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Spatchcocked! Modernist Collage in James Joyce's *Ulysses*

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Spatchcocked! Modernist Collage in James Joyce's *Ulysses*

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An abstract of

a thesis submitted to the Faculty of the

James T. Laney School of Graduate Studies of Emory University

in partial fulfillment of the requirements for the degree of

Master of Arts

in English

2015

Abstract

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By Madeline Melnick

Despite a long history of inter-disciplinary critical engagement, scholars have rarely explored James Joyce's works as they relate to visual arts. Though verbal-visual approaches come with a particular set of challenges, such as how to negotiate differences across media and historical understandings of visual and literary artistic divisions, examining the aesthetic interests and practices of Modernism across disciplinary boundaries reveal that literary and visual arts inform and complement one another. In particular, *Ulysses* draws upon a painterly practice new to Modernism as an organizing principle: collage. Collage, assemblage, and photomontage practices and the scholarly understandings thereof can provide new critical parameters to *Ulysses*. Reading "Aeolus" with an eye toward the formal and semiotic approaches to early collage as espoused by Clement Greenberg and Rosalind Krauss allows for comparison between the functions of newspaper in *Ulysses* and in collages, which often incorporated newspapers as pasted material from the practice's invention circa 1912 to around 1925. This episode contains newspaper crossheads spatchcocked throughout, which draws attention to the varying materialities, temporalities, and speech types in novels versus those in newspapers. With the proliferation of mass-media, many avant-garde artists began to include these kitsch forms into their art. *Ulysses* and Kurt Schwitters' *Merz* assemblages absorb kitsch elements, such as postcards, detective novels, erotica, and religious pamphlets as rich material sources. *Merz* works juxtapose various materials against one another in order to expose new relationships between a wide variety of things, and *Ulysses* enacts a similar process with regard to genre. These disparate objects, ideas, and forms coalesce in art to reveal new relationships that in life remain concealed. The photomontage principles behind the structure of "Oxen of the Sun" function similarly, and they expose the aesthetic anxieties behind literary and artistic inheritance and (re-)production in an era of technical reproducibility. Photography, with its critical emphases on memory and death, complement the reading of "Oxen" as both the life and death of literary style. László Moholy-Nagy's Bauhaus photomontages explore similar themes, and both his works and *Ulysses* see new art forms as opportunities to expand the scope of human vision in art and life.

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"…Why is the underplot of *King Lear* in which Edmund figures lifted out of Sidney's *Arcadia* and spatchcocked on to a Celtic legend older than history?

—That was Will's way, John Eglinton defended. We should not now combine a Norse saga with an excerpt from a novel by George Meredith. *Que voulez-vous?* Moore would say. He puts Bohemia on the seacoast and makes Ulysses quote Aristotle."

(*U* 9.990-96)

Bibliographic Note and List of Abbreviations

In accordance with the conventions established by the *James Joyce Quarterly*, this thesis will cite Joyce's works using the following style, considered amongst Joyce scholars as standard. *A Portrait of the Artist as a Young Man* is cited by page number; i.e. (*P* 24). *Ulysses* is cited by section and line number; i.e. (*U* 12.281). And *Finnegans Wake* is cited either by page number and line; i.e. (*FW* 6.16); or else by book and chapter, with Roman numerals for the book and Arabic numerals for the chapter; i.e. (*FW* II.1). These citations will refer to the following texts, also considered standard:

FW Joyce, James. *Finnegans Wake*. New York: Penguin Classics, 1999. Print.

The above edition contains an introduction by John Bishop. Text from New York: Viking Press, 1939; London: Faber and Faber, 1939 – both editions have identical pagination.

P Joyce, James. *A Portrait of the Artist as a Young Man*. New York: Knopf, 1991. Print.

The above edition contains an introduction by Richard Brown. Text from the definitive text corrected from Dublin Holograph by Chester G. Anderson and edited by Richard Ellmann. New York: Viking Press, 1964.

U Joyce, James. *Ulysses* ed. Hans Walter Gabler, et al. London: The Bodley Head, 2008. Print.

The above edition contains an afterword by Michael Groden. Text follows exactly the line divisions of New York and London: Garland Publishing, 1984.

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Introduction

James Joyce's *Ulysses* represents perhaps the most (in)famous novel of the modern age. It regularly tops "Best Novels" lists, appears on collegiate syllabi, makes cameos in popular outlets such as *Back to School* starring Rodney Dangerfield and Netflix's hit series *Orange is the New Black*. It inspires huge numbers of secondary materials from novice reading guidebooks to peer-reviewed scholarship to newspaper articles. There is even a holiday inspired by *Ulysses* celebrated by Joyce enthusiasts around the world every June 16th, Bloomsday. The novel's ability to generate, seemingly infinitely, new meanings and interpretive possibilities renders *Ulysses*, and Joyce studies more generally, both a painful and pleasurable pursuit; painful, because Joyce scholarship could fill an entire ivory tower on its own (and what a daunting tower it is), but it is also pleasurable because it affords huge leeway for creative and/or interdisciplinary approaches. This thesis takes the latter as a call to arms, and it will explore a hitherto generally neglected aspect of Joyce studies, the relationship of this author's works to the visual arts. I will focus primarily on Modernist collage aesthetics in *Ulysses* but will also, at times, reference *A Portrait of the Artist as a Young Man* and *Finnegans Wake*. My goal is to examine *Ulysses* through the lens of various Modernist collage practices, from Picasso's and Braque's formal revolutions to *Merz* assemblage and Bauhaus photomontage. I would also like to provide the first of hopefully many steps toward stronger interpretive links between Joyce's works and visual arts.

But why have the verbal-visual aesthetics of *Ulysses* so far been largely ignored? Scholars often treat *Ulysses* with interdisciplinary methodologies and interests, such as the text's relationships with science, philosophy, medicine, history, religion, and, perhaps

most famously, music. But Joyce struggled with his eyesight for his entire life and held relatively conservative tastes in art. These realities, when combined with Joyce scholars' tendency to fact-check interpretations against biography, do not bode well for art historical or examinations of Joyce. Thus far, Archie Loss's 1984 *Joyce's Visible Art* represents one of the few books dedicated to Joyce and Art History. Christa-Maria Lerm Hayes' exhibition catalog of *Joyce in Art*, an exhibit given at the Royal Hibernian Academy as part of the 2004 centenary celebrations, has also proven immensely useful to my own research. But the former is quite short, and, as of 2015, over thirty years old. The latter, while beautifully researched and edited, provides only brief snapshots of Joyce's relationships with his contemporary visual artists and focuses more on the Joycean legacy in visual art, an equally fascinating area for study. Other scholars have addressed Joyce and the visual arts but usually only as part of a larger project and often in generalized terms. I hope to wrench Joyce scholarship away from limiting, heavily biographical approaches[1], and provide another method of gauging the pulse of Modernist arts within the body of *Ulysses,* a method that closely engages both the novel's text and exemplary works of collage.

The relative lack of research on Joyce and visual arts genuinely surprised me, and I saw an opportunity to add something interesting and original to the extensive corpus of Joyce scholarship. This imperative, when combined with a relatively short, but intense love for Joyce and a lifelong just-more-than-casual interest in visual arts, results in the following thesis.

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[1] Though I am not following this path, it also represents a ripe area for extensive study. Constantin Brancusi and Wyndham Lewis both made portraits of Joyce, Henri Matisse illustrated a special edition of *Ulysses*, Joyce lived in Zurich when the city's Dada group founded their performance venue, the Cabaret Voltaire, and Joyce knew and was fond of Surrealist Max Ernst.

The first chapter of this thesis outlines the development of Modern painting and collage practices and considers some of the challenges of verbal-visual aesthetics. Although I conceived of the title, "Ulysses Through the –Ages," fairly early in my research process, I later found a text by El Lissitsky and Hans Arps entitled *Die Kunstismus*, which is translated into English as *The –Isms of Art*. I couldn't be happier with this coincidence.

The second chapter will look at the seventh episode of *Ulysses*, "Aeolus," and compares its use of journalistic forms and language with Picasso's early collages, many of which include newspaper fragments. I am primarily interested in exploring textual surfaces and depths (which takes a cue from formalist accounts of collage) as well as the semiotic issues of sign systems and reference in this chapter and Picasso's works.

The third chapter examines notions of "high" and "low" and "avant-garde" and "kitsch." One could devote an entire thesis to these topics alone, but to narrow the scope, I have chosen to focus on the literary genre, particularly detective and erotic novels, as well as women's magazines. Kurt Schwitters' *Merz* works provide an occasional counterpart to my literary explorations.

The fourth and final chapter will consider "Oxen of the Sun" in relation to photography and Bauhaus photomontage, particularly works by László Moholy-Nagy. Issues of aesthetic production and reproduction, memory, and death come to the fore in this chapter, and it will also consider Moholy-Nagy's and Joyce's visions of art and life.

Ulysses Through the -Ages

The Age of *Ulysses*, in the temporal sense, is just under a century old. But in that short span of time a great number of –Ages have grown, lived, died, and sometimes been resurrected. This chapter will outline the aesthetic development of several –Ages in the first half of the twentieth century, namely collage, assemblage, photomontage, and bricolage, and discuss the ways in which these techniques can bolster the reading of novels in general and of *Ulysses* in particular. An understanding of these practices and their developments will provide a solid foundation for reading *Ulysses* with a verbal-visual approach. This chapter will also explore these –Ages as they relate to the novel and the ways in which Modernist writers and visual artists engaged with one another, shared aesthetic ideas, and diverged. I will also explore some of the challenges of verbal-visual methodologies in light of the dominant discourses of literary and art historical Modernism. I do not aim in this chapter for total comprehensiveness; rather, I would like to provide readers, regardless of discipline, a basic vocabulary for reading Modernist visual arts, literatures, and, of course, *Ulysses*.

There are few terms in critical scholarship as widely applied, contested, cherished, and despised as "Modernism." It is at once a word for an aesthetic sensibility and for a specific temporal span, for social and political upheavals and for the ideologies behind them, for utopian ideals and very real disillusionments, among many other things.[2] Despite the vastness of this term, literary Modernism and Modernism in visual

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[2] When considered in conjunction, the *Cambridge Companion[s] to Modernism*, European Modernism, and *American Modernism* (Levenson, Lewis, Kalaidjian) provide a wide view of the Modernism's span. The first of these is generally organized by a "Modernism in/and ___" logic, the second by nationality, divided into Core and Periphery, and the third into considerations of Genre, Culture, and Society. Caughie's

arts share very close aesthetic ties, and the former is heavily indebted to the latter. If one tracks the developments and innovations of form, figuration, and space in Modern paintings, one can easily draw parallels to similar interests among writers. Glen Macleod's chapter entitled "Modernism and the visual arts" in the *Cambridge Companion to Modernism* does just this by tracing the trajectory of Modern art from Post-Impressionism to Surrealism and interspersing his visual explications with literary ones. The chapter is especially adept at juxtaposing painterly and poetic links, especially those of Ezra Pound, Wallace Stevens, and e e cummings (Kalaidjian 245-267). In light of the chapter's exclusion of novels and prose, I will include some juxtapositions with the novel as I briefly recount the developments in Modern painting that led to collage. Most narratives of this trajectory rely on the Western European and specifically French developments in painting. The end of this historical sketch arrives at the advent of collage, the primary interest of this thesis.

The innovations heralded by painters in the 1860s set the stage for Modern art practices and styles such as cubism, abstraction, and collage. In particular, the 1863 exhibition at the *Salon des Refusés*, a gallery devoted to works rejected by the mainstream Paris Salons, saw two of Modernity's most famous paintings on its wall: Manet's *Olympia* and *Dejeuner sur l'herbe*. The former of these depicts a reclining nude woman, candidly regarding the beholder. The latter depicts a nude woman and two clothed men sitting on the grass beside a jumbled picnic. One could compare the frank sexuality and the naturalistic renderings of these two works as comparable to the novels of Emile Zola. Indeed, Zola considered Manet somewhat of a rival, and literary critics

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Disciplining Modernism especially her chapter entitled "Definitional Excursions" specifically addresses the challenges of defining and applying Modernism in inter-disciplinary contexts.

and art historians alike have found considerable exchange between their works. But, as Robert Lethbridge aptly puts it, evaluating the comparative realism and "effectiveness" of Manet's vs. Zola's *Nana* does little justice to either. Rather, viewing Zola's texts and Manet's paintings as complementary of one another, with Zola's explorations adding to the paintings the "narrative, psychological, moral, and allegorical possibilities open to the writer" (105). These possibilities are what make novels so ripe for comparison to visual arts, as these prospects are more easily realized in the expanse of novelistic narration and can add a temporal dimension to the insistent spatiality of a painting.

