structures that are common to Bloom and Stephen, and to ask the primary questions, 'where does death begin?' and 'when does the "I" cease to pursue its illusion of life?' and finally, 'when will our exile end and where is the promised land?"' The 308 questions in "Ithaca," whose business had seemed "simple enough," have inspired classical questions regarding the complexity and wholeness of human life.

Although Kenner and Cixous recognize the non-uniform complexity of this episode, for the most discriminating and illuminating views of "Ithaca" we must look to those critics who concentrate upon Joyce's novel. Stanley Sultan acknowledges that the prose of the episode is appropriately "abstract, dull, cacophonous, and awkward," but expands this description: "But that prose achieves a fresh, albeit precious, charm, the charm of harmonious unfailing wrongness that an occasional almost impossibly Victorian house possesses."

Richard Ellmann's analysis of the style is more concrete. He says that the apparently cold, bald, impoverished prose "begins to dovetail with a
'wealth' of particulars, at least one of which is particularly splendid. With this the "urination-heaventree" scene—pp. 698-703 (683-688)—the episode divides into two parts, of which the first is primarily a divestment of heroic attributes, the second a resumption of them. . . . The sky translates into fluent heavenspeech the awkward, broken accents of earth." Ellmann actually goes beyond Cixous, recognizing that "Ithaca" not only asks fundamental questions but also attempts to answer them: "The episode has in fact a number of affirmations to make, including the affirmation of affirmation."17

Even though earlier critics have emphasized its aspects of impersonality and emptiness,18 Richard M had sensed complexity infringing upon the apparent uniformity of "Ithaca" at a point long before Ellmann's perceptive division: "The pervasive emphasis on the concept of flux leads directly to the cosmic perspective which makes its first ironical occurrence when Bloom falls down into the areaway to let himself into his house. . . . shortly followed by other indications of the perspective of relativity."19 Paradoxically, as we focus more closely upon the episode's details, our critical outlook widens and the humanistic universalizing effect of "Ithaca" begins to assert itself.
Some variation of this traditional effect of epic fiction may be our closest perception of Joyce's approximation of the "tranquilising spectrality" he intended:

I am writing "Ithaca" in the form of a mathematical catechism. All events are resolved into their cosmic physical, psychical, &c equivalents, e.g., Bloom jumping down the area, drawing water from the tap, the micturition in the garden, the cone of incense, lighted candle and statue so that not only will the reader know everything and know it in the baldest coldest way but Bloom and Stephen thereby become heavenly bodies, wanderers like the stars at which they gaze.

In what I believe is the most responsible study of *Ulysses*, containing perhaps the most sympathetic response to "Ithaca," S. L. Goldberg seems to articulate this perception and echo Joyce's statement of purpose. Goldberg does not believe that the episode merits the designation "dehumanized," for it transforms Stephen and Bloom into human symbols. "The final irony of the chapter is that by its critical, cold objectivity it does the worst that can be done to the characters and yet in doing so reveals their human validity." Even more than Kain, Ellmann, and Cixous, Goldberg admits the fundamentally humane character of "Ithaca," which gives him a "mollifying, modifying sense of compassion and wonder at the inexhaustible mystery of man—even twentieth century man." To him the episode that precedes Molly's soliloquy "releases
something of the feeling of myth to enfold the action" and "suggests the link with the divine, or at least the numinous, that makes Bloom man, and makes Ulysses more than an irritable scratching in barren sand."  

In a more restrained yet less eloquent interpretation based upon a structuralist viewpoint that is frankly fascinating, Robert Scholes concludes that "the technological and scientific perspectives of 'Ithaca' extend Bloom and Stephen to new dimensions without aggrandizing them. (And without dwarfing them as is sometimes contended.)"  

Finally, Litz's observation that "it is as if we were viewing Bloom and Stephen from a great height, against a vast backdrop of general human action and knowledge, while at the same time standing next to them and observing every local detail" forms the most balanced assertion of the complex humanistic perspective over the superficial naturalistic point of view.  

Litz has traced the composition of Ulysses, including "Ithaca," Weldon Thornton singly and Don Gifford and Robert Seidman together have provided rich annotations of each episode, Phillip F. Herring has edited Joyce's "Ulysses" Notesheets, and Erwin R. Steinberg and Joseph Prescott have contributed valuable stylistic studies of the novel; but very little has been written on how Joyce sustains the humane effects in "Ithaca." Several years ago Avrom Fleishman wrote with optimism, "With the
publication of a recent article on the astronomical references in "Ithaca," the section has begun to receive the kind of sustained attention it deserves. But as long ago as 1961, Richard E. Madtes traced the composition of "Ithaca" from notesheets through manuscript and typescript to proofs, concluding that, "despite an apparent objectivity, the text contains much that is subjective: constant humor, intense emotion, disguised stream-of-consciousness technique, and varied rhythms." Like most of the more general critics, Madtes identifies within the episode, and the novel itself, a major humanist theme: "isolated man striving for and occasionally achieving community with his fellow men."

This analysis of "Ithaca" makes no pretense to be as exhaustive and comprehensive as that of Madtes and will be plainly subjective at points. It has three main purposes: (1) to show how Joyce organizes the prose in several of the answers to point up the humanity of Bloom, (2) to seek some basis for such organization in the notesheets for "Ithaca," and (3) to relate this pattern to some aspects of Joyce's aesthetic theory, including the "epiphany." Its overriding purpose is to demonstrate that "Ithaca," like Ulysses itself, may be considered, from the primary fictional points of view of theme and dramatic effect, as a traditional humanist construction, although it has been composed in a most modern, unconventional way.
Kain, Kenner, Ellmann, and Litz have discriminated distinct perspectives, different types of questions and answers, and opposite effects throughout the seventy-two pages of "Ithaca." But when we focus upon the 308 questions and answers individually, at least one-third (96-111) appear to have a more or less complex structure. I have noted five major levels of organization.

I base this approximate critical scheme on technical studies by Goldberg, Prescott, and Steinberg. In his examination of the "stream-of-consciousness" technique, Goldberg says that "the organizations depend, ... upon Joyce's use of two main devices: juxtaposition and the deployment of 'point of view.' Neither is original to Joyce, of course, and he uses neither modishly for its own sake."\(^1\) Except for "Aeolus," no episode of Ulysses appears as segmented as "Ithaca," and Goldberg observes that for "stream-of-consciousness" episodes the basis of organization is clearly the unit of the paragraph, and the paragraph in turn the expression of a separate mental act of apprehension."\(^2\) So it seems quite reasonable to consider "Ithaca," which does not present the familiar face of a "stream-of-consciousness" episode, as composed of discrete catechetical paragraphs, some of which may actually represent "separate mental acts of apprehension?"
Many of the episode's paragraphs rely for their effects upon juxtaposition, and some incorporate a character's point of view.

Prescott illustrates how Joyce introduces and develops details in paragraphs (including the first paragraph on page 684 /the second, page (668)/ in "Ithaca") and how he inserts dramatic speeches within narrative passages. The effective organization of some "Ithaca" paragraphs lies in how they are introduced, and of many in how Joyce inserts significant phrases at thematically strategic points.

The major basis for my analysis lies in Steinberg's investigation of paragraph and sentence structure in "Proteus" and "Lestrygonians." In these episodes he finds that omniscient author's sentences introduce or lie buried in "stream-of-consciousness" paragraphs. The effects that Steinberg isolates show a closer connection to those of the "Ithaca" paragraphs than the results of Prescott's study, though Steinberg sees Joyce willing to blur matters in "Ithaca" and elsewhere with stylistic experimentation. But in addition to the effects of introductory and internal devices, concluding passages seem to perform a more important function in the paragraphs of "Ithaca" than in those of other episodes.

These are the major levels of organization I propose.
in order of increasing complexity and along with the approximate number of textual illustrations:

(1) answers in which the most significant passages are introductory (6-7).

(2) answers in which the most significant passages are concluding phrases (38-46).

(3) answers whose principal effect can be attributed to both introductory and concluding passages (12).

(4) answers in which the most important phrases are internal, placed within the body of the paragraph, among phrases less relevant to character and theme (19-21).

(5) answers in which internal and concluding phrases combine their separate significances to achieve the principal effect of the paragraph (6).

The uncertainty in three of the categories lies in differences in the length of the selected examples, where a longer passage may be considered a more reliable example of a level of organization than a shorter one. I shall present at least one example of each level. Because this analysis is based partly on stylistic studies of "stream-of-consciousness" episodes, it should point to structural similarities between "Ithaca" and other episodes of Ulysses, and to general characteristics in Joyce's method of composition.

While the introductory level is the most simple
illustration of the ranking of passages according to their relative value in "Ithaca," the importance of these examples outweighs their relatively small number. Some are vital to the development of Bloom's character, his point of view, and the humanistic theme itself. The initial passage in the first example is also a comment upon the composition of "Ithaca," and of *Ulysses* as a whole:

> What reflections occupied his mind during the process of reversion of the inverted volumes?
> The necessity of order, a place for everything and everything in its place; the deficient appreciation of literature possessed by females; the incongruity of an apple incuneated in a tumbler and of an umbrella inclined in a close stool; the insecurity of hiding any secret document behind, beneath or between the pages of a book. (No. 196: p. 709 [594], no. 1)

The proverbial phrase obviously assumes a value far greater than any other in the answer. It in fact establishes Bloom as a man who identifies objects, assigns to each a specific value, and finds meaning in such organization. The second phrase ranks next in importance, for it presents one of Bloom's judgments and comments upon the character of Molly. The incongruity of an apple stuck in a glass and a commode used as an umbrella-stand has definite comic and possible figurative value, and the final phrase may be indirectly related to Bloom's insecurity concerning his correspondence with Martha.
Clifford; but the major effect of the paragraph, through the introductory phrase, is to confirm Stephen's sympathetic evaluation of Bloom as "a conscious rational animal proceeding syllogistically from the known to the unknown and a conscious rational reagent between a micro- and a macrocosm ineluctably constructed upon the incertitude of the void" (No. 144: D. 697 [682], no. 3).

Although in this section of "Ithaca" "Bloom most clearly becomes his isolated self," the introductory phrase above paradoxically appears as the point where the points of view of Bloom, Stephen, an assumed omniscient narrator, and Joyce himself come closest together, if they do not actually coincide. David Hayman recognizes the difficulty of assigning a point of view or narrative voice to "Ithaca": "though the narrator is probably accurate about the content, Bloom could never be this humorless and pedestrian in his expression. The least sympathetic of his commentators is kinder to him than this literary projection." However, the omniscient narrator does share Bloom's passion for order; the narrative voice sounds as if there is indeed "a place for everything"--including Bloom!

Steinberg describes Stephen's "stream-of-consciousness" in "Proteus" as tending towards an orderly parallel phrasing, but Bloom's in "Lestrygonians" as "sentences
into which words and phrases seem to have been tumbled helter-skelter." Still, in "Ithaca" reflections upon "the necessity of order" occupy Bloom's mind, complementing somewhat the values of Stephen and the omniscient narrator of this episode, and the paragraph that exhibits his reflections itself possesses some sort of order.

Furthermore, without intending a simple identification between Stephen and Joyce, Goldberg proposes a close connection among the artist, his characters, and the theme of the novel: "the dramatic action of Stephen-Bloom-Joyce achieves completion in the stasis of the 'mythic' contemplation of life." Any contemplation of life inevitably implies an ordering of its content, and this simple introductory phrase can be considered as a single "mental act of apprehension" by two apparently dissimilar characters with hitherto divergent points of view, the omniscient narrator of the episode, and by the author himself.

