TRACING BLAKE'S VISIONARY PROCESS IN JOYCE'S A PORTRAIT OF THE ARTIST AS A YOUNG MAN

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CHAPTER I

INTRODUCTION: THE JOYCE-BLAKE CONNECTION

James Joyce's association with William Blake emerges on many levels. Scholars have studied the path of Romantic influence on Joyce to establish his affinity with the Romantic tradition. Source studies have flourished, including those determining how Joyce learned about Blake and those that deal with similarities of Joyce and Blake's philosophical vision. Scholars, however, seem to rarely discuss Blake's influence revealed in A Portrait of the Artist as a Young Man.

An examination of the similarities between Joyce and Blake will help us to see the stream-of-consciousness technique in relation to the epiphanies. Also, understanding the structure, purpose, and connectedness of Stephen Dedalus's epiphanies will allow us to study this character's moral and artistic development in both A Portrait and Ulysses. The stream of consciousness and epiphany, although acknowledged as important co-elements in Joyce, are rarely discussed in relation to each other. Establishing that Blake's visionary process parallels the form and content of Joyce's stream of consciousness that leads to epiphany will provide some cohesion to a sometimes

disparate assembly of interpretation and criticism of Stephen Dedalus in A Portrait and Ulysses.

Furthermore, these similarities can support influence studies of Blake on Joyce, and ultimately the influence of the Romantic tradition on Joyce and Modernism. Many scholars willingly link Joyce to the Romantic tradition, but little is said about how this Romantic tradition continues in Modern literary tradition. Even if we agree with those critics who declare Joyce as anti-Romantic, claiming that Joyce killed the 19th century and "displaced the Romantics" (de Almeida 351), Joyce cannot be disassociated from the Romantic tradition--discussions of what he challenges would be neccessary. Therefore, it is, I think, fair to say that Joyce bridged the Romantics and the Moderns.

Joyce and the Romantic Tradition

Scholars have addressed Joyce's tie to the Romantics, specifically the similarity between William Wordsworth's "spots of time" and Joyce's epiphanies. Scholars also associate Joyce with the Romantic tradition by tracing the influence of Romanticism in Joyce's works and by asserting or denying the apocalyptic nature of Stephen's epiphanies in A Portrait.

Carl G. Herndl argues that the epiphany in A Portrait belongs to the Romantic tradition (69). He begins by pointing out that A Portrait is similar to Wordsworth's The Prelude in that the "epiphanies or spots of time . . . are

essential to the development of the artist's imagination" (69).[1] Herndl goes on to point out that Pater's discussion of the "moment," an aesthetic which stresses the isolation of the observer, provides the connection between Joyce and the 19th century Romantic movement's common "moment of aesthetic or moral vision" (70).[2] Herndl further argues that Stephen's epiphanies serve as "apocalyptic moments in which Stephen's aesthetic vision replaces the religious faith he rejects" (73). The epiphanies, thus, are similar to the individual Romantic poet's vision or visionary moment which replaced the heavenly paradise of the traditional apocalypse.

The implication of these "moments," however, was different for Joyce and the Romantics. For Joyce, "the epiphanic moment was primarily aesthetic," whereas for the Romantics, "the visionary moment provided transcendental truth upon which morality rests" (Herndl 73). In addition to this difference, John Clarke, although acknowledging the likeness of Stephen's mission to that of Blake's apocalyptic blacksmith Los, argues that Stephen's epiphanies cannot be considered apocalyptic. While Blake deals with the universal, Joyce deals with the typical, and thus Stephen is incapable of fully achieving transcendental truth (175).

That is, Stephen cannot recognize the truth because his center of attention, as well as his limit, is Dublin and himself, unlike Blake who deals with the nature of the universe, man's place in it, and his (Blake's) role as poet

in the tradition of Milton. As Murray Gilchrist McArthur points out, Blake's Milton is "concerned with visionary reality, with the world of Eternity" while Joyce (in Ulysses) is "concerned with material reality, with the minutiae of daily life in Dublin" (Stolen Writings 1).

Even after we consider these arguments, it is difficult to disregard that Stephen's aesthetic shapes his moral vision, limited though it may be.[3] This moral vision achieves a form of Stephen's own transcendental truth, aligning Joyce's epiphanies with Romantic visions.

Joyce's Blake

Joyce shared Blake's idealism and a literary tradition of esoteric symbolism. Joyce first encountered Blake through Ellis and Yeats's edition of The Works of William Blake (1893). In his youth, affirming the moral stance of art, Joyce believed in "the supreme importance of the world of ideas." It stirred him deeply that Blake, in an age of self-satisfied materialism, "dared to assert the all-importance of the imagination and to stake his long life on its affirmation" (Stanislaus Joyce 33, 39).

He was, however, attracted to more than Blake's idealism. As L.A.G. Strong points out, Blake's attempts to see the universe in the microcosm appealed to Joyce. For Blake, the objects of the material world are symbols of transcendent reality, and through concentration on their beauties, he could obtain a better view of the reality they

stood for, as the first four lines of "Auguries of Innocence" exemplify (84-85):

> To see a World in a Grain of Sand
> And a Heaven in a Wild Flower,
> Hold Infinity in the palm of your hand
> And Eternity in an hour. (1-4)

Following this idea, Joyce takes Dublin as "the type and figure of the world." Thus, concentrating on the particular features of Dublin, Joyce could seize a better view of reality, free from all the distractions of the world (84-85).

Blake's aesthetic vision is only possible because he can perceive vividly with his senses what others cannot. This sense of harmony with nature, for Blake, allows his visions to become moral visions. Just as Blake's aesthetic vision becomes a moral vision, Joyce's Stephen defined his morals through his observations.

In addition to Blake's view of the material world and his idealism, Joyce was attracted to Blake because they shared a literary tradition of esoteric symbolism.[4] They not only shared sources of symbol and allusion but Joyce also alluded to Blake and his works. Such knowledge helps us to read Joyce as a priviledged reader. Paley points out that in "Proteus," for example, Stephen taps the ashplant saying, "Sounds solid: made by the mallet of Los *Demiurgos*. Am I walking into eternity along Sandymount strand?" In Milton, Los is "an agent of regeneration through the poetic

or imaginative faculty, figuratively rendered when Milton enters Blake through the left foot" (177). Stephen must have been referring to these lines:

> And all this Vegetable World appeard on my left Foot,
> As a bright sandal formd immortal of precious stones & gold:
> I stooped down & bound it on to walk forward thro' Eternity. (I, 21: 4-7 and 11-14)

Along these lines, McArthur links Ulysses and Blake's Milton, observing that "both Blake and Joyce saw a close relation between a writer's formal approach to language and his historical posture" ("Language and History" 2689A). This shared tradition allowed "Joyce to look at the world through Blake's eyes when it suited his purposes to do so" (Paley 175-56).