Joyce's works, especially *Dubliners*, share much in common with those of Zola and Manet, such the naturalism, urban grimness, emphasis on real people, and unabashed sexuality. However, Zola's general tendency of providing his narrators with absolute certainty over what the characters, do say, feel, and think as well as explicitly directing how we as beholders should interpret their thoughts and actions separates his work from the more radically narrated novels that follow into the twentieth century (Auerbach 535). Although by far the "easiest" of Joyce's *oeuvre* to read, in the sense that it uses familiar words in recognizable configurations, *Dubliners* never fully discloses a distinct moral position for itself or for the beholder. For example the uncertainties surrounding Mrs. Mooney's, Polly's, and Mr. Doran's behaviors and concerns in "The Boarding House" are never resolved – does Mrs. Mooney's plot to blackmail Doran succeed? Does Doran actually lose his job over the affair? Did Polly intentionally seek marriage as the endgame of her coquetry, or did she see seduction and flirtation as ends in themselves? All of the stories in *Dubliners* unmask the moral ambiguities and suspend perceptual ease in the pleasures and pains of the everyday.

If Manet's conflations of the shocking and the vulgar with the quotidian provides thematic fodder to the still-infant Modernism, then Cézanne set the stage for later formal developments, namely a move toward the planar geometrics so often associated with Cubism. To Impressionists such as Monet, robbed a work's subject matter of its substance and solidity within that space. The broad, planar brushstrokes of pure color[3] push the subject matter closer to surface plane of the canvas, and the abandonment of single-point perspective captures an attempt to more accurately represent the world. Understanding, treating, and reconciling disparate vision(s) of the world troubled and inspired Cézanne, and Joyce as well. Indeed, the problems of perception and representation come to the fore in "Proteus," as Stephen walks along the beach and contemplates the "[i]neluctable modality of the visible" (*U* 3.1). By the end of the chapter, Stephen's thoughts approach a meta-textual horizon and cement the links between Cézanne's and Joyce' s aesthetic interests:

"Who watches me here? Who ever anywhere will read these written words? Signs on a white field… veil of space with coloured emblems hatched on its field. Hold hard. Coloured on a flat: yes, that's right. Flat I see, then think distance, near, far, flat I see, east, back. Ah, see now! Falls back suddenly, frozen in stereoscope. Click does the trick." (*U* 3.414-420)

The first of these questions betrays a narrative ambivalence, as Stephen could actually be wondering whether someone on the beach is watching him, but it also suggests that we, as readers, are the ones watching him. And though Stephen does transcribe a short quatrain some thirty lines earlier, the question he asks here seems more

[3] "Pure color" refers to a painting's exclusion of black pigment, instead using dark blues, greens, or browns for deep shadowing.

meta-textually oriented, a reading that lends credence to the latter interpretation of the first question. The "signs on a white field," of course, evokes the text, a span of successive marks on a blank, white page, but it also suggests the whiteness of the canvas on which the artist hatches colored emblems. Problems of color, space, and the perceptions thereof dominate this episode, but they take on a particularly painterly flavor in the latter half of the quoted section. The oscillation between flatness and distance, between surface and depth, is the primary problem of painting from the Post-Impressionists onward.

Stephen's naming this visual wavering as "frozen in stereoscope" references the changing technologies of the late nineteenth and early twentieth centuries and the impact that these inventions have on aesthetic perception. Photography and related innovations changed the way that ordinary people perceived images[4] and challenged painters to re-evaluate the nature of their art. The stereoscopic image that Stephen mentions consists of two separate, very similar flat images that, when viewed through a stereoscope, reproduces binocular vision (Newhall 110), hence the "flat I see" repeated twice, followed by the "Ah, I see!" as the two flatnesses fall back and freeze into a single image. On the very first page of "Proteus" Stephen acknowledges the chromatic diaphane as limited by the body, as color exists only in the eye and brain of the beholder. But in the above-quoted passage, he assigns the same material contingency to spatial vision as well. Binocular vision requires the reconciliation of two parallel images into a singularly perceived phenomenon,[5] and the stereoscope reproduces this anatomical feat.

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[4] According to Newhall, stereoscopes and stereoscopic images could be found in nearly every household until magazines with photographs gained popular circulation near the end of the nineteenth century (115).
[5] For a neuroscientific account of parallel processing and reading, see chapter five in Hogan's *Ulysses and the Poetics of Cognition*, which addresses this phenomenon in "Wandering Rocks."

With this new technology able to render the world more realistically than a painting, painters radically re-conceived the purpose and meaning of the art. Maurice Denis, the French Symbolist painter, argues that "[a]rt is no longer a visual sensation that we record, a photograph of nature…it is a creation of our spirit which nature provokes…Art, rather than a *copy*, becomes the *subjective transformation* of nature" (Denis 49, original emphasis). With this idea in mind, painters began experimenting with abstraction and non-mimetic transcriptions of nature.

Abstraction in the twentieth century generally operates under two different, by no means mutually exclusive auspices. Painters employed abstraction either to more effectively communicate perceptual realities – abstraction for mimetic truth – or to assert the autonomy of the painting's objecthood. The former of these arguments, in the Cubist practice, would say that planar fragmentation and multi-perspectivalism more accurately capture the way objects exist in space. Seeing and representing an object as seen from multiple angles is somehow "truer" than a singular view. Picasso's and Braque's practice fits into this category. But Kandinksy, taking a cue from the Symbolists, used abstraction-for-realism in a slightly different manner. For Kandinsky, forms and colors, when properly manipulated by the artist, can produce physical effects and feelings in the beholder (Kandinsky)[6]. This recalls Ford Madox Ford's approach to literary Impressionism, in which he argues that the writer should "[a]lways consider the impressions that [they make] on the mind of the reader" when crafting a work (Ford 39). For Kandinsky form and color, like the writer's words, can reveal spiritual dimensions to

[6] See the section entitled "Formen- und Farbensprache" for these specific ideas.

life normally obscured by materiality, by "what we see" in the strictest sense. In a rather Romantic gesture, Kandinsky uses material as the means of transcending material.

If greater perceptual or spiritual realisms represents one justification for abstraction, the other is the need to emphasize the canvas' flatness, to insist that the art object is just that – an object. Picasso's various engagements with the canvas's flat surface plane eventually led him to the collage technique[7]. His confrontation with the picture plane relies on three strategies: planar fragmentation of the subject matter, a commitment to frontality, and trompe l'oeil effects. The first of these represents the most direct link between Cézanne and Picasso. Beginning with *Les Demoiselles d'Avignon* in 1907, Picasso began to fragment his subjects into many smaller planes. The subject matter of five prostitutes in a brothel is clearly indebted to *Olympia*, as these nudes look nothing like the reclining, Romantic odalisques so popular in the nineteenth century. This painting looks as though it lives under cracked glass, or perhas a crumpled piece of paper underneath a cracked glass. One must negotiate between the fissures and folds to piece together a legible image, a perceptual process which holds true when examining Cubist painting beyond *Les Demoiselles*. Creased paper and fractured glass disrupt a material surface, just as the painting's fragmentation disturbs the picture plane. But rumpled paper and cracked glass are usually considered faulty materials that render what is beheld on or through them as faulty or defective, something unintended. But the cracked-ness of this painting plane performs the double duty of providing more and truer information to the eye while also asserting and approaching flatness.

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[7] George Braque was also a major player in the invention of collage, but I will focus on Picasso's path to the practice. For a more detailed account of Braque's and Picasso's race to collage and a more nuanced understanding of the technique's development, I suggest reading Clement Greenberg's "Collage".

Anyone who has looked at a Cubist painting, especially one created between 1908 and 1911, probably does not think that fracturing the subject matter makes it more legible. In this period, Picasso's paintings continue the double duty of abstraction and become more and more frontal. The progressively frontally-oriented paintings, at times, sacrifice ocular legibility in the name of flatness. *The Dryad* of 1908, for example, fragments the subject into more planes than are found in *Les Demoiselles*, and it also experiments with shading the planes independently from one another. To continue the paper and glass analogy, Picasso's works during this time look as though he has placed the crumpled paper behind the cracked glass and is slowly unfurling it. The planes created by the paper become more and more pressed to the glass as it unfolds. Greenberg calls this Picasso's struggle "to keep the 'inside' of the picture—its [depicted] content—from fusing with the 'outside'—its literal surface" ("Collage" 71). Paintings such as the 1909 *Woman with Pears (Fernande)*, *Girl with a Mandolin* of 1910, and *The Accordionist* of 1911 present the difficulty of preventing this fusion; the wrinkled paper of my example will eventually lie parallel with the cracked glass. A fusion of depicted and literal flatness achieves the task of declaring painting's ontological autonomy, but it does so at the expense of representing a subjective transcription of nature into art, of painting any subject matter at all.

The third technique with which Picasso and Braque experimented before the advent of collage was trompe l'oeil effects. This typically involved the painting of a nail near the top of the canvas to give the illusion that it holds the painting to the wall, but simulated typography represents the avenue Picasso initially chose to best "un-deceive the eye" to borrow Greenberg's term, a tactic that achieves a similar effect as the painted

nail. Lettering always sits on a material's surface, be it in a book, newspaper, billboard, or laptop, and when an artist places it into a painting, the eye, as it always does when beholding letters and numbers, stops at the surface. They also exist outside the mimetic context of the artwork, even when the words refer to an aspect of it. By force of contrast alone, the absolutely frontal letters push the subject matter back into the depicted depth of the painting. The planar fragmentations and frontality toward the surface still operate, and when the lettering is added, the work compels the beholder to swing visually between the surface, explicitly declared by the letters, and the depicted depth, implicitly in denial of its flatness. Once the artist affixes a piece of paper to the canvas' surface its flatness can no longer be denied and the depicted depth permanently recedes into illusion.

But what does any of this have to do with novels or *Ulysses*? Firstly, it is important to remember that both literature and visual art are essentially representational practices, even though there are points in both their respective histories in which content bows to medium or form or when the "representation" is not mimetic but conceptual or theoretical – an Yves Klein Blue monochrome, for example, still has a story to tell. At heart, they both attempt to transcribe the world in some way, be it through a portrait of a lady, a story of a lady, a story of a portrait of a lady, a landscape painting, a bucolic poem and so on. However, each discipline must perform this task with different media, language on a page versus paint on a surface, a problem I will momentarily explore in greater detail.

But collage and assemblage works are particularly relevant to the study of novels, as the genre can absorb any aspect of any other genre. As Bakhtin argues in *The Dialogic Imagination*, the novel's plasticity allows for novelistic renderings of epics, of drama,

and of various speech types without these elements destroying the work as a novel. And Kristeva, who builds upon Bakhtin's work, sees texts as "constructed as a mosaic of quotations; any text is the absorption and transformation of another" (Kristeva 66). Any text, but especially a novel, is never quite wholly itself, as it depends upon other material for its existence. And that is yet another beauty of the assemblage-based reading: the capacity for pluralized understandings. Art assemblages and *Ulysses* encourage dialogics and ambivalences rather than fixed, hierarchical analyses. Just as *Ulysses* is both Homer's epic and Joyce's novel, the assemblage is both an autonomous object in its own right but depends upon extant material. The materials in an assemblage may also come from many disparate sources, but the artist nonetheless combines them into a single, unified piece. The beholder of a visual assemblage, no matter how well they are trained, could not possibly be familiar with every source whence each individual piece came or to what it may refer, and the same is true of reading *Ulysses*, even with the aid of one or many available guidebooks.

The Modernist doctrine of medium specificity, however, poses some serious problems to the consideration of literary medium. The insistence upon formal evaluation of artworks extends back to Roger Fry and Clive Bell in the early twentieth century. Greenberg's conception of this idea as expounded in "Toward a Newer Laocoon" constantly references the gradual purging of the 'literary' in painting in its "progressive surrender to the resistance of its medium" (566). By 'literary,' he actually means 'narrative' or 'illusionism,' as neither of these assert that which belongs to painting and painting alone – the ineluctable flatness of the canvas. This characterization of Modernism as critically self-aware is by no means foreign to literary study. However,

literary critics typically frame Modernist reflexivity within the form-content dichotomy or else as linguistic scrutiny, the uncoupling of sign and referent. These have little to do with medium, at least not as Greenberg imagines it. The art historical understanding of "medium specificity" refers to the material condition of the work, of two-dimensional flatness or three-dimensionality. Literary "medium" is not the material nature of the book or the sheet of paper, or arguably what is written on them. If language is the medium of literature, and Modernist experimentation is about "the medium," why did *Finnegans Wake* or something like it not appear earlier? Why did Kurt Schwitters' *Ursonate* and *Merz* writings not gain further traction in the literary world? Although strictly formal and medium-specific readings of visual art are not by any means the sole methodologies, I merely wish to call attention to some of the issues that such approaches pose for Modernist verbal-visual explorations.

Although the strict emphasis on medium reaches a crux in Modern art, the problems of verbal-visual explications before this period carry over into the twentieth century. Perhaps the most difficult of these for modern artists and theorists is addressing the Lessing's understanding of the temporal and the spatial arts as outlined in *Laokoon*. According to Lessing, literary arts are understood as temporal – one reads the words on the page in succession, the text narrates a sequence of events in time, and so on – and the visual arts as spatial – paintings and sculptures consist of forms in space, the relationships between forms in space, and the perception of these forms and their medium is instantaneous. These distinctions, however, prove unwieldy, and they close far more doors than they open. Preserving these divisions, even when recognizing the possibility of "spatial literature" and "temporal painting", usually results in mutual exclusivity.