Joyce's point of view becomes involved with a paragraph whose point is "the necessity of order, a place for everything and everything in its place" through what Goldberg criticizes (somewhat excessively) as "the busy ant-like industry with which he piles in detail, his inability always to select the necessary from the available, the itch to get everything in." Whether
through an obsessive interest in the principle of order, or by what Kain calls "the patient accumulation of evidence," "this is the technique of much of 'Ithaca,' an accumulation of details which has no inherent 'aesthetic' limits but relies on the epic impact of over-mastering fact. One can see the method in action in the growth of the notorious question-and-answer on the universal significance of water, . . . " (No. 25: pp. 671-672; 655-567, no. 2)

We can see more clearly the connection between Joyce's point of view and others implicit in the organization of the selected paragraphs by noting the comparison Hayman makes between Bloom and the efficient narrator in "Ithaca." He recalls the remark of the narrator in "Cyclops" that "if you took up a straw from the bloody floor and if you said to Bloom: Look at, Bloom. Do you see that straw? That's a straw. Declare to my aunt he'd talk about it for an hour so he would and talk steady" (p. 316). In "Ithaca," because Joyce writes as if some "straws" are more important than others, the omniscient narrator speaks that way, and that relative value is what Bloom understands as he reflects upon "the necessity of order, a place for everything and everything in its place." In "equanimity," he moves towards an ordering of life's content according to value, and the
relative importance of the passages in this episode reflects this mental act of apprehension and organization.

I can justify the extent of this lengthy commentary on the first example of an introductory passage only by the relative importance of the passage itself. This introductory phrase acts as a comment within "Ithaca" on the complex structuring of many of the episode's catechetical paragraphs through the careful distribution of phrases. It is a model for what the first part of this study attempts to illustrate.

But the remaining examples of introductory passages are also important and related to this initial one. In light of the convergence of the points of view of Stephen and Bloom, noted above, it is interesting that the first three words of the first answer (to a question which asks "What parallel courses did Bloom and Stephen follow returning?") in "Ithaca" are "Starting united both" (No. 1: p. 666 [650]). The reminiscences that temporarily corrugate Bloom's brow are "reminiscences of coincidences, interpreted by him as truth stranger than fiction" (No. 38: p. 675 [659], no. 3), which relates to the "isolation and community" of Stephen and Bloom Madtes identifies as the "central theme" of Ulysses. 19 Later, the advantages of "an occupied, as distinct from an unoccupied bed" listed first by the omniscient narrator, according to
Bloom's sense of value, are "the removal of nocturnal solitude" and "the superior quality of human (mature female) to inhuman (hotwaterjar) caelefaction" (No. 267: p. 728 [713], no. 3). These advantages accent Bloom's interest in Molly's peculiar form of "female maturity" and introduce us to her intense, fascinating humanity. Finally, after Bloom attains equanimity and kisses Molly's rump, the first of the "visible signs of postsatisfaction" is "a silent contemplation" (No. 295: p. 735 [719], no. 1), recalling Goldberg's idea of "the stasis of the 'mythic' contemplation of life," which has been achieved by "the dramatic action of Stephen-Bloom-Joyce" and includes the mental act of ordering its content.

The answers in which the most significant passages are concluding phrases are the most plentiful in the scheme. Though their effects are not so forceful and general as those of introductory phrases, concluding phrases still contribute significantly to the development of Bloom's character, his point of view, and our humanistic view of him. To balance the final example of the introductory level of organization, before Bloom reverences Molly's rump the last of "the visible signs of antesusatisfaction" is also "a silent contemplation" (No. 293: p. 734 [719], no. 3). Stanley Sultan remarks that "his tribute is presented in neat parallelism suggestive
of an elaborate ritual, . . . ."20 On either level, Joyce has located this sign of Bloom's equanimity in a strategic characterizational position.

Paragraphs in "Ithaca" sometimes arrive at climaxes in characterization as definitive as the concluding phrases of paragraphs in other episodes of Ulysses. After Stephen departs to the peal of the bells of St. George's church, the narrator catalogues by name and location "the several members of the company which with Bloom that day at the bidding of that peal had travelled from Sandymount in the south to Glasnevin in the north" (No. 173: p. 704 [89], no. 3). All are reported "in bed," except for the last: "Paddy Dignam (in the grave)." As the sound of the Shimes and of Stephen's footsteps, and the feel of Stephen's handshake and of the chill of isolation recall "companions now in various manners in different places defunct," the most recently deceased, "Patrick Dignam (apoplexy, Sandymount)," again concludes the list (No. 176: pp. 704-705 [89], no. 6). This striking awareness of coldness and death, reinforced by the remembrance of the burial that morning, asserts Bloom's very human point of view above that of the omniscient narrator's.

It also recalls an important "block" of Bloom's thought in "Sirens":

All gone. All fallen. At the siege

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of Ross his father, at Gorey all his brothers fell. To Wexford, we are the boys of Wexford, he would. Last of his name and race.

I too, last my race. Milly young student. Well, my fault perhaps. No son. Rudy. Too late now. Or if not? If not? If still?

He bore no hate.

Hate. Love. Those are names. Rudy.

Soon I am old. (p. 285 [2807])

Goldberg recognizes the importance of the concluding lines here: "What saves the chapter from mere ingenuity is just this dramatic conflict in Bloom . . . ."21 Despite remarks about "mere ingenuity" and "the garbage of indiscriminate thought," Joyce, through Bloom's point of view, seldom fails to return to a strikingly personal perspective. As Bloom meditates on burial practices in "Hades," his thoughts culminate in:

Flies come before he's well dead. Got wind of Dignam. They wouldn't care about the smell of it. Saltwhite crumbling mush of corpse; smell, taste like raw white turnips. (p. 114 [113])

Joyce intended that "the reader know everything and know it in the baldest coldest way . . . ." As in other episodes, the concluding passages of paragraphs in "Ithaca" are not so impersonal as they are frighteningly human.

Though there are far fewer answers whose principal effect can be attributed to both introductory and concluding passages than to concluding phrases alone, this
level of organization contains about twice the number of examples as the introductory level, and they help to make some thematic sense of certain extremely complex answers to "Ithaca" questions. Consider the question following the narrator's disclosure that Bloom turned the faucet: "Did it flow?" (No. 24: p. 671 (655), no. 1).

The only phrases in the answer (which covers more than half the page) that seem to bear any relationship to Bloom or any other parts of the novel are:

Yes. . . . (Stillorgan), . . .
/relieving tanks/. . . solvent, sound.

Besides being an actual site and the only case in which Joyce appears to have departed from his "essentially accurate account" of the course of Dublin's water system, "Stillorgan" is also a one-word description of one of Bloom's major problems. "Relieving tanks" may refer to the mutual urination scene to come. (I am not trying to press the significance of these internal phrases, which is the proper concern of the next section of this chapter; rather, I have left words free or enclosed them within parentheses or brackets, depending upon what I consider their relative importance to theme and character.) But most of the force seems concentrated at the poles of the paragraph. "Yes" begins the omniscient narrator's answer; it begins and ends Molly's soliloquy. In each case, of course, its meaning is determined by context. At the head
of this complicated description, it is probably an ironic comment on Dublin's and nature's response to Bloom's apparently insignificant deeds. Also, the South Dublin Guardians threaten the "selfsupporting taxpayers" in general, but the solvency and soundness of Leopold Bloom as an individual are undermined by Molly, Blazes Boylan, Bloom's own friends, the human condition, and even Bloom himself. Although the description of the watercourse and the business of the waterworks committee supports the irony, it is the introductory and concluding phrases that tell us something of Bloom; Because of them this paragraph does not diminish Bloom's stature, as Adams says, but expands our view of his humanity.

There are, of course, examples on this level of paragraphs shorter in length, and whose introductory and concluding phrases sound more poetic. After the narrator reveals that Bloom had sometimes stood by the infirm Mrs. Riordan as she watched traffic through Bloom's onelensed binoculars, he answers the question:

Why could he then support that his vigil with the greater equanimity?

Because in middle youth he had often sat observing through a rondel of bossed glass of a multicoloured pane the spectacle offered with continual changes of the thoroughfare without, pedestrians, quadrupeds, velocipedes, vehicles, passing slowly, quickly, evenly round and round and round the rim of a round precipitous globe. (No. 61: p. 681 6657, no. 1)
The introductory passage creates a picture of Bloom having a peculiar point of view, while the concluding one evokes what Kain calls "The Cosmic Overview." A list of modes of transportation is framed by passages whose meanings combine to form an image of Bloom, the world he has seen since youth, and the world of the novel itself.

The answers in which the most important phrases are *internal* are the second most abundant and do not achieve their effects as obviously as did the preceding types of paragraphs. But it is in them that the mental acts of apprehension, discrimination, and organization of life's content assume their greatest value—for the omniscient narrator, for Bloom, for Stephen, for Joyce, and for the reader too. These are the points at which such mental action saves them all from being buried by "the garbage of indiscriminate thought."

Contrasting with Bloom's own youthful view of the flux of the material world, Stephen attains a vision of Bloom's essential, constant humanity amid changing circumstances:

What discrete succession of images did Stephen meanwhile perceive? Reclined against the area railings he perceived through the transparent kitchen panes a man regulating a gas-flame of 14 C P, a man lighting a candle, a man removing in turn each of his two boots, a man leaving the kitchen holding a candle of 1 C P. (No. 16: p. 669 [6537, no. 2)
As far as Bloom becomes Everyman, abstracted from the shifting scenes of human existence, this repetition of article and noun within the answer approaches a humanistic refrain.

Joyce was not the first to stress a humanistic theme through structure, of course. Fritz Senn believes "that he was aware that Homer, much more pointedly and literally than Vergil, Milton, or Pope, put the subject of his poem right in front of us. The subject is Man. The Odyssey begins with that word—'Andra'—in the objective case, the central object, and Homer keeps it suspended over the first line."  

This same line (Andra moi ἐποντρόν. Μούσα,  πολύτροπον.  ἡμὰρ πάλα πολλά), slightly misquoted, hangs above Bloom's hat in a rough, comic "portrait" of Leopold Bloom by James Joyce, drawn in Myron C. Nutting's Paris studio in 1923 (?)." Senn associates Joyce's familiarity with the structure of this line with his evident fondness for "condensing themes and techniques of his whole works into his opening words . . . ." In the Odyssey, he notes, "'Man' is placed before us in his most universalized form before the focus narrows to one particular individual. This obviously suits Joyce's purpose." In Stephen's vision of Bloom, Joyce focuses on Bloom's individual personality, but also stresses his connection to the
universalized human form. The emphasis within this paragraph upon Bloom's basic humanity can be seen as an extrapolation of Joyce's structural technique on the introductory level.

Bloom and the reader alike must abstract some meaning from what appears a bizarre collection of photos, paper, stamps, and wax fragments as Bloom unlocks his dresser-drawer (No. 231: pp. 720-22 ?705-706?, no. 4). But it is indeed a collection, implying that at some point Bloom identified these objects, assigned a value to each, and decided to save them from the garbage heap. In Bloom's drawer, as elsewhere in "Ithaca," some "straws" are naturally more important than others. An "infantile epistle" from Milly, for example, evokes feelings far different from those evoked by "2 fading photographs of queen Alexandra of England and of Maud Branscombe, actress and professional beauty." The three flirtatious letters from Martha Clifford seem dignified beside two erotic photographs of strangers. An "old sandglass which rolled containing sand which rolled," and which may remind Bloom that "Soon I am old," is more important than "a box containing the remainder of a gross of gilt 'J' pennibs." A chart of measurements indicating a slight increase in the size of his muscles has an obvious connection with Bloom's pride. But the most significant item of interest:

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to Bloom and the reader is an innocent drawing of Bloom in Milly's childhood copybook.