In spite of the common ground on which Joyce and Blake stand, their differences are just as notable. Both Robert Gleckner and John Clarke, discussing the Blakean theme in Joyce, lead the consensus that Ulysses manifests Joyce's rejection of Blake's visionary ideas. Gleckner concludes that Joyce rejects Blake as too idealistic, too visionary, while Clarke points out that Joyce and Blake operate in mutually exclusive spheres despite their similarities. While Joyce is social, temporal, and relative, Blake is cosmic, eternal, universal, and absolute (173). According to W. Y. Tindall, Joyce's "correspondences" are horizontal:

they indicates the "connection between man and man, man and society, man and nature, and between past and present" (qtd. in Clarke 174). However, Blake's correspondences are vertical: they indicate the relationship between man and god, man and the cosmos, and between time and eternity. Joyce has a diversified vision focused upon the manifold associational possibilities obtained from the "neverending," "everchanging" spatio-temporal flux of events; Blake has a "Unified Vision" focused on the "Eternal World" (Clarke 174).

Joyce and Blake in A Portrait

From these and other studies, we can identify the common ground on which Joyce and Blake stand, especially in their views on the growth of moral commitment as well as their growth as artists. Morton D. Paley, for example, sees "broad conceptual resemblances" between these two writers--referring to Blake and Joyce as "mythmakers" (175). A comprehensive discussion of all the similarities between Joyce and Blake would require a lengthy book. Therefore, a narrower focus on a segment of their likeness can adequately demonstrate the Joyce-Blake connection. Joyce's use of the stream-of-consciousness technique that leads to Stephen's epiphanies in A Portrait and Blake's visionary theory, which includes a process of the mind revealing Truth, a parallel structure, is noteworthy and has yet to be traced by scholars.

In order to form the basis for the comparison, we must first examine and define Blake's visionary process and then examine Joyce's stream-of-consciousness technique and his use of the epiphany. After defining the similarities between the two processes, an examination of A Portrait will reveal that Blake's visionary process is indeed reflected in Joyce's stream-of-consciousness technique as it leads to epiphany. Both proceses result in a moral vision of the world--one aesthetic, one transcendental. In both cases, the moment of epiphany or transfiguration transforms the world into a "moral" symbol.

CHAPTER II

JOYCE AND BLAKE'S METHODS

Many studies explore Joyce's association with Blake. Joyce alluded to Blake's poetry and visionary ideas most noticeably in Ulysses. Frances M. Boldereff's A Blakean Translation focuses on individual chapters of Ulysses, including a comprehensive line-by-line account of "Circe," and McArthur argues for "the decisive formative influence" of Blake's Milton on Ulysses (Stolen Writings 1). Such studies contribute to a better understanding of Ulysses and Joyce's connection to Blake. Joyce's depiction of Stephen Dedalus in Ulysses illustrates a similarity between Blake's visionary idea and Joyce's stream-of-consciousness technique. We should be able to find such similarity between Blake and Joyce when we study A Portrait's Stephen Dedalus.

Both Joyce and Blake try to sum up the elements of human experience and make attempts "at presenting a picture of the world as complete, having in view its change of time and substance--the evolution of things" (Budgen 310). With his perceptions of the world as visionary, Blake rejects the bloody, cruel, hypocritical, and selfish world of late 18th century and early 19th century England. He considers

"failure of imagination, an inability to conceive nature and society" as the main cause of a "'warped civilization'." Imagination, as Blake perceives it, is "the process by which, as we perceive objects, our thoughts and feelings blend with them and they become expressive of our inner life." In this process of creative transformation, if the inner world is more in touch with "reality" than our senses, the imagination becomes "a power of concretely articulating," bringing on a heightened vividness and significance and an increased fullness of life. "Vision" is a further extension of this same process, except that creation is not based on an "objective source." To Blake, all reality is a mental construction of the world of experience just as much as the world of vision. We see what we believe. "The world is a labyrinth in which we are trapped unless we are freed by the imagination" (Perkins 37, 42-44).

Blake's Visionary Process

Blake was preoccupied with finding a principle that would explain that "sense perception cannot furnish ideas and that reality is a mental construction" (Damrosch 19). His main objective was to find a way to achieve harmony with his environment. Blake's vision, however, cannot be independent of the bodily senses.[5] Ault explains that Blake's idea of perception includes "a transformation of the meaning of perception." This transformation is also in the

form and nature of the things being condensed (Ault, Visionary Physics 65, 87).

Blake reveals and exemplifies the visionary process in his letter to Thomas Butts (November 22, 1802).[6] Blake enclosed a poem that illustrates the visionary process. As explained in the letter, Blake composed the poem as he was "Walking from Felpham to Lavant" to meet his sister. The first stanza begins with a description of what he sees:

> With happiness stretched across the hills
> In a cloud that dewy sweetness distills,
> With a blue sky spread over with wings
> And a mild sun that mounts & sings. (1-4)

This description is soon merged with his imagination and combines with images of his deceased father and two brothers. He processes things--responding to the images that he sees through dialogue with the images and descriptions of what he perceives. His imagination takes him through thoughts until he reaches his vision:

> Now I a fourfold vision see,
> And a fourfold vision is given to me; (83-84)

his visions come from his own mind, but they are also given to him.

Blake's visionary process includes many elements which derive from his incorporation of ideas from other disciplines, including philosophy and theology. Blake's struggle to reach harmony with his surroundings explains why he called on Milton and integrated Newton and other

philosophers. Leopold Damrosch, Jr. declares that Blake's inability to reach this harmony invites new ideas and shows his struggle to come to terms with his inability to comprehend or become one with the theories or ideas behind them (3-4). For Blake there is "an opposition between the principle of coherence and the principle of identity in [his] eternity," and a synthesis binds "these tensions together and yet provides a means of keeping them fully distinct" (Ault, Visionary Physics 32).

Blake's Milton provides insight into this struggle. According to Harold Bloom, this brief epic "centers itself on the consciousness of the poet himself" (Complete Poetry 909). Within this examination of himself and his wish to achieve the status that he attributes to Milton, we can see Blake's struggle to reach harmony with his environment. The "Preface" in Milton presents Blake's struggle when he bids, "Suffer not the fash[i]onable Fools" (Plate 1) and declares that he will fight with commitment: "I will not cease from Mental Fight, / Nor shall my Sword sleep in my hand: / Till we have built Jerusalem, / In Englands green & pleasant Land" (Preface, 1: 13-16).

But for Blake, this vision is temporary, only a "flash" -- "Again and again Blake tries to make it clear that the consciousness of Eternity slips in, as it were, through the cracks in time" (Blackstone 403). Blake harmony, when he reaches it, is momentary because it is only a point in Eternity: "There is a Moment in each Day that Satan cannot

find / Nor can his Watch Fiends find it, but the Industrious find / This Moment & it multiply. & when it once is found / It renovates every Moment of the Day if rightly placed" (II, 35: 42-45).