Thinkers such as Frank Kermode, Philip Rahv, and Robert Weimann have argued that the very concept of spatial literature asserts an atemporality and lack of historical consciousness that results in "an ideological negation of self-transforming reality (qtd. Mitchell 97). Wendy Steiner, in a less politically charged vein, cites ekphraistic poetry as content with expressing the notion of overcoming temporality, of freezing a moment in time and suspend motion for eternity, but failing to actually do so (Steiner 42). But on a far more productive note, W.J.T Mitchell argues that "works of art, like all other objects of human experience, are structures in space-time, and that the interesting problem is to comprehend a particular spatial-temporal construction, not to label it as temporal *or* spatial" (103, emphasis in original). Indeed, Stephen's thoughts in the opening two paragraphs of "Proteus" call for a similar understanding of space and time as inextricably bound together. The *nacheinander* [one after the other; time], the ineluctable modality of the audible, and the *nebeneinander* [one beside the other; space], the ineluctable modality of the visible, prove interchangeable, as both senses affirm the semiotic relationship between thought, experience, and world. The temporal and the spatial, the verbal and visual all coalesce in the phenomenological experience of the world and of art.

The other motivation for a literary-visual examination of *Ulysses* and visual art is that painters and artists faced many similar challenges and preoccupations. The drive toward aesthetic autonomy so prized by Modern painters is not wholly unrelated to the impulse for self-creation and generation, a remnant of the Romantic period that nonetheless proves seductive to Modern writers such as Joyce. Fantasies of and attempts toward aesthetic totality appear in Joyce's schema for *Ulysses*, the reproductive politics of "Oxen," in Schwitters' *Merz* project, and Moholy-Nagy's conception of photography.

Furthermore, the Modern period saw unprecedented proliferations of texts and images. The advent of photography as an accessible medium for public use, its popularity in a wide variety of magazines, and the sheer number of publications provided artists of this period a whole array of fresh material for inspiration. Rather than bemoan the lack of taste and cultural degeneration that these new media forms would surely advance, Joyce incorporated them into his works; Milly Bloom works as a photo-girl on a beach, and Leopold Bloom is an ad-man. Mixing the avant-garde with the kitsch is a hallmark of Modernist art across media.

And with all these new forms of media came new forms of communication and signification. As a novelist, Joyce allowed these new speech-types to inform this work while also allowing room for criticism. Negotiating older and newer modes of lend rich, new tiles to the novelistic mosaic of quotation. Perhaps the most interesting of these is the newspaper form, which operates on a completely different temporal plane than novels and paintings. This next chapter will explore the ways in which the newspaper challenged and compounded the possibilities for novelistic and painterly expressions. The “Aeolus” chapter of *Ulysses* and Picasso’s newspaper collages utilize this mass form as a means of furthering high art practices.

Novel, Newspaper, Collage

> "Red Murray's long shears sliced out the advertisement from the newspaper in four clean strokes. Scissors and paste" (*U* 7.31-32).
>
> "Take a newspaper. / Take some scissors." Tristan Tzara (qtd. in te Heesen 154)

It is clear to any reader of *Ulysses* that "Aeolus" departs from the preceding chapters in its form with the inclusion of interspersed headlines or 'crossheads', to use the proper journalistic term, throughout. Their presence is in some sense literal—this chapter is about newspapers, therefore its formal construction suits its content—but it also evokes, echoes, and complicates many of the issues with which collage and assemblage artists engage. One of the primary debates around assemblage practices is the semiotics of the found material, a critique that *Ulysses* initially confronts in "Aelous" and continues throughout the rest of the novel[8]. Like most assemblage works, "Aelous" problematizes the found object – namely the newspaper clipping – and its linkages of sign and referent on multiple levels: within a work, between a work and its title, between a work and the outside world in which the object was found, and between varying temporal and media ontologies.

Rosalind Krauss's reading of collage in "The Motivation of the Sign" explores the notion that collage, rather than an attempt to establish a dialectical disjunction between literal and depicted flatness, marks an effort to bridge the visual and tactile sensoria. Collage, as well as many of Picasso's paintings, play with the ways in which "one and the

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[8] For an entirely different treatment of collage and "Aeolus" see Loss' Joyce's Use of Collage in "Aeolus." This article serves as a prime example of the generalized approaches scholars often take when examining visual arts and Joyce.

same set of marks can open onto two separate sensory tracks…the first [the visual] a registration of the frontality of the optical field, the second [the tactile] the descriptor of all those kinesthetic cues upon which the perception of depth depends" ("Motivation" 268-269). This remark refers specifically to the ways in which the hatch-marks in Picasso's African inspired works can refer either to the oblique recession of an object in space, as it functions in the Western tradition, or as a function of shape as immutable beyond visual contingency, as it appears in African works featuring scarification. But this function of the sign as multivalent applies to the crossheads of "Aeolus" as well, as the single sign of the crosshead invites readings of textual surfaces and narrative depths, of newspaper's precarity and the novel's durée, and as drawing attention to different types of speech.

Before delving into the text of "Aeolus," let us examine Picasso's 1912-13 "Bottle on a Table," a work that illustrates some of the issues of sign and referent, surface and depth.

Though Picasso often used newspaper cutouts in his work between 1911 and 1913, the 1912-13 "Bottle on a Table" is unique in that a selected newspaper portion, rather than a canvas or a piece of cardboard, constitutes the surface on which the drawn and pasted elements exist. It appears that Picasso selected an entire verso or recto piece of the newspaper, and it is oriented upside-down with the headline on the bottom of the work. The bottle and table themselves are sketched in charcoal and includes a blank swath of white paper as part of the bottle. It seems straightforward enough, but, as with most assemblage works, comes fraught with a few problems. Within the work itself, what is the relationship between the blank, white paper and the newspaper on which it is

pasted? Is the blank paper meant to obscure a particular section of the newspaper? Did Picasso mean to reveal the word “Coulisse” [“slide”] in the circular cutout on the white paper? Does it perhaps foreshadow the way in which most people will experience this work—as a slide in art class?

And what about the title? “Bottle on a Table” seems to clearly denote the subject, but delineating the bottle and the table, and even the bottle from the table, is not exactly easy. The title itself provides the only confirmation, if one could even call it that, that the piece does indeed portray a bottle on a table. But could Picasso have titled the piece “Vase with Single Rose” without us seeing the “bottle on a table” as a vase containing a single rose? Probably not. Titles in Modernist art, just like the crossheadings in “Aeolus”, can deceive the beholder just as easily as they can guide.

And what should one make of the newspaper headline? It reads, upside-down, “La Semaine Economique & Financiere” [“Economic and Financial Week”]. Does this newspaper heading illuminate the bottle and table in some way? Do the other readable texts on the newspaper, such as “Echos” and “Ce qu’il faut lire” [“Must-Reads”] near the top, provide any useful information at all? Are we meant to think about the actual economic and financial week or our personal reading lists irrespective of the work? In a nutshell, do these words amidst the image refer to something within the work, or to something outside of it?

The ambiguity of what constitutes the table and the bottle, respectively, speaks to the semiotic issues that Krauss mentions. It seems as though the hard edge of the white paper can refer either to the bottom edge of the bottle or as a part of the table itself, with the rounded cut-out at the bottom and the sketched semi-circle representing the bottle. In

a similar vein, Christine Poggi calls attention to the verticality of "tableau" and the horizontality of the "table" as simultaneously operative in Picasso's works that utilize framing devices. Though "Bottle on a Table" does not use such a device, but its representation of a flat table, which does indeed look flat in the work, with a bottle that, due to the harsh black shadow on the side, insists upon three-dimensional verticality, similarly gestures toward dual sign systems. One of the ways this functions in "Aeolus" is through the juxtaposition of materials and their respective temporalities.

The temporal dialectics at work in collage and in "Aelous" speak simultaneously expand and contract time. News and the paper on which it is printed exist transitorily and become trash, something to throw away, after a single day unless an artist finds it and incorporates it into a work of art. Artists can preserve significant pieces of news, such as the 1937 bombing of the Spanish town Guernica and Picasso's painting of the same name, but they can also lend less impactful news, such as a given week's financial affairs, equal perpetuity in a piece like "Bottle on a Table". Through the artist, the ephemeral and fleeting become permanent and immortal. *Ulysses* serves as a prime example of this principle; had Joyce not written this novel, June 16th, 1904 would not live in collective memory with any significance. But through art, the day is commemorated and re-visited with every reading of the work. June 16th, 1904, is never old news.

Furthermore, if this episode encourages us to read it as a newspaper, then it simultaneously denies this as feasible in any way. In a single edition, a newspaper gathers all the news of a single day, or at least what it deems significant, and organizes it by content. Hence, the Business section, or the Arts section, World news, and so on. But "Aeolus" takes as its guiding form the chronology of the narrative itself, not any thematic

or content-based principle. And the temporal span of this episode is merely one hour, not a whole day. In this sense, “Aeolus,” to the contemporary reader, might equate it with the rapidity and banality of a Twitter feed rather than as an actual news cycle. The functionings of time in this episode simultaneously expand the newspaper’s lifespan while it also dramatically contracts the duration of the news it reports.

In a McLuhan-esque gesture, critic Tom McCarthy in *Transmission and the Individual Remix* argues “that we are always not just (to use a dramatic term) in medias res, i.e., in the middle of events, but also simply in media”. The media in which the reader finds themselves in this chapter, the one that makes itself, inexorably patent, is that of the newspaper. However, the strategies for constructing meaning when reading a newspaper, or even the other chapters of “Ulysses”, are not particularly useful when reading “Aelous”. The crossheads appear pasted into the text rather than existing as organic components of it, and they complicate rather than clarify what happens in the chapter and the ways in which we are meant to read it. When reading an actual newspaper, one can safely assume that the crosshead at the top of the article will introduce the topic discussed directly beneath it. Thus is not the case in “Aeolus”. The crossheads do, at times, adhere to a more traditionally journalistic purpose as with “NOTED CHURCHMAN AN OCCASIONAL CONTRIBUTOR” (*U* 7.178-9) or “SPOT THE WINNER” (*U* 7.386). These two crossheads directly correlate to the narrative that follows them. However, the relationship between the crossheads and what follows does not always appear so easily.

The very first section of the chapter reads: “IN THE HEART OF THE HIBERNIAN METROPOLIS / *Before Nelson’s pillar trams slowed, shunted, changed

trolley, started for Blackrock, Kingstown and Dalkey…" (*U* 7.1-4). The crosshead blends seamlessly with the content below in the sense that one could read the crosshead as the actual beginning of the paragraph, rather than "*Before Nelson's pillar." For the sake of comparison, let us examine the very last crossheaded paragraph in the chapter:

> "DIMINISHED DIGITS PROVE TOO TITILLATING
> FOR FRISKY FRUMPS. ANNE WIMBLES, FLO
> WANGLES – YET CAN YOU BLAME THEM?
>
> -Onehandled adulterer, he said smiling grimly. That tickles me, I must say
> -Tickled the old ones too, Myles Crawford said, if the God Almighty's truth was known." (*U* 7.1069-1075)

The crosshead seems at least somewhat sexual in nature, as suggested by words such as "titillating," "frisky," and perhaps even "wimbles" and "wangles," but one could not confidently derive such a meaning from the crosshead alone. The "onehandled adulterer" provides a sexual explicitness that the crosshead simply does not, and in this inversion of typical newspaper-reading habits, the paragraph provides possible confirmation of the crosshead's meaning.

This episode dismantles the way in which consumers of variant literary forms construct meaning from supposedly objective, reliable, stylistically consistent, and quotidian sources. Many Surrealist painters also engaged in this project of dislocating expected patterns of constructive meaning. Rene Magritte's "The Interpretation of Dreams," painted in 1927, deliberately problematizes the process of meaning-making

through its disruption of reference, much like the less-related crossheads and paragraphs. In this painting, four items—a handbag, a Swiss army knife, a leaf, and a textured, yellow object—are divided into separate "frames," each with a word underneath. "Le ciel [the cloud]" appears beneath the bag, "l'oiseau [the bird]" beneath the knife, "la table" beneath the leaf, and "l'eponge [the sponge] beneath the yellow object. I am calling it "the yellow" object because I am unwilling to concede to its spongehood. The Surrealist impulse to complicate the relationships between word and image, title and work, sign and referent, and the real and the surreal suggests that the yellow-object – l'eponge link is not what it seems. But if not a sponge, what is it? Without this particular word-image pair, the beholder could read the disjunctions between the words-image pairs, between the four words and the four images, and the work and the title as little more than Surrealist nonsense. But with the inclusion of the l'eponge pair, Magritte forces the beholder to confront the interpretive process rather than simply dismiss it.

