VICO'S DOCTRINE OF RICORSO IN JAMES JOYCE'S FINNEGANS WAKE

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DONNA LEAH HENSELER
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ABSTRACT

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By

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This study investigates James Joyce's Finnegans Wake in terms of its use of Giambattista Vico's doctrine of ricorso to demonstrate man's social evolution. Critics generally recognize that Finnegans Wake owes a debt to Vico's Scienza Nuova. They also generally accept that Joyce considered the Wake his most successful artistic attempt and his most convincing demonstration of his theory of art. However, despite the proliferation of Wake studies and the frequent mention of Vico, there is as yet no single work that examines Joyce's employment of the Vichian ricorso.

An overview of Wake criticism from 1928 to 1969 reveals that the book has never been analyzed thoroughly from a Vichian perspective. Additionally, the lack of detailed study by Joyceans of the Scienza Nuova has given rise to some misconceptions about it and its relationship to the Wake. Most Wake scholars view Vico's work as a philosophy of cyclic history in the manner of Spengler and Toynbee and conclude that Joyce's book, following suit, is non-progressive and circular in both theme and form.

In re-opening the Vico question, the present study analyzes the Scienza Nuova, particularly the doctrine of

ricorsi, using as its guide A. Robert Caponigri's *Time and Idea: The Idea of History in Giambattista Vico*. Dr. Caponigri's explanation of the *ricorso* divests it of the notion of material recurrence and detaches it from Croce's use of it as evidence for a circularity of spirit. Viewed in the context of evolution - Vico's modifications of the human mind - the *ricorso* emerges as a methodological principle of progress in which a nation advances in "ideality" by a reflective descent into its own past to rediscover the initial force of its primal, spontaneous creativity - its "poetic wisdom."

The *ricorso* is fundamental to Vico's theory of knowledge: learning as a dynamic process and humanity as self-creative. Without understanding the meaning of their actions, men have created the "world of nations," guided by an immanent divine providence. Long after this "making" process, man recourses his history and learns the meaning of his creations. And because, as Vico wrote, man's words stand midway between mind and body, those words are an access to the recourse of history. This philological method is used in the *Wake* to show how the historic "Vico road goes round and round to meet where terms /words/ begin."

After presenting an alternate explanation for Vico's doctrine of *ricorsi*, this study outlines the narrative plan of the *Wake* as basic evidence of progress in the book.

The examination of *ricorsi* in the *Wake* continues with

analyses of the ten thunder words. Vico had used the thunder image to explain the emergence of consciousness and to illustrate the operation of "poetic wisdom." In the Wake Joyce employs this image a total of ten times to signify important phases in humanity's evolving consciousness.

Shaun's ricorso (Book III) makes up the principal argument of this study. As a postman traveling backward in time (history), Shaun descends through actions already narrated. In his quest for the father (spirit), he is accompanied by the four Gospellers and their ass as he travels to the deepest level of history: the genesis of human consciousness.

It is at the point of humanity's mute, mythic beginning - the "dumbshows" of III.4 - that this study finds the great epiphany of the Wake. After watching the shows of the three Synoptic Gospellers, Shaun becomes a "see-er" as he participates in the final pantomime, John's show. Although the shortest, John's show - a view of the first parents from the horizon line of consciousness - is revelatory of truth. Climaxing an all-important bee-motif found in the Wake, it is the "finest" show and the most authentic. As an active observer, Shaun "makes" the meaning of the show and therefore can know it.

He learns that the mystery of the parents - father and mother, spirit and nature - lies in their fusion through an act of generous sacrifice by the male. With

the father's (spirit's) loving gift not simply of his seminal fluid but of his entire reproductive system, the mother's (nature's) perpetual impregnation is the constant revelation of their meaning and of their legacy to their children. The finite world is filled with infinite spirit as an ever-present ideal of potential or becoming. When this fact is known, every ordinary detail of life becomes extraordinary.

Having completed his night journey into history, Shaun now knows its meaning as both thought and felt, both head and heart. He may at last retrace his path up the Dantesque "tiers" and "rounds" to the dawn of a new day (Book IV), an Easter morning of regenerated vitality in which he and his brother Shem will unite to become the new man upon a new threshold of progress.

From this re-assessment of the Vichian ricorso and its application in Finnegans Wake, this study draws the following conclusions:

1. Vico's doctrine of ricorso operates in the Wake as an act of mind through which man gains authentic knowledge of what he himself has made.

2. Joyce's use of the ricorso as a method for and a symbol of human progress points out that the Wake can no longer be considered a circular, or cyclic, history in either theme or form. In the Wake, humanity spirals forward, through a paradoxical return upon itself, toward

greater consciousness, hence greater control of its evolution.

3. The Wake's use of ricorsi leads to a re-consideration of Vichian philology. The flexibility of language in Joyce's work allows the reader to become a co-creator as he makes and then knows meaning in terms of his own era and sensibilities. When language is understood as a dynamic process, the possibilities for man's making and knowing are limited only by his level of consciousness. In this way, the Wake is indeed - as Joyce planned - contemporaneous for any generation.

4. Joyce's use of the ricorso suggests that in the Wake he was attempting a creation of greater dimension than a philosophical system. If "philosophic wisdom" accrues to itself wider dimension by its recourse of mythic "poetic wisdom," then the supreme aspiration of art would be to create the seedbed for wisdom: a new mythology. Out of such a mythos, future generations would create their own ethos by recoursing their history to that poetic source. Such an artistic creation would make and continue to re-energize the "uncreated conscience" of the race. Thus, Finnegans Wake may be looked upon as the fulfillment of the artist's vow taken in Joyce's first novel.

VICO'S DOCTRINE OF RICORSO IN JAMES JOYCE'S FINNEGANS WAKE

By

Donna Leah Henseler

A THESIS

Submitted to
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in partial fulfillment of the requirements
for the degree of

DOCTOR OF PHILOSOPHY

Department of English

1970

Since ancient was
our living is
in possible to be.
Finnegans Wake (614.9-10)

To the memory of my parents,
Paul A. and Leah S. Millard

To the present, my husband,
Kenneth J. Henseler

For the future, my sons,
Kevin, Todd, and Jay

ACKNOWLEDGEMENTS

Theses do not spring to life full-grown. At least this one did not. It owes its existence in good measure to a number of people who aided my project in various ways. It is with true sincerity that I extend appreciation to the following:

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INTRODUCTION

This study investigates James Joyce's Finnegans Wake in terms of its utilization of Giambattista Vico's doctrine of ricorso for its demonstration of man's social evolution. Critics generally recognize that Finnegans Wake owes a debt to Vico's Scienza Nuova, that is, to his concept of history, of words' significance in tracing history, and of the self-creative nature of society. They also generally accept that Joyce considered Finnegans Wake his most successful artistic attempt and his most convincing demonstration of his theory of art. However, despite the proliferation of Finnegans Wake studies and the frequent mention of Vico, there is as yet no single work that examines Joyce's use of the ricorso through an analysis of the Scienza Nuova itself. The present study attempts such a project and bases its findings in Finnegans Wake on a re-assessment of the ricorso as Vico explained and illustrated it.

The Scienza Nuova, Vico's study of human social evolution,[1] was centered in the revelations of man's words;[2] and his pre-occupation was motivated by far more than mere rhetorical curiosity. He was convinced that in man's analogical signs, his words, lay the key to existential verification of the divine spirit, or idea, working through man and within time. Consequently, the Scienza Nuova set out to retrace the

evolution of humanity through examination of its linguistic structures which could, Vico believed, most fruitfully reveal the creative spontaneity of the human spirit epiphanized in history, or time.

According to Vico, to trace man's words to their earliest origins was to approach that first creative force, the manifestation of the spirit as it had appeared intermittently in time.[3] From this study Vico concluded that man is the creator of himself in the context of his social structures and that his words reveal the process of this evolution as man continues to strive toward the spirit. For Vico, both the genesis of man's meaning and his ability to progress lay in his natural creativity as a poet, a maker or seer (SN, 180, 375-379). Such a conclusion immediately brings into question one of the basic assumptions of Joyceans in their statements about Vico's history: that "Vico, so far as is known, did not believe in progress."[4] If, on the other hand, careful examination of the Scienza Nuova reveals that Vico actually did believe in progress, then the notion of Finnegans Wake (for many years called Work in Progress) as non-progressive is also brought into question.

While the present study will not take up the question of progress in Finnegans Wake per se, my examination of the ricorso and Joyce's application of it will attempt to point up the necessity for a closer examination of the entire Scienza Nuova by Joyceans.

Since Joyce insisted from the earliest years of work on

his book that it was founded upon the thought of an eighteenth century professor of Latin eloquence, Vico,[5] one would imagine the Scienza Nuova to have been carefully studied by students of Joyce. This does not, however, appear to have been the case. While a great deal has been written about Joyce's allusions to Vico and his theories, the only aspect of the Vichian science that has been given attention is the notion of cyclic history. A survey of critical statements about Finnegans Wake and Vico's work reveals the curious fact that most of what is assumed about the Scienza Nuova stems not from the study of Vico directly but from an early essay on the subject by Samuel Beckett. This essay on a work still ten years from completion has become the fragile basis for a pyramid of scholarly exegesis about Finnegans Wake.

Beckett's 1929 essay, published in Our Exagmination,[6] gave the first clue concerning Vichian influence on Joyce's Work in Progress. Beckett presented what he believed to be the basic hypothesis of Joyce's book, the "ineluctable circular progression of society " (p. 5) in its three stages of growth, followed by a decay out of which a new generation burrows its way. It is of note that Beckett used the term, "circular progress," although in subsequent statements the notion of circularity took precedence over the idea of progress. He went on to explain this circular movement, calling upon Bruno of Nola's doctrine of the correspondence of contraries:[7]

> The maximum of corruption and the minimum of generation are identical: in principle, corruption is generation. And all things are ultimately identified with God, the universal monad, Monad of Monads (p. 6).

Since Beckett's piece was a very abbreviated summary of a work still in progress, he had neither sufficient space nor clear direction for anything other than rather sweeping generalizations. The important questions of the kind of "corruption" and "generation," their relationship, and the manner of social re-activation were by-passed.

Next, Beckett pointed out that in Vico's Scienza Nuova

> we have the spectacle of a human progress that depends for its movement on individuals, and which at the same time is independent of individuals in virtue of what appears to be a preordained cyclicism (p. 6).

He explained individual action as simultaneously "super-individual" (p. 7). The action of the group makes up that which we call history, the movement of which is not a random throw of the dice, but action directed by Divine Providence. "Humanity is divine, but no man is divine" (p. 7). Beckett's commentary here is at best an ambiguous statement about the nature of man and is somewhat misleading in the concept of humanity as divine. Perhaps his greatest ommission was an explanation of Vico's careful definition of "Divine Providence" and the means through which this force animates the social group.

Beckett then turned his attention to a short discussion of Vico's theory of poetry, which the Neapolitan himself

had considered his great discovery that made possible the completion of his principles of humanity. As in his other statements, Beckett only partially illuminated the subject. As Beckett summarized it, Vico's great hypothesis was that poetry was not the result of a highly developed state of civilization. Rather, it was "evidence of a poverty-stricken vocabulary and of a disability to achieve abstraction" (p. 10). Poetry was, then, the first attempt at language rather than the product of verbal sophistication. Born of necessity, language, in the form of poetry and myth, was "an historical statement of fact, of actual contemporary phenomena" (p. 12) in which form and content could not be separated. As an example of this unity Beckett pointed out the title Joyce was then using for his book: Work in Progress. In this title Beckett recognized "a form carrying a strict inner determination" (p. 13). Of Joyce's language use, Beckett noted,

> This reduction of various expressive media to their primitive economic directness, and the fusion of these primal essences into an assimilated medium for the exteriorization of thought is pure Vico, and Vico, applied to the problem of style (p. 16).

He went on to point out the particularity of statement, the lack of abstraction or metaphysical generalization in Work in Progress as examples of the synthesis of form and content by "Mr. Joyce, biologist in words" (p. 19). While it is once more recognizable that Beckett's statements about Vico's theory of poetry were no more than the

briefest of outlines, his words did indicate several ideas that should have been attended to with more care by later critics. For example, his comments implied the necessity of a thorough examination of Vico's theories of language and poetry since Joyce's language style was "pure Vico."

Finally, Beckett concluded his essay with a further reference to cyclic history which is "non-directional - or multi-directional, and a step forward is, by definition, a step back" (p. 22). While he had earlier seemed to favor the idea of progression as fundamental to Joyce's work, this concluding statement seemed to settle the matter of history (time) in Finnegans Wake. Like the cycles of physical nature, the generations of Finnegans Wake were caught in a determined, inevitable pattern of rise and fall which was repeated ad infinitum. Perhaps because this comment was most easily understood, whereas his earlier statements in the essay were in turn enigmatic or skeptical, Beckett's pronouncements of the cyclic nature of Finnegans Wake set the tone for future analyses. In such a "purgatorial" work, as Beckett called it, there is no advance. There is "neither prize nor penalty; simply a series of stimulants to enable the kitten to catch its tail" (p. 22). Consequently, while Beckett's short essay did suggest a pervasive Vichian tone for some of the germinal ideas Joyce was using in Finnegans Wake, his conclusion discouraged extended examination of the Scienza Nuova.

In recent years, J. S. Atherton has raised the question

of the reliability of Beckett's youthful statements. While Joyce may have "found his Paris disciples amusing," Atherton notes that

> Joyce seems to remark in Finnegans Wake that Beckett did not understand the book. Beckett can hardly be blamed for this, but he should have realized that he is the 'Boy' who is 'lost in the bush' (112.3). The passage continues - ' . . . You most shouts out: Bethicket me for a stump of a beech if I have the poultriest notions what the farest he all means.'[8]

A second essay in Our Exagmination that bore upon the question of Joyce's concept of history was Marcel Brion's "The Idea of Time in the Work of James Joyce." Brion, an authority on archaeology and palaeontology as well as art, called Work in Progress "essentially a time work" and insisted that Joyce had created his own time, had "revealed an entirely individual conception of time and space."[9] Brion made it clear that the kind of time to which he referred was the biological space-time of twentieth century science:

> The fourth dimension is actually the only one that matters. Space is nothing - it is reduced every day by mechanical means of communication. . . . This is not an abstract concept. On the contrary, it is perhaps the only reality in the world, the thing which is most concrete (p. 26).

Having defined the time concept with which he was concerned, Brion continued by explaining how "time is the essential factor in a work of art" (p. 26). In the greatest paintings and pieces of sculpture, there is a time-quality that continues the process of becoming; the best art "seems always in the process of 'being made'. It seems to be

constructing itself with the moments . . ." (p. 26). It is here that great art surpasses the near-great in its never-ending process of potentiality, or its time-quality. This sense of constant change is both the challenge and fulfillment of art. It is the imitation of life; and as Brion wrote, "life is the consciousness of time" (p. 26).

It was through this concept of time that Brion found Joyce's new work to attain artistic supremacy. He wrote that, for Joyce, time "remains the inseparable factor, the primary element at the base of his work" (p. 29). Briefly discussing Joyce's method and form, Brion related both to the notion of time with which the author was concerned: "the historical theory of Vico - an actual recreation of the work, its ideas and its forms" (p. 46). His discussion summarized Joyce's earlier works, pointing out how Joyce had always gained a measure of his greatness through his time-sense, which in the present work had reached its high point.

Because in Joyce's new work Brion recognized a handling of time, or history, so as to gain both simultaneity of separate historical events and freedom from traditional narrative lines, he associated the time concept of Work in Progress with that of Einstein, "because both of these men have discovered a new aspect of the world" (p. 33). Clearly, Brion's essay placed Joyce's work in the vanguard of contemporary thinkers who accepted the new ideas of change, relativity, uncertainty, and freedom.[10] However, Brion's

statement has never had the popularity that Beckett's essay has enjoyed.