Blake's view that, although the vision may be momentary, the effect can be eternal--"renovates every Moment of the Day"--possibly drew Blake to Newton.[7] Blake looked toward Newton as his guide to understanding how the universe operates. He was especially attracted to Newton because of the systematic approach which provided a method for his imaginative and visionary tendencies:

> Blake's intellectual analysis of Newton focuses on (1) his power to generate a compellingly attractive system which consolidates all preceding anti-imaginative forces and, at the same time, effectively neutralizes imaginative or critical insights by turning them outward into experiment; and (2) his almost subconscious drive to provide intuitively satisfying and even 'visualizable' metaphorical bases for his systematic account of reality. (Ault, Visionary Physics 26)

Here, according to Ault, Newton is talking about the power of the intellect (mind) to comprehend the body (universe) and visualize its moral value or consequences. Such analysis helped Blake to make his system of poetics. He believed that through artistic imagination we interpret the external world. For Blake, "the artistic imagination is not

an imitation or reflection of an external nature, as it was widely conceived to be in the eighteenth century; but rather external nature, in all its complexity, is a distorted imitation or usurpation of, and demonic substitution for, artistic imagination." He brings out the real world through struggle between the Satanic and the imagination (Visionary Physics 29, 141-60).[8]

In Milton, Blake invokes the "Muses who inspire the Poets Song" at the beginning of the first book: "Daughters of Beulah! Muses who inspire the Poets Song / Record the journey of immortal Milton thro' your Realms" (2: 1-2). This imagination, Blake says, through "my hand" and "the Nerves of his right arm / From out the Portals of my Brain" (2: 5 and 6), can make the "Spectres of the Dead," natural forms unredeemed by imagination, in the image of the Divine Humanity (Complete Poetry and Prose 910). Blake also depicts his struggle with Satan. Los's speech (4: 6-14) to Satan introduces the theme of the quarrel between Satan and Palamabron. This quarrel, which continues later (7: 40-30), represents one between Blake and Hayley. According to Harold Bloom, "Satan is 'Newton's Pantocrator,' because his mills grind out mental visions of a fallen world of fixed spatial and temporal dimensions" (Complete Poetry and Prose 911).[9]

According to Bernard Blackstone, Blake's moral "vision" is "the foundation of his philosophy of life and art and worship." His vision sees "not with but through the eye"

(398). Blake believed that all men were capable of having the power of vision--through re-education if necessary. He emphasized art "as an exercise in vision" (401). Blake considered "the vision of the artist as identical with the vision of the seer, and the activity of the artist as identical with the worship of the saint" (401-2).

Receiving Milton's power, Blake is granted the vision of the natural world as a redeemable bright sandal, on the left or time-bound foot:

> I saw in the nether
> Regions of the Imagination; also all men of Earth,
> And all in Heaven, saw in the nether regions of the Imagination
> In Ulro beneath Beulah, the vast breach of Miltons descent.
>
> . . .
>
> And all this Vegetable World appeard on my left Foot,
> As a bright sandal formd immortal of precious stones & gold:
> I stooped down & bound it on to walk forward thro' Eternity. (I, 21: 4-7 and 11-14)

Blake accepts this challenge and steps forward.

Blake did not, however, "confound the corporeal with the mind's eye," rather he emphasized the distinction.

> And the star that he saw he really did see, and wanted to teach others to see--through art,

> through meditation, through renouncing the illusory pleasures of the world. . . . The vision which Blake substituted for the material universe was an inspiring one, for it removed the heartbreaking chasm between Man and his environment, it broke down the alienness of the universe. (Blackstone 402)

That is, the vision fuses the alienness of body with the primordial spirit resulting in a moral understanding. For Blake, the imagination clarifies what the eye has seen. Imagination (the mind) mediates between what the eye sees (the world) and eternity (the spirit). This clarification leads to divine inspiration or vision.

Finally, Denis Donoghue presents a definition of imagination "in its standard Romantic version": by perception, "the mind takes the object of its attention as indissoluble so long as the attention lasts," and by imagination, "the mind takes the object of its attention as variously suggestible, malleable, responsive, ready to be enhanced, suffused, and perhaps eventually superseded by the feeling it has occasioned" (10). Donoghue continues that imagination is "present throughout the entire process of the mind's engagement" and concentrates "upon that presence" while perception is present only casually until decisions are made. Imagination "exercises its freedom by determining to what extent if at all it will yield to the weight or force of objects, and it is ready to surpass them if its

freedom calls for such a show of violence" (10). "The imagination is the name we give to the mind when it is prepared to change everything except itself; or when it is willing to give up even that exception lest a limit be placed upon its freedom" (11).

These definitions of imagination and analyses of Blake's imagination and vision establish the first half of the structural comparison between Blake's visionary theory and Joyce's stream-of-consciousness that leads to epiphany.

Joyce's Stream of Consciousness Technique and the Epiphany

Joyce takes the Blakean idea of the creative and transformative power of art--"heightened, more organized instances of the imaginative process taking place in us all the time" (Perkins 43)--and incorporates it into his works. These Blakean ideas recur in the scheme of Stephen's stream of consciousness and epiphany.

Joyce's epiphany cannot be studied in isolation, as revealed by the diverse focus of studies whose central topic is epiphany. Studies about Joyce's and Stephen Dedalus's aesthetic theories, the imagination, the stream-of-consciousness technique, and the epiphany are so integrated that one component cannot be considered without the others.[10] In conjunction with discussions on Joyce's aesthetic theory, some studies focus thematically on the development of Stephen Dedalus from Stephen Hero, through A

Portrait, and on to Ulysses. Other studies focus on the technical aspects of epiphany, trying to define and analyze the elements that Joyce incorporated into this technique. An examination of these studies will enable us first to understand the place of epiphany and its importance in A Portrait and then to discern the process by which Stephen reaches his epiphanies. What cannot be ignored in this process is the important roles that the stream-of-consciousness technique and the imagination play, not only thematically but also technically. Therefore, an examination of these elements will enable us to establish a basis for comparison with Blake.

Scholars regard the epiphanies in A Portrait as the growth of a poet's mind and Stephen's rejection of his father, who represents authority. These two topics are brought together and represented through the theme of darkness. Edmund L. Epstein's extensive analysis of A Portrait represents this viewpoint. He notes that Stephen's acts of rebellion are "accompanied by symbols of rebellion," the white and pale apparition which Stephen thinks of outside the rector's door is only the first symbol which is associated "with coldness and dampness, and with the fathers and with repressive authority in general" (38-39). Stephen's growth comes in conjunction with his escape to darkness and warmth.

The systematic, technical approach to Joyce's epiphanies is represented by Irene Hendry. She discusses

four epiphany techniques which Joyce used to define his characters.[11] Hendry maintains that Joyce used epiphanies more consciously and deliberately "and with greater variation than anyone" (451).

An examination of Joyce's views as disclosed in his other works will also help us to understand how his stream-of-consciousness technique and epiphany work together in A Portrait. As Blake considers his world "warped," so Joyce presents a gaudy, materialistic view of Stephen's world: "On his wise shoulders through the checkerwork of leaves the sun flung spangles, dancing coins" (Ulysses 30). The reversed syntax accentuates the warped state of the world that Joyce perceives. This last sentence in "Nestor" leads us to "Proteus," somewhat preparing readers for the Blakean ideas that accompany Stephen's interior monologue.

Joyce's stream-of-consciousness technique has received much critical attention, and critics have not only defined stream of consciousness but also analyzed its various applications and significance. Joyce uses stream of consciousness to "present life as it actually is without prejudice and direct evaluation" successfully in Ulysses (Humphrey 15). Not only does stream of consciousness present reality, but the technique also brings into "unusually sharp focus the alert conscious minds of individuals whose character he [Joyce] wished to define quickly, completely, and unmistakably" (Hayman 83). Stephen's stream of consciousness exposes his inner self:

it demonstrates Stephen's need for human contact and examines his conscience. Stream of consciousness then becomes an act of mediation. Accordingly, Joyce's stream of consciousness corresponds to Blake's imagination.