Though the crossheads of "Aeolus" literally disturb the visual field in an unprecedented manner by calling attention to the textual surface, perhaps the more unsettling disruption is the one of the aural field. The chapter contains a level of noise hitherto unseen in the novel in both the narrative and narratological senses. The noises of the city, its people, and their technology insert themselves relentlessly into the text. The clanging and ringing trams in the first paragraph set the stage for potential cacophony, as do the descriptions of the people who surround the "GENTLEMEN OF THE PRESS[:] Grossbooted draymen rolled barrels dullthudding out of Prince's stores and bumped them up on the brewery float. On the brewery float bumped dullthudding barrels rolled by grossbooted draymen out of Prince's stores" (*U* 7.20-24). The rolling, "dullthudding"

barrels graze the ear and the eye not once, but twice. By virtue of chiasmus, the second sentence repeats the information in the first; it is merely extra wind from the text's mouth. It serves no purpose to the narrative's literal progression, but it does reveal a certain degree of reflexive commentary on the chapter's form. The crossheads (sometimes) tell the same story as what follows them, and the crossheads represent the narrator's struggle to tell the story with plural strategies. This interpretation, however, really makes sense only if one transposes the process of journalistic production onto the form of this chapter. In a newspaper, the person who writes the article will also write the headline, except for the splashier, front-page-worthy stories. The novel, though, need not have only one figure telling the story. The occasional disjunctions and mercurial relationships between crosshead and prose present the possibility of another kind of noise, the noise of multiple, competing narrative voices, the Bakhtinian sense of heteroglossia.

Though the possibility of multiple narrators arises before "Aeolus," here in this chapter that possibility screams rather than whispers. In the Gilbert schema to *Ulysses*, Joyce describes the technic of this chapter as enthymemic, or relating to "an argument in which one premise is not explicitly stated" ("Enthymeme") and its art as rhetoric (Gilbert 176). As the pasted paper in a collage explicitly declares itself as something found, it simultaneously, though silently, announces everything else as created by the artist's hand. And though the crossheads in "Aeolus" were indeed written by Joyce, its journalistic truncations announce that Joyce is working with a different speech type than in the rest of the work. Everything else reads as novelistic and complete while the crossheads read as abbreviated and meaningless.

As I mentioned before, the crossheads read as though someone has pasted them in rather than as an organic component of the narrative. Do they represent another narrative figure's voice, one hitherto unheard? And if this so, what dialogue(s) or argument(s) occurs between the voices? I believe that, like nearly everything in the Modernist period, the two voices converse about medium, in this case about the novel's and and newspaper's respective vocal and textual capacities.

In the Gabler edition of Ulysses, an asterisk marks the beginning of each chapter before the first word. Something strange, though, occurs with the beginning of "Aeolus." The asterisk does not sit next to the crosshead "IN THE HEART OF THE HIBERNINAN METROPOLIS," (*U* 7.1-2) but rather before the first word of the paragraph that follows it. But could that simply derive from the fact that this chapter departs from traditional prose narration? No, because the other chapters that also deviate in whole or part from the fictive standard, namely the poem at the beginning of "Sirens", the dramatic narration of "Circe", and the questions-and-answers of "Ithaca", place the asterisk before the poem, the first stage direction, and the first question, all of which open their respective chapters. Why, then, would the asterisk in "Aeolus" not precede the first crosshead? Unlike, say, the stage directions in "Circe," one could actually skip reading the crossheads in this chapter without losing any narrative details. Perhaps the asterisk acts as a narrative rubber stamp, the place where the narrator declares the beginning of the chapter. If this is the case, then the crossheads fall outside of or against the sanctioned narration.

The crossheads also exhibit a peculiarity not found in most other parts of the novel, and certainly not in this chapter. The pronoun "we" occurs twice in the crossheads.

Typically, first-person and collective pronouns appear only in individual characters' speech or internal discourse—they do not represent the voice of the narrator. But this narrative figure uses it twice, and in different ways. The first instance reads: "WITH UNFEIGNED REGRET IT IS WE ANNOUNCE THE DISSOLUTION OF A MOST RESPECTED DUBLIN BURGESS" (7.77-79). This crosshead clearly appropriates the language of an obituary notice, but what follows is hardly an obituary, yet another example of the disjunction between the crosshead and the following paragraph. The "WE" of this crosshead refers to the newspaper as an organized body, a majestic plural for a hardly regal organ. But the other instance of the word appears directly across the crease of the book, reading "WE SEE THE CANVASSER AT WORK" (7.120). This "we" and its purpose is not as clear as the other one. It most certainly could also refer to the newspaper, lending this chapter an Orwellian overtone, but it could also refer directly to the reader, an invitation to watch Bloom the canvasser at work. I like this particular reading of the word in this context because it offers the reader a hitherto unknown intimacy with the text. It acts as an interlocutor between the rest of the narrative and the reader, and this narrator-figure is far more accessible than the one(s) of other chapters. This makes perfect sense considering the chapter is a meditation on journalism—without "us" there is no such thing as news, so it is appropriate that this narrator-figure invites "us" to witness the canvasser at work.

The choice of "canvasser" reflects an interesting choice on Joyce's part for the description of Bloom's profession. He is an ad-man, a relatively new profession at the turn of the century. Not only does the word "canvasser" draw up images of a painter working with a surface, as Bloom might when preparing an advert, but it also reveals a

sense of Bloom as medium. An ad-man acts as an intermediate figure between the producer and the consumer of a good, literally a medium of the market.

Now, let's delve into the collage aesthetics of the chapter. For Greenberg, the essence of collage lies in the way in which the literal and depicted engage with one another. The pasted paper announces the literal flatness of the canvas, and everything around it recedes into depth, or at least some version of it. With regard to "Aeolus," the crossheads act as the pasted elements, and, ironically, they outright declare the genre and medium of the story as that of a novel. In the attempt to masquerade as a newspaper, the very essence of the novel manifests. The vacuity of the crossheads and their all-capitalized presentation present the eye with the surface, with the literal flatness of the page, and the scanning of the prose beneath, which actually relay a narrative, relays a depicted flatness. Like the crossheads, the prose lies flat on the page, but it provides the illusion that something is actually happening.

The materiality of the newspaper and the novel also collide in "Aeolus," and the semiotics of the flatness and depth assume a new valence. The crossheads should suggest the "monstrous amorphousness of an open, flat sheet… [and not] the precious folds made available by the pages of a book" ("Motivation" 276). The episode's disguise as a newspaper disintegrates once the eye reaches the bottom of the first page and travels diagonally across the center to the top of the next. The depth of the novel's fold, in this instance, acts as the "pasted paper", the element that announces the true materiality of the book as opposed to the depicted illusion of the text as a newspaper.

Toward the end of "The Motivation of the Sign," Krauss takes a tangent into literary theory with a discussion of Mallarmé's "Un coup de dés" and Apollinaire's "La

cravat et la montre". She argues in this section that each poem embraces opposing attitudes toward newspapers, and Picasso's aesthetic practice falls somewhere between these two contrary positions. Mallarmé's work privileges the fold of the book, while Apollinaire celebrates the flatness of the newspaper. ("Motivation" 276). Mallarmé structures the poem in such a way that one must read across the central fold of the page in order to garner intelligible meaning, forcing the reader's eyes to recede, however momentarily, into depth. The project does not hold high regard for the newspaper, which Mallarmé saw as monotonously uniform and organized by a hierarchized power structure ("Motivation" 276). Apollinaire's work, on the other hand celebrates the ephemeral and the precarious. The calligram of "La cravat" takes the forms of a pocket watch and a tie, as the title suggests (no referential problems here!), and it draws the eye around the clock in an ingenious strategy for emphasizing time—the eye literally passes by all the hours on the clock face. Krauss reads this calligram as Apollinaire's belief "that the typographic revolution, already at work in the pages of the newspaper and on the surfaces of billboards and advertisements, has loosened up the sheet of paper, allowing many different voices to enter…" ("Motivation" 277), an argument framed by Bakhtin's notions of heterogloss. "Aeolus," like Picasso's work, does not necessarily take a side in the Mallarmé/Apollinaire divide but rather opens the possibility of both sides existing concurrently in the same text.

Ulysses in general and "Aeolus" in particular certainly celebrate popular material culture, the handbills and posters that Apollinaire called "the morning's poetry" (qtd in "Motivation" 277). But the novel exists at a diametrically opposed ontological location, and the tension between the two spaces reflects a final dialogue inherent to the chapter's

internal dialogue. As I mentioned earlier in my exploration of Picasso's "Bottle on a Table," news and the paper on which it is printed live transient lives, and they become something to discard after only a day. However the novel—especially one as ambitious as *Ulysses*—exists throughout time. While only accidents such as water damage or tragedies such as book burnings can truly erase the material existence of a novel, decimation is expected of the newspaper. The morning's poetry fades with the next sunrise.

The text seems to be aware, if only enthymemically, of its temporal longevity. In the paragraph that succeeds "THE CANVASSER AT WORK," Bloom ponders the fate of the newspaper: "Mr. Bloom, glancing sideways…saw…the obedient reels feeding in huge webs of paper. Clank it. Clank it. Miles of it unreeled. What becomes of it after? O, wrap up meat, parcels: various uses, a thousand and one things" (*U* 7.134-138). One of those thousand and one things, of course, is ending up in a collage. But Bloom imagines more probable fates for the papery webs as household and domestic recyclables. The implicit part of the argument for the text's reflexivity is that nobody would tear a page out from a novel to wrap up their morning kidneys or to cocoon a birthday gift. The friction between the text's knowledge of its perpetuity and its mimicry of transient media provides the fodder for yet another internal dialogue.

Aside from the dialogical interpretations that it offers, Krauss's attempt to bridge the sensoria also manifest in "Aeolus". As I mentioned only in passing before, the chapter is one of the noisiest in the novel, in part due to the cacophony of narrative voices and aesthetic tensions. A handful of synesthetic phrases also contribute to the noise, even though the moments are decidedly quieter than the dullthudding barrels or the whirring of the printing presses. For example, as Bloom admires the speed and skill with which the

typesetter sets the backwards type, he thinks to himself that the man "Seems to see with his fingers" (*U* 7.215-216). If this man seems to see with his fingers, then I would propose that Bloom writes with his eyes. Another synesthetic moment in the text actually enthymetically refers back to this one. Lenehan, one of Stephen's friends, also appears in the *Freeman's Journal* headquarters. In one part of his conversation with the other members of the office he, in a Buck Mulligan-esque gesture "bowed to a shape of air, announcing: —Madam, I'm Adam. And able was I ere I saw Elba." (*U* 7.682-3). A "shape of air" abstractly highlights the gap between what is visible and tangible, a shape, and something that is not, air. This sensory moment recalls the earlier one with the inclusion of two palindromes right after it. As both sentences read the same way backwards and forwards, the typesetter's aptitude at backwards reading would briefly serve no purpose to the literal setting of *Ulysses*' type. The moment, therefore, bridges the chasm between not only between the senses, but also between the process and product of print.

The notion that the text has knowledge, and, implicitly, memory, opens up the opportunity for collaged elements within an individual chapter, but also between chapters. Indeed, "Aelous" mentions a Hindu theological concept called the Akasa that supports this claim. The Akasa, according to one of the first Western accounts of Hinduism, describes the Akasa as "Five elements, produced from the five elementary particles or rudiments... A diffused, etherial fluid occupying space: it has the property of audibleness, being the vehicle of sound, derived from the sonorous rudiment or etherial atom" (Colebrook 154). This protean fluid stores all thoughts and events, and a skillfully trained medium could potentially access these records. It is worth mentioning that the

essence of the Akasa bridges the senses; it is fluid and occupies space, but it is also audible.

Certain portions of "Aeolus" read as though they were pasted in from another chapter of *Ulysses*. For example, when Bloom walks into the *Evening Telegraph* office, prompted by the sound of laughter, he finds Professor McHugh, Simon Dedalus, and Ned Lambert laughing at a letter from a person unidentified to Bloom or to the reader. Ned Lambert continues reading :

> "*Or again, note the meanderings of some purling rill as it babbles on its way, tho' quarrelling with the stony obstacles, to the tumbling waters of Neptune's blue domain, 'mid mossy banks, fanned by gentlest zephyrs, played on by the glorious sunlight or 'neath the shadows cast o'er its pensive bosom by the overarching leafage of the giants of the forest*." (*U* 7.243-249).

Although a first time reader would not recognize it, this passage comically evokes the faux-mythological burlesque of "Cyclops" to the point that I actually searched for parts of this in the other chapter (without success), so convincing is the imitation. Even the crosshead under which the section appears, "ERIN, GREEN GEM OF THE SILVER SEA" (*U* 7.236), recalls Haines's silver cigarette case with the green, embedded stone (*U* 1.615), Buck's nickel shaving bowl, and the infamous snotgreen sea. Therefore, not only does "Aeolus" converse with itself, it also speaks to other chapters.

But a novel as vast as *Ulysses* naturally contains collaged elements from other texts. The structure of Homer's *Odyssey* provides the basic narrative framework, which

Joyce then re-assembles and re-imagines in a new way. The novel also contains numerous allusions to other literary works and genres. Though I will discuss this more in depth in my next chapter, I would like to mention the one external allusion in "Aeolus". As J.J. O'Molloy recounts the tale of a fratricidal murder case from many years ago, a familiar phrase interpolates the story: "*And in the porches of mine ear did pour*" (*U* 7.750). The line originates from *Hamlet* I.v.63, as the ghost of Hamlet's father narrates the story of his own murder. The moment of its appearance in *Ulysses* relates directly to the conversation that J.J. and Stephen are having, but its placement within the conversation does not make much sense and the speaker or thinker of this quote is not clear. This, combined with the atypical italicization, suggest that the line, literally lifted from Shakespeare, is pasted into and somehow altered by "Aeolus" and/or *Ulysses*.