Another essayist in the Exagmination, Frank Budgen, noted how Joyce's handling of time was essentially a historic quest for the recovery of man's place in his world. Through the means of memory which Joyce, like Vico (SN, 211), equated with imagination, "human society in its groups, tribes, nations, races, searches the earth and its legends for the story of its beginning."[11] However, prefaced by Beckett's breezy disposition of Joyce's work as circular and non-progress, Budgen's important statements about memory and man's search for self-meaning lost significance.

Finally, Thomas McGreevy's essay in the Exagmination added a word of caution about making any final judgments about Vico's theories in Joyce's book at that stage in its composition. Readily agreeing that Vico was of primary concern in Work in Progress, McGreevy went on to suggest that critical analysis be suspended until the book's completion:

> The conception at the back of Work in Progress is influenced by the Vico theory of the four stages of human society's evolution. But the working out of the parallel between the Vico conception and the reconstruction of it in regarding Dublin's life history in Work in Progress must wait til the complete work has appeared.[12]

McGreevy accepted without question the idea that Vico's theory of social evolution was central to Joyce's book.

Even more, he seemed certain that Work in Progress was somehow a "reconstruction" of the Scienza Nuova. The point at which he encouraged patience was in analyzing the parallel. It would appear that McGreevy expected readers of Finnegans Wake to be on conversant terms with Vico's book since it was central to Joyce's work. As it happened, this expectation was not fully fulfilled, and McGreevy's own essay has not been widely quoted.

It was to be ten years before the completed text of Finnegans Wake was published, and during that time the Exagmination was the only guide to its understanding although Joyce had projected a plan for a second explicatory work.[13] Never a popular book, the Exagmination nonetheless became the basic critical tool for those who went about commentary on Finnegans Wake. Its influence is recognizable in the first attempt to gloss Finnegans Wake, Campbell and Robinson's A Skeleton Key to Finnegans Wake, which appeared three years after Joyce's death. Although its attempt to paraphrase the book resulted in over-simplification, the Skeleton Key did point up the necessity of grappling with the whole book.

The Skeleton Key picked up Beckett's explanation of Vichian history as static and cyclic, as succeeding critiques were to do, and described it in the following manner:

> History passes through four phases: theocratic, aristocratic, democratic, and chaotic. The last phrase is characterized (like our own) by individualism and sterility, and represents the

> nadir of man's fall. It is terminated by a thunderclap, which terrifies and reawakens mankind to the claims of the supernatural and thus starts the cycle rolling again with the return of primeval theocracy.[14]

The authors followed this definition with a footnote explaining that Joyce's Vichian theory of history was like that of Oswald Spengler, "although the attitudes of the two men towards the inevitables of history greatly differ."[15] Exactly which "inevitables" the authors meant and how they differed were not clarified in their notation.

That Vico and Spengler were actually poles apart had, however, already been pointed out a year earlier by a philosophy scholar. According to Thomas J. Fitzmorris, Spengler's view of history was entirely pessimistic. In Spengler's theory, he explained, one finds

> no continuity in history, rather a series of rises and falls. When one culture decays, or more accurately according to Spengler, fossilizes into a "civilization," another is rising. Thus he separates himself clearly from Vico, for, whereas the latter sees humanity progressing through cycles under the guidance of Providence, Spengler admits neither progress nor Providence. His cycles are independent and lead inevitably to useless decay. The phoenix of Vico has given way in Spengler to the dodo bird.[16]

Thus, Joyce's use of Vichian principles could hardly justify his placement in company with Spengler. In fact, Finnegans Wake itself speaks at several points of Spengler in a most derogatory way, underscoring the implication that Joyce's view of history was definitely opposed to that of Spengler.[17] These anti-Spengler references in the Wake serve a two-fold function: they suggest that Joyce

recognized the differences between Vico and Spengler and that, in his interpretation of Vico's science, Joyce anticipated contemporary historians by at least thirty years.[18]

Finnegans Wake scholarship in the years following the Skeleton Key continued to reduce the importance of the Scienza Nuova to Joyce's book. While the Skeleton Key became a target for later criticism, it was assumed to be generally correct in its explanation of Vichian theory, particularly the ricorso. Consequently, little more was left to be said about Vico's universal ideal history, as he called it; and less was done about careful explication about it.

By 1949, William York Tindall's critical judgments exemplified the now-traditional manner of attending to the subject of Vico, whose "cyclic recurrence" theory was by then taken for granted. Tindall wrote,

> Vico's pattern appears in Finnegans Wake not as an approved philosophy but as a structural device and a parallel . . . . Joyce used Vico for Finnegans Wake as he used Homer for Ulysses. They are but parallels and devices, and it is wrong, as some have done, to give them too much weight . . . . Vico's idea of myth as history is generally dismissed under the name of euhemerism, but there is much in what he says about poetic imagination.[19]

Such a dictum made it a waste of time to read the Scienza Nuova since it pre-judged Vichian pursuit relative to Finnegans Wake as useless. Tindall explained further that Joyce had used Vico only because he "preferred him to other cyclists"[20] since the Italian's use of myth, language,

and family appealed to him. Exactly how Vico had used these subjects so appealingly was not explained, nor was the Vichian "poetic imagination" clarified. In addition, the designation of Vico's philosophy as a mere device that Joyce used seems to be contradicted by Joyce's 1926 letter to his benefactress, Harriet Weaver. The last paragraph of that letter appears to be a series of answers to questions that Miss Weaver had raised concerning Vico after Joyce had earlier urged her to read the Scienza Nuova. Joyce wrote,

> I do not know if Vico has been translated. I would not pay overmuch attention to these theories, beyond using them for all they are worth, but they have gradually forced themselves on me through circumstances of my own life.[21]

Such comments as Tindall's exemplify the desultory treatment of Vichian thought that had become the manner in which to dispose of the Scienza Nuova. In Tindall's study, he used no direct quotations from Vico's book, nor did he mention the Scienza Nuova in his bibliography. In a passing reference to Vico's book, Tindall noted its publication date as 1725, thus calling into some question his apparent use of Vico's first version rather than the later and far more important versions of 1730 and 1744.

By 1962, the reference to Vico by Joyceans had all but petrified into a never-challenged form: a passing remark about the Scienza Nuova followed by an allusion to earlier Finnegans Wake scholarship that had already supplied all necessary detail about it. One such example

is that of Clive Hart, whose important work on Finnegans Wake has established him as one of its leading critics. Concerning Vico, Hart noted,

> It is by now thoroughly well known that in Finnegans Wake Joyce has made use of the cyclic theories of history set out in Giambattista Vico's La Scienza Nuova. Joyce made frequent mention of Vico both in letters and in conversation and had Samuel Beckett write an article for Our Exagmination largely about the relevance of Viconian theory to the structure and philosophy of 'Work in Progress'. Since the publication of Beckett's article almost every commentator on Finnegans Wake has, as a matter of course, discussed the Viconian theories and shown how they apply in general to the book. Convenient summaries of this information are to be found in the Skeleton Key, in A. M. Klein's 'A Shout in the Street', in W. Y. Tindall's James Joyce and of course, in Beckett's somewhat skittish article.[22]

In his discussion of "cyclic form" in Finnegans Wake, Hart went on to demonstrate Joyce's combining of Vichian "cycles" with those of Indian philosophy since the latter used a four-part cycle plus an occasional short fifth. Hart explained that the four-phase cycle was better for Joyce's purposes than Vico's three-part system and that Joyce therefore expanded Vico's cycle by the addition of the ricorso. Hart wrote that Joyce

> still adheres to the general Viconian progress - Birth, Marriage, Death, and Reconstitution - but the ricorso, which in Vico is little more than a transitional flux, is given as much prominence as the other Ages and is even elevated to the supreme moment of the cycle. The new emphasis reflects both Joyce's temperament and his perception of the world in which he lived.[23]

At no point has Finnegans Wake scholarship in general been more misguided in its assumptions about Vichian

history than in its interpretation of the ricorso. The assumptions apparently grew from an unstated but universal acceptance among Joyceans that the Vichian ricorso could be rather easily understood and would yield to but one explanation. However, this was not the case. Among scholars in philosophy and social psychology, the study of Vico brought to light the vision of the Neapolitan and the surprising contemporaneity of his thought. For example, nine years before the publication of Hart's Structure and Motif in Finnegans Wake, a foremost Vico scholar in philosophy wrote, "The doctrine of 'ricorsi' is, without dobut, the most celebrated thesis in the entire Vichian theory of history."[24] Far more and far other than a mere "transitional flux," the ricorso has to do with a "methodological device" for the determination of human meaning. In his study of Vico, Time and Idea, philosopher A. Robert Caponigri wrote,

> The most common interpretation of 'ricorsi' is that it illustrates a recurrence of history. . . . It is most difficult, however, to see in what sense recurrence can be admitted into Vico's theory; . . .
>
> A second interpretation of 'ricorsi' is that which sees in it the prime evidence for the circularity of spirit. . . . This . . . is invalidated, in the first place, by the evidence which denies that the Vichian theory of history can be conceived fundamentally as a philosophy of spirit or metaphysic of mind. . . .
>
> 'Ricorsi' . . . designates a methodological device for making effective [Vico's] discovery of the primacy of poetry, and, with this, of the genuine time-structure and movement of history.[25]

The elevation of Vico's ricorso to "the supreme moment

of the cycle" in Finnegans Wake might well emphasize Joyce's vision of his world, as Hart noted. But, it must also emphasize the possibility that Joyce interpreted the Vichian ricorso quite differently from the way Joyceans have explained it. If the doctrine of ricorso is the "most celebrated thesis" in Vico's science, and if Joyce understood it to be so, his elevation of the ricorso to the high point of the movement in Finnegans Wake takes on greater plausibility.

Hart is not the only scholar by far to find that "All diverse cycles find a common culmination in Book IV /generally identified as the ricorso of Finnegans Wake/, whose single chapter is one of the most interesting and successful in Finnegans Wake."[26] But without an understanding of the function of Vico's doctrine of ricorso in the context of his entire science of human social evolution, Finnegans Wake scholars have viewed the ricorso as a mere "transitional flux."

By 1966, despite studies of Vico in other disciplines, Finnegans Wake criticism still showed no real interest in the Scienza Nuova and its potential uses for understanding of Joyce's book. Instead, criticism continued to explore other systems of cyclic-time for aid in explication of Finnegans Wake. For instance, Robert Goldman's application of "cyclic return"[27] provided another tool chosen for use in explaining Joyce's strange book. However, despite his designation of Joyce's time-concept as static, Goldman

found it necessary to point out Joyce's "predilection for the 'end' of a cycle."[28]

The more or less cursory treatment of Vico's Scienza Nuova among Joyceans in the years since the publication of Finnegans Wake, together with evidence for a different interpretation of the Scienza Nuova in other disciplines, emphasizes the need for a revaluation of the Neapolitan's science in relation to Joyce's use of it in Finnegans Wake. In particular, the Vichian doctrine of ricorso needs special attention since Joyce's use of it is well-accepted but apparently not fully understood.

It is from this need for further clarification of the Vichian ricorso as it applies to Finnegans Wake that the present study has grown. My discussion does not attempt an exhaustive explication of the entirety of Finnegans Wake, nor does it even purport to give ultimate illumination to all the material in Book III, which is its main subject for analysis. It is intended, first, as a re-opening of the Joyce-Vico question through its examination of the Vichian ricorso. Second, in its interpretation of the ricorso and the application of that principle to Finnegans Wake, particularly Book III, it offers an approach to Joyce's last work from the angle that he himself urged others to use.[29] Third, it suggests that the principle of ricorso, properly understood in terms of both the Scienza Nuova and Finnegans Wake, opens the possibility for further uses of Vico in understanding Finnegans Wake, Joyce's view

of human progress as the book demonstrates it, and his view of man's place in the world.

Chapter I of this study presents an analytic interpretation of Vico's doctrine of *ricorso*. My discussion necessarily takes up certain other elements of Vico's science without which the *ricorso* could not be explained satisfactorily. However, I have purposefully omitted a number of Vichian principles that are valuable to an extended study of *Finnegans Wake* but not completely necessary to my discussion of the *ricorso*.

Chapter II outlines the narrative of *Finnegans Wake*, as I understand it, to provide a background of reference for my analysis. Also, it considers the importance of the ten thunder words as demonstrations of *ricorsi* and introduces discussion of the twin sons, Shem and Shaun, as they figure in the book's major *ricorso*.

Chapter III investigates each of the ten thunder words in *Finnegans Wake* in terms of their evolutionary properties. If thunder is the sign of humanity's approach to a new threshold in the modifications of the human mind, it is important to try to follow the progress of such development. Each thunder functions, then, as a signal for a *ricorso*; and each leads the reader closer to the *Wake's* main demonstration of *ricorsi* found in Book III.

Chapters IV and V take up the analysis of Book III of *Finnegans Wake* as the most extended demonstration of *ricorso* in Joyce's book. Because Book III is lengthy and

very detailed, I have divided my argument into two chapters. Chapter IV outlines and explains the four-part structure of Book III, which Joyce always referred to as "Shaun a,b,c,d,"[30] and attempts to show how and why this book of Finnegans Wake functions as the most significant ricorso in the work. It also discusses the first three chapters of Book III as preparatory phases making possible the revelations of the fourth chapter.

Chapter V of my study is a close analysis of Book III, Chapter 4 of Finnegans Wake. It illustrates the most intense phase of the ricorso and tries to show how the wisdom gained by the events in this phase makes possible the "new age," the dawn, of Book IV.

Underlying this entire study is my conviction, based on my discovery of the interrelationship of Finnegans Wake and the Scienza Nuova, that Joyce's book is not a demonstration of mere cyclic recurrence. Rather, the time-consciousness revealed in Finnegans Wake is centered in the dynamism of human progress. It is a time-consciousness cognizant of human progress as novel, free, and unrepeatable in particularity. While man can discern certain large patterns in human history, these do not imply a necessary determinism or loss of freedom or choice. In fact, as the Scienza Nuova insists and as I believe Finnegans Wake demonstrates, humanity's ability to recognize, or recover from the past, these patterns and to understand their meaning becomes existential proof of the veracity of

progress itself. While my analysis does not deal with the foregoing ideas centrally, they do help to explain the importance of the *ricorso* as Vico developed the principle. In the *Scienza Nuova*, the *ricorso* is the greatest effort humanity can make for progress: the recovery of its own truth by the descent into its past to find its primal patterns of spontaneous creativity. The force of this spontaneity, once it is understood, can then act as the revitalizing agent for the group, nation, or civilization.

Finally, this study is based also upon the conviction that such *ricorsi* are initiated by the philosophers and poets of society; and since this belief came through study of *Finnegans Wake*, I shall attempt to point it out in this discussion. A statement that conveys quite precisely my conception of the *ricorso* as I have found it illustrated in *Finnegans Wake* and the *Scienza Nuova*, of its regenerative powers for society, and of the poet's integral relation to it is a passage written by Joyce himself in *Stephen Hero* long before he allied himself specifically with the Neapolitan philosopher:

> It is time for them [the critics] to acknowledge that here [in philosophers' and poets' works] the imagination has contemplated intensely the truth of the being of the visible world and that beauty, the splendour of truth, has been born. The age, though it bury itself fathoms deep in formulas and machinery, has need of these realities which alone give and sustain life and it must await from those chosen centres of vivification [poets, philosophers] the force to live, the security for life which can come to it only from them. Thus the spirit of man makes a continual affirmation.[31]

NOTES FOR INTRODUCTION

[1] Thomas Goddard Bergin and Max Harold Fisch, trans., The New Science of Giambattista Vico /Scienza Nuova/, (Ithaca, N. Y.: Cornell Univ. Press, 1968), p. xxxv. All quotations from the translators' introduction will be documented as footnotes.

[2] Scienza Nuova, sections 374, 401-403. All direct quotations from the main body of Vico's book will be noted in the text of this study by section number as illustrated in the following form: SN, 211.

[3] A. Robert Caponigri, Time and Idea: The Theory of History in Giambattista Vico (London: Routledge & Kegan Paul Ltd., 1953), pp. 119-129. See also SN, 975-979.