Stephen's interior monologue, in "Proteus," depicts reality. As Stephen ponders the nature of the external world, he is always concerned about the meaning of Life and the meaning of his life (Steinberg 188). Proteus, the presiding deity in this chapter, "manifests the rolling heaving neverchanging everchanging all" through changing forms (Morse 29). The Protean characteristic of things dominates Stephen's internal monologue, the process by which Stephen's perception of the world of senses combines with his thoughts and feelings to express his inner conflicts and reality.

The first two paragraphs of "Proteus" record Stephen's complex thoughts on "the problem of the changing face of the world in relation to the reality behind it" (Blamires 13). Stephen begins with things that he can see: "Ineluctable modality of the visible: at least that if no more, thought through my eyes" (31: 1-2). Then his audible sensations take over, leading him to consider the spatial and the temporal: "Nebeneinander" and "Nacheinander" (31: 15,13). The two midwives lead him to think of his own birth and origin: "Wombed in sin darkness I too, made not begotten. By them, the man with my voice and my eyes and a ghostwoman with ashes on her breath" (32: 45-47). Stephen's memories

of visits to relatives, the lies he told at Clongowes, his life in Paris, and episodes in Irish history all allude to the real world. Through Stephen, Joyce successfully shows the "smallness of man, the great disparity between his ideal and his actualities, and the prosaicness of most of the things he considers special" (Humphrey 16).[12] Thus, Stephen's stream of consciousness, in accordance with the Blakean creative transformation process, reveals the real world, Joyce's Dublin.

Stephen's stream of consciousness also reveals his innermost being. As Marvin Magalaner explains in "The Humanization of Stephen Dedalus," Stephen emerges in Ulysses as a "memorable and fully realized" human being. "Stephen's mind is laid bare and explored, his emotional strengths and weaknesses are exposed, and his spiritual and psychological needs are examined," and through Stephen's interior monologue the reader discerns Stephen's humanity (64). Magalaner points out Stephen's need for human contact: "You were awfully holy weren't you? You prayed to the Blessed Virgin that you might not have a red nose. . . . More tell me, more still! On the top of the Howth tram alone crying to the rain: Naked women! Naked women! What about that, eh" (34: 128-34). Stephen's need is further illustrated in the following passage: "Reading two pages apiece of seven books every night, eh? I was young. You bowed to yourself in the mirror, stepping forward to applause earnestly, striking face. . . . No-one saw: tell no-one" (34: 136-39).

Magalaner also brings to attention Stephen's examination of his conscience as he compares himself to Mulligan, who saved a man from drowning.[13]

Perhaps this self-scrutiny forges in Stephen's mind the conscience of his race. Having rejected the current ideas about morality, "the artist has taken on the tremendous task of giving a new beginning to things." He has become the only source of "truthful understanding, the only sacred fount on which to draw" (Markovic 38).[14] Just as Blake's imagination brings on "a heightened vividness and significance and an increased fullness in life," Joyce's stream of consciousness develops into an epiphany. Questions that Stephen raised in "Proteus" evolve into a revelation or an epiphany in the second part of Ulysses.

The role of epiphany and its importance have been emphasized from the early 1940s. In 1944, Theodore Spenser wrote, epiphany is "central to an understanding of Joyce as an artist" (qtd. in Beja "Epiphany and the Epiphanies" 716). While some critics have continued to stress the importance of epiphany in Joyce's works, others have criticized the over-emphasis on epiphany in Joyce studies.[15]

Stephen's epiphany comes in "Circe." Some critics may argue that Stephen's epiphany is an accumulation of revelations that come in "Scylla and Charybdis" and "Oxen of the Sun" which lead up to "Circe."[16] Epiphany, for Joyce, as defined in Stephen Hero is "a sudden spiritual manifestation, whether in the vulgarity of speech or of

gesture or in a memorable phase of the mind itself." Epiphany is also "describing in reality the functioning of the creative imagination: what occurs in an artist's mind before he begins the difficult act of recording and communicating his experience" (Edel 95).[17] As Beja points out, the experience, in some way, is spiritual: "It is not merely an intense moment of emotion or a sudden feeling of exhilaration, it is a sudden spiritual 'manifestation.' Something is revealed; there is a feeling of new knowledge gained instantaneously and, apparently, irrationally" ("The Bread of Everyday Life" 75).[18]

Stephen's epiphany coincides with the climax of Stephen's story in Ulysses. His mother's apparition drives Stephen to a frenzy, and "her face worn and noseless, green with gravemould" (473: 4159) adds to the horror of her message that does no good. She cannot give Stephen the guidance he desires ("Tell me the word, mother, if you know now. The word known to all men." 474: 4192-93) for she is a "ghoul." Stephen seems to free himself: "The intellectual imagination! With me all or not at all. Non serviam!" (475: 4227-28). Finally, crying out "Nothung!" Stephen "lifts his ashplant high with both hands and smashes the chandelier. Time's livid final flame leaps and, in the following darkness, ruin of all space, shattered glass and toppling masonry" (475: 4243-45).

Boldereff regards this final cry and stage direction as the artist declaring himself "free from the dead hampering

constrictive reality which the Reason has imposed on man and has asserted that for the creative man of Imagination," annihilating time and space (165). Blamires also sees the final cry and stage direction as hinting "at a cosmic cataclysm in which the heroic individuality of the artist is asserted even against the light" (202).[19] Zack Bowen raises the question of whether the epiphanies in Joyce really reveal "truth or character, or do they merely appear to be truth to the consciousness which experiences them" (104)? Bowen concludes that all epiphanies are really "the epiphanies of the characters themselves (106). In "Circe," then, "the subconscious motivation, anxieties, and psychoses" of Stephen are finally brought to light, and the readers receive, "at least, albeit in comic and parody form, . . . genuine revelations of . . . Stephen's makeup" (112).

Whether Stephen is truly freed depends on how we read the rest of "Circe" and the following chapters. Earlier Stephen broke his eyeglasses, and, therefore, what he sees and how much he sees is questionable. He is also drunk and exhausted from dancing. In addition to his physical exhaustion, the emotional impact of Stephen's mother appearing before him needs to be considered since he still carries the guilt of having refused to pray for his mother on her deathbed: Mulligan's accusations of the morning reverberate throughout this scene.

These facts may lead us to question the success of the epiphany in the Blakean creative transformation process.

"Eumaeus" and "Ithaca" seem to prove only that Joyce and Blake operate in different spheres: "Eumaeus" is empty and futile. Impaired physically and emotionally, Stephen and Bloom cannot coherently discuss anything. Their minds dwell in different realms, and although they are physically together for most of the chapter, emotionally, they cannot share anything. Joyce's depiction of Dublin through the questions and clinical answers in "Ithaca" shows the real world as categoric and encyclopedic. As Gleckner points out, this detailed and realistic depiction of Dublin in these two chapters evidences that Joyce rejects Blake as too idealistic, too visionary (173).

To recognize Joyce's idealism, however, we need to reach beyond the literal and read the irony, the sarcasm in the text, which allows us to view these chapters as parodies of the real world. As "Oxen of the Sun" parodies various literary methods, "Ithaca" parodies Joyce's Dublin. Even though Stephen as a character may have failed to reach a Blakean vision, Ulysses does not. Through the parodies, the readers can perceive what Stephen did not, allowing them to retain the vision that Stephen achieves in "Circe."