This drawing now appears ironic since it includes "a large globular head with 5 hairs erect, 2 eyes in profile, the trunk full front with 3 large buttons, 1 triangular foot." The man behind this caricature believes in "the necessity of order, a place for everything and everything in its place." Looking at it, he might well wonder, as he does in "Lestrygonians," whether there is or has ever really been a time and place for him:

I was happier then. Or was that I? Or am I now I? Twenty-eight I was. She twenty-three when we left Lombard street west something changed. Could never like it again after Rudy. Can't bring back time. Like holding water in your hand. Would you go back to then? Just beginning then. Would you? Are you not happy in your home, you poor little naughty boy? . . . . (p. 168 /165/)

The message on the Christmas card, "May this Yuletide bring to thee, Joy and peace and welcome glee," makes its own ironic comment on Bloom's situation. Bloom confirms the significance of this collection for him, demonstrated by the relative value of this paragraph's phrases that describe objects of corresponding value, by adding to it a fourth letter from Martha Clifford.

The answers in which internal and concluding phrases combine their separate significances to achieve the principal effect of the paragraph are about as numerous as
those characterized by introductory passages, and include yet another example in which the points of view of Bloom and Joyce appear to coincide. It is a momentary, ironic union achieved in an implied comparison between "the modern art of advertisement" and modern literature:

What also stimulated him in his cogitations?

The financial success achieved by Ephraim Marks and Charles A. James, the former by his 1d. bazaar at 42 George's street, South, the latter at his 6½d. shop and world's fancy fair and waxwork exhibition at 30 Henry street, admission 2d., children 1d.: and the infinite possibilities hitherto unexploited of the modern art of advertisement if condensed in triliteral monoideal symbols, vertically of maximum visibility (divined), horizontally of maximum legibility (deciphered) and of magnetising efficacy to arrest involuntary attention, to interest, to convince, to decide.

(No. 74: p. 683 [667], no. 4)

The interest of Joyce and other modern writers in "the infinite possibilities hitherto unexploited" of language has in many cases resulted in literature that seems to demand that it be "divined" or "deciphered." But somewhat like Bloom's ideal advertisement, its essential purposes are "to arrest" the reader's attention, "to interest" his imagination, "to convince" his senses, and possibly to help him "to decide," at least in part, human questions like the ones Cixous asks in her interpretation of "Ithaca."30

I shall provide additional examples on each level in
the second chapter of this study, which will explore the connection between the organized catechetical paragraphs of "Ithaca" and the apparently random jottings on Joyce's notesheets for the episode. By this point it should be clear that, contrary to what Adams says, one fact in "Ithaca" is not as good as any other. Its point of view is too complex to allow a simple analysis. Instead the prose of the episode is as rich and varied as the urban topography of Dublin. Not far below the surface of each lie human beings, some alive, some dead, most dying and struggling to live, with very human meanings.
This is a study of "Ithaca," of the organization and meaning of some of its paragraphs, and it does not intend to make any conclusions about the notesheets themselves. These twenty-nine sheets (eleven single and eighteen folded double), according to Herring, "have been examined, quoted, and sometimes misquoted, ever since they were made available to scholars by Harriet Weaver, . . . ." But even Herring, in the introduction to his edition of the notesheets, seems to exaggerate their value:

This volume is also a reflection of the growing awareness on the part of scholars that the ultimate solution to many textual and critical problems is to be found in the manuscripts. . . . Through all this we seek to discover what Joyce meant to write, and the study of the notesheets may lead us to a deeper understanding of the author's intention.

Even a brief look at Herring's transcription of the *Ulysses* notesheets shows that, of the Joyce scholars who have engaged in any kind of manuscript research, his task has been undoubtedly the hardest.

Yet in view of the restraints in interpretation urged by Adams and Litz, his willingness to speak of an "ultimate solution" is surprising. Litz, the first to study the notesheets, recognized the limitations of extratextual evidence nearly a decade before the publication of
Herring's work:

When I first undertook this investigation of Joyce's methods of composition, and began to examine the drafts and proof-sheets of *Ulysses* and *Finnegans Wake*, I was confident that these sources would ultimately provide me with a thread for the labyrinth. Like most critics of Joyce, I had been lured by the multiple designs of his art into believing that somewhere there existed one controlling design which contained and clarified all the others. . . . But somehow the controlling design that I sought eluded me, and I have long since relinquished the comforting belief that access to an author's workshop provides insights of greater authority than those produced by other kinds of criticism. . . . Indeed it now seems to me that the controlling design—the "figure in the carpet"—lies always in plain view, not in the dark corners explored by the genetic or biographical critic.

While trying to maintain this critical perspective and remaining grounded in the humanistic point of view from which this study began, I aim to demonstrate in this chapter some interesting relationships between the passages of certain "Ithaca" paragraphs and corresponding phrases in the notesheets.

With reference to the levels of organization in the preceding chapter, such an examination reveals some peculiar examples of how Joyce ordered material, expanded simple phrases, and composed coherent paragraphs. Phrases in the "Ithaca" notesheets appear at times to have a high degree of correspondence to passages judged significant.
according to the organizational scheme outlined in Chapter I. Sometimes a correlation seems to exist between the number of other notes that contribute to the content of the paragraph, and the relative importance of the significant passages. But over many examples these relationships show no consistency. Therefore, no single pattern, no "controlling design" for "Ithaca" emerges from this comparison.

A brief survey of the passages that resemble simple phrases in the notesheets should show that any search for certain "laws of composition" for this episode is likely to end in frustration. I consider at least 150 passages and phrases in "Ithaca" of structural significance. With the help of Herring's indexing I have located less than forty per cent of these (56-60) in some form in the notesheets. Most of the sixteen sides contain more than three entries corresponding to important passages; side 1 contains ten, while sides 9, 10, and 13 contain none. 5

The content of about half (3) the paragraphs with introductory passages appears to originate in the notesheets, yet a bit less than one-third (12) of the many paragraphs dominated by concluding passages can be traced there.

In contrast, the sheets contain notes for over sixty per cent (7-8) of the paragraphs framed by significant introductory and concluding passages. Paragraphs in which
internal phrases stand out show more than forty per cent (8-9) correspondence, while the rate exceeds eighty per cent (4) for paragraphs that combine the internal and concluding techniques. One trend does become evident from this analysis: paragraphs in which the emphases are internal have a much greater basis in the notesheets than paragraphs whose organization is simpler.

But this result is not surprising, since any writer requires more mnemonic devices as the complexity of his work increases. Also, there is no point in allowing the main thrust of this chapter to become statistical analysis, for where in the range of percentages does the rate of correspondence become "significant"? As an inquiry into how the structure of "Ithaca"'s paragraphs contributes to its meaning, this study must obviously look to how it is made, and it is naturally interested in how it was written. *Ulysses* was written by a man, about human life, and for human beings. It is one of the novel's most remarkable ironies that the episode in which the prose has been compared to the output "of a computer which has not been programmed to distinguish between what is important and what is not,"6 does possess stylistic variations and a non-uniform, meaningful structure. The rich texture of the prose resists statistical methods.

Moreover, before the confident critic becomes the
victim of a kind of literary uncertainty principle, by
which he comprehends the "dark corners" of notes and
manuscripts but loses sight of the text that Litz warns
him to keep in plain view, he had better renounce his hope
for "final resolution," "ultimate solution," and the
manifestation of the "controlling design" of a complex
work of art. Therefore, this study does not intend to
force any broad conclusions that would oversimplify
"Ithaca."

In one sense Herring articulates a moderate and sound
critical view: "The study of an author's creative process
can supplement many of the critical approaches to
literature currently espoused by our graduate schools,
since it forces one to look beyond the text, as it were,
to discover how it arrived in its published form."7
Sometimes there is indeed a clear relationship between the
organization of an "Ithaca" paragraph and the material in
the notesheets; at other times it is either fuzzy or an
illusion. To find out why the study of any valid
relationship between the structure of "Ithaca" and Joyce's
creative processes is worth our while, we must look to
particular examples.

The most logical starting point is that question and
answer through which we have earlier penetrated to Bloom's
thoughts in the midst of domestic chaos, and by which we
have seen something of Joyce's own attitude towards order (No. 196: p. 709 [894], no. 1). An introductory passage of major importance to both character and theme, "the necessity of order, a place for everything and everything in its place" is one of the few "Ithaca" passages with a counterpart in more than one place in the notesheets. Side 11 contains simply, "B(place for everything)" (465: 105); with a bit of common shorthand, side 14 expands the phrase into the proverb itself: "B(a place for everything & everyth. in its place)" (478:21). The appearance of this idea twice in notation form merely reflects the importance that has already been established for it by the text itself.

Herring points to an interesting contrast between Joyce's actual process of composition, revealed by the notesheets, and the values implicit in his finished product. Litz had observed that "his obsessive concern with realistic detail reveals his desperate need for principles of order and authority." According to Herring, "Although the material on a given sheet is usually restricted to one episode of Ulysses, there is rarely any sense of progression. Clusters of ideas, phrases, or words for a particular scene appear occasionally, but generally the sequence is a random one." He goes on to express surprise that the notesheets do not show this
"necessity of order" evident in Joyce's art, and concludes that "what order there was derived from his mind." We may seek some basis in these notesheets for the organization of "Ithaca" paragraphs, but in the course of our investigation we must bear in mind Herring's perceptive conclusion.

The location of the note that corresponds to the third passage of the same paragraph is an example of ideas, juxtaposed on a notesheet, not occurring far apart in the text. A passage important to Bloom's point of view and Molly's character occurs between the introductory passage and "the incongruity of an apple incuneated in a tumbler . . . ," but the note corresponding to the third passage occurs on side 11 immediately before the note for the introductory passage. In the text, Joyce reversed the order of ideas, but "B(LH hates apple in glass)" (465:104) still occurs together with "B(place for everything)" (465:105). The reference in the note to Bloom's emotion complements the emphasis given the first part of the question, "What reflections occupied his mind . . . ?", in Chapter I.

It clearly submits the significance of the object to Bloom's point of view; the apple becomes important solely by his progress from an urge for tidiness as he begins to turn the books upright, to a "reflection" on the principle
of order as he recognizes the "incongruity" of the apple's location. By itself the image would, of course, be laughable; but it is anything at all in the paragraph only because it causes Bloom irritation in a moment of contemplation.

In his analysis of "stream-of-consciousness" in "Hades," Goldberg recognizes the same principle of characterization that seems to operate between this note and its counterpart in "Ithaca." At times, he says, Bloom "becomes a reflector more conscious, more alert, ... He penetrates further into the given object and focuses perceptions of value. Thus the raindrops are reflected by his consciousness not because the fact of rain needs subjective notation, but because it is relevant that he should perceive their formation: 'Apart' (82/89)." This note has not "unlocked" the meaning of the third passage of this paragraph; but its juxtaposition with the note that is the basis for the introductory passage has refocused our critical perspective on the dependence of the structure and meaning of this paragraph upon Bloom's point of view.

According to this view, the first passage in this paragraph had been assigned the greatest value, and the last had been assigned the least. While the two notes for the introductory passage appear on sides 11 and 14, and
the one for the third passage occurs immediately before the entry on side 11, the note for "the insecurity of hiding any secret document behind, beneath or between the pages of a book" lies at the other end of the pile of "Ithaca" notesheets. "B(Somethg beliind books)" (425:62) appears on side 3. Though this example suggests a direct relationship between the relative importance of passages in "Ithaca" and the distribution of the corresponding phrases among the notesheets, the organization is not always reflected so neatly.