[4] Edmund Wilson, "The Dream of H. C. Earwicker," in The Wound and the Bow (New York: Oxford Univ. Press, 1965), p. 205.

[5] James Joyce, Letters, III, ed. Stuart Gilbert and Richard Ellmann (New York: Viking Press, 1966), 463.

[6] Samuel Beckett, "Dante . . . Bruno, Vico . . . Joyce," in Our Exagmination Round His Factification for Incamination of Work in Progress (New York: New Directions, 1962), p. 5. This book of essays is usually referred to as Our Exagmination and will be so called in this study. All subsequent quotations from Beckett's essay will be noted in the text of this study.

[7] For an extended study of Bruno, see Frances Yates, Giordano Bruno and the Hermetic Tradition (Chicago: Univ. of Chicago Press, 1964). Miss Yates discusses the idea that the "states of the world go by contraries" (p. 279). Her explanation of Bruno's principle differs from Beckett's brief reference to the notion of "contraries."

[8] J. S. Atherton, The Books at the Wake (New York: Viking Press, 1960), p. 16.

[9] Marcel Brion, "The Idea of Time in the Work of James Joyce," in Our Exagmination, p. 21. All subsequent quotations from Brion will appear in the text.

[10] Clive Hart, Structure and Motif in Finnegans Wake (Evanston, Illinois: Northwestern Univ. Press, 1962), pp. 65-66.

11
Frank Budgen, "James Joyce's Work in Progress and Old Norse Poetry," in Our Exagmination, p. 40.

12
Thomas McGreevy, "The Catholic Element in Work in Progress," in Our Exagmination, p. 125.

13
Letters, I, 281.

14
Joseph Campbell and Henry Morton Robinson, A Skeleton Key to Finnegans Wake (New York: Viking Press, 1961), p. 5.

15
A Skeleton Key, p. 5

16
Thomas J. Fitzmorris, "Vico Adamant and Some Pillars of Salt," Catholic World, 156 (February 1943), 574.

17
James Joyce, Finnegans Wake (New York, 1960), pp. 157.7-11, 520.35-36, 521.3-9. All subsequent quotations from the Wake will be noted in the text by page and line number.

18
A. William Salomone, "Pluralism and Universality in Vico's Scienza Nuova," in Giambattista Vico: An International Symposium, ed. Giorgio Tagliacozzo and Hayden V. White (Baltimore: Johns Hopkins Press, 1969), writes that "The Vichian concept of corsi-ricorsi has only the vaguest and most superficial resemblance to contemporary cyclical-historicist theories. . . . Vico would first of all have abhorred the aesthetic disorder and then the ethical confusion implicit in Spengler's and Toynbee's cyclical systems" (p. 537).

19
William York Tindall, James Joyce: His Way of Interpreting the Modern World (New York: Charles Scribner's Sons, 1950), pp. 72, 100.

20
Tindall, James Joyce, p. 71.

21
Letters, I, 241.

22
Structure and Motif, pp. 46-47.

23
Structure and Motif, p. 50.

24
Time and Idea, p. 130.

25
Time and Idea, pp. 130-131. Herbert Read has claimed Caponigri's explanation of the Vichian ricorso is the "clearest interpretation of what Vico meant by this process" ("Vico and the Genetic Theory of Poetry," in An International Symposium, p. 595).

26
Structure and Motif, p. 52.

27
Goldman takes this term from Mircea Eliade, Cosmos and History: The Myth of the Eternal Return (New York: Harper & Row, 1959).

28
Robert Goldman, The Joyce Paradox (London: Routledge & Kegan Paul Ltd., 1966), p. 114.

29
Richard Ellmann, in his biography James Joyce (New York, 1959), notes that Joyce urged Harriet Weaver to read Vico's book (p. 575). Joyce's Letters also point up his interest in having others read the Scienza Nuova.

30
For example, Letters, I, 240.

31
Stephen Hero, ed. Theodore Spencer (New York: New Directions, 1963), p. 80. All subsequent quotations from Stephen Hero will be noted in the text as follows: (SH, 81).

CHAPTER I

THE VICHIAN DOCTRINE OF *RICORSO*

Although James Joyce pointed out, both before and after its publication, that *Finnegans Wake* was founded upon Vico's *Scienza Nuova*, Vichian interest has continued to decline among many Joyceans. Yet, *A Second Census of Finnegans Wake* emphasizes the fact that a great deal has still to be written about Joyce's use of Vico: "From his [Vico's] great work, *Scienza Nuova*, Joyce took an immense lot for *Finnegans Wake*. Joyce's debt to Vico has not, thus far, been fully or accurately explained."[1] If Joyceans have not concerned themselves with this debt, students of Vico have continued to find ever greater significance in his science. Consequently, the debt of philosophy and social science to Vico has been acknowledged and clarified. For example, Ernest Becker, a social psychologist, explains that

> Vico and Diderot saw how to make science humanly significant. And, they performed the first "Copernican shift" for the human sciences, by centering all the sciences on man. This re-centering for a science of man then had to be elaborated to take account of the social nature of human behavior: the science of man had to become the science of man in society.[2]

If Vico's science of social man has taken on greater

meaning for scholars in other disciplines, one might question why Joyceans have not also made similar discoveries about Vico in relation to Finnegans Wake. My introduction has suggested one reason: the critical attitude about Vico and his history has evolved primarily from Beckett's early essay. A second reason may be that the Scienza Nuova is a difficult book to read. Joyce students encounter enough trouble in trying to read Finnegans Wake without the additional complication of Vico's book. Third, if one cannot read Italian well, one must rely on a translation, a problem of further complexity. While Joyce read the Scienza Nuova in Italian, some of his friends and, later, many Wake students had to rely on Fausto Nicolini's 1928 translation or on the 1948 version by Americans Thomas G. Bergin and Max H. Fisch.[3] Finally, many students of Finnegans Wake might easily have been "pre-conditioned" in their notions about Vichian theory by philosopher Benedetto Croce's interpretation of it. Although Croce did keep Vico's work from oblivion, he also appropriated it to support his own philosophy.[4]

To approach Vico and his doctrine of ricorso with certainty, one must begin with the Scienza Nuova itself rather than with Vico's explicators. It is also helpful to consider why Vico wrote the Scienza Nuova, why he spent twenty years forming and re-forming his principles, and why he called his science "new."

As a teacher, Vico was centrally concerned with

education, theories of knowledge, and with law, which provided a testing ground for man's self-imposed social regulations, the meaning and force of which changed as his language changed. Vico's writing before the Scienza Nuova concerned itself with law and education. In the latter, Vico is the "direct precursor of Jean-Jacques Rousseau" in the "concept of education naturelle."[5] But Vico was unwilling to limit his theories of knowledge simply to educational methodology. Ultimately, he extended these theories "to constitute the core of a full-fledged philosophical vision of history."[6] the Scienza Nuova. If man could understand how he knows and could retrace the evolution of his knowing, Vico asserted, man could comprehend and direct his uniquely self-creative powers, thereby regaining his sense of place in the world.

The Scienza Nuova sought to find a logical explanation for man's place in relation to God and to the natural world. If man had suffered a loss of presence in the very process of his scientific advances, Vico searched for a means whereby man could recover that presence. The loss of self (identity, place in the world) had precipitated a sense of alienation. Science, particularly through thinkers such as Descartes, intensified this loss of place because it eliminated the idea of subjectivity, which was "logically cancelled by the inclusion of the processes of human consciousness in the subjectless process of nature and matter."[7] In contrast, Vico's project was a program

whereby, through an examination of human history rather than nature, man could divest himself of his overwhelming sense of displacement, or alienation. History could reveal how the evolution, or modifications, of man's mind has placed him outside physical nature. Human movement therefore differs from nature's static, repetitive cycles and must be investigated on its own terms rather than nature's. As Vico explained,

> Whoever reflects on this cannot but marvel that the philosophers should have bent all their energies to the study of the world of nature, which, since God made it, he alone knows; and that they should have neglected the study of the world of nations, or civil world, which, since men had made it, men could come to know (SN, 331).

Vico's words underscore his emphasis on human social evolution as the subject of the Scienza Nuova. They also include the basic axiom he had used for many years in his theory of knowledge: if man has made something, he can come to understand it.[8]

Vico first published his science of man in 1725, followed it with a revised version in 1730, and in 1744 presented his fully conceived program, Principi di Scienza Nuova di Giambattista Vico d'intorno all Comune Natura della Nazioni. The final edition contained Vico's discovery which he called the "master key" of his science which, he wrote, "has cost us the persistent research of almost all our literary life" (SN, 34).[9] One motive for his long search was Vico's desire to show how other

social theorists such as Hobbes had been led into error by rejecting the principle of providence. Vico wrote,

> This /providential/ principle of institutions Thomas Hobbes failed to see among his own "fierce and violent men," because he went afield in search of principles and fell into error with the "chance" of his Epicurus. He thought to enrich Greek philosophy by adding a great part which it certainly had lacked . . . : the study of man in the whole society of the human race. But the result was as unhappy as the effort was noble. (SN, 179)

Vico sought throughout all versions of his science to avoid the pitfall of Hobbesian "fate," which is"refuted by the facts" (SN, 1109) of history itself. Because he rejected this principle as well as the notion that a social science should operate exactly like the other sciences, Vico could legitimately call his science "new." His final version of the Scienza Nuova demonstrated

> the radical new idea that the social world is the work of man, and that the earliest layer of human culture is that of myth and poetry. In other words, Vico put his finger right on the pulse of human novelty — on the culturally created nature of human institutions. . . . he saw that the sciences should be centered on man, specifically on man's mind as a creation of history.[10]

Vico's Scienza Nuova is, then, not a philosophy of history as it has often been called. It is a philosophical-philological study of human society's evolution, and it uses the "philosophical problem of history"[11] for the resolution of the problems attending such a study. Vico's study is a "science" precisely because of its dual nature: a speculative, or philosophical, dimension; and a

methodological, philological[12] dimension offering a practical program for man's relocation of himself in the world.

In establishing his fundamental principles, Vico wrote of an

> eternal never-setting light of this Truth, which on no condition can be called into doubt, that this Civil World has certainly been made by men: whence its Principles /or beginnings/ can, . . . be recovered within the modifications of our own human mind. (SN, 331)[13]

In other words, the truth of man, or man's presence to himself, lies in the social structures he has created. Man is therefore the creator of his own meaning and truth; or as Vico put it, men "in a certain sense created themselves" (SN, 367). Further, the authentication of this truth comes through investigation of the mind's modifications by means of language evolution as the epistemological, or philological, basis.

Any consideration of social man must first wrestle with his finitude, but evolved humanity is of greater complexity than the sum of its limitations. Man has evolved a type of autonomy, a freedom of will that makes possible his progres. In his first science, Vico wrote, "The Builder, then, of the world of Nations, who obeys that Divine Architect, is Human Choice /or free will: arbitrio/ , . . ."[14] In his last version of his science, Vico explained this in greater detail:

> Human choice, by its nature most uncertain,

> is made certain and determined by the common sense of men with respect to human needs or utilities, . . . (SN, 141).
>
> Common sense is judgment without reflection, shared by an entire class, an entire people, an entire nation, or the entire human race (SN, 142).

The very first men, then, although primitive, had an embryonic form of free will that Vico defined as "sense" common to all. This commonly shared judgment was employed in fulfilling "human needs" at first in random or haphazard ways that, through repeated trial and error, eventually evolved, or refined, the philological certum of "human choice." The modifications of the human mind illustrate this slow, sure process of the nature and direction of human progress.

But the concepts of freedom and progress do not fully explain social man in his role of creator of meaning. To this must be added a third: moral ideal, or ontological aspiration.[15] Vico interpreted this moral ideal in terms of the spirit's aid to man in his choice-making: ". . . man has free choice, however weak, to make virtues of his passions; but . . . he is aided by God, naturally by divine providence and supernaturally by divine grace" (SN, 136, 310). It is of note that Vico seemed to think of the moral ideal as both immanent ("naturally by divine providence") and transcendent ("supernaturally by divine grace"). Certainly, the moral ideal has a central function in the socializing process. But, while freedom, progress, and moral ideal "link the individual to social life in a

nondeterministic and open way,"[16] there remains the problem of reconciling the antithetical properties implied in the third term. Therefore, one of Vico's major tasks in his science of social evolution was to close the gap between time (immanence) and the ideal (transcendence) in order that his science could offer a positive program "that put progress under the control of reason and that brought reason down to the happenings of the real world."[17]

It is not difficult to see that Vico's emphasis on the self-creative character of social man as the subject of history was at odds with much of European thought. Among other European thinkers,

> for two centuries the efforts made for improvement and correction in beliefs, in institutions, and in art had been, in the main, controlled by the assumption that, in each phase of his activity, man would conform as nearly as possible to a standard conceived as universal, uncomplicated, immutable, uniform for every rational being . . . .[18]

During Vico's time, there abounded that curious brand of philosophical optimism which only partially veiled a growing anxiety about the nature and place of man. Basil Willey has named this view "Cosmic Toryism" and has defined it as

> an apologia for the status quo, presenting you with a God who loved abundance and variety better than happiness or progress, and a universe whose 'goodness' consisted in its containing the greatest possible ranges of phenomena, many of which seem evil to all but the philosophers. . . . This glorification of Things as They Are, and of the God who wills them so, naturally had social implications.[19]

In contrast, Vico's Scienza Nuova made human development its subject, insisted on man's freedom of choice, and concerned itself with change instead of immutability and uniformity.

In Vico's conception, a fully developed science of man would give humanity both a justification for existence and the freedom to become. In other words, "science " became synonymous with the attainment of a high degree of wisdom cognizant of human potential. Vico explained his identification of "science" with "wisdom" in the following way:

> Man, in his proper being as man, consists of mind and spirit, or if we prefer, of intellect and will. It is the function of wisdom to fulfill both these parts in man, the second by way of the first, to the end that by a mind illuminated by knowledge of the highest institutions, the spirit may be led to choose the best. The highest institutions in this universe are those turned toward and conversant with God; the best are those which look to the good of all mankind. The former are called divine institutions, the latter human. True wisdom, then, should teach the knowledge of divine institutions in order to conduct human knowledge to the highest good (SN, 364).

Through wisdom, or the philosophical science of humanity, man becomes aware of his creative spirit and can then exert greater control in its uses: "to conduct human knowledge to the highest good."

Vico's science of humanity next turned to the method whereby man could regain his sense of his own meaning within his social context even after having temporarily lost that awareness. This was the methodological aspect

of his work, the "scientific certitude" or existential certainty gained through philological means. In the earliest version of his science, Vico had pointed out the fact that his study was more than a speculative philosophy. It took its beginning with consideration of

> certain principles of the humanity of nations . . . whence with scientific certitude there might be understood the means by which the humanity of a nation, after its inception might arrive at such perfection, and having fallen from it, might lead itself back again.[20]

As Vico defined his terms, "Philosophy contemplates reason, whence comes knowledge of the true; philology observes that of which human choice is the author, whence comes consciousness of the certain" (SN, 138). For Vico, philosophy and philology would operate in unity as the process of man's attainment of wisdom that could enable him to recover the "perfection" from which he had fallen. Such a process would be perceivable in the kind of cultural unit formed by man and in the customs that evolved the values for that unit. The action of temporal, material process toward the ideal would be co-existent with and interdependent upon the idea immanent within that process, effecting its qualitative changes.

To authenticate this principle of the fusion of temporal progress and idea, or the ideal, Vico centered his investigation in the human mind's development. He wrote that

> this world of nations has certainly been made by

> men, and its guise must therefore be found within the modifications of our own human mind. And history cannot be more certain than when he who creates the things also narrates them (SN, 349).

This statement repeats Vico's theory of knowledge: that what man makes he can explain. Vico's ideas about the modifications of the human mind, of which he had written extensively in his earlier Diritto Universale, did not relegate them to either the extremes of empirical classification or those of transcendentalism. Instead, Vico defined the mind's modifications as "historical statements."