What is perhaps more important here is the parallel that we can draw between the Blakean vision and Joyce's stream of consciousness that leads to epiphany. Not only are the similarities present in their Romantic idealism but also in the process through which this idealism is presented.

The Joyce and Blake Parallel

Just as Blake's vision cannot be independent of the bodily senses and perception, Joyce does not begin an interior monologue without having Stephen seeing, smelling, or feeling something first. As Blake saw reality "only in the mental experience, the concrete perceptual act" (Adams 178), Joyce's stream of consciousness presents reality as it is: for Stephen, it is the world that he creates, a world that is perhaps created by his imagination. This stream of consciousness which reveals Stephen's innermost being, exposing his emotional strengths and weaknesses and his spiritual and psychological needs is what makes it possible for Stephen to have a vision or an epiphany. It sustains the imagination that is necessary for a Blakean vision.

As Stephen focuses on the world, he ponders the nature of the external world and the meaning of Life and the meaning of his life. In his limited way, Stephen is trying to achieve harmony with his environment, just as Blake did. And just as Blake's moral vision is "the foundation of his philosophy of life and art and worship," (Blackstone 398), Stephen's epiphanies are milestones in his maturity, his definition of religion, and his life's philosophy.

Finally, the instantaneous nature of Blake's vision and the "sudden spiritual manifestation" of Joyce's epiphany sets the relationship between Joyce and Blake apart from Joyce's connection to other Romantics. Unlike Wordsworth, for example, Blake's vision is not a result of meditation

and recollection, nor does the visionary process require an accumulation of images resulting from quiet contemplation at a distance. In fact, Blake considered Wordsworth's method "tenuous and strained" (Adams 178). All evidence seemingly point to Blake's vision as an immediate response to his perception, and his moral definitions seem to arise promptly out of his experience.

Wordsworth contends that "the spontaneous overflow of powerful feelings" that makes poetry originates from "emotion recollected in tranquility" that is "contemplated till by a species of reaction the tranquility gradually disappears" ("Preface" 295). This idea is illustrated in "Lines Composed a Few Miles above Tintern Abbey":

> These beauteous forms,
> Through a long absence, have not been to me
> As is a landscape to a blind man's eye:
> But oft, in lonely rooms, and 'mid the din
> Of towns and cities, I have owed to them
> In hours of weariness, sensations sweet,
> Felt in the blood, and felt along the heart;
> And passing even into my purer mind,
> With tranquil restoration . . . . (22-30)

His recollections of Wye Valley have brought him a "sublime" gift

> In which the burthen of the mystery,
> In which the heavy and weary weight
> Of all the unintelligible world,

Is lightened: . . .
While with an eye made quiet by the power
Of harmony, and the deep power of joy,
We see into the life of things. (38-41, 46-48)

Blakean visions do not take this indirect path. The imagination changes what the body perceives, and the results are almost immediately made known. Time passes when the imagination is processing what the eye has seen. For example, in "Walking from Felpham to Lavant," his visions are direct results of observations made while walking.

Regarding this matter of the interval between the vision and perception, the stream of consciousness that leads to epiphany in A Portrait are as similar to the Blakean vision as it is different from Wordsworth's "emotion recollected in tranquility." Although the stream of consciousness involves remembering past events, the epiphany is reached after the senses trigger this stream of consciousness. The time elapsed is the length of the interior monologue. As in Blake's vision, Joyce's epiphany is not an accumulation of images resulting from quiet contemplation at a distance.

This common characteristic between Blake's visionary process and Joyce's stream-of-consciousness technique that lead to epiphany provides perhaps one of the strongest basis from which we can draw parallels in their techniques.

CHAPTER III

BLAKE IN A PORTRAIT

Three major episodes that represent Joyce's stream-of-consciousness technique and epiphany in A Portrait provide us with effective points of comparison for the similarities between Joyce and Blake. From this comparison, we will see what Thomas Landess interprets as Stephen's "journey of the spirit that finally culminates in a tenuous flight from the constitution of being itself . . . " (145-46). Landess observes a transformation within in the epiphanic scenes. And this transformation occurs through the imagination but is also based on things from perception:

> Notice that . . . when Stephen is immersed in the transformations wrought by his own imagination, the reader never quite loses the sense of an old order still surviving and coexistent with the new; for at this stage Stephen still submits partially to the images of color, shape, and motion which in some respects root his experience in the events of a world of particularity (149).

From the epiphanies that follow the school play and surrounding occurrences--the sermon after Stephen's visit to the brothel and Stephen's walk on the beach

followed by his vision of a bird-girl--we can see that the stream of consciousness works very much like Blake's visionary process in which a transformation through the imagination leads to a definition of morals.

The Play

The episode in A Portrait in which Stephen hurries away from the school and his family after a play, provides one of the most memorable epiphanies in connection to the senses. The stench of "horse piss and rotted straw" prompts Stephen's epiphany. Upon examining the episode from the beginning, we can see that different senses trigger the stream of consciousness and the epiphany. The sequence of the stream of consciousness, meditation, and epiphany is also apparent. And through this process, Stephen defines his world.

The stream of consciousness begins when Stephen's schoolmate, Heron, begins to hit him on the calf, teasing him about a girl. The stinging sensation on his calf brings on "a sudden memory" which carries him "to another scene called up, as if by magic," reminding him of the first time he had noticed his friend's cruel streak (A Portrait 78). But this cruelty brings on questions of honor and his lack of power to do anything about being humiliated. Here, Stephen experiences what Ault explained as "a transformation of the meaning of perception" and the form and nature of the things being condensed (Visionary Physics 65, 87). Stephen

remembers that "some power was divesting him of that suddenwoven anger as easily as a fruit is divested of its soft ripe peel" (A Portrait 82). He also senses that his friend is someone he cannot trust.

A similar sense of distrust emerges when he sees the young Jesuit priest giving instructions to the boys for the play. The tidy appearance of a young Jesuit triggers a memory of his father saying: "you could always tell a Jesuit by the style of his clothes" (A Portrait 84). This young Jesuit is the focus of Stephen's attention as he prepares for his part in the play. His assumed distrust of Jesuits and his humiliation for portraying a teacher in the play distort his perception. In his young life, his teachers, who were priests, have demeaned and betrayed him.

Although this humiliation goes away momentarily, Stephen feels the humiliation taking over. He does not want to be caught in this scene, so he hurries out after the play is over: "He left the stage quickly and rid himself of his mummery . . . . He mounted the steps from the garden in haste, eager that some prey should not elude him . . . " (A Portrait 85-6). And when he sees that the girl has not waited for him, he is even more disappointed. We see his epiphany begin to take form:

> Pride and hope and desire like crushed herbs in his heart sent up vapours of maddening incense before the eyes of his mind. He strode down the hill amid the tumult of suddenrisen vapours of

> wounded pride and fallen hope and baffled desire. (A Portrait 86).

Note the language that denotes smell. All of the associations with smell turn into the physical when Stephen finally looks up to find himself in front of the stables. The rank odor he thinks is something "good to breathe." What he perceived and the thoughts that ran through his mind are intricately related. The smell of horse piss and the rotted straw is only a physical realization of Stephen's emotional distress--his humiliation.