The dialogical and semiotic issues posed by "Aeolus" reveal the myriad problems at play within and across various media forms. The introduction of mass communication in newspapers, magazines, penny serials, comic books, advertisements, and so on engendered new languages and speech types as well as new means with which to consume them. In order to keep up with this proliferation of media and ever-changing linguistic possibilities, Joyce absorbs them into *Ulysses* and takes the time to critically examine them in relation to one another. Similarly, the advent of collage required from its viewers a new way of looking at and understanding works of art. Though collage artists still consider criteria such as form, color, ands space, the addition of pasted paper calls for a destruction and re-building of these parameters. The juxtaposition of so-called kitsch forms of communication and materials into works of high art represents one of the many strengths of Modernist artists, and it seems a necessary skill if one wishes to pursue

art-making in any productive fashion. Rather than mourn the loss of high culture and of yesterday's poetry, artists such as Joyce take the best of it and re-create it into something new and viable.

Genre and *Merz*; or, The Anythingarian Assemblage

Categorizing *Ulysses* as any one thing proves incredibly difficult. Its formal and generic innovations, as well as its interests in the conditions of art and life, position the novel squarely within Modernist avant-garde or "high art" practices. But much of its content and aesthetic investments originate from considerably humbler sources. Kitsch and "low art" play as important a role to *Ulysses* as does the avant-garde and "high" art, and dramatizing the tensions between, the consolidations, and the dissolutions of these two poles represent part of the novel's project. Some aspects of Dada's brand of avant-gardism, such as the reliance on obscenity and shock so favored by the Berlin branch, prove useful to reading the dynamics of highs and lows in *Ulysses*. But the movement's overtly political aims and nihilistic stance clash with the novel's skepticism toward structural political efficacy and its staunch convictions in the relevance of art to life. Far from employing Dada tactics of shock for shock's sake, *Ulysses* engages with the shocking, the vulgar, and the kitsch in order to reclaim the low and present its possibilities for the production of high art. Both *Ulysses* and the *Merz* works of Kurt Schwitters propose aesthetic economies in which found materials, often scavenged from low, popular sources, can achieve the status of and are indeed necessary to the avant-garde.

The categories of "high" and "low" to which I have referred will generally align with avant-garde and kitsch/popular. The Greenbergian conception of these categories is helpful in some ways, but I find it very necessary to broaden the scope of these terms. Greenberg's theory of avant-garde and kitsch situate the work of art within the changing

status and demands of consumer markets. The avant-garde work of art resists the cheap and lucrative temptations of kitsch through the continued exploration of medium, of its own art-ness, regardless of the work's potential success, failure, and critical reception. Kitsch, on the other hand, leeches the best elements from high culture and dilutes it for popular tastes ("Avant-Garde" 17). Greenberg's divisions of avant-garde and kitsch implicitly outline a model of good versus bad tastes, and, more overtly, at productive versus destructive modes of artistic and cultural expression.

In "Towards a Newer Laocoon" he presents a similar vision of the avant-garde, this time with a more explicit emphasis on medium specificity and the separation of the arts. Visual arts must rid itself of "literature," or narrative figuration, and all arts should aim for the condition of music: pure form, or expression without content. The avant-garde work, for him, insists upon the essential separation between media and between art and life, as once the work looks outside itself, to life, it integrates at least some degree of content ("Towards" 565). Between "Avant-Garde and Kitsch" and "Towards a Newer Laocoon" the problematic characterization of the avant-garde, at least for this project, becomes quite clear. *Ulysses* and *Merz* works, though both undeniably avant-garde, do not obey the specificity of their respective medium. *Ulysses* is at once an epic, a novel, and a romance, not to mention the incorporation of drama, poetry, epistles, riddles, and much more. *Merz* works, too, challenge medium specificity, as they often include both painterly and sculptural elements (a practice later adopted by Rauschenberg, whose Combines further disintegrated the viability of medium specificity). Medium aside, both also draw heavily upon kitsch culture and not for the sole purpose of its disparagement. Greenberg's characterization of kitsch as inextricably tied to the forces of industrial

production and mass consumption proves useful, but my definitions of the avant-garde and "high" culture will come from elsewhere.

Peter Bürger's *Theory of the Avant-Garde* insists throughout that the purpose of the avant-garde "is to reintegrate art into the praxis of life" (Bürger 22), an approach radically different from Greenberg's apolitical approach. While Greenberg's model implicitly accepts the bourgeois nature of the art market and chooses to focus on the process of the art's making and appearance, Bürger's call to arms necessitates a critique of art as institution, which includes the modes of production and distribution as well as the prevailing tastes that dictate consumption and reception. Although *Ulysses* succeeds in such critiques at certain points, it generally does not take political change as its driving impetus. Similarly, Berlin Dada rejected Kurt Schwitters from their group on the grounds that his beliefs and works did not embody Dada's political aims, and Richard Huelsenbeck went so far as to call him the "Kaspar David Friedrich of the Dadaist Revolution" (Elderfield 40). If Bürger sees the avant-garde as introducing art into life, *Ulysses* and *Merz* works might be better understood as integrating life into art, a practice that then re-circulates and re-affirms art in life. This slightly inverted reading of Bürger underpins my understanding of the avant-garde's workings in *Ulysses* and *Merz* and expands his definition just enough to accommodate artists such as Joyce and Schwitters and the apolitical intentions behind their work.

My usage of "high" and "low," however, sometimes will refer to a particular practice's or custom's cultural status and privilege. For example, epics and history paintings have historically enjoyed a designation as "high" genres, whereas novels and still-lifes are typically regarded as "low" genres, precisely because of their connections

with the domestic and the everyday. While a history painting can certainly be avant-garde, such as Picasso's *Guernica*, it does not achieve such status simply because it is a history painting. Likewise, the oeuvre of Picasso's and Braque's early Cubist experimentations consists almost exclusively of still-lifes, a "lower" form, despite the critical consensus that they were avant-garde in their time. "High" and "low" can also refer to manners and custom. Though bourgeois tastes in art and entertainment lean toward the kitsch, the middle class invariably remains the arbiter of social sensibilities. That which lies outside of acceptability, such as the obscene, the vulgar, and trash would be considered "low" or base. This creates a somewhat asymmetrical relationship between avant-garde/kitsch and high/low, with the consumers of kitsch acting as the producers of high taste and the avant-garde artist and work of art engaging with the low. *Ulysses* and *Merz* works both establish and enact an aesthetic economy that deploys the low and the kitsch as means of re-orienting the high. Ultimately, though, they expose the arbitrariness of such divisions and propose a vision of art in which the artist can include anything at all, high or low, found or made, and transfigure it into a work of art. I will spend the majority of this chapter focusing on the "low" as understood by *Ulysses* and *Merz* while operating under the assumption that they are "high" art and were avant-garde in their day, despite their recent institutionalization and absorption into broader culture.

The notion of a "found material" in the visual arts is relatively straightforward, but its potential use as tool for literary criticism is decidedly less so. The *objet trouvé*, with the exception of the Readymade, is, simply put, a natural or manufactured item that the artist finds and integrates into a work of art. But what might the literary *objet trouvé* look like? Burroughs' cut-up method certainly depends upon the found literary object,

but could one call a quotation or citation a found object? Or the use of a trope? One could devote an entire volume to these questions, as they encroach upon problems of genre theory, plot schematics, character archetypes, thematic deployment, and much more. Since I am specifically looking to compare *Ulysses* and *Merz* and the kind of art that they produce, perhaps beginning with Schwitters' conception of art and its materials can provide some guidance:

> "Art is a primordial concept, exalted as the godhead, inexplicable as life, indefinable and without purpose. *The work of art comes into being through artistic evaluation of its elements*. I know only how I make it…to what end I know not. The medium is as unimportant as I myself. *Essential is only the forming…I take any material whatsoever if the picture demands it*…in addition to playing off color against color, line against line, form against form, etc., I play off material against material, for example, wood against sackcloth." (Schwitters 70, emphasis mine)

For Schwitters, the gathering together and the formal assembling of found material for the purpose of expression [*Ausdruck*][9], not the imitation of nature as is demanded by academic painting, is the goal of *Merz*. His method of abstraction provides the best means of expressing the materials themselves.

Now, here are Stephen's thoughts on the subject of material:

> "As a matter of fact it is of no importance whether Benedetto Marcello found it or made it. The rite is the poet's rest. It may be an old hymn to

[9]Schwitters does not use abstracted *Ausdruck* in the same way as Kandinsky does as expounded in *Concerning the Spiritual in Art*. Kandinsky pursued abstraction as a means of revealing a spiritual dimension to the world typically obscured by materialism. Schwitters sees abstraction as an end in itself, with the revelatory coming into play through the juxtaposition of the materials.

> Demeter or also illustrate *Coela enarrant gloriam Domini*. It is susceptible of nodes or modes as far apart as hyperphrygian and mixolydian and of texts so divergent as priests haihooping round David's that is Circe's or what am I saying Ceres' altar and David's tip from the stable to his chief bassoonist…" (*U* 15.2086-92)

Both Schwitters and Stephen see the "the poet's rite" of choosing materials "so divergent" and their subsequent composition as the role of art. No matter the source, the artist can adjust the materials to coax meaning from seeming randomness. This model allows for the induction of kitsch or low material into the work of art.

While the problem of the *objet trouvé* as literary material remains, *Ulysses* conveniently presents a side-door exit. The plethora of extra-novelistic, lower forms of literature, such as newspapers, pamphlets, magazines, postcards, letters, and so on, that the characters "find," what they do with them, and how the text recycles them sheds light on the processes by which the artist transforms the kitsch into the avant-garde and/or collapses these two categories. The various appearances and reappearances of these narrative *objets trouvés* reveal, as with *Merz* works, new relationships between a wide variety of materials and an aesthetic economy based upon searching for, repurposing, and reorganizing the stuff of everyday life and re-presenting it as art. The rest of this chapter will explore textual *objets trouvés,* namely, the letters and postcards, the *Sweets of Sin*, and the Throwaway. While the latter two are directly related to kitsch literatures in themselves – an erotic novel and a religious pamphlet– the letters and postcards also evoke and engender yet another popular literary form, one that bears huge significance to the reading of *Ulysses*: the detective narrative.

Although no one would seriously consider *Ulysses* an epistolary novel, letters and postcards play an important role and are spatchcocked throughout. They provide opportunities to play literary detective, outline another potential quest narrative, and shed light upon the process of reading itself. The handful of letters and postcards that appear range from erotic to accusatory, familial to professional. Furthermore, they offer evidence and clues to other elements of the text, often, pardon, the pun, *avant la lettre*. And due to the single-day structure, the contents and fates of many letters postmarked June 16th, 1904 are left to mystery, one final link to the detective narrative. The first of these appears in "Calypso." As Bloom serves Molly her breakfast, he espies a "strip of torn envelope peep[ing] from under the dimpled pillow" (*U* 4.308). Bloom asks from whom Molly received the letter, and she answers, "O, Boylan…[h]e's bringing the programme" (U 4.12), a response we can easily dismiss, at least initially, as work-related. And thus, the first clue in unraveling the web of infidelities appears, a sign lent even more significance, in hallmark mystery-genre fashion, with re-visitation. Upon successive readings, the location of this clue is revealed as the scene of the crime it foreshadows. As Bloom would say, "Coming events cast their shadows before" (*U* 8.526).

But the cuckolded Bloom also engages in an extra-marital affair(s), albeit epistolary rather than physical in nature. The chapter that communicates this information offers the reader a chance to play detective and piece together some clues that, if noticed, ease the surprise of the revelation that Bloom is also somewhat unfaithful. For example, in the first line of "Lotus Eaters," Bloom walks "soberly, past Windmill lane…[and] the postal telegraph office" (*U* 5.1-2). But in line 53, he enters another post office, thus rendering the earlier postal bypass as suspect – why pass over a nearer post office for one

even further from home? The narration of Bloom's actions appears as equally strange. Rather than Bloom embodying all of his actions, some of his body parts act of their own accord: "Under their dropped lids his eyes found the tiny bow of the leather headband inside his high grade ha" (*U* 5.23-4)[10]. Just a moment later "[h]is fingers f[i]nd quickly a card behind the headband and transfer…it to his waistcoat pocket" (*U* 5.25-6). The card in his hat, a strange place to keep a card, and the haste with which Bloom places it in his pocket might leave the reader wondering what the card might contain. Furthermore, the narrative shift to Bloom's eyes and fingers as subjects estranges the reader and forces a double take, a re-examination of the sentences. The words themselves invite a closer inspection of this moment for the purpose of drawing attention to the scene's uncanniness.