> They assert, consequently, before all else, the historical structure of the human mind itself. The human mind does not produce history as something extraneous and contingent to itself; it produces itself in history, and its modifications are the concrete principles of its temporal-ideal actuality.[21]

Vico's examination of history in terms of specific moments of synthesis of time and idea, or spirit, illustrates the continuity of human consciousness and its development. For example, pre-man's evolution to man was the first of these "historic statements," the synthesis of time and idea - the first brief glimpse of the spirit working in and through time. The "statement" of this moment in time would be "scientific" proof of the change of state that separated man from animal life by the evolution of his mental abilities, which now included reason (in its germinal form) and reflection.

In describing these "historical statements," or the

mind's modifications, Vico wrote, "Men at first feel without perceiving, then they perceive with a troubled and agitated spirit, finally they reflect with a clear mind" (SN, 218). These three modifications form the pattern of man's intellective evolution, the "principles by which creatures who are not men become men."[22] They define the three ages of human development: those of gods, heroes, and men (civil), as Vico called them. These ages also correspond, in Vico's analysis, to three kinds of nature: divine, heroic, and human. Vico's translators add explanation of the term, "human," which the philosopher used in several ways:

> In one sense, all three natures are human; in a second sense, the second and third in contrast with the first [629]; in a third sense, the third in contrast with the first and second. But this third sense is the strict or proper sense of the term. That is, Vico identifies the nature of man more particularly with what men become in the third of the three ages.[23]

The point here is that Vico appears to have used "human" in at least two significant contexts. Concerning the mutation of pre-man into man, he could logically consider only the "civil age" as that of man grown fully human. The "divine" and "heroic" ages would, in this light, be states of pre-man; and, as the translators note, the "heroic age" is occasionally called human in contrast to the "divine age." But, Vico seems to have used the three terms a second way: for analyzing the development of man once he had achieved human consciousness, or the "civil

age." Therefore, his axiom, "Doctrines must take their beginning from that of the matters of which they treat" (SN, 314), appears to have been applied, first, in tracing pre-man's evolution to man and, second, in examining man "from the time these creatures began to think humanly" (SN, 338). Consequently, Vico's statement about feeling, perception, and reflection seems applicable at both levels. Whether in passing from bestiality to humanity or in evolving from the primitive to the sophisticated, man has followed an intellectual pattern from poetic feeling to erudite wisdom. As Vico's translators explain this,

> Men have themselves made this world of nations, but it was not only without drafting, it was even without seeing the plan . . . . Yet it was, after all, by a kind of wisdom that men made the world of nations: poetic or creative, common or vulgar wisdom, wisdom common to whole peoples. And it is possible now for philosophic or recondite wisdom to discern how, by that poetic wisdom, they did it.[24]

The first spontaneous "feeling" of the human mind illustrated the values that move men to act, Vico reasoned; albeit those qualities were not then understood as "values." In exploring the mind's modifications, Vico first applied a philosophical principle:

> Men first feel necessity, then look for utility, next attend to comfort, still later amuse themselves with pleasure, and finally go mad and waste their substance (SN, 241).

Simultaneously, he used a philological principle:

> all the arts of the necessary, the useful, the convenient, and even in large part those of human pleasure, were invented in the poetic centuries before the philosophers came; for the

> arts are nothing but imitations of nature, and in a certain way "real" poems [made not of words but of things].
>
> This axiom is the principle of poetic sentences, which are formed by feelings of passion and emotion, whereas philosophic sentences are formed by reflection and reasoning. The more the latter rise toward universals, the closer they approach the truth; the more the former descend to particulars, the more certain they become (SN, 217, 219).

The philosophical principle concerns itself with the causes of the mind's modifications. The philological principle, or the empirical, verifiable evidence, shows how the philosophical axiom is manifested in the particularities of time, or history.

His discovery of the modifications of the human mind, examined both in terms of time and idea and in terms of these modifications as significant syntheses of time and idea, enabled Vico to present his study as both "new" and "science." Further, it was his analysis of Homer that finally provided the "master key" for his science: that the first spontaneous moment in the emerging human mind was poetic. The first men "by a demonstrated necessity of nature, were poets who spoke in poetic characters" (SN, 34).

This Vichian principle of the first men as natural poets was, of course, in opposition to all the poetic theories up to and including Vico's own time. Although he venerated Plato, Vico insisted that man's creative spontaneity was evidence of the spirit (idea) and that man's natural response to life was poetic. Unlike Plato's

designation of art to life's periphery, "the Vichian theory of spirit would integrate art and life, recognizing in art the first movements of the spirit toward the idea . . . ."[25]

Hypothesizing that the first men were natural poets, Vico next set about to recover those spontaneous poetic structures that manifested the spirit in time most clearly. For his study he used humanity's primal creation: words. As the Scienza Nuova explains this, human history reveals its meaning through the evolution of knowledge embedded naturally in etymology:

> The human mind is naturally inclined by the senses to see itself externally in the body, and only with great difficulty does it come to understand itself by means of reflection (SN, 236).
>
> This axiom gives us the universal principle of etymology in all languages: words are carried over from bodies and from the properties of bodies to signify the institutions of the mind and spirit (SN, 237).
>
> The order of ideas must follow the order of institutions (SN, 238).
>
> This was the order of human institutions: first the forests, after that the huts, then the villages, next the cities, and finally academies (SN, 239).
>
> This axiom is a great principle of etymology, for this sequence of human institutions sets the pattern for the histories of words in the various native languages (SN, 240).

Vico's science is, then, in one important philological sense a study of etymology which reveals the "sequence of human institutions." In almost numberless examples, he used words' histories to show the modifications of the human mind. To reverse the order of his statements

above, the first men were mute, sensing creatures (divine age) with a "natural need to grasp . . . the phenomena of experience within a prerational mental framework . . . defective, coarse, and weak-minded."[26] Perhaps the most important phase of man's evolution was the "heroic age" in which "words are carried over from bodies;" this advance necessitated by man's need of self-expression gave birth to metaphor and analogy. The language of the "civil age," that "conventionally agreed upon by a collectivity,"[27] evolved in both spoken and written form simultaneously (SN, 431) and patterned itself on lines analogous to those of the "human institutions" using them. For example, Vico's explanation of the heroic age's origin of "Jove" centered in what the civil age would later call "onomatopoeia."

> By the Latins Jove was at first, from the roar of the thunder, called Ious; by the Greeks, from the whistle of the lightning, Zeus; by the Easterners, from the sound of burning fire, he must have been called Ur, whence came Urim, the power of fire; and from this same origin must have come the Greek ouranos, sky, and the Latin verb, uro, to burn (SN, 447).

The patterns of man's words bear directly upon the pattern of his social structures. In turn, these reveal the nature of the creators at any given time and show as well their qualities of mind. To retrace words to their beginnings was to come into proximity with the creative force of the first men who could not reason but who could respond poetically to experience. Each stage of the mind's

evolution revealed a synthesis of time and idea: the spirit's showing forth in time, or the fusing of transcendence and immanence.

Vico found that the nation, as one "order of human institutions," passed from one state to another through levels of consciousness, not in a straight arrow of time but in a line rather like that seen on a graph. In such passage, the nation progressed, fell back, rose again — but throughout such extremes it did not lose all vestiges of creativity. Humanity never starts over from zero. Some of the first creative spontaneity is always retained and carried over into the present of the evolved state (SN, 412, 629). And, the degree to which this past is consciously ordered as part of the present reflects significantly the health of any level of consciousness.

In Vico's science, the progress of a nation's movement in synthesizing time and idea is a qualitative one, an "ultimate" development. It is a "progress which passes through, or includes, the contradictions inherent in this finite-infinite structure of the human spirit."[28] Vico's science of the nations as time-forms is based on the evolution of consciousness which finally reaches that stage at which man can make his past contemporaneous with the present through an act of mind. That act is reflection, an especially sophisticated process of the intellect which consciously utilizes the past for purposes of social regeneration. This process is delineated in Vico's

doctrine of *ricorsi*. And, the *Scienza Nuova* is a good example of this very process since, in using half his book for an examination of poetic wisdom,

> Vico exhibits scientific and philosophic wisdom seeking to know itself by recovering its own origins in vulgar or poetic wisdom. In doing this, it becomes itself creative or recreative. Doubtless all science is in some sense constructive, but the new science is so in a special way. For in *this* science, philosophic or scientific wisdom comprehends, though with the greatest difficulty, that vulgar or creative wisdom which is the origin and presupposition of all science and all philosophy.[29]

The Vichian doctrine of *ricorsi* has often been reduced to a cyclic theory of history in which nations or cultures rise only to decline and in which there is cyclic regularity but no progress. It is according to this interpretation that the Vichian doctrine has been used in *Finnegans Wake* commentary. Tindall exemplifies the attitude of most Joyceans regarding *ricorsi*: "In each cycle of history there are three ages: . . . When one cycle is over, another begins, and, as the Phoenix rises from its ashes, history repeats itself."[30]

On the other hand, Vico's translators, Bergin and Fisch, while maintaining a conservative view of the concept of recourse, nevertheless state that

> Course and recourse . . . may mean traversing the same stages in opposite directions; or recourse may mean simple recurrence, . . . but the strongest and most literal meaning is a retraversing of the same stages in the same order. . . . But the term "recourse" has a further meaning. A *ricorso* does not, like the recurrence of a cosmic cycle, merely repeat the

> corso. It is a historical, not a purely natural process, and it has the legal sense of a retrial or appeal. Since the historical corso has not received justice, it must, as it were, appeal to a higher court for a hearing of its case.[31]

If the ricorso cannot be interpreted as a cosmic cycle but must be considered a historical process, then it must be investigated in terms of the modifications of the human mind. Vico had already designated his view of history (storia ideale externa) as human social evolution through time (corsi-ricorsi) by means of self-creation according to the mind's modifications.[32] The ricorso thus becomes an intellective process, possible only upon attainment of reflective or philosophic wisdom, in which humanity can "place" the past within the present. Through ricorsi man can discover the meaning and force of poetic wisdom. In such a process, the entire evolution of the mind's modifications is recoursed, but this occurs at the level of reflection.

The doctrine of ricorsi receives perhaps its most illuminating treatment in the analysis of philosopher A. Robert Caponigri. He writes,

> The ideal and eternal history is not a principle of recurrence; it defines the eternal principles of historical becoming, which themselves do not become, but are. What does not become, clearly, cannot recur; the notion of recurrence, consequently, can have no reference here. Nor can the concept of recurrence be admitted at the level of the course of the nations through time. The fact that the essential time-structure of the nation, . . . is contemporaneous would seem to preclude the notion of recurrence. Finally, the orientation of Vico's theory toward universal history makes recurrence without meaning in his

> thought; universal history is open and inexhaustible; above all, it is unique.[33]

According to these conditions, the ricorso is integral to the reflective capabilities of man's mind. And, because man's mind is characterized by constant change — by freedom, novelty, uniqueness without exact reduplication, and progress through time toward the spirit (idea) — these elements are integral to the concept of ricorso as well.

In terms of Finnegans Wake, such a definition of the Vichian ricorso requires that the entire concept of "cyclic history" claimed for Joyce's book be revaluated. Joyceans will need to consider the ricorso as it relates to the evolution of the mind and the psychology of consciousness engaged in a specific type of reflection. After all, the Scienza Nuova grew from a conception of the mind's growth based on a theory of knowledge which, "with two centuries of anticipation," supports "John Dewey's conception of the dynamic process of learning."[34] A re-examination of the Vichian principle of ricorsi might well aid in understanding Joyce's intention that his book should continue to be contemporaneous for each generation of readers.[35]

The doctrine of ricorsi was developed by Vico in two senses. First, it was a "methodological" process through which the cultural institutions of later times could be explained by recognition of their evolution from poetic wisdom. Book V of the Scienza Nuova is Vico's

best example of this methodology. He used the Middle Ages as an illustration of a "returned" divine time to aid the progress of "civil institutions" threatened with destruction. As Vico outlined the crisis in the Christian culture,

> when armed nations were about to arise on every hand destined to combat the true divinity of its Founder, he permitted a new order of humanity to be born among the nations in order that (the true religion) might be firmly established according to the natural course of human institutions themselves.
>
> Following this eternal counsel, he brought back the truly divine times, in which Catholic kings everywhere, in order to defend the Christian religion, of which they are protectors, donned the dalmatics of deacons and consecrated their royal persons . . . .
>
> Amazing indeed is the recourse of these human civil institutions in the returned barbaric times (SN, 1047, 1048, 1050).

In other words, Vico was demonstrating here his discovery of the "marvelous correspondence between the first and the returned barbaric times" (SN, 1046). He was not implying that the Middle Ages suffered a collapse — the chaotic end of a "cycle" — from which humanity had to start over at point zero. He was emphasizing the spiritual revitalization that appeared when it was needed most and that provided the energy to counteract social decay. The human, or civil, institutions were able to draw from the reservoir of reflection a spontaneous creativity corresponding to that of the first men, those "barbaric" but creative humans of "robust" imaginative capacities. This in turn brought forth the "new order of humanity,"

men of vitality and dedication to their cultural group and its beliefs.[36] The ricorso was, then, the act of the mind's descent into its cultural past to retrieve the vivifying powers of an earlier time for present use.

In addition to its methodological (philological) sense, the doctrine of ricorsi was developed in a second sense: a speculative, or philosophical one. Used in this way, it was possible for Vico to show the relationship of the nations and the universal historical time-structure of all humanity. In this sense, the doctrine of ricorsi functions

> to resolve the dualisms between the course of the nations through time and the ideal movement of universal history . . . . It is 'ricorsi' which, within the orbit of providence, sustains the movement of history from finite to infinite, resolving those contradictions which impede this movement, while resisting the dissolution of the dynamic finite into the immobility of the infinite.[37]

The Scienza Nuova provides an apt example of this sustaining power of the ricorso "within the orbit of providence" in Vico's comments about Sparta, Athens, and Rome. These cultures, Vico wrote, have been praised as "three cities that outshone all others in the fairest and greatest civil virtues" because of the wisdom, good institutions, and sound laws of their founders.

> Yet they were all of short duration and even of small extent as compared with the universe of peoples, which was ordered by such institutions and secured by such laws that even in its decay it assumes those forms of states by which alone it may everywhere be preserved and perpetually endure (SN, 1107).

The doctrine of *ricorsi* therefore refers to the individual nation and to universal human history as well, but Vico dealt with it primarily as it is observable in the former. The *Scienza Nuova* elucidates his scientific discovery of the meanings embedded within the social structures of the nation as it evolves. And, as noted earlier, Vico made his discovery in his study of Homer, a study that traced the modifications of the human mind to its earliest times. Through his discovery, Vico sought to illustrate how humanity has available to it at all times, if it will but recognize it, the means of revitalizing itself and its institutions even when it is threatened with decay or loss of vital energy. For this reason, Vico's doctrine of *ricorsi* should have removed from it

> all reference to recurrence . . . . /T/he process of 'ricorsi', here the rejuvenation and revitalization of the life form of the nation, is referred wholly to the free and reflective moment of the nation's life. 'Ricorso' is the movement within the free, reflective life of spirit. For this reason, it can imply no recurrence to the spontaneous, prereflective or prelogical moment. If the vital sources of the nation's strength and civil growth are recovered by 'ricorso', they may be recovered in their pristine *force*, but not in their pristine *form*. There can be no recurrence to the prereflective springs of life; in such a notion there is to be found only the most illusory form of romanticism.[38]

Vico's *ricorso* is therefore a further modification of the mind; it is the conscious, directed use of reflection in order to recapture the *idea*, or spirit, of poetic wisdom. In this sense, the *ricorso* is evidence of

a highly refined intellectual state in which, having attained philosophic wisdom, the mind is now able to progress, paradoxically, by turning back or inward to explore its own history. The *ricorso* searches man's "inner space" or "deep consciousness"; and the object of the search is that spontaneous, poetic creativity of the first state of consciousness. Again, this vitality can be recovered not in its first form, since that form belongs to an earlier time, but can be recovered in its primal force as an energizing agent for later times.