This whole episode relies on the progress from stream of consciousness which is triggered by the smarting of Stephen's calves and sustained through his stream of consciousness with what he sees. Finally, the smell and the humiliation merge bringing if not Stephen, then the readers, to an epiphany where we are able to understand the humiliation and the distrust that emerged from the events that he recalled. As with Blake's vision, Stephen's epiphany cannot be independent of bodily senses.

This epiphany that Stephen experiences defines the situation that triggered the stream of consciousness and Stephen's morals and interpretation of things. Stephen's doubt of the church and distrust of priests and teachers continue throughout A Portrait and other works of Joyce. This moral definition reflects Blake's moral vision.

The Sermon

The distrust of the church that Stephen's earlier experiences fostered is further reinforced through guilt. The sermon following Stephen's visit to the brothel and the subsequent torment that he endures, provide another episode that takes on the structure of the stream of consciousness, triggered by a sensory perception and leading to epiphany.

For Stephen, the process begins when he becomes cold, literally and figuratively. He is thrown into darkness due to his sin. He has a "cold indifferent knowledge of himself" (A Portrait 103). As he sits and listens to the rector preaching about the many temptations that man faces, Stephen's soul begins to dwindle: "In the silence their dark fire kindled the dusk into a tawny glow. Stephen's heart had withered up like flower of the desert that feels the simoom coming from afar" (A Portrait 108). The sermon brings back memories of Clongowes: the different sermons he had heard, his schoolmates, and his actions.

As Stephen suffers through his guilt, knowing that his soul is forever damned, it is interesting to note the various levels of his action. Stephen feels that every word of the sermon is for him. He agonizes over his sin before he decides to do anything. When he does decide to confess, he cannot do it right away for different reasons. He ends up going across town to a strange neighborhood, confessing to the priest. He finally comes to the decision that he must avoid feeling anything to avoid sin. And indeed he

averts his eyes from anything that might make him feel sinful or tempt him in any way.

Again, we can note that his senses triggered the process from which he started to brood on his sins. Listening to the sermon, however, Stephen cannot be free of the images of lust or guilt (A Portrait 115-16). The light of the chapel and the sound of the rain all prepare him for the sermon. The shift in tone of the rector as he delivers his sermon is noted throughout the chapter. Stephen feels a need to confess because he is cold: "the first touch of the damp dark air . . . made ache again his conscience" (A Portrait 139).

Stephen's epiphany, or his moral vision, and his conscience is not far away from the senses:

> He was in mortal sin. Even once a mortal sin. . . . By seeing or by thinking of seeing. The eye see the thing, without having wished first to see. Then in an instant it happens. But does that part of the body understand or what? The serpent, the most subtle beast of the field. It must understand when it desires in one instant and then prolongs its own desire instant after instant, sinfully. . . . His soul sickened at the thought of a torpid snaky life feeding itself out of the tender marrow of his life and fattening upon the slime of lust. (A Portrait 139-40)

Nor is his struggle just within his perceptions, but a

struggle with his mind and soul.

As Stephen envisioned hell by way of stream of consciousness, similarly, Blake presents revelation through struggle between the Satanic and the imagination. In Milton, Satan is forced to reveal his true self, exposing his deathly hatred, in the passage narrating his epiphany:

> He created Seven deadly Sins drawing out his infernal scroll,
> Of Moral laws and cruel punishments upon the clouds of Jehovah
> To pervert the Divine voice in its entrance to the earth
> With thunder of war & trumpets sound, with armies of disease
> Punishments & deaths musterd & number'd; Saying I am God alone
> There is no other! let all obey my principles of moral individuality
> I have brought them from the uppermost innermost recesses
> Of my Eternal Mind, transgressors I will rend off for ever,
> As now I rend this accursed Family from my covering. (I, 9: 19-29)

And from Satan's fury comes a revelation, or the lesson that the Assembly of Eden learns: "And there a World of deeper Ulro was open'd, in the midst / Of the Assembly. In Satans

bosom a vast unfathomable Abyss " (I, 9: 34-35).

An investigation of the above passage shows that the revelation begins with what can be perceived--with Satan's fury and the defiling of "the Divine voice" with "thunder of war & trumpets of sound." Satan declares that all will obey him because he has "brought them from the uppermost innermost recesses" of his "Eternal Mind." The mind mediates for the eye: "and his bosom grew / Opake against the Divine Vision: the paved terraces of / His bosm inwards shone with fires" (I, 9: 30-32).

The Bird-Girl

The final scene from which we can observe Joyce's stream-of-consciousness technique comes at the end of Chapter IV in A Portrait. As in the others, this incident begins with his sensory perceptions. Stephen's encounter with a group of priests on a bridge as he heads toward the beach. He sees their faces, "stained yellow or red or livid by the sea" (A Portrait 165) as they pass him. Even though he tries to avoid them, he cannot help but see their images reflected in the water.

Trying to overcome the bitter feelings that this meeting recalls, Stephen looks toward nature: "A day of dappled seaborne clouds." Stephen thinks he senses harmony in the words that describe the scene: "sunrise gold, the russet and green of apple orchards, azure of waves, the greyfringed fleece of clouds" or perhaps it is the rhythm of

the words" (A Portrait 166). McArthur notes that Stephen completes this passage, a "seaside meditation upon the nature of language," in "Proteus" of Ulysses (Stolen Writings 59), the chapter in which critics note Blake most often.

As he passes from the bridge, Stephen feels a chill air blowing from the sea. He lifts his near-sighted eyes toward the clouds. Then he hears "from each receding trail of nebulous music there fell always one longdrawn calling note, piercing like a star the dusk of silence" (167). He recognizes his schoolmates teasing him.

Their calling moves Stephen into thinking that his name is prophetic, that he has been elevated to a higher artistic realm. He sees "a winged form flying above the waves and slowly climbing the air" (169). This thing was a symbol of the prophecy that would show him what he had been born for--a vision. Seeing the bird-girl, he is moved to a state of ecstacy:

> His soul had arisen from the grave of boyhood, spurning her graveclothes. Yes! Yes! Yes! He would create proudly out of the freedom and power of his soul, as the great artificer whose name he bore, a living thing, new and soaring and beautiful, impalpable, imperishable. (A Portrait 170).

As he wades into the sea, Stephen becomes a part of the scene--"The clouds were drifting above him silently and

silently the seatangle was drifting below him"--and he becomes a new person--"a new wild life was singing in his veins" (A Portrait 170).

In this last scene, Stephen's senses have carried him through the stream of consciousness where he examined his rejection of the church and his maturity to his vision of the bird-girl who opens his eyes:

> Her image had passed into his soul for ever and no word had broken the holy silence of his ecstasy. Her eyes had called him and his soul had leaped at the call. To live, to err, to fall, to triumph, to recreate life out of life! (A Portrait 172)

This vision is not only a "moral" one but also an "artistic" one: it marks his maturity, his definition of religion, and his life's philosophy.

To fulfill this vision, Stephen must be like "Blake's Los at the smith, hammering out the engraved plates of his vision" (Bloom 4) and "encounter for the millionth time the reality of experience and . . . forge in the smithy of [his] soul the uncreated conscience of [his] race" (A Portrait 252-53). An examination of the climactic passages of Milton's Book I reveals how similar Joyce's presentation of the vision or epiphany of the artist in Chapter 4 of A Portrait is to Blake's.