As Bloom steps into the post office and mails his card, he asks whether one has come for him, but he thinks to himself, "[n]o answer probably. Went too far last time" (*U* 5.58-9). Again, another mystery. Then, we see to whom the envelope is addressed: Henry Flower Esq. Even if all the other clues go unnoticed, this one unequivocally exposes the correspondence as clandestine, for why else would Bloom use a pseudonym? When the contents of the letter appear a few pages later in "Lotus Eaters," the reasons for such secrecy appear as well. Bloom, alias Henry Flower, is engaged in an epistolary affair with a woman named Martha Clifford. Although Dublin is a big city, the social scene more closely resembles a small town. For Bloom and Martha – if that is even her real name – anonymity is key.

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[10] Now, what on earth is a "ha"? The next line answers – it's a hat, and the "high grade ha" refers to the label inside, with the "t" of "hat" covered by Bloom's prying hand.

But anonymity appears in a far less benevolent form with the “U.p. up postcard” It first appears in “Lestrygonians,” when Bloom runs into an old flame, a Mrs. Josie Breen, née Powell (*U*.8.273). After exchanging pleasantries, Mrs. Breen tells Bloom that her husband is out researching the libel laws after receiving an anonymous postcard that morning with the mysterious “U.p. up” inscribed upon it, saying that “[s]omeone [is] taking a rise out of him. It’s a great shame for them whoever he is” (U 8.58-9), and Bloom agrees. If the characters know what the phrase means but not the identity of the sender, we as readers know neither. We later learn in “Cyclops” that the phrase insinuates that Mr. Breen is crazy, but the identity of the sender remains a mystery and has sent many a Joycean on a hunt for clues and for alternate meanings for the card. Richard Ellman has suggested that the “U” and the “p” suggest the reuniting of Ulysses and Penelope, and James Ramey has argued that the postcard functions as an oracle for Bloom sent by Murphy, a minor character in “Eumaeus.” Murphy realizes, Ramey argues, that he himself is a Homeric figure, *Ulysses Pseudangelos*, or the disguised Ulysses, and is therefore in a unique position to inscribe the postcard as an oracle for Bloom (Ramey). I find the argument incredibly interesting, as it pays particular attention to the inter- and meta-textual functionings of the postcard. The “U.p up” postcard serves as but one example of Joyce’s incorporation of a low genre, the detective narrative, as meaningful textual device. Some other popular ones include: Who is the man in the mackintosh? Is Corny Kelleher an informant for the British? Why did Reuben J. pay the boatman a florin for “saving his son’s life,” when his son in fact drowned? And who is Martha Clifford?

The detective narratives and devices as deployed in *Ulysses* produce several effects. Firstly, they call attention to the act of reading in general, but the reading of this novel in particular, as an unearthing of the legibility of signs. All narratives open possibilities to decide which textual elements deserve closer inspection, whether a snowflake or a river or a Lotus flower are keys to some deeper meaning, but detective novels push this search for meaning to the forefront. By including so many riddles and possibilities for mystery-solving, *Ulysses* demands that the reader scout the text again and again to look for more meanings and missed clues, to interpret and re-interpret various signs as significant. Secondly, the low-genre undercurrents present a challenge to scholars and critics to re-evaluate the criteria with which we categorize “literature” and “genre fiction.” If *Ulysses* can productively utilize detective novels, ghost stories, and other genre fictions, why can’t genre fictions successfully employ the strategies of high literature, such as free indirect discourse, thoughtful intertextuality, and close attention to style? Perhaps in recognizing these categories, like those of “temporal” and “spatial” arts, as flawed and outdated, scholars can re-imagine the scope and parameters of literary criticism[11]. The integration and serious consideration of many generic forms challenges us as readers and critics to find value in that which we typically overlook and allows us to see the borders between high and low as incredibly porous and potentially non-existent.

Although detection as a figurative device does not really exist in Schwitters’ works, an anecdote of his suggests that he plays detective when searching for materials, and he also sends us on our own searches. When making the assemblage “Construction for Noble Ladies,” Schwitters he says that

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[11] For a deeper exploration of this topic, see Harold.

> "If you looked carefully you would see seven women's heads on the picture. When I had almost finished, I knew that there was lacking something. I went into the Eilenriede, the town forest of Hanover, and found there half of the engine of a children's train, I knew at once, that belonged on the picture…but where was the other half engine? …I could not finish the picture without it. I went in the opposite direction of the Eilenriede, into the …meadows. The first thing I saw was the second part, the opposite side of the same children's engine."
> (Elderfield 56)

Though the anecdote itself reads as highly unlikely, and might be better understood as a fabrication for the sake of self-mythology, it suggests that Schwitters would search far and wide for the right materials for a given picture. Furthermore, the claim that there are seven heads in "Construction for Noble Ladies" forces us to closely examine the work for clues as to where these heads might be, as only one is immediately visible. These objects and the way in which they were (supposedly) found suggests that the *bricoleur* acts somewhat as a object-detective.

One of the more scandalous *objets trouvés* in *Ulysses*, and one that blurs the boundaries between high and low in the novel and in real life, is "a volume of peccaminous pornographical tendency entitled *Sweets of Sin*" (*U* 17.2259-60). Bloom stumbles across this novel in "Wandering Rocks," and we are even given a glimpse into its contents, mouths gluing, opulent curves, heaving embonpoint, and all (*U* 10.610-17). While the *Sweets of Sin*[12] may seem on the surface as only providing further evidence to

[12] Weldon Thornton cannot find an author for this title but believes it exists, whereas Don Gifford's annotations list the source as "unknown" and implies that Joyce made it up (Crumb 239).

Bloom's sexual preferences, including this particular work and other erotica within *Ulysses* provides thematic links between the pornographic and literary markets. The way it appears in this text and its possible intertextual engagements also place sexuality, religion, and literature into contact with one another.

Upon its initial publication, *Ulysses* was banned in the United States on charges of obscenity. In 1933, however, Judge Woolsey of the New York District Court ruled in favor of the novel. He cites the work's literary ambition and novelty, its aesthetic value, and its powerful, if at times tragic, glimpse into interior lives favorable. But at the end of his decision, he declares that "in many places the effect of *Ulysses* on the reader undoubtedly is somewhat emetic, nowhere does it tend to be an aphrodisiac" (United). He acknowledges that the novel is, at times, a little bit gross, but his other comments in the decision suggest that the normal person with whom the law is concerned will find the novel so difficult to read that it somehow blunts the stirrings of lust that "obscene" legally denotes, if this "normal person" can register such stimuli in the work at all. This dual reputation of "difficult" and "smutty," of *Ulysses* as high art with some very base moments, persists to this very day. Although *Ulysses* is no longer sold on the top shelf or behind the counter, it shares a common history with erotica and smutty novels like the ones Leopold and Molly are so fond of reading.

Although critics have yet to identify an actual novel entitled *Sweets of Sin*, Michael Crumb suggests that it may refer to Algernon Swinburne's "Dolores." In his essay, Crumb identifies the phrases "the sweet of the sins" (Swinburne ll.93) and "to sweeten the sin" (Swinburne ll.192), an underlying structural litany, and the emphasis on the number seven in "Dolores" as evidence of for a potential connection. The word

"Dolores" or a variation of it appears in *Ulysses* seven times, and the *Sweets of Sin* as a book title and as a phrase appear seven times each, one of which in the midst of a litany: "Sweets of Sin, pray for us" (*U* 15.1947). But the far more interesting comparison between the poem and *Ulysses* is the mutual interest in failed love and sexual-religious ecstasies and heresies. Both works reveal the profane – the de-based and the ordinary – in the sacred, and the sacred in the profane.

The Swinburne connection also gains some traction in light of Ulysses prior mentions of the author. In "Telemachus," Buck Mulligan gazes out onto the bay and asks Stephen, "[i]sn't the sea what Algy calls it: a great sweet mother? The snotgreen sea. The scrotumtightening sea" (*U* 1.77-8), and in "Proteus," Stephen see two midwives coming down to the sea and thinks, "[l]ike me, like Algy, coming down to our mighty mother" (*U* 3.31). Mulligan's description of the sea, of the mother, as "snotgreen" and "scrotumtightening" casts them as both abjected, as excreted, as well as castrating, and Stephen's "coming down to the sea" [the mother], evokes a submissive descent. Indeed, Stephen has already admitted that he is "a servant of two masters…an English and an Italian" (*U* 1.638), but considering his history of associating women with the Church, the Italian whom Stephen serves might very well be a mistress.[13]. That these characterizations of abjection, castration and submission come in the same sentences as the references to Swinburne is no mistake. The title of "Dolores" refers to *Mater Dolorosa*, the Virgin of Seven Sorrows, and although the word "sorrow" appears four

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[13] For example, Stephen understands the "Tower of Ivory" and the "House of Gold" in the litany through his playmate Eileen's ivory hands and gold hair (*P* 49), in his encounter with Emma at the end of the second chapter she "bowed his head" downward and her eyes are uplifted, both images of prayer or supplication (*P* 124), and his response to the bird-girl who inspires his artistic endeavors is to say "Heavenly God!...in an outburst of profane joy" (214). For an in-depth account of Mariology in Joyce's life and works, see Froula and Lowe-Evans.

times in the poem, it never once refers to Mary herself. Swinburne's lends her, instead, the epithets "Our Lady of Pain" and, in only line 132, "Lady of Torture." For Swinburne, as for Joyce, the Woman of the Church represents both pain and pleasure, horror and ecstasy. Even if one does not buy the Swinburne connection, the title of the book that Bloom finds, *The Sweets of Sin*, implies a quasi-heretical stance toward religion, and its erotic content directly links the sexual with the religious.

Many of Kurt Schwitters' collages include reproduced images of the Madonna as well, although his incorporation of religious images read as more lighthearted than Joyce's engagements. Take, for example, *Wenzel Kind* [*Knave Child*] of 1921. Schwitters takes a photo reproduction of Raphael's *Sistine Madonna* and superimposes several elements on top of it. A drawn, dark horse, an outsider to the *Sistine Madonna* both literally and metaphorically, prods its ways into the frame from the right hand side with "3 Pf." on a piece of paper underneath the horse. The putti, which in Raphael's original are two cherubs meant to represent ordinary human beings (Elderfield 78), have been replaced by a mechanized wheel. And in perhaps the most blatant gesture of defacement, Schwitters places an illustrated Anna Blume[14] head over that of the Madonna. This collage appears far more sparse than Schwitters' other works, a compositional design that draws attention to each individual element. As a result, the vandalizing of religion and of another, far more famous work of art proves more legible in *Wenzel Kind* than in *Ulysses*, at least in the sense of image- and word- density. But even so, they each operate under a similar logic. In replacing an image of his own making, the Anna Blume head, over the

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[14] "An Anna Blume" is a poem by Schwitters written in 1919. As Lerm-Hayes notes, this reads like an amalgam of the Bloom family name and Anna Livia of *Finnegans Wake*, but the Blooms were long named by 1919.

Madonna's, Schwitters' positions his authorial hand and creative products on par with those of the Madonna. Similarly, Joyce posits art, and specifically his art, as an ersatz Church. That the culmination of Schwitters' *Merzbau* was supposed to be a Church entitled the *Cathedral of Erotic Misery* also attests to the imaginative pull religious totality exerts. Both artists see the work of art as superior to any religion, and their works in particular draw upon popular elements of life, of kitsch, in order to re-insert it, transubstantiated and imbued with deeper meaning, back into life.

The Throwaway figure attests to the disposability of organized religion but also the redemptive possibilities of the disosable. Throughout the novel, Throwaway refers alternately to a racehorse competing in the Ascot Gold Cup and to a religious pamphlet with an apocalyptic message emblazoned upon it. Throwaway first appears as a religious pamphlet at the beginning of "Laestrygonians." As Bloom heads out for a lunch break, "A sombre Y.M.C.A. young man…places a throwaway in a hand of Mr. Bloom…Bloom's slow feet walked him riverward, reading. Are you saved? All are washed in the blood of the lamb…Elijah is coming. Dr John Alexander Dowie restorer of the church in Zion is coming" (*U* 8.10-15). Bloom takes little interest in the evangelist flyer, and he throws it into the Liffey as he crosses the bridge some fifty lines later. But the Throwaway is resurrected again in "Wandering Rocks," and its multiple appearances suggests textual and linguistic resurrections:

> "A skiff, a crumpled throwaway…rode lightly down the Liffey…shooting the rapids where water chafed…sailing eastward past hulls and anchorchains between the Customhouse old dock and George's quay." (*U* 10. 294-7)

> At "North wall and sir John Rogerson's quay, with hulls and anchorchains, sailing westward, sailed by a skiff, a crumpled throwaway, rocked on the ferrywash…" (*U* 10. 752-4)
>
> "Elijah, skiff, light crumpled throwaway, sailed eastward by flanks of ships and trawlers, amid an archipelago of corks, beyond new Wapping street past Benson's ferry…" (*U* 10.1096-8)

The multiple appearances of the throwaway in "Wandering Rocks" dramatizes the witnessing of a particular phenomenon by different people at different points in time and space, an aprt metaphor for the act of reading. Even the sentence structures reveal the ways in which similar information is conveyed and re-interpreted at various moments. Each of these sentences contains similar information: a location and direction (the different quays, westward, eastward), some combination of "skiff," "light," "throwaway," and "Elijah," and some sort of aqueous allusion (rapids, ferrywash, sailing). If one dimension of *Merz* aims at the juxtaposition and playing off materials against one another, then Throwaway's appearance and re-appearances in "Wandering Rocks" provides an apt metaphor for the process of organizing and re-organizing a given set of materials (in this case words) to produce a specific effect. Though a finished *Merzbild* does not bear the trace of this process, the Throwaway in "Wandering Rocks" gives a glimpse into something like it.