The concept of *ricorsi*, divested of recurrence in either a formal or material sense, was, as Vico envisioned it, the nation's (group's, humanity's) attempt spiritually to recover reflectively the principles of its own spontaneity. Such a definition of the *ricorso* emphasizes this reflective process as the crowning achievement of the human mind. As Vico wrote, after summarizing the irregular line of human progress,

> That which did all this was mind, for men did it with intelligence; it was not fate, for they did it by choice; not chance, for the results of their always so acting are perpetually the same (*SN*, 1108).

Vico's statement also implies the idea that the *ricorso* is a process "through which the nation must pass many times, indeed continually, when once it has achieved an initial reflective stage."[39] Only as man is able to retrace his development can he find the spontaneity and

force that initially generated his progress; and having recovered these, he can use the idea of them to generate his reflective life.

Vico posited as the whole movement of history the fulfillment of the idea of man through ricorsi which illuminated to man the meanings of his creations. In humanity's beginning, the first men were, by necessity, poets "who spoke in poetic characters" (SN, 34). This essentially poetic nature was the keystone for Vico's science. To the concept of primal man's poetic nature, Vico applied his axiom that "Doctrines must take their beginning from that of the matters of which they treat" (SN, 314). Therefore, if the truth of historic man were to be found, such a study must go to the beginnings of history's movement to reconstruct that spontaneous genesis of the human spirit. Consequently,

> The positive programme of the 'New Science' is, in fact, the supreme 'ricorso' of the human spirit; it is the descent into the inferno of its own beginnings, thence to reascend, laden with the reality of its own past, to the light of its own idea. . . . In this descent, the theory of poetry is his [Vico's] Virgil.[40]

Vico initiated his study of poetry and poetic wisdom by pointing out that all of early man's first records were written in some type of poetic structure. To assume that these verse forms used in early religion, law, science, and the like were a sophisticated reworking of their contents into forms esthetically pleasing was untenable. This notion assumed the presence of a degree

of intellectual capability not possible among the primitive people who wrote the documents. Early documents must have been poetic because, the primitive mind's being unable to distinguish between form and content, the consciousness of the first men was by its very nature poetic. Vico wrote, "Men first feel necessity, . . ." (SN, 241). Man's survival, in the earliest times, depended on his responses to the basic needs of himself and the group. The response to his feeling necessity was an imaginative one; it was the response of poetic, or vulgar, wisdom which was imaginative and, in the main, non-rational. As Vico explained this poetic wisdom,

> In children memory is most vigorous, and imagination is therefore excessively vivid, for imagination is nothing but extended or compounded memory.
>
> This axiom is the principle of the expressiveness of the poetic images that the world formed in its first childhood.
>
> In every [other] pursuit men without natural aptitude succeed by obstinate study of technique, but he who is not a poet by nature can never become one by art.
>
> This axiom shows that, since poetry founded gentile humanity, from which alone sprang all the arts, the first poets were such by nature [not by art] (SN, 211, 212, 213, 214).

Poetry did not, then, originate from the desire either to delight or to teach. Neither did it belong to the periphery of the social structure as Plato had thought. For Vico, poetry such as that found in man's first records was the spontaneous, natural expression of the spirit in pre-reflective man. It was born of early man's need and through his imaginative response to that need.

If early man's documents are direct expressions of his state of consciousness, and if these documents are poetic, then "in the world's childhood men were by nature sublime poets" (SN, 187). However, as noted above, it would be incorrect to read these early documents as other than historical records. Despite their essentially poetic character, they function as history, not poetry. The philological importance of these documents is that they reveal the innate poetic consciousness of their creators. Consequently, they have a function in the doctrine of ricorsi since they can be used in the search for the most elemental evidence of man's poetic consciousness and, concomitantly , the revitalizing force attending it.

Vico found that among the first men the "most sublime labor of poetry is to give sense and passion to insensate things" (SN, 186) and that this was most clearly evident in the structures of primitive myth.

> It is the myth which the poetic activity initially generates and it is the myth which later becomes the argument of the more reflective and self-conscious modes of poetic expression. The spontaneous consciousness is essentially mythical in structure in that it realizes itself and indeed exhausts itself in the creation of the myth.[41]

In examining the myth as it related to the principle of ricorsi, Vico found it to contain at least two important elements. First, he pointed out its natural truthfulness:

> Thus the first language in the first mute times of the nations must have been with signs, whether

> gestures or physical objects, which had natural relations to the ideas [to be expressed] (SN, 401).

Second, if the myth was "vera narratio, or true speech" (SN, 401), its second element was its universality. Vico noted that the myths

> must have a univocal signification connoting a quality common to all their species and individuals (as Achilles connotes an idea of valor common to all strong men, or Ulysses an idea of prudence common to all wise men); such that these allegories must be the etymologies of the poetic languages, which would make their origins all univocal, whereas those of the vulgar [civil] languages are more often analogical. We also have the definition of the word "etymology" itself as meaning veriloquium, . . . (SN, 403)

In other words, the myth is universal truth in its kernel form at the first moment of poetic spontaneity. Vico wrote that the first men felt (sensed) without perceiving (understanding); and this very inability to reason or to abstract meaning from experience brought into being the natural, truth-bearing myth, "an elementary form of universality, the form in which the human mind expresses its first, limited advertence of the universal . . . ."[42]

In terms of the modifications of the human mind, the myth was humanity's first creation of its meaning; and man's intellectual evolution has resulted in what Vico called "philosophic wisdom," which includes the abilities of abstraction, reason, reflection, and criticism. Philosophic wisdom moves ever closer to the idea, or the ideal. And, it is philosophic wisdom that enables the mind to perform the act of ricorso, which in turn can

retrace truth as man has recognized and defined it at earlier stages of history. Consequently, such a process is, in one sense, the destruction of myth. Simultaneously, "the corrosive force of criticism and reflection, far from destroying the myth, actually releases its innermost reality, the universal idea . . . imprisoned within it.[43] The ricorso, in searching the past and its primitive expression of the universal, is a regenerative act for recovering for contemporary use the poetic force of that first spontaneity.

Man in his first consciousness could explain the causes of that which he felt only in terms of imaginative use of himself and his senses, since "human nature, so far as it is like that of animals, carries with it this property, that the senses are its sole way of knowing things" (SN, 374). And, because primitive men were still chiefly reliant on their feelings, or senses,

> they gave the things they wondered at substantial being after their own ideas /primarily, here, their bodies/, . . . by virtue of a wholly corporeal imagination. And because it was quite corporeal, they did it with marvelous sublimity; a sublimity such and so great that it excessively perturbed the very poets who by imagining did the creating, for which they were called "poets," which is Greek for "creators" . . . . (SN, 375, 376).

The important point here is that Vico is explaining the thought process of primitive poetic wisdom, showing it to be a natural (and therefore truthful) means by which humanity explained the causes of things in terms of what

men did know: their bodily features and functions.

Vico's illustrations of this self-creative process are many and varied, but one of the principal examples is that of man's creation of Jove. Beginning with the natural phenomenon of thunder, Vico explained how the first men

> were frightened and astonished by the great effect whose cause they did not know, and raised their eyes and became aware of the sky. And because in such a case the nature of the human mind leads it to attribute its own nature to the effect, and because in that state their nature was that of men all robust bodily strength, who expressed their very violent passions by shouting and grumbling [like the thunder], they pictured the sky to themselves as a great animated body, which in that aspect they called Jove, . . . who meant to tell them something by the hiss of his bolts and the clap of his thunder. . . [It is] beyond our power to enter into the vast imagination of those first men, whose minds were not in the least abstract, refined, or spiritualized, because they were entirely immersed in the senses, buffeted by the passions, buried in the body.
>
> In this fashion the first theological poets created the first divine fable, the greatest they ever created: that of Jove, king and father of men and gods, . . . The first men, who spoke by signs, naturally believed that lightning bolts and thunderclaps were signs made to them by Jove; whence from nuo, to make a sign, came numen, the divine will, by an idea more than sublime and worthy to express divine majesty (SN, 377, 378, 379).

Vico's account of the evolution of the Jove myth provides a step-by-step outline of the mind's development. First, man naturally and necessarily interpreted thunder as the sound of a being greater than himself but like himself at least in the sounds forthcoming. Second, man went a step further: he identified this being as a

ruler and a father of all men, again using as the basis of his explanation himself and his own social heirarchy. Third, with the evolution from signs to written and spoken language, the "idea" was extracted from the myth of Jove, and the word numen eventually became the abstraction of that idea. Therefore, "divine will" is the abstraction of the "poetic" truth lying in embryonic form within the Jove myth. Fourth, man today cannot recapture the form of that first "vast imagination," since history does not repeat itself. Such form was unique with the primal "theological poets." However, man can recover and use — indeed, has need for — the "robust" creative force, or vitality, of the first men. Fifth, this process of human self-creation (in this instance, man turning himself into a "God-believer") was triggered by an "immanent providence operating according to uniform laws and using means as natural and easy as human customs themselves . . ." which concept is not "incompatible with full human agency in the making of institutions . . . ."[44]

This reflective process, a form of ricorso, applied to the origin of Jove emphasizes its beginning not only "in an act of divine providence but in a rudimentary form of the belief in divine providence."[45] Therefore, in Vico's retracing the idea of the numen, he was actually accomplishing two tasks. He was illustrating one way in which the ricorso operates. In addition, he was presenting further evidence for one of the three enduring

and archetypal institutions that, he believed, characterized all human societies in all ages despite the fact that such groups probably never came into contact with each other. Those institutions are religion (illustrated here), marriage, and burial. In the case of the institution of religion, Vico's tracing of its idea back to Jove led him to conclude that the image created as a result of the thunder was such a powerful projection of the mind that "its creators themselves believed in it . . ." (SN, 379) and came to listen to its sound with fear, "not fear awakened in men by other men, but fear awakened in men by themselves" (SN, 382). Vico concluded:

> That such was the origin of poetry is finally confirmed by this eternal property of it: that its proper material is the credible impossibility. It is impossible that bodies should be minds, yet it was believed that the thundering sky was Jove. . . . All this is to be explained by a hidden sense the nations have of the omnipotence of God. From this sense springs another by which all peoples are naturally led to do infinite honors to divinity (SN, 383).

The examination of such figures as Jove's was not, however, the ultimate test of Vico's science. His theory of poetry necessitated practical application to poetry itself, and for this Vico chose the two great poetic documents of the western world, the Iliad and the Odyssey. More appropriately, the Scienza Nuova spends the most time in an examination of Homer. Vico was well aware of Plato's universally accepted dictum that Homer was "endowed with sublime esoteric wisdom" (SN, 780). In

contrast to this view, Vico offered an alternate: "that Homer was an idea or a heroic character of Grecian men insofar as they told their histories in song" (SN, 893).

Vico's argument was predicated on the assertion that "the Greek peoples were themselves Homer" (SN, 875). Therefore, Homer could not be considered a philosopher nor could his poems be considered instructive since both were products of man's first age, although born in differing periods within that age, and were products of primitive spontaneity.[46] To search for a "historical" Homer would be fruitless because he was a culturally created, corporate character and existed "on the lips and in the memories of the peoples of Greece throughout the whole period from the Trojan War down to the time of Numa, a span of 460 years" (SN, 876).

Vico went on to show how the Iliad and the Odyssey are separated in time by the actions and the social customs contained within each:

> Thus Homer composed the Iliad in his youth, that is, when Greece was young and consequently seething with sublime passions, . . . But he wrote the Odyssey in his old age, that is, when the spirits of Greece had been somewhat cooled by reflection, . . . (SN, 879).

Through an investigation of the language of the two epics and of the etymological implications, Vico was able to conclude that Homer, if he were to be given any title, should be called the "first historian of the entire gentile world who has come down to us" (SN, 903). In

like manner, Vico insisted that the epics were, before all else, "two great treasure stores of the customs of early Greece" (SN, 904).

Using his theory of poetry and its origins, Vico argued that it was useless to criticize Homer for weaknesses in poetic structure at certain points. Likewise, it was foolish to attribute to him sophisticated artistry, at least a conscious sophistication of form. Examination of the language of the epics revealed that Homer

> must be assigned to the third age of the heroic poets. The first age invented the fables /mythos, vera narratio/ to serve as true narratives, the primary and proper meaning of the word mythos, as defined by the Greeks themselves, being "true narration." The second altered and corrupted them. The third and last, that of Homer, received them thus corrupted (SN, 808).

While there remains throughout the Scienza Nuova some ambiguity as to the meaning Vico assigned to his terms for the three ages (divine, heroic, civil), his philosophical-philological argument about Homer and the epics is clear. First, as noted above, Vico denied the possibility that Homer was a single person, basing his argument on etymological evidence. Second, he rejected two of the titles traditionally assigned to Homer —the founder of Greek civilization; the "father" of all the Greek poets (SN, 899, 900) —but allowed him the title of "first historian." Third, and most important, Vico pointed out that the Homeric epics have been sources of regeneration and revitalization because later times,

those of philosophic wisdom, have recoursed human history revealed in the epics and have extracted from them the seeds of truth buried in the myths. These brief revelations of the spirit showing through man's words recorded in ancient times have provided philosophic wisdom with its essential nourishment. Homer's primary value, then, lay in his presence as a "poetic character" created by man in the process of humanity's progress through time toward the idea, or ideal. The epics remain a supremely significant source, among many in the world, of revitalization if they are used in the process of the ricorso. Vico summarized this very clearly:

> . . . the philosophers did not discover their philosophies in the Homeric fables but rather inserted them therein. But it was poetic wisdom itself whose fables provided occasions for the philosophers to meditate their lofty truths, and supplied them also with means for expounding them, as we showed through Book Two in fulfillment of the promise made at its beginning (SN, 901).

With his designation of poetic wisdom as the first spontaneous, creative response to experience by the first men and with his explanation of that response, illustrated best in man's words, as the evidence of an immanent divine providence working through humanity in a natural way, Vico has established the major argument of his science. The Scienza Nuova offered a blueprint for examining the intermittent synthesis of time and idea in the process of history, and it set forth the doctrine

of *ricorsi* as the act of mind through which the meaning of the historical process becomes available. Beginning with the hypothesis that if one makes something, he can also come to understand it, Vico built his own science upon the same premise:

> . . . this world of nations has certainly been made by men, and its guise must therefore be found within the modifications of our own human mind. And history cannot be more certain than when he who creates the things also narrates them (*SN*, 349).

Consequently, the *Scienza Nuova* asserts throughout, both directly and implicitly, that since human truth was from the beginning shaped by man himself he has now, with the acquisition of philosophic wisdom, the means to find and understand that truth. Vico's study is a philosophical-philological program whereby man can rediscover and reinstate his sense of presence to himself, by means of *ricorsi*, in a world where his material progress has threatened to become a barrier to his attainment of an authentic identity.

In like manner, the central thematic problem of Joyce's *Finnegans Wake* corresponds closely to the major preoccupation of the *Scienza Nuova*. As Mrs. Glasheen puts it, the quest in *Finnegans Wake* is for "rational, truthful explanation of what can be called Historical Truth or Man."[47] In the narrative, thunder is to function ten times as a signal of man's progress in knowing. Ultimately the *Wake* focuses on the sons' learning

experience: the search for their father, HCE, motivated by their need to know his meaning — his guilt or innocence concerning the story told about him. In addition the sons must learn the meaning of the parents' union since an understanding of this mystery can help them to justify their own existence and can give them direction in their lives. The thrust of Finnegans Wake centers in learning — in the process of human knowing, in man's modes of learning, and in the possibilities of human learning.

For Vico, the ricorso was an intellectual, or psychological, means through which man could gain illumination regarding the initial spontaneous creativity that generates human progress. For Joyce, the ricorso seems also to have been used as a psychological device for reviving or regenerating creativity in man's quest for his meaning.