Blake observes, in celebration, the natural world that he sees:

> Thou seest the Constellations in the deep &

wonderous Night
They rise in order and continue their immortal courses
Upon the mountains & in vales with the harp & heavenly song
With flute & clarion; with cups & measures filld with foaming wine.
Glittring the streams reflect the Vision of beatitude,
And the calm Ocean joys beneath & smooths his awful waves! (I, 25: 66-71)

Up to this point the world was in disharmony and poets had to wait to reap the harvests of a harmonious world, a world that was created by Los. This unity with nature enables Blake to blend what he perceives with his imagination:

Thou seest the gorgeous clothed Flies that dance & sport in summer
Upon the sunny brooks & meadows: every one the dance
Knows in its intricate mazes of delight artful to weave:
Each one to sound his instruments of music in the dance,
To touch each other & recede; to cross & change & return
These are the Children of Los; (I, 26: 73-76)

this last line is repeated three times in this passage,

proclaiming that he has achieved harmony with the world.

Taking on the role of the bard, Blake's perception is changed through his imagination, culminating in "the Visions of Eternity" (Plate 26, line 10). As Bloom points out, "the world of Generations is recovered for the prophetic vision," celebrating "a prodigious enterprise of the poet's eye" (Complete Poetry 920).

These three episodes that reveal Joyce's stream-of-consciousness technique and epiphany illustrate how a transformation through the imagination indeed defines morals for Joyce, just as his visionary process does for Blake. We can also reflect how Joyce's technique that reveals the soul parallels Blake's theory to reach harmony with soul and body in a world of sensory perceptions.

CHAPTER IV

CONCLUSION

The preceding examination of the parallel between Joyce's stream-of-consciousness technique that leads to epiphany and Blake's visionary process is by no means complete. This association opens a new understanding of the intricacy and multiple aspects of Joyce's stream of consciousness epiphany. It also provides a chance to examine the Romantic influence, especially that of Blake, on Joyce. Joyce's relation to the Romantics can help us discern the importance of source studies, such as this one, and its place in Joyce criticism.

Blakean Influence

Although Blake's influence on Joyce may not be as clearly traced as in the case between The Odyssey and Ulysses, we can still define it in terms of "affiliative relations between past and present literary texts and/or their authors" (Renza 186). Joyce was familiar with and apparently borrowed from Blake.

McArthur points out that "on both a personal and historical level Joyce felt a deep sense of kinship" for Blake, revealing his affiliation to Blake in his writing:

Joyce borrowed from Milton "a set of figures related to time, space, and the muse in both her domestic and socialaspects" for a 1902 essay on James Clarence Mangan. Joyce also "stressed the personal and historical parallels between himself and Blake" in a 1912 essay on Blake. Furthermore, McArthur maintains that Blake's influence on Joyce can be traced in a series of parallels between Milton and Ulysses--not only in the texts themselves but also in the mode of textual production (Stolen Writings 2).[20]

Such Blakean influence can also be found in A Portrait. The bird-girl who appears in the final scene of Chapter IV recapitulates a similar image in Blake's Milton, repeated from Milton's Paradise Lost: Ololon, the poetic muse created by Milton in Blake's Milton ("she divided & fled into the depths / Of Miltons Shadows as a Dove upon the stormy Sea" (II, 42: 5-6), turns into a dove which "repeats the invocation to the muse at the beginning of Paradise Lost: 'Thou from the first / Wast present, and with mighty wings outspread / Dove-like satst brooding on the vast Abyss' (1: 19-21)" (McArthur, Stolen Writings 60).

We can extend this Blakean influence or intertextuality in A Portrait. R. B. Kershner defines intertextuality as the "condition of interconnectedness among texts," and having being influenced by others, writers include "explicit and implicit references," consciously or unconsciously echoing a predecessor (396). Just as Blake's visionary process provides a moral vision, Joyce's stream-of-

consciousness technique and epiphany define his morals. Furthermore, the process through which Blake and Joyce reach these moral definitions are parallel.

These similarities illustrate what McArthur defines as "the growing degree of conscious awareness of the creative act in all its physical and intellectual properties that one writer receives from previous writers and transmits to those who follow" (Stolen Writings 9). And McArthur points out that Blake and Joyce make the influence "articulate elements" in Milton and Ulysses, providing "the two most exemplary cases of self-conscious influence in English" (Stolen Writings 9).

Beyond Influence

This study of Blakean influence on Joyce also provides us with an opportunity to reexamine Joyce and his relation to the Romantic tradition, such as Joyce's intermediary role between the Romantic tradition and Modernism as well as further research into the Romantic-Modern connection. These associations will validate the importance of Romantic source studies in Joyce. More important, we can scrutinize the meaning of Modernism and move toward a more inclusive understanding of what it is.

Identifying Blake's influence on Joyce helps us to align him with the Romantic tradition. As addressed in the first chapter of this thesis, scholars have addressed Joyce's association with the Romantics. Joyce's epiphanies

are similar to the individual Romantic poet's vision, even though Joyce's epiphanies may not be apocalyptic.

Also, the individual's isolation that ties Joyce to the 19th century Romantic movement's common "moment of aesthetic or moral vision" (Herndl 70) also ties him to such Modern movements as Imagism. In the isolation of the individual dwells the impressions of every moment which is a potential visionary moment. And these impressions are reduced from experience. This condensation of experience and the "awful brevity" of Romantic Moments (Herndl 70) anticipate Ezra Pound's "Image" which "presents an intellectual and emotional complex in an instant of time" (Flint and Pound 143). Further research into Joyce's relation with the Romantics may reveal that Modern literature is linked substantially to the Romantics.

Joyce's connection to Blake helps us to consider the importance of studies that link him to other Romantics, such as Wordsworth, Shelley, and Byron. De Almeida points to her own work on Byron and Joyce which examines "the epic association of Don Juan and Ulysses" and calls for more studies on Joyce's affinity to Shelley--"not just the echoes (and reaction to) Shelley's aesthetic theory, but also those more diffuse connections," such as "the poet's repeated use in Prometheus Unbound of the word 'daedal' (from 'Daedalus') in its Joycean sense of 'cunning'" (353). In addition, Joyce's link to these Romantics can give us a basis from which to approach his works in connection to Continental

Romanticism and Irish Romanticism, as suggested by de Almeida.

Moreover, Joyce's association with Blake provides a basis from which to research other topics, such as the influence of scientific progress on literature. It cannot be just coincidence that Blake's view of the world as absolute parallels Newton's view of the laws of nature and that Joyce's view of the world as relative echoes Einstein's theory of relativity. What we are ultimately looking for is further perspective on Joyce's works, his worldview, and his relation to literary traditions.

Perhaps we can achieve this end if we examine how this Blakean influence on Joyce can help us redefine what Modernism is. Scholars identify Joyce with modern literature's "anti-cultural bias" which "has elevated individual existence over social man, unconscious feeling over self-conscious perception, passion and will over intellection and systematic morals, dynamic vision over the static image, dense actuality over practical reality" (Ellman and Feidelson vi). Joyce may successfully disinherit literary patterns, but he does so by listening to them. In order to be free, Joyce fulfills the role of the modernist who has a strong sense of historical continuity and "a sense of an ancestral line, even if it is often an underground stream" (Ellman and Feidelson vi). The Blakean influence on Joyce helps us to see this affiliation. To study Joyce in conjunction with other texts means more

opportunities to find re-connections and disconnections and, ultimately, to redefine Modernism.