The contact between notes and the organization of the paragraphs whose meaning is concentrated in concluding phrases, for example, appears both definite and dubious. The last of the "rapid but insecure means to opulence" envisioned by Bloom to "facilitate immediate purchase" of his imagined country residence (No. 222: pp. 717-18 702-7037, no. 2) can be traced to three separate notes:

Side 16: R(square ) (485:18)
R(solution of problem) (487:68)
Side 11: B(quadrature of ) (462:21)

Of the bizarre elaborations of contingencies, which range from the improbable to the absurd, from "a private wireless telegraph which would transmit by dot and dash system the result of a national equine handicap (flat or steeplechase) of 1 or more miles and furlongs won by an outsider at odds of 50 to 1 at 3 hr. 8 m. p. m. at Ascot
(Greenwich time) the message being received and available for betting purposes in Dublin at 2:59 p.m. (Dunsink time)" to "a Spanish prisoner's donation of a distant treasure of valuables or specie or bullion lodged with a solvent banking corporation 100 years previously . . . ." from "the unexpected discovery of an object of great monetary value: . . . antique dynastical ring, unique relic in unusual repositories or by unusual means: from the air (dropped by an eagle in flight), . . . ." to "a prepared scheme based on a study of the laws of probability to break the bank at Monte Carlo," only the last and most absurd of all has any basic thematic importance.13

The concluding passage, "A solution of the secular problem of the quadrature of the circle, government premium £ 1,000,000 sterling," is a verbal and structural variation of the introductory passage of the answer to the question "Why did he not elaborate these calculations on obverse meditations of involution increasingly less vast?" (No. 153)7 to a more precise result?" (No. 154: p. 699 [684], no. 2). The first two lines of the answer, "Because some years previously in 1886 when occupied with the problem of the quadrature of the circle . . . .," obviously originate with the same three notes that serve as the bases for the concluding passage in question.

Sultan sees a verbal and structural transmutation of
this theme in the final two answers in the episode:

When?
Going to a dark bed there was a square round Sinbad the Sailor roc's auk's egg in the night of the bed of all the auks of the rocs of Darkinbad the Brightdayler.

Where? (p. 737 [?227])
He identifies the dot with the "square round" egg:

Joyce is saying that Sinbad-Bloom in fact has the unattainable roc's egg, for it is in the bed (Molly's and his bed) that Bloom has achieved what he himself regarded as "impossible" minutes earlier. Thus the egg is called "square round": he has squared a circle, the impossible feat mentioned during the chapter as one means he might employ to realize his "ambition" (703).

Like Goldberg and Madtes, I do not see the ending as so conclusively symbolic, so simply affirmative. As it is indeed mathematically impossible, Bloom has not actually "squared a circle." Rather he has gotten only as close to realizing his ambition as circumstance allows; again in mathematical terms, he has approached it as a limit. We have traced this theme from its appearance in the note-sheets through its metamorphosis in the text itself. It expresses the fundamental unity of Bloom's life and of "Ithaca," of human life in general and of Ulysses as a whole.

In the paragraph chosen to illustrate a definite
connection between the significance of a concluding passage in the text, and the importance given its "seeds" in the notesheets, the value of "a solution of the secular problem of the quadrature of the circle, . . . ." mirrors this theme's value to "Ithaca" and to the entire novel. The theme is transmuted at the end of "Ithaca," while Joyce considered this episode "in reality the end as 'Penelope' has no beginning, middle or end." The passage appropriately concludes this paragraph, as another form of it had introduced an earlier one; the change in structure implies culmination. Bloom's ambition moves insistently towards realization, even if it falls short--through the paragraph, which Goldberg identifies as "the basis of organization" and "the expression of a separate mental act of apprehension," across "Ithaca," to the limit of the novel itself, where straight lines appear as arcs.

The notesheets present a strong reflection of the importance to this paragraph of its concluding passage. As for the introductory passage which expresses Bloom's apprehension of the "necessity of order," this passage has two explicit sources, "R(square £)" and "B(quadrature of □)," on two different sides of the notesheets. In addition, a rough version of the opening phrase occurs on the same side as "R(square □)." Furthermore, of all the elaborated passages composing this paragraph teeming with
Bloom's absurd anticipations, only this concluding passage is found to have origins in the notesheets for "Ithaca." This fact reflects its effect in the episode and would appear to confirm its singular value for Joyce.

The paragraphs examined in this chapter so far, when seen together, project a close bond between characterization and theme. Though the last paragraph in question pictures Bloom as a fantasizer, the language of the other two demands an expansion of such a simple characterization. The question for the paragraph in which Bloom considers the "necessity of order" begins, "What reflections occupied his mind . . .?" The counterpart on the introductory level, of the paragraph whose concluding passage stresses the thematic value of "a solution of the secular problem of the quadrature of the circle, . . ." begins, "Because some years previously in 1886 when occupied with the problem of the quadrature . . ." (italics mine). Reflections occupy Bloom's mind; he is occupied, and from his interior monologue in previous episodes we know how preoccupied he can be.

The dramatic conclusion of "Cyclops" presented him as a receiver of action, yet dissatisfied with his role as an object of ridicule. "Ithaca" may speak of him in the passive voice, but he is more in this episode than the "passive reflector" that he appears early in "Hades."
There, as in the "Ithaca" paragraphs dominated by his fantasies, "he remains very largely an exhibit himself, his drifting thoughts revealing characteristic attitudes, values and preoccupations, . . . ." In "Ithaca" Joyce shows Bloom to be more than a "little man" preoccupied with fantasies; Bloom is also a participant occupied with big problems, employed with finding "a place for everything," and engaged in considering "what play of forces, inducing inertia, rendered departure undesirable" (No. 265: p. 728 [713], no. 1) and reflecting upon the "imperfections in a perfect day" (No. 272: p. 729 [714], no. 4). There is critical danger in overlooking Bloom's movement from fantasy to mature reflection, in mistaking his emerging equanimity for a smothering resignation. Milly's sketch is a better representation of his humanity than such a distortion.

The organization of these two particular paragraphs on the introductory and concluding levels is important only as far as it helps to shape character and theme. Likewise, the relationship between textual structure and the amount, form, and arrangement of notes that reflect it is of interest only because it provides an embryonic glimpse of these two vital constituents of meaningful fiction and adds to our appreciation of them. Perhaps both these paragraphs have such a strong basis in the notesheets
because they hold common ties to the development of character and theme. Paragraphs with less emphasis upon these two quantities exhibit a weaker basis.

Further examples of paragraphs in which meaning appears to settle into concluding passages will illustrate the sometimes dubious relationship between the organization of "Ithaca" paragraphs and its notesheets. After Bloom and Stephen emerge from the house into the garden to encounter "the heaventree of stars hung with humid nightblue fruit" (No. 151: p. 698 [683], no. 4), Bloom meditates upon the dimensions of the universe, from the very large to the very small. Separate paragraphs illustrate the two extremes. The concluding phrase of the paragraph filled with "meditations of evolution increasingly vaster" (No. 152: p. 698 [683], no. 5), "a parenthesis of infinitesimal brevity," has no explicit foundation in the notesheets, while numerous other phrases in the paragraph can be traced there.

At least ten passages of the paragraph of "obverse meditations of involution increasingly less vast" (No. 153: p. 699 [683], no. 1) may be based upon the notes, but its conclusion can be found in them as an unembellished shorthand formula:

Of the eons of geological periods recorded in the stratifications of

945573 R(geology embedded storia)
of the earth: of the myriad minute entomological organic existences concealed in cavities of the earth, beneath removable stones, in hives and mounds, of microbes, germs, bacteria, bacilli, spermatozoa; of the incalculable trillions of billions of millions of imperceptible molecules contained by cohesion of molecular affinity in a single pinhead: of the universe of human serum constellated with red and white bodies, themselves universes of void space constellated with other bodies, each, in continuity, its universe of divisible component bodies of which each was again divisible in divisions of redivisible component bodies, dividends and divisors ever diminishing without actual division till, if the progress were carried far enough, nought nowhere was never reached.

Counting the notes on sides 4 and 16 for the question, "R (obverse)" (427:9) and "R(in(ev)olution)" (485:9), we find that Joyce has worked perhaps eleven different entries from possibly as many as seven separate sides of the
notesheets into ten phrases which he then elaborated according to an assumption by molecular physicists in the early part of this century, that "the spaces between molecules and the atoms and particles of which they were composed were infinitely vaster than the actual matter that made up the particles."\textsuperscript{18}

The entire paragraph seems to spring from this idea, and the concluding passage linguistically concentrates the content of the paragraph and the idea itself. But do the notesheets reflect this organization accomplished by the concentration of images?

Except for the basis of individual passages in individual notes, the connection here between text and notesheets is tenuous; the amount and arrangement of notes for this paragraph appear to have little to do with its organization. Three other entries corresponding to passages in this paragraph, one of them used in the question, appear on the same side as the note for the concluding passage. A note for the penultimate passage occurs immediately before the one for the conclusion, but no further coupling and no clustering of notes exist. This is an example of a paragraph's receiving its direction from Joyce's mind without an intermediate outline of its order on paper.

A look at how the concluding passage changed between
the notesheets and the published text will show the effect that Joyce's mind could have on a few scribbled words and symbols. "Till o is reached" became ". . . till, if the progress were carried far enough, nought nowhere was never reached." The insertion of the subjunctive clause suggests that Bloom, the omniscient narrator, the reader, and Joyce together look over the edge of verifiable reality towards imaginative fiction. But more important, initiating an alliterative sequence by substituting "nought" for the mathematical symbol for zero reverses and enriches the original meaning. For taken literally, this passage filled with negative words means that, at least in theory, we never really confront pure nothingness. If it does not actually refute negation, the concluding passage does imply the validity of an affirmative point of view. Thus, "if the progress were carried far enough," Bloom and Stephen might experience affirmation.

This positive effect may result from the refinement of a technique applied elsewhere in Ulysses. Liisa Dahl notes Joyce's occasional use of older English syntax: "two or more negative words may occur in the same sentence, . . . ." She cites an example from "Sirens": "None not said nothing" (p. 261 [257]). "Rhythm seems here to be the deciding factor," she reasonably concludes. But in the final passage of the paragraph from "Ithaca," theme
seems to be the deciding factor.

The organization of the first example of a paragraph dominated by its concluding passage can be said to have a definite basis in the notesheets because Joyce made notes for the thematically important concluding passage, while he apparently transferred the preliminary exotic details directly from his mind to the manuscript. The relationship between the organization of the second paragraph on this level and the distribution of the notes for its individual passages is much weaker because, in that case, Joyce did record notes for most of the details, as well as for the concluding thematic statement; he then magnified these details and synthesized them from a cosmic point of view, with special attention to the concluding passage. In short, the more notes that correspond to the passages in a paragraph, the more blurred the relationship between the paragraph's organization and the lists in the notesheets becomes.

Though the basis for the organization of "Ithaca" paragraphs in the notesheets also becomes less secure as the paragraphs themselves become more complex, the introductory and concluding level still shows an interesting progress from a couple of apparently frivolous notes to a paragraph with meaningful structure. An example (No. 291: p. 734 [718], no. 1) occurs right after Bloom's
abnegation and equanimity eclipse his jealousy and envy and he begins to see the futility of retribution for Boylan's usurpation:

By what reflections did he, a conscious reactor against the void incertitude, justify to himself his sentiments?

The preordained frangibility of the hymen, the presupposed intangibility of the thing in itself: the incongruity and disproportion between the self-prolonging tension of the thing proposed to be done and the self abbreviating relaxation of the thing done: the fallaciously inferred debility of the female, the musculature of the male; the variations of ethical codes: . . .