The choice to put the prophet Elijah on the Throwaway reveals the way in which the dynamics of destruction and creation, garbage and art operate in *Ulysses*. The religious pamphlet itself speaks to the pervasiveness of mass communication, as even religions (or cults) now utilize the mechanisms of advertising. This results in an

evacuation of meaning, as a pamphlet, like an advert, never contains real information. But the prophet Elijah is a harbinger of the Messiah, who destroys for the purpose of messianic redemption. Rather than see mass culture as totally destructive, Joyce pairs it with the possibility of redemption through art.

Both *Merz* works and *Ulysses* see in garbage the opportunity to make gold. Schwitters and Joyce take cultural Throwaways and find ways to transform and re-imbue them with meaning. Popular genres and kitsch artifacts may not in themselves be forms of art, but in the proper hands they can be. Indeed, *Ulysses* reveals that popular forms can actually provide useful frameworks for reading and interpreting literature, as with the detective novel, and Schwitters demands similar scrutiny when examining his works. The incorporation of low genres and materials blur the line between the avant-garde and kitsch. Implicit in the processes of art-making as exhibited by *Ulysses* and *Merz* works is that anything, under the right hands, can become art. This intensely democratic vision of creativity and art-making challenges us to see the world not as a heaping mass of media and garbage but rather as an endless source of inspiration.

The Life and Death of Style: "Oxen of the Sun" and Bauhaus Photomontage

Of all the chapters, "Oxen of the Sun" presents the greatest readerly challenges. After the pageantry and burlesque of "Cyclops" and the sentimentality of "Nausicaa," the difficulty of "Oxen" feels like a betrayal of all sense. Its seeming dislocations between style and subject threaten to obfuscate any and all meaning, a narrative veil thickened nearly to opacity. But in spite of the temptation to read the episode as little more than a dazzling stylistic screen, a spectacle of language, a closer examination allows an unexpected relationship to surface. "Oxen" actually shares an aesthetic sensibility with photography, or, more specifically, with photomontage. The photomontage, in part, marks an attempt to undercut the seemingly inherent veracity of the photograph, to reveal its constructed-ness and to replace it with a more truthful vision of the world than the one in the original photo. The photomontage technique as deployed in "Oxen" exposes a vast set of simultaneously rendered dialectics between past and present, life and death, natural and mechanical, presence and absence, and originality and plagiarism. The initially jarring qualities of the episode disclose a finely-tuned meditation on the processes of literary (re-)production and the participation in and creation of institutional memory.

While many scholars have explored cinematic influence and montage practices in *Ulysses*[15], the photomontage operates much differently than its cinematic counterpart. The most obvious of these, of course, is the latter's movement. The cinematic *monteur*

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[15] Barrow's *Montage in James Joyce's* Ulysses provides a historical context for and definition of cinematic montage in its introduction and continues with an application of the practice to each chapter. For an examination of cinematic idiom across Joyce's *oeuvre*, see Burkdall's *Joycean Frames*. For a broader account of Joyce's relationship with cinema, including his own interests in, borrowings from, and legacies in film, see McCourt, *Roll Away the Reel World*.

manipulates single frames or a series of frames into a coherent whole to give the illusion of a moving image in the service of a narrative. The photomontage, on the other hand, consists of multiple images superimposed and/or juxtaposed against one another. The end result can resemble either an apparently seamless totality or a cut-and-pasted image that flaunts its artificiality. To name yet another difference between cinematic montage and photomontage, films, like many novels, utilize the montage as devices to contribute to plot sequence and narration. A shot of a man answering the telephone in an upscale parlor and speaking for a moment can cut to a shot of the same man getting into a car and driving off, and we understand that he left the room between those two shots without the director needing to show that movement. Montage in cinema can thus approximate mental time, or time as experience and recollected by an individual and/or collective mind. Similarly, *Ulysses* often juxtaposes external narration and internal monologue without intervention or comment – a montage of narrative technique. Both films and novels utilize montage as a storytelling device, one that can disturb beholder perceptions but does not alter the medium's ontological status or discursive treatment. A film and a novel remain a film and a novel, respectively, after the montage intervention, and scholars still address them as such.

On the other hand, a photomontage complicates the critical parameters set forth by photography[16]. Photography raises new issues such as technological reproducibility, the index, and aesthetic subjectivity and intervention (the roles of the artist's "hand" and "eye"). The new medium adds these problems to the questions of objecthood, depth,

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[16]For a general and critical history of photography to 1937, Beaumont Newhall's *History of Photography*, which accompanied the first-ever retrospective exhibit of photography, is still considered the standard text on the medium's early history.

surface, and mimesis that it shares with its (much) older cousin, easel painting. But photomontage disturbs the discursive boundaries set forth by photography. To name but a few examples, it re-introduces a haptic intervention by the artist, it re-introduces illusionism to art, and it establishes a porous boundary between art and life. Take, for example, a photomontage by John Heartfield called *German Natural History*. The montage depicts the heads of Friedrich Ebert, Paul von Heidenberg[17], and Adolf Hitler upon the bodies of a caterpillar, chrysalis, and butterfly, respectively. Both the heads and the insect bodies are separately indexical, meaning that each physical element interacted with the light of the camera, which then captured and recorded the play of lights and shadows. Or, as suggested by Barthes in *Camera Lucida*, the photographic sign fuses permanently with its referent – "*this is me* as a child" (5, emphasis mine) – and into a pure index, an irrefutable declaration of "that-has-been" (77). But the Butterfly-Hitler never existed, even though both the butterfly and Hitler did – their combination produces not an indexical, but an iconic sign. Such is the power of the photomontage, the unparalleled ability to produce new relationships in and from life to art or, in Stephen's pithier phrasing, "to recreate life out of life" *(P* 215*)*.

The photomontage as practiced by Bauhaus artist and instructor László Moholy-Nagy most closely relates to Joyce's use of the technique. Deeply influenced by the art of Russian Constructivists[18], Moholy-Nagy's photomontages tend to use larger fragments of the photograph organized in a formal structure. This opposes the fragmented and explicitly political qualities of Dada photomontage, especially as practiced by Berlin Dada, in which polemical politics share equal space with form, and perhaps more. But

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[17] The first and second presidents of the Weimar Republic.
[18] See Herwitz for a basic introduction to Russian Constructivism.

Moholy-Nagy's attention to structure, texture, surface treatment, and mass arrangement of the photomontage (*New* 17) reveal a larger interest in the ways in which new media can incorporate and even improve upon older practices. Moreover, Moholy-Nagy's commitment to the *Gesamtwerk* [total work], in which the notion of "art" is completely removed and represents a "synthesis of all the vital impulses spontaneously forming itself…[and] abolishes all isolation" (*Painting* 17), speaks closely to Joyce's own aesthetic impulses.

"Oxen of the Sun," though greatly indebted to cinematic montage, shares more in common with the principles of photomontage. One cannot understand the episode's narrative content independently of its stylistic plagiarisms and pastiches or its underlying organizing structures. This multivalent signifying process flattens content and form while it simultaneously indexes a catalog of iconic English writers. The words "index" and "icon" apply to this episode in both the semiotic and citational/celebrity senses of the word. The stylistic borrowings are often the actual words of other writers that scatter their physical traces throughout, and these in turn create a catalog or index of authors whom Joyce copies. The choice of author relates to the content symbolically[19], and the structures provide a governing, iconic sign to the episode. In my last chapter I relied more upon a Sausseurean semiotic model, the trichotomy set forth by Peirce will prove more useful to this one. To Peirce, every sign is partly indexical (physically related), iconic (in resembling the referent) and symbolic (governed by some "law" or general understanding), and considering the consubstantiality of the images in "Oxen," this model can help one navigate those murky, multivalent waters (Peirce 247-249). Nearly

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[19] See the chapter entitled "Approaching Reality in 'Oxen of the Sun'" in Gordon for an explication of the form-content significances and symbolic signage of this episode.

every scholarly treatment of "Oxen," no matter its methodology or critical framework, addresses the stylistic borrowings, the indices of the episode, even if only in passing[20]. But reading this chapter as only a set of indices, or only in terms of its overarching structures, or only as a comment upon the gendering of labor and leisure misses the point entirely. The indexicality, the governing structures of the episode – embryonic, linguistic, artistic, and subjective developments – and the narrative and thematic contents all coalesce and create a series of what Benjamin calls dialectical images:

> "It's not that what is past casts its light on what is present, or what is present its light on what is past; rather, image is that wherein what has been comes together in a flash with the now to form a constellation. In other words, images is dialectics at a standstill. For while the relation of the present to the past is a purely temporal, continuous one, the relation of what-has-been to the now is dialectical: is not progression but image, suddenly emergent." (*Arcades* 462)

In language evocative of photography and light-images, with its "flashes" and "constellations," Benjamin precisely identifies the underpinning logic of "Oxen" that makes the episode so opaque. Every pastiche, every utterance, every sign creates an image at once static and dynamic. The images dynamically oscillate between what-has-been and what-is-now and further ripples out to a what-could-be and a what-is-not, all the

[20] For example, Christine Froula's section on "Oxen" in *Modernism's Body* alludes to the parodic "natural" history of English prose in the first paragraph, and she only addresses it once again, and not by authorial name, in reference to the medieval grail-romance section (131). Her reading of Stephen's and Bloom's consubstantial psyches in the image of the ruby triangle, however, still speaks to the episode's fundamental reliance on the multiplicity of the sign as a thematic and narrative device, even when treated extra-linguistically.

while collapsing this verbal *jouissance* back unto itself, back into the single, crystallized sign. Joyce then assembles these images, these "dialectics at a standstill," into a photomontage, in which the parts dialectically engage with one another and with the whole image. "Oxen" is a larger image produced from smaller images, a telescoping of a microscopic vision. This literary photomontage expresses, at its widest latitude, the dialectics of life and death, of creation and destruction. Considering the unfathomable vastness of the aforementioned dialectics, I will approach them through the considerably smaller dialectical images within and between index/intertext and natural vs. mechanical (re-)production.

Before I begin I would like to examine a photomontage by Marianne Brandt, a female *photomonteuse* at the Bauhaus who worked with Moholy-Nagy. Her photomontage entitled "Carousel" of 1928 places two of her own photos of two children, a boy and a girl, riding a carousel side by side, with the boy on the left and the girl on the right. The whole image appears seamless in content, but the effect produced by each half lends the whole image an uncanny feel. The left side featuring the boy appears matte and with grayer tones than the image on the right that features the girl, which appears glossy and with a wide tonal range, with deep blacks and bright whites. When placed together, the images produce what Elizabeth Otto calls a "a twilight space between experience and fantasy" (*Tempo* 88), a familiar scene rendered in an unfamiliar way. "Carousel" functions somewhat like a memory, a topic to which I will later return, in that it appears to capture a moment that later appears in our minds as only half-remembered, incomeplete and imperfect. Negotiating between the borrowed styles and Joyce's own work engenders a similar act of pseudo-memory as "Carousel," as the disjunction

between the current scene and the outmoded, plagiarized, not always recognizable styles in which it is delivered shrouds the narrative action as in a dream.

As mentioned before, many scholars have addressed the stylistic borrowings of "Oxen." Robert Janusko's *The Sources and Structures of James Joyce's "Oxen"* provides a painstakingly researched catalog of the pastiched authors, the line numbers from the respective source text(s), and the corresponding line as it appears in the episode. This volume confirms the indexical and citational qualities of "Oxen," and with this confirmation comes a slew of questions: where does one draw the line between "influence," "inspiration," and plagiarism? Can art still be art if it is borrowed and/or copied? Is art now consigned to mere reproduction? The dialectics of claims to originality and blatant plagiarism in this episode function productively and allow us to ask some genuinely interesting questions regarding the status of and relationships between citation, intertextuality, and authenticity in literature[21].