NOTES

1. Herndl notes that "Joyce's epiphany, like Wordworth's spots of time, transforms 'trivial' and 'common place' events into powerful moments" and "mark the growth of the poet's mind" (75).

2. Pater writes in his "Conclusion" to the Renaissance that

> if we continue to dwell in the thought on this world, not of objects in the solidity with which language invests them, but of impressions . . . which burn and are extinguished with our consciousness of them, it contracts still further: the whole scope of observation is dwarfed into the narrow chamber of the individual mind. (187)

And experience is reduced to a group of impressions, and "[e]very one of those impressions is the impression of the individual in his isolation, each mind keeping as a solitary prisoner its own dream of a world" (187-88).

In this isolation is Joyce's connection to the Romantic movement:

> Every moment some form grows perfect in hand or face; some tone on the hills or the sea is choicer than the rest; some mood of passion or insight or

> intellectual excitement is irresistibliy real and attractive to us,--for that moment only. (70)

As Herndl points out, Pater is arguing that "every moment is a potential visionary moment; experience becomes a tissue of Romantic Moments, each distinct and marked by an 'awful brevity.' To the idea of the powerful but transient moment, Pater adds the isolation of the observer, an addition which is important to Joyce's use of the epiphany in the Portrait" (70).

3. McArthur observes that Joyce achieves "visionary transformations" in Ulysses' "Circe" (1).

4. According to Strong, Blake uses anagrammatic words symbolically to convey an esoteric knowledge (85).

5. Damrosch explains, "Blake's difficulty in achieving his vision of unity in a fallen world of alienated subjectivity--he postulates a divine principle that can rescue us and make us whole again. But he also maintains that this must be a true and complete incarnation, resulting in an improvement rather than abolition of the body and its senses. And he also wants to hold that the appearance of this world, however, defective, are the window through which we see the truth" (37).

6. Blake's poems and letters from The Complete Poetry and Prose of William Blake.

7. In Newtonian physics, an action at one point in time affects all other following actions through eternity.

8. This struggle seems somewhat parallel to the struggle that Joyce goes through in A Portrait in Stephen's maturing process.

9. "Pantocrator" was coined by Newton; he combined "pantograph, an instrument for making copies, and cosmocrator, St. Paul's word for the 'rulers of the darkness of this world" (Complete Poetry and Prose 911).

10. Robert Humphrey's Stream of Consciousness in the Modern Novel is an exception to this rule. Humphrey discusses stream of consciousness in the narrowest sense possible and mostly addresses the technique of stream of consciousness.

11. Hendry presents the four epiphany techniques: the Dubliners "block" technique which consists of "the moment of revelation without its narrative base" (454); the moment when we are aware of the perceiving consciousness; the moment when the perceiving consciousness is an integral part; and the moment when a few characteristics represent or identify the whole.

12. Humphrey further notes that Joyce's satiric-pathetic comedy of existence was asserted in the stories of Dubliners, but it was wholly communicated only in the stream of consciousness of Ulysses (119).

13. Magalaner also continues: "In order for Stephen, in the "Circe" episode, to shake off the fetters of his youth and approach maturity, in order for him to spend a significant few hours with Bloom, the young man must be a

young man, not a shadowy symbol" (66). Ulysses moves the reader because Stephen, like Bloom and Molly, is a vibrant person (67).

14. Markovic's essay focuses on Stephen Dedalus as a character that provides "a vital if tenuous link in the chain of inquiry into human personality in modern English literature" (39).

15. Irene Hendry Chayes's "Joyce's Epiphanies" applies Joyce's general aesthetic theory to epiphany and categorizes epiphanies. Hugh Kenner and Dorothy Van Ghent discuss the structural role of epiphany. William Tindall interpreted epiphany in terms of symbolism (Beja "Epiphany and the Epiphanies" 716).

Robert Scholes, on the other hand, represents the critics who think that epiphany has been over-emphasized and regrets "how much of a cliche the term Epiphany has become in Joyce criticism. Far from aiding us in our reading, it has become an obstacle to understanding, an arid formula for cranking out unnecessary interpretations" (qtd. in Beja "Epiphany and the Epiphanies" 717). Scholes states that "epiphany-hunting is a harmless pastime and ought probably to be condoned, like symbol-hunting, archetype-hunting, Scrabble, and other intellectual recreations." He believes the term should be abandoned entirely ("Joyce and the Epiphany" 66, 76).

16. Then "Eumaeus" and "Ithaca" reinforce the epiphany for readers. This theory of an epiphany being an

accumulation of smaller or insignificant revelations derives from critics who consider the entire Dubliners as one epiphany.

Marilyn French notes Stephen's thoughts in "Oxen of the Sun": Stephen's torments about his own sexual dichotomy again (114-15). "Stephen's acceptance of the human condition is tentative and continues to be an unhappy acceptance; his discovery of his subject matter--reality--is horrifyingly vague, considering the difficulty of determining the nature of that state. . . . Not only is Stephen not saved, he is fully aware of what he is doing," and at the end of this chapter, as at the end of Proteus, he makes a motion of relaxation, a step toward acceptance, toward patience: 'Part. The moment is now. Where then? If Socrates leave his house today, if Judas go forth tonight. Why? That lies in space which I in time must come to, ineluctably'" (116-17).

17. Beja, in "The Bread of Everyday Life," discusses the difficulty of determining what Joyce meant by "epiphany" because Joyce "took a theological word and applied it to a literary tradition" (71). Beja also divides epiphany into three categories: dream-epiphanies, retrospective epiphanies, and epiphanies reached from the apprehension of a concrete object (76-77).

18. Scholes notes that Joyce wanted to represent an urban actuality: "real men and women" or "morsels of actual life." And he felt, like Pater, that this actuality was

best caught in certain fleeting moments ("In Search of James Joyce" 13). In the moment of epiphany, the eternal verities would shine through the carefully documented naturalistic surface. Actual life would be recorded just as it was, but the deeper realities would manifest themselves, too, spiritually (14). By the time of Ulysses both Joyce and Stephen had attained a distance from the Epiphanies sufficient for mockery. In Stephen's interior monologue on Sandymount Strand, they appear like an ironic spot of time, annoying rather than refreshing, and are subject themselves to a renovating scrutiny: "Remember your epiphanies on green oval leaves, deeply deep . . . one feels that one is at one with one who once . . . ." Thus, the epiphany was tried and ultimately rejected as the solution to the problems first posed in "Drama and Life." But the problems did not disappear. They remained because they were the problems of the age, the age's version of deep truths about the human condition, without writing mere documentary realism--this is the problem Joyce and his contemporaries face, and Joyce himself made the problem especially difficult and interesting by insisting that his deep truth do no violence to that shabby surface realism, that vulgarity of speech and of gesture, which he loved and hated, and learned to present with his own kind of radiance in his finest work (16).

19. Gleckner states that Stephen returns to earth, to Dublin, away from his vision of him as the timelessness and

spacelessness of eternity, Blake's "imagination" (151).

20. McArthur considers such points as, "[e]ach title indicates a relation to an epic poet and a specific epic," "[b]oth are directly concerned with one Shakespearian text as an example of the creative process," and "[b]oth maintain a double structural location" in examining the parallel between Milton and Ulysses (2).

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