As I noted in my introduction, most Joyceans assume the ricorso to be a part of the "cyclic recurrence" in Finnegans Wake. Because they have attempted to classify the four sections of Joyce's book according to Vico's three ages, they have found it necessary to appropriate the ricorso as a historical cycle which is the "transition" of Book IV. In this way, the ricorso has been transformed into a "fourth age" of chaos and instability that is

> terminated by a thunderclap, which terrifies and reawakens mankind to the claims of the supernatural, and thus starts the cycle rolling

again with a return to primeval theocracy.[48]

My examination of Joyce's use of the Vichian doctrine of *ricorso* has found no textual substantiation for a chaotic "fourth age" interpretation of Vico's principle in *Finnegans Wake*. Further, I have found little or no textual evidence to suggest that Book IV is a *ricorso*, if that term is defined as a period of instability. Instead, the *ricorso* appears to be operative as a learning device at a number of key points throughout Joyce's book. It is used, first, in connection with each of the ten thunder words and, second, in the entirety of Book III which I believe to be the most important and certainly the most extended demonstration of the principle. My project, then, in defense of such a reading of *Finnegans Wake* is, first, to review briefly the narrative of *Finnegans Wake*, to mark the position of the thunder words, and to introduce the idea of their significance as *ricorsi*.

NOTES FOR CHAPTER I

1 Adeline Glasheen, A Second Census to Finnegans Wake (Evanston, Illinois: Northwestern Univ. Press, 1963), p. 268.

2 Ernest Becker, The Structure of Evil: An Essay on The Unification of the Sciences of Man (New York: George Braziller, 1968), p. 31.

3 Translators Bergin and Fisch in 1968 published their revised translation of the 1948 Scienza Nuova and clarified a number of passages troublesome in the earlier version.

4 Caponigri, Time and Idea, p. 2. Croce discusses the Vichian science in his own Aesthetics (New York: Modern Library, 1966), p. 231. His extended work on Vico is The Philosophy of Giambattista Vico, trans., R. G. Collingwood (New York: 1913). Others agree with Caponigri's assertion of Croce's misuse of Vico's science. For example, see A. William Salomone, "Pluralism and Universality in Vico's Scienza Nuova," (p. 537); Enrico DeMas, "Vico and Italian Thought" (pp. 160-164); Hayden V. White, "What Is Living and What Is Dead in Croce's Criticism of Vico" (pp. 379-389), all appearing in An International Symposium.

5 Elio Gianturco, "Introduction," On the Study Methods of Our Times [De nostri], by Giambattista Vico (Indianapolis: Library of Liberal Arts, 1965), p. xxvii.

6 "Introduction," On the Study Methods, p. xxvii.

7 Time and Idea, p. 2.

8 "Introduction," On the Study Methods, p. xxxi.

9 This "master key" was Vico's discovery of "the true Homer," the theory that Homer was no single man but rather a corporate image of the Greek people themselves. Homer was, then, a created character reflective of an entire culture. This theory will be discussed later in this chapter.

10
Structure of Evil, pp. 28-29.

11
Time and Idea, p. 60.

12
The term "philology" poses one of the most difficult problems in Vico's science since it is given a variety of interpretations by scholars. Further, this methodological aspect of the Vichian science seems to operate simultaneously in a number of ways so that one definition of it as well as another is appropriate. For example, Stuart Hampshire, "Vico and the Contemporary Philosophy of Language," An International Symposium, explains Vichian philology as the principle that

> the clue to understanding a civilization is the study of the forms of its language; each phase of the human mind, as it develops by stages in history, is reflected in the form of language, in the vocabulary, and in the type of word formation which is typical of that phase . . . . the study of the human mind is the study of the evolution of language, and vice versa. Philology is the supreme historical science (p. 478).

Girolamo Cotroneo agrees with Hampshire's definition. In "A Renaissance Source of the Scienza Nuova," An International Symposium, he writes that in Vico's science "the secret of ancient civilizations may be understood through languages, . . ." (p. 55).

From another perspective, philology may be understood as "the science of the certum, of factual events and phenomena, whereas philosophy is the science of truth or verum" (Enzo Paci, "Vico and Cassirer," An International Symposium, p. 465). Or, as Vico translator Max H. Fisch writes, "Science is knowledge of the true: conscience, the witnessing consciousness, is knowledge of the certain. Philosophy aims at science; philology aims at conscience" ("Vico and Pragmatism," An International Symposium, p. 412). Pietro Piovani amplifies this definition of philology, pointing out its meaning as a way of knowing, an epistemological method that, instead of attempting to reduce to a system the "multiplicity of the historical world," strives to get at the "inner meaning of individualities." In this sense, "philology, conceived as recognition of an individuated reality, viewed for itself within a wide system of forms of human knowledge, not only can be listed among the 'major discoveries' of Vico but also can be hailed as a deepening of a new epistemological dimension, which has not yet been utilized in all of its speculative implications" ("Vico Without Hegel,"

An International Symposium, p. 116).

In the present study, I attempt to discuss Vichian philology within a context broad enough to allow for this variety of definitions since they seem to be related by the general nature of Vico's theory of knowledge.

13 This translation of Vico is by Arthur Child, "Making and Knowing in Hobbes, Vico, and Dewey," University of California Publications in Philosophy, 16, 13 (1953), 277. I chose to use this translation of Vico's passage because Child uses the term "recovered" which seems closer to Vico's intention than Bergin and Fisch's "found."

14 Child's translation (p. 277) is used here also because it illustrates Vico's process of using etymological relationships.

15 The term "ontological aspiration," an appropriate synonym for "moral ideal," is borrowed for use here from Walter Kaufmann, Critique of Religion and Philosophy (New York: Anchor Books, 1961), pp. 421-431.

16 Structure of Evil, p. 19.

17 Structure of Evil, pp. 31-32.

18 Arthur O. Lovejoy, The Great Chain of Being (New York: Harper-Row, 1960), p. 292.

19 Basil Willey, The Eighteenth Century Background (Boston: Beacon Press, 1962), p. 48.

20 This passage from Vico's first version of the Scienza Nuova (1725) is quoted in Time and Idea, pp. 56-57. Italics are mine.

21 Time and Idea, pp. 74-75.

22 "Introduction," New Science, p. xxxviii.

23 "Introduction," New Science, p. xxiv.

24 "Introduction," New Science, p. xlv.

25 Time and Idea, p. 85.

26 Tullio De Mauro, "Giambattista Vico: From Rhetoric to Linguistic Historicism," An International Symposium, p. 291.

27 "From Rhetoric to Linguistic Historicism," p. 292.

28 Time and Idea, pp. 126-127.

29 "Introduction," New Science, pp. xli-xlii.

30 Tindall, James Joyce, pp. 70-71.

31 "Introduction," New Science, pp. xlii-xliii.

32 For an important explication of the "Vichian space-time continuum" which takes up the reciprocal function of Vico's "ideal external history" (space) and his conception of time (corsi-ricorsi) in relation to the mind's evolution, see A. William Salomone, "Pluralism and Universality in Vico's Scienza Nuova," An International Symposium, pp. 537-540. Salomone emphatically rejects historic cyclicisms such as those of Hegel, Marx, Spengler, and Toynbee as having anything more than the remotest kinship to Vico's conception of history.

33 Time and Idea, p. 130.

34 "Introduction," On the Study Methods, p. xxxi.

35 The idea of a written work's constant contemporaneity is traceable to Vico as well as Joyce. Vico claimed that every reader of the Scienza Nuova made it anew for himself since he brought to it his own attitudes and imagination. In the case of the Wake, there have

been determined efforts to limit or close its potential for meaning because of some irresponsible analyses. Fred H. Higginson recently stressed the limitations of Wake study:

> The work is no longer in progress; Joyce stopped its progress when he gave it a title, which he had intended to do all along. So Finnegans Wake belongs to the past and must be studied by the same methods we would use with Chaucer, Shakespeare, and Malmud's last novel but one (review of A Wake Digest, James Joyce Quarterly, 6, No. 3 [Spring 1969], 278).

While such a statement may point up the necessity for responsible Wake study, it runs counter to the cornerstone of Vico's science: his concept of the dynamic nature of learning. Simultaneously, it denies the Wake's linguistic open-endedness — its invitation to the reader to become a co-creator — that Joyce intended as the means through which his book would be a viable source of knowing for every generation.

36 The "returned barbaric times" should not be confused with Vico's barbarism of intellect. The latter is the intellectual sterility that can destroy a culture. The former is the result of ricorso: recapturing in civil times some degree of the creative vitality in the first men who were barbarians of sense.

37 Time and Idea, p. 132.

38 Time and Idea, p. 133.

39 Time and Idea, p. 137.

40 Time and Idea, p. 165.

41 Time and Idea, p. 167.

42 Time and Idea, p. 169.

43 Time and Idea, p. 170.

44 "Introduction," New Science, p. xxxii. See also Scienza Nuova, 313.

45 "Introduction," *New Science*, p. xxx. See also *Scienza Nuova*, 398.

46 Vico seems to use his three ages (divine, heroic, civil) in several ways, for he also asserts that Homer must be "assigned to the third age of the heroic poets" (*SN*, 808).

47 *A Second Census*, p. lix.

48 *A Skeleton Key to Finnegans Wake*, p. 5.

CHAPTER II

NARRATIVE OUTLINE AND THUNDER PLACEMENT IN FINNEGANS WAKE

Ever since the publication of Finnegans Wake, one of the many problems about it has been the lack of scholarly agreement about the narrative of the work. That such a seemingly simple description has proved to be a difficult task is illustrated by the variety of these narrative accounts. There are many complicating factors. The Wake deals simultaneously with a "history of Ireland, a survey of English literature, a universal mythology, a naturalistic novel, an autobiography of James Augustine Joyce, a summary cosmology,"[1] comparative religions, the liturgical year, Holy Week, modern science, and a host of other subjects. All of this subject matter has some relationship, as well, to Vico's Scienza Nuova. Joyce himself pointed out such a dependence when he told Padriac Colum, "I use his /Vico's/ cycles as trellises."[2] At another time, Joyce commented to Eugene Jolas about the Wake's narrative:

> I might easily have written this story in the traditional manner. Every novelist knows the recipe. It is not very difficult to follow a simple, chronological scheme which the critics will understand. But I, after all, am trying to tell the story of this Chapelizod family in

> a new way. Time and the river and the mountain are the real heroes of my book. Yet the elements are exactly what every novelist might use: man, woman, birth, childhood, night, sleep, marriage, prayer, death. There is nothing paradoxical about all this. Only I am trying to build many planes of narrative with a single esthetic purpose.[3]

Despite Joyce's explanation of his narrative elements and their simplicity, there is as yet no universally accepted summary of the "story of this Chapelizod family."

Edmund Wilson made one of the first attempts to "provide the realistic foundation"[4] of Finnegans Wake. However, he concluded his plot outline with something of an apology: "To tell the story in this way, however, is to present it the wrong way around."[5] Later, the Skeleton Key illustrated the hazards of paraphrase and the perils of over-simplifying Joyce's narrative "planes." Mrs. Glasheen's synopsis in her Second Census is one of the most helpful narrative summaries because it remains close to Joyce's text and, admitting the inability to clarify certain sections, leaves these passages open. Mrs. Glasheen explains that her

> . . . synopsis gives a flat, meager impression of FW. . . but I think people need to be reminded that FW is not a lot of fragments, . . . FW is a narrative, tight and tailored as Ulysses . . . and what I want this synopsis to do is stimulate better readers to attend to narrative connection and narrative progress in FW.[6]

Still another treatment of the Wake's narrative is that of Benard Benstock, "A Working Outline of Finnegans Wake," which prefaces his Joyce-Again's Wake.[7] However, Benstock

himself makes no reference to his outline; consequently, as E. L. Epstein has pointed out, its value is minimal for either the beginning Wake reader or for the well-seasoned researcher.[8]

Regardless of the partial failures and limited successes of other attempts, I offer here my own narrative synopsis to clarify the framework for my examination of Vichian ricorsi in Finnegans Wake. My outline emphasizes the thematic preoccupation in the Wake with the Chapelizod family as a paradigm of man's basic social unit or, one might say, the Vichian "family of man." By this term I mean that the single family of the Wake may at any given point be thought of as the tribe, the nation, and even the civilization.

Finnegans Wake is developed in four parts usually called books, the first three of which are sub-divided. The last book, much shorter than the others, has no separate divisions. Despite the brevity of Book IV, the entire structure of the Wake has a strict mathematical balance based on the number four and multiples of four. For example, Book I is divided into eight chapters, and I believe these are balanced by the eight short sections or events in Book IV. Books II and III have four chapters each, together making another number eight. Such mathematical balance provides an initial sense of unity in the book, and both the narrative and the thematic development reinforce this equilibrium.

An outline of the narrative plan may help to illustrate both the balance and the precision of the Wake's structure. In the outline below, I have prefaced the narrative of each book with a content note indicating the central themes of the section as I read it.

Book I. Evolution of the Family (Vico's "first men" of spontaneous "poetic wisdom"): Introduction of the Major Conflict; Establishment of the Quest Theme

Chapter 1 (pp. 5-29) Prologue: The re-enactment of the genesis of man (the "fall" into consciousness) is followed by primitive battles. The first parents are introduced as "Bygmester Finnegan, . . . in his rushlit toofarback for messuages before joshuan judges had given us numbers. . . . He addle liddle phifie Annie . . ." (4.18-20, 28-29). Man next evolves to the agricultural age of "Wassaily Booslaeugh . . . husbandman handling his hoe" (5.5-6, 9). This phase of human development introduces the guilt theme: the male is suspected of sexual sins. He falls from the wall he is building and is laid out for a wake but seems to vanish just as the mourners are about to devour him in a sacrificial ritual. The absence of the father initiates a search for him. The scene shifts to a visit through "Willingdone Musey-room" (8.9; human willing and doing), conducted by the "janitrix, the mistress Kathe" (8.8; Kate, the family's housemaid: man's categories of knowledge), and shows historical artifacts that replay the conflict theme. After the museum scene, four new characters are introduced:

Matthew, Mark, Luke, and John (13.20-28).[9] As historians, they add another dimension to human progress; they are to record history and, simultaneously, will distort the truth of man's first myths. The scene following indicates the beginning of barter and trade in the dialogue of Mutt and Jute (15.29-18.16). The invention of letters next takes place (18.17-21.4). Then the Prankquean Story, "the first peace of illiterative porthery" (21.5-23.15), provides a paradigm for social evolution in the Wake. The family's story is "porthery;" this term itself stressing the unity of literature ("poetry") and the paradoxes of human progress (L. porta, gate; portare, to carry; porthetor, ravager; also, the parents are later called "the Porters" 560.22). Next, Finn, the first man, stirs in his grave; the past is not dead but only sleeping. The old historians quiet him: the "hooky Salmon" may rest, for a "big rody ramlad" (28.35-36) is to take his place as the father.

Chapter 2 (pp. 30-47). The family narrative proper begins here with the introduction of the "ramlad," Humphrey Chimpden, living in "prefall paradise peace" (30.10) as the king's road keeper. The "ethnarch," stopping by, is intrigued with his servant's ingenuity and gives him a last name (Earwicker). HCE becomes a leading citizen of Chapelizod. He is a "big cleanminded giant" (33.29) who is nonetheless soon suspected of an indiscretion in Phoenix Park. Although HCE is accused

of misbehavior with two girls or perhaps three soldiers, the park incident actually involves his meeting a "cad with a pipe" (35.11) who begins the libelous rumors. The gossip spreads and is even turned into a song, "The Ballad of Persse O'Reilly."

Chapter 3 (pp. 48-74). The rumor of the father's guilt, supposedly involving two girls or three soldiers, runs wild. He is hunted but disappears as his progenitor, Finn, had done. He leaves behind him, for those able to understand it, a hint of his essential nature: "a theory none too rectiline of the evolution of human society and a testament of the rocks from the dead unto some of the living" (73.31-33).