First of all, the question affirms Bloom's personality by restating the characterization, "a conscious reactor against the void incertitude."

The answer begins by emphasizing his recognition of the fragile character of things human, and the following reflection, from a Kantian point of view, shows that he has come to accept his limitations as a human being. The meaning progressively deteriorates through the next few passages until the paragraph seems to succumb to an abstract dissertation on the "parsing" of an "aorist preterite proposition." In this sense the organization of this paragraph resembles that of the paragraph on the "necessity of order," in which, after the introductory passage, the sense of the content starts to weaken.

Gifford and Seidman and Sultan save us from premature
burial by the central content of this paragraph. Gifford and Seidman significantly simplify the passage: "The proposition Bloom has in mind is, 'He fucked her.'" Sultan rejects the importance not only of this section, but of the whole paragraph:

Far from having such vital importance, it is a jumble of superfluous rationalizations. It is a list of the "reflections" with which Bloom, explicitly "a conscious reactor against the void (of) incertitude," tries to "justify to himself his (tractable) sentiments" about Molly's affair. It is artificial and useless.

But it is unnecessary in the first place—that fact about Bloom's whole "conscious reaction" is indicated by the next question and answer in this significant passage which begins with his entering his and Molly's bed and extends to the end of the chapter and of his role in the novel (716-22). Furthermore the question and answer suggest that even his sound thinking on the matter is not terribly important.24

However, what happens after Joyce finishes parsing that "aorist preterite proposition" makes it difficult to dismiss the paragraph, even with such persuasive reasoning.

The slight value of the central section rests with the ironic effect of its exaggerated style, but the overall structure of this paragraph gives it a place at this point in "Ithaca." The concluding passages move farther and farther away from the meaningless abstract jargon:
... the continued product of semenators by generation: the continual production of semen by distillation: the futility of triumph or protest or vindication: the inanity of extolled virtue: the lethargy of nescient matter: the apathy of the stars.

By the time we reach "the futility of triumph or protest or vindication," we have returned to issues of general thematic importance, and the "cosmic overview" of "the apathy of the stars" ranks in value with the meaning of "a solution of the secular problem of the quadrature of the circle, ... ." After an introductory passage relevant to Bloom's character, the meaning appears to disintegrate into "a jumble of superfluous rationalizations; but it finally reforms into a concluding passage of major thematic significance. The return to meaning in this paragraph may reflect Bloom's imminent return to Molly and to his own personal meaning.

Do the notesheets reflect this organization? Only two notes appear to have any connection to the passages in this paragraph. "R(parsing)," towards the far end of the notesheet pile on side 13 (475:114), is probably a mere "cue" for the grammatical tour de force in the middle. The only entry with any resemblance at all to the opening passage is on side 1: "B(thing broken good luck (hymen))" (415:9). Now the note is absurd, ridiculous. Yet from it, and a one-word cue, follows a paragraph with the
significance I have noted above.

The notesheets apparently did not serve as a medium for the final phrase. As we seek a basis for the order and complexity of this paragraph, the notesheets again point us to Joyce's mind, where a few frivolous words could be transformed into a paragraph whose language and structure illustrate character, theme, and a large part of the purpose of the episode and the novel.

But when we seek the plan of a paragraph whose sense is determined by the character of some of its internal phrases, we find reconstruction even more difficult. The paragraph on the contents of Bloom's drawer, examined in the previous chapter, shows Joyce's use of the notesheets to make sure that he included everything he wanted. This practice obliterated most traces of the organization of this kind of paragraph.

I consider about nine passages there of personal interest to Bloom and, therefore, of interest to us. But Joyce left notes for seventeen passages. At least seven of the nine important ones have some basis in the notes (the exceptions being the ironic versicle on the Christmas card and perhaps "a press cutting . . . , subject corporal chastisement in girls' schools"—although "B(Modern Society)" itself appears in the notes 13:424:32), but so do many others. Joyce has assembled this paragraph from
material scattered through nine sides of the sheets: from sides 1, 3, and 7, and from 9 through 15, excluding 11. As the reader tries to match the passages, in order of occurrence, to their respective notes, he must page from one end of the "Ithaca" sheets to the other, ending up in the middle with "B(receives? imbecilic prospectus)" (9:543:1). Sides 1 and 12 each contain notes for four passages; sides 10 and 13 each contain notes for two; five single passages can be traced to the five remaining sides. A comparison of individual passages and their corresponding notes will prevent this chapter from approaching its conclusion by statistical bookkeeping.

Many of the notes seem mere reminders that have acquired meaning through elaboration of detail, but some find their way into the text in significantly altered forms. "An old sandglass which rolled containing sand which rolled" had once been simply "B(Sandglass)" (1:417:83). "R(in cipher)" on side 13 (472:26) refers to the planned cryptographic form of Martha Clifford's "3 typewritten letters," but Joyce had worked out the code at the top of side 1. In a more interesting example, the whole of Milly's charming "infantile epistle" seems to have been built around the phrase "R(No stops.)" (12:469:27). A relatively unimportant passage, "a lowpower magnifying glass," may be the combination of "B(magnifying
glass)" on side 15 (481:7) and "R(low power microscope)?" on side 13 (473:33). But perhaps the most important passage in the paragraph differs from its source in what it says about Bloom's character.

For the description of Milly's diagram drawing of Bloom, Joyce recorded, "B(Papi profile 2 eyes, hair round head, nose more important, trunk not in profile)" (417: 57-58). The phrase I have italicized does not survive in any form in the text. By this time, shortly before Bloom attains equanimity, his general humanity displaces his Jewishness; hence the omission of the facial characteristic. From now on Bloom considers his nationality only in a personal context, as an aspect of his relationship to his dead father. Joyce also reduces Bloom's dimensions, before and after his period of exercise, by a few inches, making him appear less of a man physically. These two passages are important to our impression of Bloom.

Since their importance lies in the changes in the notes, and because the passages appear at the beginning and end of the paragraph, the notesheets make it possible to place this "internal paragraph" on the introductory and concluding level as well. We may not be able to trace its internal organization, but we can view its structure from an unexpected angle.

Litz says that "often in the 'Ithaca' episode an
entire question-and-answer passage is the development of a single short note,\textsuperscript{27} and we can validate this observation if we trace the paragraph on "the infinite possibilities hitherto unexploited of the modern art of advertisement . . . ." whose organization has been examined in Chapter I, to its source in the notesheets. Its only apparent root appears on side 3: "B(to think of new ads)" (425:67). The general background for this paragraph may be notes elsewhere that indicate Joyce's interest in the concept of infinity itself.\textsuperscript{28} It is curious that none of the information on the enterprises of Ephraim Marks and Charles A. James, though it is accurate in the text,\textsuperscript{29} appears in the notes. Either Joyce recorded it elsewhere, or these details, the internal phrases expressing the ironic analogy between advertisement and literature, and the concluding passage of three pointed phrases all came to mind with a mere glance at this single note, and found their way through the manuscripts into the printed text with memory and imagination as the only mediators.

Introduction of these quantities naturally forces a reversal in this study's direction, away from the sources of "Ithaca" passages in the notesheets to their aesthetic effects in the text. So far we have seen that the placement of individual passages within a paragraph depends upon the requirements of character and theme at
its place in the narrative. The organizational scheme appears more fundamental to the ordering of the study than to the order of "Ithaca" paragraphs. Still, it has taught us something about writing and shown how much of the actual basis for "Ithaca" lay in Joyce's mind.
Chapter I showed how "Ithaca" paragraphs represent Bloom's "separate mental acts of apprehension." In the next chapter, we saw in what sense the "Ithaca" notes may be said to lie behind the text of the episode; in some cases their wording and arrangement prepare for the structuring of paragraphs emphasizing character and theme. Between the notesheets and the text, however, we encountered Joyce's creative imagination and saw part of his purpose for selecting certain phrases for a particular paragraph, enriching their content, and placing them in a thematically strategic position. We now consider the consequences of his method of composition, how the organization of "Ithaca" paragraphs accomplishes his purpose aesthetically.

Individual passages in "Ithaca" integrate and focus the meanings of single paragraphs, subordinate their organization to character and theme, and unify whole sections of the episode. The position of the introductory passage on "the necessity of order . . ." in the narrative context demonstrates this unity. We have already seen that the introductory passage is followed by three passages in which relative value decreases progressively; it is also preceded by a list of twenty-two books. This list is not uniform, since works like "When We Were Boys," "The Story
of the Heavens," and "Physical Strength and How to Obtain It" stand out as far as Bloom's preoccupations are concerned. The introductory passage itself stands out from and directs the meaning of its context. It unifies the passages that precede and follow it, and the entire scene seems to display the structural rhythm Stephen Dedalus emphasizes in Portrait.¹

But how is the structural unity of this section related to Bloom's actual experience? After he receives the "visual impression" of "the optical reflection of several inverted volumes improperly arranged and not in the order of their common letters with scintillating titles on the two bookshelves opposite," he realizes "the necessity of order, a place for everything and everything in its place." But he conceives this notion in an ironic context. For, in the absence of organization in the bookshelves, what he actually perceives is disorder. His realization has more than a philosophical or aesthetic significance for Bloom.

It is important to him in a personal sense. Throughout the day he has been sensitive to the lack of harmony in his relationship with Molly and of the discord that her affair with Boylan and the death of Rudy have brought into his life. After experiencing a brief human communion with Stephen, he returns to his home to discover the furniture disarranged and "Love's Old Sweet Song" lying on a
cluttered piano; he silently regards the reflection of his wedding gifts on the mantelpiece. He then recognizes his own "composite asymmetrical image" in the mirror, recalls his loneliness, and realizes that "from maturity to senility he would increasingly resemble his paternal creator," who committed suicide out of loneliness. What Bloom actually contemplates here are the disjoined parts of his life. His apprehension of disorder among the books apparently reminds him of the disorder so familiar to him in living.

The time Bloom spent with Stephen over cocoa and in the garden passed quickly, but, considering the unity of action, character, and theme here, Bloom's "act..." which begins with his apprehension of "the necessity of order..." is prolonged until he experiences equanimity; it lasts from his "reversion of the inverted volumes" until he reverts to Molly's bed. During this interval he fantasizes and puts his fantasies aside, surveys the contents of his dresser-drawers and remembers the persons connected with certain items, considers departure and reasons against it, reorders the day's events, and finally reaches the furrow of Molly's rump. Bloom ultimately attempts to unify the disordered parts of his life about this intensely human point.

Explicitly introducing Bloom's organization of experience, this introductory passage helps to unify the
entire latter half of the episode. It directs the movement of the narrative towards Bloom's discovery of equanimity. He consummates his act of apprehension and organization as he calmly completes the structuring of his experience:

... As not more abnormal than all other altered processes of adaptation to altered conditions of existence, resulting in a reciprocal equilibrium between the bodily organism and its attendant circumstances, foods, beverages, acquired habits, indulged inclinations, significant disease. As more than inevitable, irreparable. (No. 288, p. 733-771, no. 1; my italics)

Robert Scholes interprets the content of this concluding passage in structuralist rather than conventional aesthetic terms: "Bloom rearrives at an equilibrium which is not merely that of a body at rest but that of a self-regulated system operating in harmony with other systems larger than itself." Cixous, however, explains what Bloom achieves in his arrival at equanimity, and what Joyce accomplishes in his placing of the passage on "the necessity of order...", in terms of the theory of "epiphany":

... the epiphany comes forth from an ordered medieval universe in which everything has its place, meaning, and function, whose imaginary representation could be made into a three-dimensional model.

Bloom's purposeful point of view approximates Joyce's in this introductory passage, while their points of view appear to coincide in the concluding passage expressing...
Bloom's attainment of equanimity.