Like much of *Ulysses*, the opening lines of "Oxen" provide a guiding framework for approaching the episode. Like the poem of "Sirens" that anticipates the episode and condenses the lines, "Oxen" offers a similar strategy. The repetition of three phrases, three times each foreshadows the embryological reading, as they refer to the three trimesters of pregnancy, each divided into three months. The three phrases are: "Deshil Holles Eamus[22]," "Send us light one, bright one, Horhorn, quickening and wombfruit," and "Hoopsa boyaboy hoopsa!." The first of these announces the location. The next two, however, prove much more interesting in the thematic sense. The second of these phrases represents a prayer to the fertility god, in this case, Dr. Horne, the conveniently named

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[21] For an extended treatment of this topic, see Juvan's *History and Poetics of Intertextuality*.
[22] Killeen glosses this as "Let us go to the right at Holles Street" (158)

joint master of Holles Street maternity hospital in 1904 (Killeen 169). The name “Horne” clearly evokes a horn of plenty, a cornucopia, which, as Marcus Boon notes, shares a common root with the word “copy” (41). Dr. Horn[e] of Plenty, then, governs the space in which copious copies proliferate. The last of these, the cries of a midwife proclaiming the birth of a boy, anticipates Bloom’s and Stephen’s meeting and speaks to the continuation of a male literary heritage. The “light one, bright one” refers to the sun god Helios, but considering my approach to this episode through a photomontage lens, on could perhaps think of the “light one, bright one” as the light source that begets the photograph. These invocations also, as Karen Lawrence notes, mark a language of ritual (124); in the Benjaminian understanding of reproducibility as destroying the cultic aura of art, the beginning of this episode seems to provide a resistance to such a reductive understanding of art-making. It is, rather, an invocation of the value of copiousness and of copying *as* cult.

Rosalind Krauss addresses similar notions of copying and authenticity in the visual arts in her essay “The Originality of the Avant-Garde.” In it, she identifies among various avant-garde artists and practices as making a claim to originality, and not simply in the “Make it new!” vein. Rather the vanguard has always seen themselves as self-creating, in the more Romantic sense of the word. But considering the text’s thematic insistence upon the self-creating, consubstantial father-son-artist-work, “Oxen” adds the other side to this dialectic of literary production. Rather than reifying the myth of self-creation and of total aesthetic autonomy, “Oxen” in many ways critiques these myths and challenges, in vanguard fashion, the institution of literature itself as it also, in other ways, re-inscribes these Romantic inheritances.

Stephen's Hamlet Theory as expounded in "Scylla" takes a biographical reading of Shakespeare's life and applies it an aesthetic theory. In the simplest paraphrase: Woman's inevitable infidelity casts doubt upon Man's paternity, and in light of this incertitude, Man must create art instead of children in order to leave a permanent legacy. Shakespeare's doubt that he was Hamnet's father led him to write *Hamlet*, in which Shakespeare "ghosts" himself as Hamlet's father and projects himself as the ever-uncertain Hamlet. Shakespeare himself becomes "ghost and prince…all in all" (*U* 9.1018-19), the made as consubstantial with his maker. With this in mind, reading "Oxen" as *Ulysses*' self-gestation, a construction of its own genealogy, becomes all too clear. Too clear for comfort. Rather than seeing the catalog of authors only as a parade of man's ability to perpetuate and participate in the myth of self-creation, reading "Oxen" as a critique of authorial ownership and style, a rejection of the "mystical estate…[the] apostolic succession" (*U* 9.838), provides a much-needed dialectical counterpart.

For what exactly is a "Joycean style," and how might we characterize the difference Joycean and between this style and a Shakespearean or a Dickensian or a Kafkaesque one? Do Joyce's works speak in a language of its own, a Modernist Carlyle-ese? Or does the Joycean idiom somehow fall outside of these parameters? In the critical treatments of "Oxen," the underlying assumption is that one can definitively identify a given passage as belonging to this or that author, that individual style possesses an essential *eidos*. But the moment one identifies an "original author" of a passage in "Oxen" is the same moment in which the dialectics of creativity and sterility freeze. Naming a section as belonging to, say, Swift establishes it as both Joycean and Swiftian, as something both uniquely itself and yet wholly other. While this opens up the

opportunity for comparison between authors, it also sterilizes and codifies stylistics. Rather than allowing an individuated style to elude both writer and reader, to have its own brand of *je ne sais quoi*, naming the originals serves as little more than a critics' means of packaging and shelving the text, something that seems anathema to Joyce's practice. For it is the Joycean excesses, the ambiguities, the elusions (and not allusions), the wonder, and the weird that defines his style. But in the process of refuting authorial style, Joyce creates one for himself as well.

Many of Moholy-Nagy's photographic works display a similar dialectical process with regard to self-creation and -negation. However, his images read as more explicitly humorous and witty than do Joyce's works. One of his untitled photograms (a variation on the photograph in which objects are arranged on a light sensitive surface and then exposed – a camera-less image) from 1926 depicts a hand shadowed in light gray against a dark background. Against this hand lies a large, square-bristle paintbrush, captured as white, with thin lines running through the hand. The paintbrush in the context of the photogram registers a tension between this, the new medium, and the older one of painting. Furthermore, the wires resemble guitar strings, as if the hand were playing the instrument while also reaching out to – or retreating from – the paintbrush. The image is both tentative and heroic, defiant and hesitant. The fundamental ambiguity as to the photogram's figurative properties and its method of construction (how were these objects arranged so as to attain this particular play of light, shadow, and gradient?) reveal light as a medium in and of itself, one that can rival painting and music and, unlike other media, indexically interpret the world in ways that can expand human vision. Moholy-Nagy's conviction in the power of art to change the way people see and experience the world

finds a similar impulse in Joyce's manipulation of language and the subsequent revelation of its glorious plasticity.

However, the great potential of photography to expand human vision is rivaled only by its potential to narrow it. Susan Sontag explores this aspect of the medium in *On Photography*, and one of her most persistent claims is that what the camera captures and how it does so is fraught with ideological and ethical claims. One of the more dangerous of these is photography's claim to document information, to capture the world as it really is, which can redefine knowledge and power and provide an illusion of their accessibility. "Oxen" most certainly functions in this way, as Joyce's representation of certain authors and his exclusion of others distorts literary history rather than documents it. His positioning of literary development within an overarching womb-structure attempts to naturalize that which is inherently cultural, and, even more problematically, it asserts his own language (or his novel, if one accepts the episode as a self-gestation) as the pinnacle of said culture, the zenith of literary-embryonic viability. It is also worth mentioning that this episode very obviously excludes female authors. Neither Jane Austen, George Eliot, nor any of the Brontë sisters are deemed worthy of the Joyce-treatment, and Mina Purefoy, the woman in labor, is also conspicuously absent from the episode. But, as Sontag notes, "to photograph [something] is to appropriate the thing photographed" (4). Although "Oxen's" appropriation of female reproductive processes and exclusion of women both narratively and textually is extremely problematic, it mirrors similar (re-)productive and aesthetic anxieties faced by photographers, *monteurs*, and any other artist whose work consists of reproduced and reproducible elements.

Before delving more deeply into the aesthetic anxieties of this episode and of photomontage, I would like to mention that, at one point, the conditions of human reproduction faced a similar orientation between natural and mechanical modes, between the practices of midwifery and obstetrics. Between the Middle Ages and the nineteenth century, midwives watched over and governed maternity and birth. Their expertise derived from personal experiences of motherhood and from shared and inherited knowledge. But with the Enlightenment's scientific developments and the institutionalization of knowledge production, from which women were excluded, the practice of obstetrics, an inherently male invention, slowly superseded that of midwifery (Verstraete 181). While under midwives' care women gave birth naturally, that is, without the aid of surgical tools or drugs, obstetricians saw the experience of birth as a medical event. The students' banter in "Oxen" attests to this change, as they all discuss whether the woman or the child should be saved if both are endangered during birth, the merits and moralities of birth control, Caesarean sections, and a whole host of other issues[23] as if they do not affect actual people, never mind that an actual woman is giving birth upstairs and has been laboring for three days. The shift from midwifery to obstetrics reinforces a division of labor that ascribes the manual as feminine and the technological as masculine. In visual art, this division might be understood as the difference between craft/hobby and "art" proper[24]. Though the gendering of painting and photography is not

[23] For an excellent intertextual reading of this episode and these medical attitudes, see Plock. She pays particular attention to Aristotle's *Master-Piece* and Laurence Sterne's *Tristram Shandy*.

[24] This division also began to dissolve in the Modernist period. Artists such as Kandinsky drew inspiration form folk craft practices, as did some of the female Dadaists such as Hannah Höch and Sophie Taeuber. See Hemus.

as explicit[25] as the shift from midwifery to obstetrics, both necessitate discussions of manual/natural versus surgical/mechanical modes of production in life and art.

Sontag's discussion of photography's capacity to distort vision bears direct relevance to the sexual politics of "Oxen," but because the episode functions as a photomontage, and not as a photograph, the distortions end up not deceiving but un-deceiving the eye, to borrow Greenberg's phrase. If a photograph implies that the world it records is patently true, then a photomontage allows the beholder to reject the veracity of what is presented. To quote Sontag, "[a]ll possibility of understanding is rooted in the ability to say no" (23). This is the intention behind Stephen's *non serviam*, his insistence on positioning himself within "an apostolic succession, from only begetter to only begotten" (*U* 9.838-39), and his persistent dismissals of natural motherhood. Rather than accept the world at it is, he wishes to commit heresy, in the etymological sense of the word as choosing or taking for oneself ("heresy"). Rather than operating under the illusion that his art will spring forth from his genius mind, Stephen proudly sees himself as "linked up with by successive anastomosis of navelcords" (*U* 14.300) to his chosen sources and materials- to Swift and Malory and de Quincey, and so on.

The problem of natural reproduction and womanhood, however, lurks behind this claim. If the material certainty of motherhood engenders "*amor matris*, subjective and objective genitive…[as] the only true thing in life,"(U 9.842-43) does this mean that women can never self-create their own lineage and choose the source from which they produce art? In the real-life sense, obviously not, as there are plenty of fantastic female artists whose work stands on par with or surpasses those of males. This should go without

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[25] Sontag does, however, note the metaphor of camera-as-phallus (13). But it also operates as an ersatz, mechanical womb, which thus un-sexes or perhaps inter-sexes the medium.

saying. But does Joyce offer this possibility within the logic of *Ulysses*? On the narrative level, perhaps not, but on the level of textual reproduction, absolutely.

Though Benjamin claims that technological reproducibility destroys aura, what the photograph actually captures cannot be reproduced. Once the moment passes, it is gone. The trace of it is reproducible, but not the thing in itself. Similarly, though Joyce refutes the notion of authorial ownership, he does so in a way that cements a personal style. In theory, one could create a parody of "Oxen" and insert whomever they wish as authorial parodies, all female writers, for example. But any attempt to reproduce this episode, or almost any other, would immediately read as "Joycean," as derivative and unoriginal. Indeed, the only episode that has proven fruitful as a stylistic source is "Penelope." Though one could read this as a re-inscription of women's role as natural and material, if an author wishes to copy this, the process by which they do so is by the anastomosis of their own authorial navelcord back to Joyce-Penelope's navel. Joyce claimed that this episode reflects the Homeric one in that the slaying of Helios' cattle is akin to his chapter's "crime committed against fecundity by sterilizing the act of coition" (qtd. in Janusko 7). While it seems that this "crime against fecundity" appears in the guise of the episode's interest in birth control and other contraceptive devices,[26] I would say that the real crime against fecundity is in the realm of real-life literary production. This results in a dialectic between the chapter's patent interest in birth and its implicit embracing of death.

[26] Jean-Michel Rabaté's essay on this chapter entitled "Crimes Against Fecundity" takes as its starting point the question of whether Joyce could be considered "pro-life" or "pro-choice" on today's American political scene. Though the question itself is a little bit silly, it produces an interesting essay on fecundity, crime and style.

Photography's discursive history has long identified the medium's relationships to documentary, memory, and death. Kracauer, Barthes, and Sontag all see absence and death as fundamental aspects of the medium. Also, all of these critics see photography as oppositional to memory in that the photograph presents itself as a memorializing document, but it does not provide the shades of meaning, the adequate context, the temporal gaps, or the shimmering opacities and transparencies of memory. The selection of authors in "Oxen" aims at indexing and archiving literary history, at providing the collective, historical memory of English literature, at documenting the best and the brightest stars. And though this false archive appears in womb-form, in the form of developing life, the borrowings succeed only in affirming the death of these authors and the impossibility of their resurrection. Reading these pastiches do not compare in any way to reading from the author from whom Joyce copies, and our pointing to a given passage and proclaiming that "it *is* Swift," though true in the sense that the traces of Swift's words are there, denies the actuality of Swift's work. "Oxen" truly succeeds in the collection of authors, not in their recollection. "Oxen" provides us as readers only with "mememormee" (*FW* 628.14); implicit in the stutter of m-m-memory is the insistence on me, me, more me.

The photomontage principle of "Oxen" allows these themes of life and death, remembrance and forgetting, originality and plagiarism to exist consubstantially, an effect that produces a transubstantiation and a new vision for what writing can be.

Conclusions

Though Joyce himself may not have explicitly borrowed collage techniques from visual artists, its appearance as an organizing principle in *Ulysses* reveals that the practice itself is endemic to Modernism. The cutting and pasting, the salvaging and suturing of objects is the only possible way of creating meaning in a world dominated by fragmentation, be it social, political, aesthetic, or otherwise. Collages, a whole made from many parts, expose the notion that when one is no longer bound by what naturally occurs in the world or by the limits of one's own hand, the possibilities to create art are endless. Amid all the ruptures and fragmentations of Modern reality, among all the disparate objects and ideas, art can become a site of cultural reparation.

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