Chapter 4 (75-103). Although HCE is hiding, the citizens prepare for his trial and provide a grave for him, a "wastohavebeen underground heaven, . . . intended to foster wheat crops and ginger up tourist trade" (76.33-35). The trial turns into a festival with "Festy King" (85.23) as the scapegoat. This character seems to be HCE, who apparently has come back to face his townsmen. The cad is called upon to testify. When his words become confusing, "the senior king of all, Pegger Festy" (91.1), is called to the witness box. I identify this figure as Finn, the past age, since he must be exhumed in order to testify "as soon as the outer layer of stucckomuck had been removed" (91.1-2). The evidence is inconclusive concerning HCE's guilt because the three central witnesses

seem to be emanations of a single consciousness. All are varying manifestations of the father-figure. Their differences lie primarily in their "time-differential." The four judges (the old Irish historians; also "Mamalujo") finally free the prisoner. Despite his freedom, HCE is hunted once more, disappears into his hiding place (the dump, garbage heap, litter), and leaves his wife and children to exonerate him.

Chapter 5 (104-125). Of prime concern is a letter ostensibly written by HCE's wife, Anna Livia Plurabelle. This document is thought to contain evidence of the father's innocence. Shem the Penman, the family's poet-son, attempts to read the letter supposedly found in the family garbage heap. A writer himself, Shem examines every facet of the letter in a humorous parody of scholarly textual examination but cannot interpret it. Although a seer (see-er), Shem is inhibited by his "poetic wisdom," to use Vico's term, and lacks the reflective powers of "philosophic wosdom." The latter attribute is necessary if he is to recognize and understand the meaning of the parents.

Chapter 6 (126-168). Called a "family album" as well as a "question-answer game," this chapter presents portraits of the family and other characters. Shem asks twelve questions which are answered by his humorless pedantic twin, Shaun. This chapter is of special importance since Joyce explained that it acted as a

balance to Book III,[10] the major ricorso of the Wake.

Chapter 7 (169-195). This word-portrait of Shem by Shaun actually reveals the personalities of both sons. Although Shem, the poet, is his mother's favorite, he appears in an unfavorable light here. Shaun, who makes the series of accusations against his brother, seems as distasteful a character as he claims Shem to be. The chapter suggests that each brother is a fragmented personality in one way or another and that each is aware of this condition to some degree but that neither knows, at this point, how to achieve wholeness.

Chapter 8 (196-216). This section is a portrait of ALP as mother-river. Two washerwomen gossip about the secrets of her past, her love life, and her present situation. The mother's mystery is still unrevealed as night falls and the two gossipers metamorphose into a tree and a stone.

Joyce's augmentation in this chapter (the addition of over six hundred river names) has been severely criticized. Edmund Wilson questioned whether "it really made Anna Livia any more riverlike to introduce the names of several hundred rivers?"[11] Also, according to A. Walton Litz, "it is a damning commentary on Joyce's method that a study of earlier versions often provides important clues to the meaning of a passage in the final text."[12] Such views seem to assume that Joyce was defining a "thing" in the traditional noun sense; therefore his

river-embroidered definitions of ALP could only be explained as verbal precocity. However, if one reads this chapter from a Vichian perspective - that language is a dynamic process rather than a static packaging of things —the effect is quite different. The river names are not bits of information stitched at random into the text on the assumption that if two hundred names will produce "riverness" a seriatim listing of six hundred will yield more. To the contrary, the form of this passage about the mother-river-nature is synonymous with its theme: man cannot know nature simply by stuffing himself with data about it. The entire chapter, then, demonstrates a false assumption about man's learning process. It also implies that if there is to be any authentic reunion of man and nature after the separation resulting from the "fall" into consciousness, it cannot come about by a simplistic "return to nature." The chapter's last word "Night!" foreshadows Shaun's night journey of Book III in which will come true knowledge of the mother, hence the possibility for a renewed union of man and his world.

Book II. Preparation for the Quest: Education of the Children; Modes of Learning

Chapter 1 (219-259): Learning Through Imitation. The children play night games that are also a "play" at "Feenichts Playhouse" (219.2). The presentation is "The Mime of Mick, Nick and the Maggies" given in "four

tubbloids" (219.17-19). Although advertised as four-sectioned, the play actually concerns three questions asked of Glugg (Shem), who answers incorrectly each time. He fights with his brother, Chuff (Shaun), loses, and must watch the chorus of rainbow girls praise Chuff. The girls' leader is "the Leap Year Girl," the boys' sister Isabel (Issy). Glugg pines in vain for her affection. The play ends when the parents enter and call the children home. (HCE's appearance suggests that this scene is a reminiscence, but in Finnegans Wake the time factor is a relative one and does not prohibit credibility in this scene even though HCE has disappeared prior to this chapter.)

Chapter 2 (260-308): Rote Learning; Acquisition of Data. In this "study period," the children do their homework by reviewing the recorded contents of human knowledge: history, language, and mathematics primarily. Their central interest in each area repeatedly becomes the mystery of the parents and of the children's own existence. As they study, Dolph (Shem) writes the left-hand gloss to the chapter's text, Kev (Shaun) adds the right-hand gloss, and Issy writes the footnotes.[18] A skirmish takes place when Dolph uses geometric figures to explain to his brother the shape and position of his mother's sex organs. Kev (Shaun) is enraged at having been thus told. I interpret his anger as an implication that such knowledge cannot be gained successfully from

the mode of learning illustrated in this chapter. The learning here concerns abstract data about which there can be no authentic feeling, hence no productive response.

Chapter 3 (309-382): Learning Through Multiple Senses; Mass Media. In HCE's pub, radio and television offer two plays the themes of which are constantly reiterated in the Wake: "The Norwegian Captain and Kersse the Tailor," and "Buckley and the Russian General." The old four historians appear here as customers who accuse HCE of the Phoenix Park incident. He attempts to defend himself unsuccessfully. After the pub closes, HCE tries to clean the tavern but hears in memory the accusations against him and in desperation drinks himself into a stupor.

Chapter 4 (383-399): Learning at Another Level of Consciousness; Phantasy. As HCE passes out in the preceding chapter, he begins to hallucinate: "So sailed the stout ship Nansy Hans . . . . Now follow we out by Starloe" (382.27-30). The episode of II.4 is that of the King Mark-Iseult-Tristram legend, and the father phantasizes himself as the aging King. It is possible that the twin sons become Tristram and the daughter Iseult. Of equal importance is the contrast of youth and age, for the old four historians again appear — this time as aging voyeurs watching the sexual activities of the young couple. The "learning" here may be unreliable, but it does reveal the father's frustrations and the

hostilities of youth and age, father and sons. The father will never be exonerated if the sons are satisfied simply to usurp his place without questioning the meaning or responsibility of that place. Simultaneously, the children cannot ever know themselves or their own meaning so long as they ignore the past in favor of present pleasures. The inherent anxieties of man, often suppressed at the waking level of consciousness, are laid bare at the dream level. Although the chapter ends with a song of praise for Iseult, its words negate the traditional ideas of romantic love and female purity. The lyric transforms Iseult into an image of cheap, whore-like lust. Driven to its limits, the dream paradoxically brings reality. The Old Four are finally called upon to guide the action that is to follow, since the dream sequence has brought no authentic union or knowledge. The Old Four will act as guides (399.29-34) and as "a frame" for the action that is to follow.

Book III. Attainment of Vichian "Philosophic Wisdom" through Ricorso: Shaun's Quest; The Four "Watches" of Shaun the Post

Since my analysis of this book will take up chapters IV and V of the present study, I shall simply note the four divisions here.

Chapters 1 (403-428): Shaun the Post[14] —the activity preliminary to his quest. The ass of the four Gospellers is the narrator for this chapter and for the next two.

Shaun tells the fable of the Ondt and the Gracehoper before he begins his journey.

Chapter 2 (429-473): Shaun as "Jaun" (Don Juan). This chapter deals with the temptations of Shaun as he begins his ricorso, the descent into history, or as I shall later call it, "deep consciousness." To foreshadow this descent, "Jaun" becomes "Haun" (haunt?) at the very end of this section.

Chapter 3 (474-554): Shaun as "Yawn" becomes the medium at a seance conducted by the Old Four. They attempt to reach history's deepest level through him.

Chapter 4 (555-590): Shaun's revelation. Shaun learns the meaning of the parents when, during his fourth "watch," he becomes a "see-er," a condition making possible his union with Shem to form a "whole" man.

Book IV. Dawn; Effects of the Ricorso: Revitalization of the Family through Synthesis of Vichian "Poetic Wisdom" and "Philosophic Wisdom"

1. pp. 593-601: Easter Sunday. The sun rises on a new day, and "the week of wakes is out and over" (608.30). Although the fourth book is not divided into chapters, this section balances the prologue of I.1.

2. pp. 601-603: A choir (rainbow girls?) sings of the "new man," Kevin. Mixed with these voices are others echoing the old gossip about HCE. The section balances the introduction of the earlier "new man," Humphrey, I.2.

3, pp. 604-606: The gossip fades as the mystic marriage of Kevin with his "holy sister water" takes place. The action balances the uncontrolled tide of rumor in I.3.

4, pp. 604-606: The new day grows lighter, and shadows lift as Muta and Juva meet to visit, a scene parallel to that of Mutt and Jute in I.1. This second conversation reveals a much higher level of communication and understanding than the first. Memory and reason are stressed in the conversation, which balances the unreason of the trial, I.4.

5, pp. 611-613: The debate of St. Patrick and the Archdruid Berkeley. This scene acts to unify many of the polarities of the book. St. Patrick wins his argument by demonstrating an appropriate use of nature (shamrock), thereby clarifying the purpose of ALP (Nature) and her letter as the means through which man can come to know his own meaning. Man's use of his world includes his employment of analogies from physical nature to aid him in defining himself and his relationship both to nature and to the Holy. This action balances I.5 by giving information that could not be extracted from ALP's letter.

6, pp. 613-615: Commentary on the debate, on the meaning of all that has taken place, and on the significance of memory in assigning meaning to the earlier events. The commentary on the activities of the human mind forms an interesting balance to the family album

section, I.6. There, neither pictures nor questions and answers could illustrate the potential for the modifications of the human mind.

7, pp. 615-619: The last version of ALP's letter. This form of the letter gives some additional clarification of man's meaning — the children's as well as the parents. It clarifies much of the mystery surrounding its own existence and meaning. In one sense, this section balances the portrait of Shem by Shaun (I.7), which revealed two fragments of a potentially whole man. Additionally, it relates to the first reading of the letter (I.5).

8, pp. 619-628. Their actions cleared of suspicion, their meaning finally having been "made," hence known by the children, the old parents now rise, dress, and walk together to the sea (death). This section breaks off in the middle of a sentence, indicating the future of man to be open, undetermined, and unrepeatable in any sense other than in recollection. While the last half-sentence does, of course, flow into the first half-sentence of the entire book, this does not necessarily imply mere repetition without progress. In terms of the reader, to experience Finnegans Wake a second time would be, to use Vico's term, to "make it" anew for himself. Only the broad pattern of human progress would be parallel to the first reading. Book IV, like the other three concludes by focusing on the female. I.8 ends

with unanswered questions about the mother: "Tell me, tell me, tell me, elm! . . . Night!" Book II concludes with the ribald song about Iseult. Book III is completed with the momentous statement about the "queenbee" (290.28). Accordingly, the last section of Book IV allows Anna Livia to speak for herself in her dying moments. Her words reveal the essential motivation for all her acts —and perhaps the energizing force of all human progress: love.

With this narrative plan as a basis for further discussion, I turn now to an initial investigation of the ten thunder words' position in the text of Finnegans Wake and to their general function. I have earlier asserted that the thunder words appear at significant points in the progress of human creativity, as a signal of ricorsi. The ten words appear throughout Finnegans Wake in the following pattern:

Book I.	Book II.	Book III.	Book IV.
Chapter 1 * *	Chapter 1 *	Chapter 1 * *	
2 *	2	2	
3	3 * *	3	
4 *	4	4	
5 *			
6			
7			
8			

The heaviest concentration of thunders lies in Book I, thereby eliminating the designation of that entire section as Vico's "divine age" if one is to read the thunders as ricorsi. One must remember that according to Vico the ricorso is a sophisticated act of mind

characterized by a specific application of memory. All of I.1, which I have called a prologue, is a voyage back in time to the moment when pre-man crossed the threshold of hominization. Finnegans Wake begins with the thunderclap that attended the birth of human consciousness, the book taking its start, in Vichian terminology, from the beginning of that which it treats (SN, 314). Following the prologue's swift movement through history to the main narrative of the Chapelizod family, the Wake employs the other thunders in Book I as ricorsi in which the memory factor becomes increasingly more sophisticated.

The placement of the thunders in Book II is, at first observation, somewhat strange. I have called the four chapters of this book modes of learning; yet there are thunder-ricorsi in chapters 1 and 3 only. However, if my designation of the four modes of learning is correct, II.1 and II.3 are the only sections in which thunder-ricorsi would properly take place.

To explain, II.1 deals with learning by imitation and role-playing ("Feenichts Playhouse": no fee = free association or play), an activity requiring the use of memory if it is to be productive.

The children's homework session, II.2, would seem logically to be an appropriate place for the sound of thunder. However, this mode of learning —memorization of facts, recitation of formulas, and rote memorization — is not primarily a creative activity. It is a preparatory

or a reinforcement exercise. One might consider it as a prelude to authentic learning or as an apprenticeship to "cognizing the truth"[15] as Vico called the learning process. At any rate, despite the study of "art, literature, politics, economy, chemistry, humanity, etc." (306.13-15), the children experience no thunder word to signal any reflective illumination of human meaning.

In contrast, II.3 contains two thunders, one after the beginning of the story-play, "Kersse the Tailor and the Norwegian Captain," and a second at the end of it. Here again, as in II.1, the mode of learning involves the learner intimately with the medium, calling upon him to develop and refine his preceptual awareness. Unlike the conceptual learning of II.2, the mode of learning in II.3 parallels the Vichian dictum, "verum ipsum factum . . . . Knowledge is tantamount to operation."[16] More explicitly, "we gain full understanding of an idea when we achieve a thorough appropriation of it, when we have 'made it ourselves.'"[17] This "making" factor, as Vico explained it in 1708, involves imagination and also memory, "which, though not exactly the same as imagination, is almost identical with it."[18] This making-knowing theory was later to become Vico's primary axion in his study of "poetic wisdom" and its evolution to "philosophic wisdom."

The two thunders framing the Kersse story may have another function in view of the narrative's relationship

to the earlier Prankquean Story (I.1) which climaxed with a thunder. The earlier "peace of illiterative porthery" concerned itself centrally with the female's asking a question about her identity. "Why do I am alook alike a poss of porter pease?" is an inquiry carrying an implicit request for self-definition. Further, a question is in itself a perceptual instrument that impresses itself upon the listener and evokes a response, a meaning created by the listener from the fabric of his own meaning. The Kersse story "immerges a mirage in a merror" (310.24); it is thus a reversal of the earlier narrative. The introductory thunder of the Kersse story consequently balances the final thunder word of the Prankquean Story. And, the concluding thunder of the Kersse story seems to underscore emphatically the authenticity of that particular learning experience, the details of which I shall discuss later.

The last two thunder-<u>ricorsi</u> appear in III.1. Both have to do directly with the twin sons, and in each instance Shaun is the principle speaker. The ninth thunder word introduces a narrative, Shaun's recounting of "the Ondt and the Gracehoper" (414.20-21). In one sense this is a more sophisticated kind of story than the Kersse narrative, for it approximates the "grimm gests of Jacko and Esaup, fable one, feeble too" (414.17-18). It is to be, then, a story from which can be extracted a moral. Here, the perceptual mode has combined with a

concept, the natural analogies now classified as restricted allegorical categories: Ondts are good; Gracehopers are bad. From this abstraction of the narrative, Shaun's listeners are expected to make a strict one-to-one relationship concerning the brothers. Such a didactic use of the fable would seem to inhibit its effectiveness as a ricorso. The thunder word is nonetheless appropriate in signaling the approach of a reflective recourse because the fable bursts its barriers to reveal far different meanings from those Shaun intends. Out of control, the fable turns upon its narrator and concludes with the Gracehoper's song, a triumphant last word: "Your genus its worldwide, your spacest sublime! But, Holy Saltmartin, why can't you beat time?" (419.7-8). Significantly, Shaun (Ondt) has not yet "beaten time" in recoursing history at this stage of his journey.