Both Bloom and Joyce apprehend significant relationships; they both give form to experience and construct a valid human reality. William Schutte correctly observes that Bloom lacks "the ability to shape his perceptions with the aid of the 'right' words into a unified and meaningful whole," but to conclude that "organization is not apparent in any aspect of his life" is to ignore his construction of a system of values.\(^4\)

Moreover, to ignore Bloom's organization of experience is to depreciate one of Joyce's most important accomplishments. Ellmann says that Joyce's "task was to exhibit heroism of a new kind, undistinguished by any acts, distinguished maybe by the absence of act"; but Ellmann does recognize in Bloom the "power to recoup in the mind what he loses in the flesh."\(^5\) This restoration of value "in the mind" can be considered a "restructuring" of experience or a "rebuilding" of life. Joyce's artistic activity creates a character who completes a vital human act, and through him Joyce constructs a human reality: "Act. Be acted on" (p. 211 \(2097\)).

Within Bloom's "act," which begins with his apprehension of "the necessity of order" and concludes with his arrival at equanimity, occurs a scene unified by a concluding passage of strong dramatic content. The scene
begins with Bloom's discovery of "a local press cutting concerning change of [his father's] name by deedpoll" in his second dresser-drawer, is sustained by his memories of his father (Nos. 241-249), and lasts until "the endowment policy, the bank passbook, [and] the certificate of the possession of scrip" offer "partial consolation for these reminiscences" (No. 250). Bloom's apprehension, and therefore the dramatic effect, intensifies as he notices "an envelope addressed To my Dear Son Leopold" (No. 240):

What fractions of phrases did the lecture of those five whole words evoke?

Tomorrow will be a week that I received . . . it is no use Leopold to be . . . with your dear mother . . . that is not more to stand . . . to her . . . all for me is out . . . be kind to Athos, Leopold . . . my dear son . . . always . . . of me . . . das Herz . . . Gott . . . dein . . . (No. 241)

The three final italicized words unify this paragraph of fragments by focusing our understanding of the meaning of Bloom's past, his immediate "sentiment of remorse" (No. 243), and his essential sympathy and compassion as his thoughts open to the frightening image of the corpse of a seventy-year-old widower (No. 242) who had fallen into pathetic eating habits (Nos. 248-49), a religious man (Nos. 244-45), who, ironically, was driven to suicide by loneliness (No. 242). The position of this final passage, however, is no more important than its careful wording.

The German phrasing creates a striking, realistic
verbal effect, for had the final words been in English, the paragraph might have ended in a tone approaching Mr. Kernan's "That touches a man's inmost heart" (p. 105). "The word 'heart,'" observes Goldberg, "recurs in one context after another," but, he cautions, "merely to note that 'heart' recurs, for example, is of little significance without also noting how its ambiguities are dramatically explored and played off against one another." Like the introductory passage on "the necessity of order," these concluding phrases bring the content of the paragraph in which they occur, and the content of surrounding paragraphs, to a dramatic focus.

Goldberg's advice can also be applied to the following paragraph framed by introductory and concluding passages:

Were their views on some points divergent?

Stephen dissented openly from Bloom's view on the importance of dietary and civic selfhelp while Bloom dissented tacitly from Stephen's views on the eternal affirmation of the spirit of man in literature. Bloom assented covertly to Stephen's rectification of the anachronism involved in assigning the date of the conversion of the Irish nation to Christianity from druidism by Patrick son of Calpurnius, son of Potitus, son of Odyssus, sent by Pope Celestine I in the year 432 in the reign of Leary to the year 260 or thereabouts in the reign of Cormac MacArt († 266 A.D.) suffocated by imperfect deglutition of aliment at Sletty and interred at Rossnaree. The collapse which Bloom ascribed to gastric inanition and certain chemical compounds of varying degrees of adulteration and alcoholic strength, accelerated by

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mental exertion and the velocity of rapid circular motion in a relaxing atmosphere, Stephen attributed to the reappearance of a matutinal cloud (perceived by both from two different points of observation, Sandycove and Dublin) at first no bigger than a woman's hand. (No. 4, pp. 666-67 [650-51]; italics mine)

The significant passages concern Stephen's views, but both men are involved in the consequences of his point of view. Like "The necessity of order . . .," this introductory passage unifies the episode thematically. Occurring at the beginning of "Ithaca" and immediately after Bloom's banal views, this element of meaning draws attention to itself and likewise illuminates the meaning of his concluding act; here Bloom has trouble seeing "the eternal affirmation of the spirit of man in literature," but later he will catch a glimpse of it and confirm it in reality.

The following anachronism, rectified by Stephen, is slightly more important than the parsing of the "aorist preterite proposition" discussed in Chapter II; but the next passage, on Stephen's collapse, returns to the substance of the novel. The "core" of the concluding passage, contained within the parentheses, implies the rapprochement of the characters who had started united but now follow parallel courses (No. 1); the final phrase points to a basic humanistic theme.

Sultan connects the "matutinal cloud" to complementary
scenes in "Telemachus" and "Calypso":

The cloud Stephen refers to is described as beginning "to cover the sun" in the respective chapters introducing the two characters, and is one of the devices used to establish their simultaneity. His phrase, "at first no bigger than a woman's hand," is an allusion to "the mother," who appeared to him at his "collapse," pointed her accusing and punishing finger, and revealed herself to be a manifestation of God; . . . .

Stephen's visions of his mother are certainly manifestations of his guilt, but I see no reason to interpret even the one in "Circe" as an epiphany in the religious sense (theophany) or to look to the biblical allusion for a final solution to the meaning of the concluding phrase.  

The phrase affirms the human, rather than a divine, spirit. Just before "a cloud began to cover the sun slowly, shadowing the bay in deeper green," Stephen thought of the "white breast of the dim sea," afterwards of "a bowl of bitter waters" and "love's bitter mystery" (p. 9). Likewise, as "a cloud began to cover the sun wholly slowly wholly. Grey. Far," Bloom's thoughts turned to "desolation"; he imagined the Dead Sea as "the grey sunken cunt of the world," and "grey horror seared his flesh" (p. 61). Stephen compares the "matutinal cloud" to a part of the human body, and he at Sandycove and Bloom in Dublin both react to it as if it were an overwhelming human presence.
Goldberg notes, "This detail of organization is of no importance in itself, of course; it is only a way of underlining the relations between the two men. It would not matter if we missed the cloud altogether." The concluding passage explores the common humanity of both men and helps to unify the characters of Stephen and Bloom, the episode of "Ithaca," and Ulysses itself.

Internal passages inform the paragraph listing "What lay under exposure on the lower middle and upper shelves of the kitchen dresser opened by Bloom?" (No. 36, p. 675 L6597, no. 1). Of the assortment of dishes, cups, fruit, vegetables, and meat, only four elements play an important part in the narrative of "Ithaca" and contribute to characterization. Bloom relinquishes his regular "moustachecup, uninverted," a gift from Milly, and drinks cocoa from a cup identical to Stephen's as a gesture of hospitality (No. 44). The "empty pot of Plumtree's potted meat" is important because he finds some flakes of the used product in the sheets as he enters the bed in which Boylan has used Molly (No. 279, p. 731 L7167, no. 2). The "packet of Epp's soluble cocoa" is the material means for Stephen's and Bloom's moment of conversation and companionship (No. 43). The "jar of Irish Model Dairy's cream" is "ordinarily reserved for the breakfast of his wife Marion (Molly)," but Bloom serves it with the cocoa to Stephen.
"and, in reduced measure, to himself" (No. 44); Molly's connection with it insures the fundamentally human quality of their "communion." These elements are separated by three or four lines; together, through their anticipation of some of "Ithaca"'s most important meanings, they validate this paragraph.

The paragraph on "the infinite possibilities hitherto unexploited of the modern art of advertisement ..." directs the dramatic exploration of Bloom's sense of order to the following question, backward to "Lestrygonians," and forward to a point near the end of "Ithaca." Immediately after the paragraph, the interlocutor asks for examples of the ideal type of advertisement, and the omniscient narrator extracts this from Bloom's memory:


Before Bloom had noticed the first example on the plastered board of a rowboat anchored in the Liffey, the wheeling gulls moved his thoughts to poetry:

The hungry famished gull
Flaps o'er the waters dull.

That is how poets write, the similar sounds. But then Shakespeare has no rhymes: blank verse. The flow of the language it is. The thoughts. Solemn.

Hamlet, I am thy father's spirit
Doomed for a certain time to
walk the earth. (p. 152 1507)

His naive musings on literature open a context for Bloom's
conscious experience of order and pattern.

A similar section, following his thoughts on the ad, closes this context and shows Bloom familiar with concepts of direction, development, and completion:

Mr. Bloom smiled at two windows of the ballast office. She’s right after all. Only big words for ordinary things on account of the sound. She’s not exactly witty. Can be rude too. Blurt out what I was thinking. Still I don’t know. She used to say Ben Dollard had a base barreltone voice. He has legs like barrels and you’d think he was singing into a barrel. Now, isn’t that wit? They used to call him big Ben. Not half as witty as calling him base barreltone. Appetite like an albatross. Get outside of a baron of beef. Powerful man he was at storing away number one Bass. Barrel of Bass. See? It all works out. (p. 154 /1527 italics mine)

Likewise in a context of "gabbled verses" (in "Nestor"), Stephen ponders these concepts as he interrogates his class, as in the library of Saint Genevieve he had read "Aristotle’s phrase": "It must be a movement then, an actuality of the possible as possible" (p. 25 /267).

Although Cixous regards Bloom’s progress rather pessimistically, she sees important connections among the "Kino’s" of the advertisement, Aristotelian ontology, and the prospect for Bloom’s fulfillment: "... every process of being proceeds from an act which is its motive principle (kinōyn) and tends towards an act in which it finds its accomplishment (telos)." The literary and
logical context of Bloom's apprehension of the advertisement in "Lestrygonians" confirms his identity as a man who orders his experience. The internal and concluding passages of the paragraph comparing the "art" of advertising to literature help to establish a unity between explorations of Bloom's point of view in two widely separated episodes of Ulysses.

If we pursue the narrator's further elaboration of Bloom's "scientific" temperament in "Ithaca" (No. 71), we arrive at Bloom's habitual meditations before retiring (No. 230, p. 720 [705], no. 3):

Of some one sole unique advertisement to cause passers to stop in wonder, a poster novelty, with all extraneous accretions excluded, reduced to its simplest and most efficient terms not exceeding the span of casual vision and congruous with the velocity of modern life.

This paragraph too implies Bloom's sense of purpose and pattern. Leopold Bloom admires Stephen Dedalus, who once wrote "deeply deep" epiphanies (p. 40 [40]), as "professor and author" (Nos. 297, 299, p. 735 [720], nos. 3, 5), but Bloom, advertising canvasser, "had frequented the university of life" (No. 70, p. 682 [666], no. 5). The internal and concluding passages of the paragraph comparing the "art" of advertisement to literature unify the explorations of Bloom's sense of order and value in "Ithaca" and elsewhere.
The aesthetic effects of the organization of "Ithaca" paragraphs illuminate Bloom's character, point of view, and progress through the episode. Each "act of apprehension," emphasized by a significant passage, is an effectively phrased and placed "literary unit in which a meaning is realized," and this description is Goldberg's definition of the "aesthetic epiphany." These aesthetically placed passages integrate the narrative of "Ithaca," as "Ithaca" integrates the content of the previous episodes, confirming Bloom as a man engaged in the activity of ordering his experience.
Conclusions

When studying in detail a part of a complex work of literature, one risks overlooking the purpose for which the work in its entirety was written. Joyce's characterization of Leopold Bloom through the structure and phrasing of "Ithaca" paragraphs makes it difficult to approach the episode from a narrow critical perspective.

Instead, the values affirmed by its language and organization move us towards the traditionally broad humanistic view of life and art. The variable texture of the prose indicates a hierarchy of values in literature and human life alike. Rather than "the garbage of indiscriminate thought," "Ithaca," like *Ulysses* itself, is a resource of civilizing humor and compassion and of imaginative artistic order. The "Notesheets" show how the values of both Bloom and Joyce flourished from simple "seeds." The unity among different scenes in "Ithaca," established by the most prominent passages, concentrates the human meanings expressed throughout *Ulysses*. Rather than simply an impersonal catechism, "Ithaca," in its exploration of Bloom's character and point of view, is a rediscovery of humanity.

If a "rage for order" may be said to dominate Joyce's artistic values, these values, as well as his prose, are ordered according to a humanistic point of view. Bloom
returns to Molly at the end of his odyssey, and, as William York Tindall says, "Compared to her, nothing seems very important."¹ Certainly no critical formula can account for the humanistic, universalizing effects of "Ithaca"; William S. Doxey, however, like A. Walton Litz, displays a refreshing openness about the episode:

What it is we are to "understand" Joyce says only in the novel. However, Molly seems to resolve all of the questions raised by Bloom in "Ithaca." What really matters in life, we learn from her, is not abstract explanation after explanation but life itself.²
Endnotes

Introduction


5 Budgen, p. 258.

6 Adams, Common Sense and Beyond, p. 163.

7 Ibid.

8 Adams, Surface and Symbol, p. 253.


11 Ibid., p. 261.

12 Ibid.

13 Ibid., pp. 260-61.


Ibid.


Litz (Hart and Hayman, p. 391) says that "the genius of Joyce and of *Ulysses* lies in the indisputable fact that the form is both epic and ironic, Bloom both heroic and commonplace." But S. L. Goldberg, *The Classical Temper* (New York: Barnes & Noble, Inc., 1961), pp. 260-61, does not think that the word "epic" should be applied so easily: "If we do use the term 'epic;' therefore, it cannot be in reference to the epic form, nor is it the same mode as Stephen calls 'epical' in the *Portrait*. *Ulysses* is clearly not an epic in the same sense as the *Odyssey* or even as the *Aeneid* or *Paradise Lost*. . . . by abandoning the epic form or genre he really abandons epic as a living mode of apprehending and expressing contemporary experience. *Ulysses* remains a novel, . . . . The very common urge towards 'epic' or myth in the last few decades is very largely directed at the idea of 'epic' or myth, almost apart from its putative content, for the supernatural crosslight it apparently throws on the spiritual decay in ordinary prosaic reality."


23Ibid., p. 291.
24Ibid., p. 205.
25Ibid. Kain (Staley, p. 155) says that "Goldberg is both eclectic and original. He accepts the partial truth in most of the interpretations of Ulysses, and by subtle examination of the book's tonal and technical aspects reaches a view of Ulysses as neither a rejection of life nor its acceptance, but an aesthetic stasis of understand-
ing. . . ."


27Litz in Hart and Hayman, p. 396.


31Erwin R. Steinberg, The Stream of Consciousness and Beyond in "Ulysses" (Pittsburgh: Univ. of Pittsburgh Press, 1958).


Herring, pp. 4-5: "Probably the first to give serious consideration to the critical implications of Joyce's manuscripts was Joseph Prescott, whose unpublished doctoral dissertation at Harvard University (1944) dealt with the textual growth of the novel as seen in the proof sheets. (It was called 'James Joyce's Ulysses as a Work in Progress.') Then came Litz, the first to make a careful examination of the notesheets. His 1954 doctoral
dissertation at Oxford University was eventually published as *The Art of James Joyce*. (The dissertation title is 'Evolution of James Joyce's Style and Technique from 1918-1932'.)


34 Ibid.

35 I quote throughout from the corrected and reset edition of *Ulysses* (New York: Random House, 1961) and use the following form for citation of "Ithaca" paragraphs: (Number of question and answer as counted consecutively throughout "Ithaca" in 1961 edition: page number in 1961 edition / page number in 1934 edition, number of question and answer from the top of the page in 1961 edition). Note the following *erratum*: In counting the "Ithaca" paragraphs, both the question and answer following No. 217, p. 715 /707, no. 4 had been included. There are 308 sets of questions and answers in the episode. After No. 218, the first number in a citation is one unit greater than the correct number.
Chapter I

1 Goldberg, p. 265.
2 Ibid., p. 253.
3 See Prescott in Magalaner, especially on the insertion of dramatic speeches, pp. 26 and 28; the "Ithaca" paragraph is discussed on pp. 25-26.
4 Steinberg, Chapter 6, "Paragraph and Sentence Structure," pp. 92-121.
5 Ibid., p. 93.
6 Ibid., p. 240. Steinberg makes this remark in connection with question about the number of Molly's lovers (No. 281: p. 731 [7167, no. 4]).
7 For a list of the examples on each level, see the appendix.
8 Thornton, p. 476: "This proverbial phrase is listed in the ODEP and Apperson."
9 Gifford and Seidman clarify this passage, p. 482.
10 Goldberg, p. 195.
12 Steinberg, p. 108.
13 Goldberg, p. 209.
14 Ibid., p. 300.
16 Kain, Fabulous Voyager, p. 240.
17 Litz in Hart and Hayman, p. 388.
19 Madtes, DA, p. 1213.
20 Sultan, p. 409.

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Goldberg, pp. 281-82.

Gifford and Seidman, p. 466. See also Thornton, pp. 462-63, and Adams, Surface and Symbol, p. 226 for comments on Joyce's sources for his account of the watercourse.

Adams, Common Sense and Beyond, p. 163: "These varying but often remote perspectives diminish the stature of the novel and its characters, even as they expand our vision to the outside limits of the universe and contract it to the minutiae of the Dublin waterworks."

Kain, Fabulous Voyager, p. 227 ff.

See Goldberg, pp. 194-95.


Ellmann, Ulysses on the Liffey, frontispiece.

Senn in Staley, p. 36: "... (as on the first page of Ulysses, which I have dwelt upon in the preceding pages)."

Ibid.

See Introduction, p. 4 and corresponding note 14.

Adams, Common Sense and Beyond, p. 163.
Chapter II

1Herring, pp. 1 and 3.

2Ibid., p. 2.

3See p. 2 of this study. Herring says of Litz, p. 3, "I am much indebted to him, and although he is wrong in some particulars, or so it seems to me, his analysis of the role played by the notesheets in the creation of this novel is sound and enlightening."

4Litz's preface to The Art of James Joyce, p. v.

5Herring separates the four single and two double notesheets for "Ithaca" into sixteen sides, and I shall follow this division in my citations.


7Herring, p. 2.

8The numbers in parentheses here indicate the page in Herring's text and the line; in later examples the number of the side may precede the page number. The letter (here B, in other cases R or G) before the note indicates whether Joyce crossed it over with a blue, red, or green pencil.

Even though I can find no particular significance for "Ithaca" in this scheme, I have included the color abbreviations in citations of notesheet entries to preserve the integrity of the notesheets themselves and of Herring's text. For further information about Joyce's use of colored pencils, see Herring, pp. 3 and 8 and Appendix C: "The Coloring Pencils," pp. 528-31, in which Madtes' research in this area is discussed (pp. 530-31). See also Litz, The Art of James Joyce, pp. 11-15.

9Litz, p. 24. Herring quotes this passage in part, p. 4.

10Herring, p. 3.

11Ibid., p. 4.

12Goldberg, pp. 274-75.

13Herring, p. 59: "Absurd is one of the most prominent
words in the 'Ithaca' notesheets."

14 Sultan, p. 414.


16 Goldberg, p. 274.

17 Ibid.

18 Gifford and Seidman, p. 477.


20 Ibid.

21 Thornton, p. 483, and Gifford and Seidman, p. 493, give the philosophical background of the Kantian phrase "thing in itself."

22 Gifford and Seidman explicate this passage, p. 493.

23 Ibid.

24 Sultan, p. 408.

25 Herring, p. 60, includes Madtes' explanation of Joyce's humorous error in working out the code: "Joyce was transposing the alphabet to work out Bloom's 'reversed alphabetic' cipher concealing Martha Clifford's name and address (the same notesheet contains the entry 'LB etwas in cipher'). Working quickly, he set down the alphabet in regular order, but failed to see that he had included an extra 'H.' (P. 50)."

26 (12:469:47-48, 53-58; 470:59-60), an example of a rare cluster of notes.

27 The Art of James Joyce, p. 19.

28 For examples, see Herring, pp. 59-60.

29 For background on these Dublin businesses, see Gifford and Seidman, p. 471.
Chapter III


2Scholes in Staley, p. 170.

3Cixous, p. 618.


6Goldberg, pp. 272-73.

7See pp. 47-49 in Chapter II of this study. For an explanation of the anachronism, see Thornton, p. 461, and Gifford and Seidman, p. 464.

8Sultan, p. 387.


10Sultan, pp. 387-88, offers an explanation of the allusion to the "little cloud out of the sea, like a man's hand" in I Kings 18:44. See also Thornton, p. 462, and Gifford and Seidman, pp. 464-65.

11Goldberg, p. 329, n. 25.

12The "four conglomerated black olives in oleaginous paper," immediately before "an empty pot of Plumtree's potted meat," would appear to be the ones Bloom thought of in "Calypso": "Olives are packed in jars, eh? I have a few left from Andrews. Molly spitting them out. Knows the taste of them now" (p. 60 [607]). He remembered them right before "a cloud began to cover the sun . . . ."

13But I do not see any reason to consider this quite ordinary domestic scene as a symbolic Mass. Bloom is trying to get Stephen sobered up; but if Joyce had been desperate enough to use such symbolism, the "halfempty bottle of William Gilbey and Co's white invalid port" lay on the shelf, ready for the alleged "celebration."

Goldberg, p. 28, criticizes William York Tindall's
"surely excessive faith in cocoa." (See Tindall, A Reader's Guide to James Joyce / New York: Noonday Press, 1959/, p. 222 and also p. 217.) Kain (in Staley, p. 150) counters, "We must be wary of any such positiveness in dealing with Joyce. It was Joyce, not Tindall, who first set up systems of 'abstract and mechanical "symbolism," . . . ."

14 See Cixous on "The Policy of Recovery of the Possibles," pp. 680-87. On p. 685, she says, "Bloom's process of becoming is characterised by the minimal quantity of energeia exercising within it any positive dynamism, and inversely by an excessive 'potentiality,' a negative dynamism which is that of emptiness and lack; it calls to the 'act' which Bloom is gradually suppressing and depriving of opportunities to achieve its end."

15 Ibid., p. 682.

16 Goldberg, p. 90.
Conclusions


List of Works Cited


Appendices
Lists of Significant Passages in "Ithaca"

The following five appendices, corresponding to the five major levels of organization outlined on pages nine and eleven in Chapter I, include the "Ithaca" paragraphs with complex structure that have not been examined in the text. Those that have been discussed are followed by an asterisk.

There are ninety-two examples of paragraphs with complex structure, selected from the 308 "catechetical paragraphs" of the episode. These examples include approximately 150 passages judged as significant; that is, important to the development of the character of Leopold Bloom, his point of view, and the humanistic theme of Ulysses.

Some passages are, of course, richer in content than others. The value of an individual passage naturally depends on its position in the narrative context of the episode and upon the importance of the interlocutor's question; for each passage is part of a response by the omniscient narrator, and his responses often reflect the development of Bloom's point of view.

The citation style is basically that used in the text of this study and outlined on page 74, n. 35. Citations of passages of lesser or doubtful importance have been enclosed in parentheses.
Appendix A

Significant Introductory Passages in "Ithaca"

1:666/6507,1 Starting united both . . . *

15:669/6537,1 Regaining new stable equilibrium he rose uninjured . .

38:675/6597,3 Reminiscences of coincidences, truth stranger than fiction, . . . *

196:709/6947,1 The necessity of order, a place for everything and everything in its place: . . . *

(200:710/6957,3) The candour, nudity, pose, tranquility, youth, grace, sex, counsel . . .

267:728/7137,3 The removal of nocturnal solitude, the superior quality of human (mature female) to inhuman (hotwaterjar) caelefaction, . . . *

295:735/7197,1 A silent contemplation: . . . *
Appendix B

Significant Concluding Passages in "Ithaca"

3:666/6507,3 ... Both admitted the alternately stimulating and obtunding influence of heterosexual magnetism.

(18:669/6537,4) ... carefully down a turning staircase of more than five steps into the kitchen of Bloom's house.

(27:673/6577,1) ... distrusting aquacities of thought and language.

53:678/6627,3 ... You are mine. The world is mine.

56:679-80/6647,2 ... the annihilation of the world and consequent extermination of the human species, inevitable but unpredictable.

58:680/6647,2 ... he declined.

88:686/6717,3 ... The counterbalance of her proficiency of judgment regarding one person, proved true by experiment.

107:689/6747,8 ... Auditively, Bloom's: The traditional accent of the ecstasy of catastrophe.

(108:690/6747,1)... exponent of Shakespeare.

(117:692/6767,4)... hypnotic suggestion and somnambulism.

120:693/6777,1 ... blond, born of two dark, she had blond ancestry, remote, a violation, Herr Hauptmann Hainau, Austrian army, proximate, a hallucination, lieutenant Mulvey, British navy.

122:693/677-787,3 ... On the vigil of the 15th anniversary of her birth she wrote a letter from Mullingar, county Westmeath, making a brief allusion to a local student (faculty and year not stated).

129:694/6797,3 ... She admired: a natural phenomenon having been explained by him not for her she expressed the immediate desire to possess without gradual acquisition a fraction of his science, the moiety, the quarter, a thousandth part.
135:695/6807.6 . . . it was declined.

137:696/6807.1 . . . the point of bisection of a right line drawn between their residences (if both speakers were resident in different places).

144:697/6827.3 . . . ineluctably constructed upon the incertitude of the void.

152:698/6837.5 . . . the years, threescore and ten, of allotted human life formed a parenthesis of infinitesimal brevity.

153:699/6837.1 . . . nought nowhere was never reached. *

155:699-700/6847.3 . . . would probably there as here remain inalterably and inalienably attached to vanities, to vanities of vanities and all that is vanity.

(159:701/6867.2) . . . the frigidity of the satellite of their planet.

163:702/6877.3 . . . with impediment: with suggestion.

173:704/6897.3 . . . Paddy Dignam (in the grave). *

176:704-705/6897.6 . . . Patrick Dignam (apoplexy, Sandymount). *

177:705/6897.1 . . . the apparition of a new solar disk.

179:705/689-907.3 . . . the first golden limb of the resurgent sun perceptible low on the horizon.

190:707/6927.4 . . . while Bloom with obscure tranquil profound motionless compassionated gaze regarded the matrimonial gift of Luke and Caroline Doyle.

202:710/6957.5 . . . He unbraced successively each of six minus one braced trouser buttons, arranged in pairs, of which one incomplete.

203:710-11/6957.6 . . . placed there (presumably) on the occasion (17 October 1903) of the interment of Mrs Emily Sinico, Sydney Parade.

218:715-16/700-7017.5 . . . all recalcitrant violators of domestic connubiality.

222:717-18/702-7037.2 . . . A solution of the secular problem of the quadrature of the circle, government premium £ 1,000,000 sterling. *
every normal human being of average vitality and appetite producing annually, cancelling byproducts of water, a sum total of 80 lbs. (mixed animal and vegetable diet), to be multiplied by 4,386,035 the total population of Ireland according to the census returns of 1901.

amassed during a successful life, and joining capital with opportunity the thing required was done.

an envelope addressed To my Dear Son Leopold. *

das Herz ... Gott ... dein ... *

Leopold Bloom (aged 6) had accompanied these narrations by constant consultation of a geographical map of Europe (political) and by suggestions for the establishment of affiliated business premises in the various centres mentioned.

worth little or nothing or less than nothing.

The necessity to counteract by impermanent sojourn the permanence of arrest.

to form by reunion the original couple of uniting parties, which was impossible.

On land, meridional, a bispherical moon, revealed in imperfect varying phases of lunation through the posterior interstice of the imperfectly occluded skirt of a carnose negligent perambulating female, a pillar of the cloud by day.

Because the controlled contemplation of the fluctuation of attraction produced, if desired, a fluctuation of pleasure.

e) an imminent provincial musical tour, common current expenses, net proceeds divided.

As more than inevitable, irreparable. *

a silent contemplation.
an aeronautical feat executed by him (narrator) in the presence of a witness, the professor and author aforesaid, with promptitude of decision and gymnastic flexibility.

by the proper perpetual motion of the earth through everchanging tracks of neverchanging space.

the childman weary, the manchild in the womb.
Appendix C

Significant Introductory and Concluding Passages in "Ithaca"

4:666-67/650-51 Stephen dissented openly from Bloom's view on the importance of dietary and civic selfhelp while Bloom dissented tacitly from Stephen's views on the eternal affirmation of the spirit of man in literature. . . . Stephen attributed to the reappearance of a matutinal cloud (perceived by both from two different points of observation, Sandycove and Dublin) at first no bigger than a woman's hand.*

17:669/653 After a lapse of four minutes the glimmer of his candle was discernible . . . . the man reappeared without his hat, with his candle.

19:669-70/653-54 He extinguished the candle by a sharp expiration of breath upon its flame, . . . releasing the potential energy contained in the fuel by allowing its carbon and hydrogen elements to enter into free union with the oxygen of the air.

24:671/655 Yes. . . . solvent, sound.*

25:671-72/655-56 Its universality: its democratic equality and constancy to its nature in seeking its own level: . . . its ubiquity as constituting 90% of the human body: the noxiousness of its effluvia in lacustrine marshes, pestilential fens, faded flowerwater, stagnant pools in the waning moon.

33:674/658 . . . a softer skin if unexpectedly encountering female acquaintances in remote places at incustomary hours: quiet reflections upon the course of the day: . . . a shock, a shoot, with thought of aught which was fraught though fraught with nought might cause a faster rate of shaving and a nick on which incision plaster with precision cut and humectcd and applied adhered which was to be done.

61:681/665 Because in middle youth he had often sat observing through a rondel of bossed glass of a multi-coloured pane the spectacle offered with continual changes . . . round and round and round the rim of a round precipitous globe.*
The cold of interstellar space, ... the incipient intimations of proximate dawn.

Snapshot photography, ... contemplation of the celestial constellations.

See Chapter I, pp. 24-25 and Chapter II, pp. 50-52.

Assuming Mulvey to be the first term of his series, ... Hugh E. (Blazes) Boylan and so each and so on to no last term.

The preordained frangibility of the hymen, the presupposed intangibility of the thing in itself: ... the apathy of the stars.
Appendix D

Significant Internal Passages in "Ithaca"

6:667/651,2 . . . In 1886 occasionally with casual acquaintances and prospective purchasers . . . . In 1888 frequently with major Brian Tweedy and his daughter Miss Marion Tweedy, together and separately on the lounge in Mathew Dillon's house in Roundtown . . . .

16:669/653,2 . . . a man . . . a man . . . a man . . . a man . . . .

36:675/659,1 . . . a moustachecup, uninvended, . . . an empty pot of Plumtree's potted meat, . . . a packet of Epp's soluble cocoa, . . . a jar of Irish Model Dairy's cream, . . . *

54:678-79/662-63,4 . . . distraction resultant from compassion . . . .

(84:685/669-707,3) . . . (e.g. My Favourite Hero or Procrastination is the Thief of Time) . . . seemed to him to contain in itself and in conjunction with the personal equation certain possibilities of financial, social, personal and sexual success, . . . .

86:686/670,1 . . . musical duets, . . . .

95:687/672,7 . . . (composer) . . . (pugilist) . . .
(reformer, duellist).

96:687-88/672,8 . . . (walk, walk, walk your way, walk in safety, walk with care). . . .

128:694/678-79,2 . . . the translation in terms of human or social regulation of the various positions clockwise of movable indicators on an unmoving dial, . . . .

142:697/681,1 . . . the painful character of the ultimate functions of separate existence, the agonies of birth and death; the monotonous menstruation of simian and (particularly) human females extending from the age of puberty to the menopause; . . . catastrophic cataclysms which make terror the basis of human mentality: . . . .

161:702/686,1 . . . her constancy under all her phases, . . . her potency over effluent and refluent waters: . . . . the terribility of her isolated dominant implacable resplendent propinquity: . . . .
he returned, retraversing... reentering... reclosing... he reassumed... reascended... reapproached... and reentered.

With strain,... with pain,... with attention, focusing his gaze on a large dull passive and slender bright active; with solicitation,... with amusement,... with pleasure,...

Shakespeare's Works...
When We Were Boys by William O'Brien M.P. (green cloth, slightly faded, envelope bookmark at p. 217)...
The Story of the Heavens... A Handbook of Astronomy...
Physical Strength and How to Obtain It by Eugene Sandow (red cloth)...

The finest place in the world.*

in the course of walking repeatedly in several different directions,...

without excessive fatigue...
multiplying wisdom, achieving longevity.

with a view to his matrimony in 1888. ...

tranquil recollection of the past. ...

As a philosopher he knew that at the termination of any allotted life only an infinitesimal part of any person's desires has been realised. ...

See Chapter I, pp. 24-25 and Chapter II, pp. 50-52. *

the presence of a human form, female, hers, the imprint of a human form, male, not his, ...
Appendix E

Significant Internal and Concluding Passages in "Ithaca"

74:683/667,4 . . . and the infinite possibilities hitherto unexploited of the modern art of advertisement . . . to arrest involuntary attention, to interest, to convince, to decide. *

157:700-701/6857,2 . . . the posited influence of celestial on human bodies: . . . and in and from other constellations some years before or after the birth or death of other persons: . . . pallor of human beings.

185:706/6917,3 . . . Love's Old Sweet Song . . . ad libitum, forte, pedal, animato, sustained, pedal, ritirando, close.


259:726-27/7117,7 . . . the straits of Gibraltar (the unique birthplace of Marion Tweedy), . . . the Dead Sea.

266:728/7137,2 . . . the proximity of an occupied bed, obviating research: the anticipation of warmth (human) tempered with coolness (linen), obviating desire and rendering desirable: . . . sound without echo, desired desire.
Eugene M. Gorsky resides with his parents, Eugene Sr. and Helen Gorsky, in Northampton, Pennsylvania, where he was born in 1952. He attended Northampton Area High School and graduated from Lehigh University "with highest honors" and a B.A. degree in English in May, 1974.

He also earned "Departmental Honors" for his senior thesis, "Pieces of Perfection: The Allegoric Evolution of Piers Plowman," which received the 1974 "Williams Senior Essay" award in English. He has also received two additional Williams writing awards.

He served as an apprentice teacher during his junior and senior years and has held a graduate assistantship in the Department of English at Lehigh from September, 1974, to June, 1976, where he teaches freshman English. He expects to receive his M.A. degree in English in June, 1976, and plans a career in secondary education.