The tenth thunder, sounding soon after the Ondt story, follows Shaun's overt statement of antagonism toward Shem. Shaun's earlier fable suggested this dislike in a narrative form, but now Shaun makes no effort to conceal his feeling. Again it would seem difficult to view the thunder word as announcing a ricorso in the Vichian sense. Nevertheless, it is triggered by the very reason for Shaun's disdain of his brother, and that reason points up Shaun's emerging awareness. He dislikes Shem "for his root language" (424.17). This is indeed a revelation of Shaun's growing sense of his

brother's meaning, albeit he has yet to learn the meaning of that meaning. Like Shaun, the poet-maker Shem is but a partial man. The offspring of "fallen" man, the twins are the fragments of that fall into consciousness. Shem is the see-er with a high degree of perceptual awareness and a keen sense of "root language," but he is incapable of extracting the idea from that language because he is "in his bardic memory low" (172.28). Shem cannot progress without his brother's help because he lacks the powers of reflection and memory that could make possible a ricorso. Conversely, Shaun is a "watcher" exercising critical abilities as an objective observer. While he effects at least two of the thunder-ricorsi, he is unable to control or use them as revitalizing agents without the aid of Shem. Yet, his very explanation about his feeling for Shem suggests that Shaun has at least isolated the main reason for his enmity. This is a first step in the long journey of Book III, a quest that is to bring the union of the brothers, their understanding of the parents' meaning, and knowledge of their own meaning and purpose.

There are no further thunders in the Wake because the major ricorso successfully takes place in Book III with Shaun's descent into the past. After Shaun's ricorso, there will be no need for continued external stimuli to precipitate reflective recourse. Shem-Shaun, a whole man, will be at once seer and watcher able both to descend to the creative spontaneous force of the

first men and to extract the idea from that seedbed of myth.

Therefore, the placement of the thunder-*ricorsi* in the *Wake* is of significance for several reasons. Five appear in Book I, which covers the greatest linear time period, to emphasize the progress of humanity as it responded to experience under the aegis of divine providence working in natural ways through mankind itself. Three thunders sound in Book II, the learning sequence, to indicate the importance of the mind's reflective act as a necessity in certain types of "educating." Finally, two thunders echo in III.1. These seem to underscore, or perhaps to intensify, Shaun's awareness of his brother's real relationship to him. After the 101-lettered tenth word, the thunder is silent, the additional letter indicating a change of state in humanity (here, Shaun) that obviates the need for any external motivation for *ricorsi*.

Once more, the *ricorso* is an act of mind. It employs memory and reflection in examining the "categories of poetic wisdom for the interpretation of the cultural and social structures of post-poetic times."[19] A nation or culture progresses and constantly renews its vitality only so long as it continues the process of *ricorsi*, the dynamism of which, paradoxically, is an intellective "movement back upon the whole of its concrete experience."[20] This interpretation of the *ricorso* is wholly consistent

with Vico's theory of knowledge — that man knows what he makes, or that man understands ("cognizes") what he has made when he draws upon his inner reservoir of memory. The Scienza Nuova repeatedly refers to this theory of knowledge:

> . . . man becomes all things by not understanding them (homo non intelligendo fit omnia: . . . /for when a man/ does not understand he makes the things out of himself and becomes them by transforming himself into them (SN, 405).

As an apt example of this learning-by-making process employing the ricorso as the methodological device for "making," Vico used the Scienza Nuova itself and the readers of it:

> Indeed, we make bold to affirm that he who meditates this Science narrates to himself this ideal eternal history so far as he makes it for himself . . . (SN, 349).

If Vico could assert that reading his book was actually a practical application of its principles, certainly the same may be said for Finnegans Wake. I shall point out later how Joyce provided in the Wake for the reader's use of memory in order to "make" the book as he reads it, thus coming to "know" it.

In pursuit of this making-knowing principle and its relevance to ricorsi, I shall next examine the context of each of the ten thunder words in the Wake. Vico designed the ricorso as the mind's reflective descent into human history to recapture the "principle of vitality of life . . . not, obviously, in its immediacy, but in

its idea."[21] My analysis will show exactly how Joyce used his thunders as a signal of this type of swift reflective movement to retrieve the vital force of "poetic wisdom's" spontaniety.

Before analysis of each thunder, it is important to reiterate the fact that my interpretation of the Vichian ricorsi in Finnegans Wake runs counter to the traditional explanation by Joyceans. As recently as 1969, A Reader's Guide still called Vico's Scienza Nuova a "philosophy of history . . . [that] proceeds cyclically through three ages, . . . After a ricorso or period of reflux, the cycle begins again, . . ."[22] Disregarding Vico's dynamic theory of knowledge, the central concern of all his works up to and including the Scienza Nuova, this guide to the Wake contents itself with defining the Vichian science as an "idea of temporal cycling . . . neither new nor extravagant. . . . Cycling had become attractive again after disenchantment with the idea of linear progress."[23] As in earlier analyses, the four books of the Wake are assigned, without regard to the details of the Scienza Nuova, to Vico's "ages" as if these were historical periods.[24] Further, "Joyce found Vico agreeable because . . . he liked cycles . . . [but] Joyce gave more emphasis than Vico had to thunder and giants; and, giving more than Viconian importance to the ricorso, made four ages of Vico's three."[25]

In another oversight concerning a related subject,



this guide completely ignores the very real possibility that the Wake's constant reference to Giordano Bruno of Nola points up a similarity between Vico's employment of memory and the Nolan's central preoccupation: the Hermetic use of memory as a "kind of inner way of knowing the universe."[26] While it is true that Bruno believed "the states of the world go by contraries,"[27] this was hardly the principal subject of his books. An avowed magus and alchemist who studied Hermes Trismegistus, believed in metempsychosis, and employed the Cabalistic concept of "unity in multiplicity," Bruno's chief magical method was the "conditioning of the imagination or the memory to receive the demonic influences through images or other magical signs stamped on memory."[28] There is in many of Bruno's statements an unmistakeable Vichian parallel. For example, Bruno questioned, "Why, I say, do so few understand and apprehend the eternal power? . . . He who in himself sees all things, is all things."[29] His question bears remarkable similarity to Vico's belief that a man "makes the things out of himself and becomes them by transforming himself into them" (SN, 405). That one finds in Vico and Bruno many close parallels in their statements about imagination and memory should open the possibility that Joyce (who read both men in the original Italian) very readily recognized these correspondences and just as readily used them in the Wake.[30]

My point in this reference to Bruno is that a great deal of Wake criticism, beginning as it often does with a casual reference to Vico's works (and Bruno's) as a mere structural device, automatically discourages the examination of those works for use in Wake study. Yet, Joyce himself recommended a reading of Vico as an approach to the Wake.[31] The present study has utilized that recommendation for its re-assessment of the Wake's demonstration of the doctrine of ricorsi, "the most celebrated thesis in the entire Vichian theory of history."[32]

The Wake's ten thunders are ricorsi — not as signals of a cultural collapse and a new cycle but rather, in the Vichian sense, as signals of the mind's evolution through retrieval of its initial creative force. Therefore, an analysis of each thunder in context should help to clarify its evolutionary function. Further, an investigation of these thunders should help to determine the degree to which the Wake agrees with and makes use of Vico's theory of learning, the cornerstone of the Scienza Nuova.

NOTES FOR CHAPTER II

1 Clive Hart, Structure and Motif in Finnegans Wake, p. 23.

2 Richard Ellmann, James Joyce, p. 565.

3 James Joyce, p. 566.

4 Edmund Wilson, The Shores of Light (New York: Random House, 1952), p. 198.

5 Shores of Light, p. 200.

6 Adeline Glasheen, A Second Census to Finnegans Wake, p. xxiii.

7 Bernard Benstock, Joyce-Again's Wake (Seattle: Univ. of Washington Press, 1964), pp. xv-xxiv.

8 E. L. Epstein, "Interpreting Finnegans Wake: A Half-Way House," James Joyce Quarterly, 3, No. 4 (Summer 1966), 254.

9 These Gospellers, "Mamalujo," are also the four Irish provinces — Ulster, Munster, Leinster, and Connaught according to A Second Census, pp. 86-87. Brendan O Hehir's A Gaelic Lexicon for Finnegans Wake (Berkeley: Univ. of California Press, 1967) gives additional valuable information about "The Four Masters," pp. 383-385.

10 Letters, I, ed., Stuart Gilbert, 257-58.

11 Edmund Wilson, The Wound and the Bow, p. 214.

12 A. Walton Litz, The Art of James Joyce (New York: Oxford Univ. Press, 1964), p. 113.

13 The brothers' glosses exchange sides after their fight, p. 293.

14
I read Joyce's term for Shaun as, first, a reference to his function as postman carrying ALP's letter and, in this first "watch," as his being a "blind post" watching but not seeing.

15
Elio Gianturco, "Introduction," Giambattista Vico's On The Study Methods of Our Time /De nostri/, p. xxxi. Quotations from Vico's text itself will be noted as follows: De nostri, p. 14.

16
De nostri, pp. 29-30.

17
De nostri, p. 30.

18
De nostri, p. 14.

19
Caponigri, Time and Idea, p. 131.

20
Time and Idea, p. 136

21
Time and Idea, p. 133.

22
William York Tindall, A Reader's Guide to Finnegans Wake (New York: Farrar, Straus and Giroux, 1969), p. 8.

23
A Reader's Guide, p. 58.

24
Tindall makes the following designation: Book I — divine age, Book II — heroic age, Book III — "human" age, Book IV — "an enlarged ricorso" (p. 10).

25
A Reader's Guide, p. 9.

26
Frances Yates, Giordano Bruno and the Hermetic Tradition, p. 191.

27
Bruno and the Hermetic Tradition, p. 279.

28
Bruno and the Hermetic Tradition, p. 265. Italics mine.

29
Bruno and the Hermetic Tradition, p. 337.

30
James S. Atherton suggests, in The Books at the Wake, that Joyce used a good many "mottoes as bases" for his ideas in the Wake but "said nothing about them" (p. 52).

31
See Joyce's Letter to Harriet Weaver, 21 May 1926, in Letters, I, 240, 241. Also, in Ellmann's James Joyce, he mentions Joyce's urging Miss Weaver and others to read Vico (pp. 565, 575).

32
Time and Idea, p. 130.

CHAPTER III

THE TEN THUNDER-RICORSI

Thunder-ricorso #1 (3.15-24)

> The fall (bababadalgharaghtakamminarronn-konnbronntonnerronntuonnthunntrovarrhounawn-skawntoohoohoordenenthurnuk!) of a once wall-strait oldparr is retaled early in bed and later on life down through all christian minstrelsy. The great fall of the offwall entailed at such short notice the pftjschute of Finnegan, erse solid man, that the humpty-hillhead of humself prumptly sends an unquiring one well to the west in quest of his tumptytum-toes: and their upturnpikepointandplace is at the knock out in the park where oranges have been laid to rust upon the green since devlins-first loved livvy.

The first thunder word of Finnegans Wake appears in the book's second paragraph immediately following the announcement of a journey back in time. As the Scienza Nuova employed Vico's axiom that a science must start by returning to the genesis of its subject (SN, 314, 338), so Finnegans Wake requires the reader to return reflectively to the birth of human consciousness. In Joyce's own explication of the two paragraphs preceding the fall, he identified this time as that of the flood[1], an archetype for human genesis in many mythologies.

I have earlier noted this fall as the evolution of human consciousness: a paradoxical fall upward to a

higher state of being. The thunder itself suggests this in its beginning letters, "ba-ba-bad," a faltering value judgement of which pre-human mentality would have been incapable.[2] The fall is that of a "once wallstrait oldparr." In addition to "wall" and "Wall Street," the term "wallstrait" also suggests a lack or a restriction of will.[3] If this "oldparr" was once restricted in will, hominization brought freedom. Even Vico's "first men" whose human nature was born with the thunder, were endowed with a specific "human authority" (property) that

> not even God can take from man without destroying him. . . This authority is the free use of the will, the intellect on the other hand being a passive power subject to truth [i.e., not yet evolved]. For from this first point of all human things, men began to exercise the freedom of human choice. . . (SN, 338).

Even if "wallstrait" may not be accepted as relating to the absence of free will, the term nonetheless indicates confinement. And with man's fall, that limitation (whether restricted in "will" or to "wall") was past. Before crossing the threshold of consciousness, pre-man had no will — free or otherwise. He became man when he tripped over himself, i.e., fell into consciousness. Vico designated this liberty of will as the single characteristic distinguishing man from beasts: "for since this liberty does not come from the body, . . . it must come from the mind and is therefore properly human" (SN, 1098). No longer imprisoned by the senses, the wake's first humans throw off their "wallstrait" yoke

with their minds.

The word "oldparr" is, as often noted, a contradiction in terms: "old" vs. "parr," a young salmon before it enters salt water.[4] However, the Vichian etymological method reveals a lexical relationship between those words. The Latin root of "old" is alere, "to nourish"; and the Latin in turn relates to the Indo-European base, al- "to grow." If the giant Finn is old, he is simultaneously a virile, growing "leaper" (salmon = L. salire, to leap). As such, he is an appropriate example of the Vichian first men who, "without power of ratiocination, were all robust sense and vigorous imagination" (SN, 375).

The salmon epithet resounds throughout Finnegans Wake as a constant reference to Finn. The four old historians call him a "hooky salmon," and this title reinforces my identification of "Pegger Festy," a witness at HCE's trial later. Etymologically, "hook" relates to AS hoc and ultimately derives from the IE base, keg-, peg-. Again using the Vichian philological method, one can relate "hooky salmon" Finn and Pegger Festy, "the senior king of all" (90.36, 91.1). Additional allusions to Finn as a salmon are found on 79.11-12, 132.35, 337.9-10, and 525, among others. Still another reference to salmon connects Shem to the fish-father:[5]

> Shem was a sham and a low sham and his lowness creeped out first via foodstuffs. So low was he that he preferred Gibsen's tea-time

salmon tinned, . . . /to fresh fish/ (170.25-27.)

"Low" is a key word here for clarification of the salmon reference. The word takes its origin from the verb "lie" whose roots stem from the Indo-European base legh-, to lie down. This base is also the foundation for L. lectus, Gr. lekhos, bed, lokhos, lair. The repeated mention of Shem's lowness suggests that as a poet-seer, he has an intuitive sense of identity with the father-figures, Finn and HCE, who lie in their respective "lairs" awaiting exoneration. Because Shem feels this familial tie, he chooses the tinned salmon. But because he is at this point unable to know or interpret the meaning of these sensations, Shem is imprisoned by his feelings. He is like Vico's "first poets" who had "vast imaginations" but whose intellects were "entirely immersed in the senses, buffeted by the passions buried in the body" (SN, 378). To Shem's "poetic wisdom" must be added Shaun's now-latent "philosophic wisdom" if the father-salmon and his powers for life are to be known.[6]

"Oldparr" could also be read as a reference to the "growing pair," the giant and his mate (old = al- to grow; L. par, equal). This definition is of note because the loss of equality between male and female, the conflict for dominance, and the emergence of a new sexual equality form one of the thematic patterns in Finnegans Wake.

Man's fall is "retaled early in bed and later on

life." Or, one might say that the immediate response to man's fall into consciousness is the creation of myth to be "re-told." In fact, the first example of this "re-taling" of the fall occurs shortly: "One's upon a thyme and two's behind their lettice leap and three's among the stubbely beds" (20.23-25). This first "retale"[7] takes place in a bed and implies creation not by verbal intercourse but by a non-verbal creative act: the making of the family, the "three" who are the result of "two's lettice leap." Later, the fall will be "retaled on life," recounted as an indictment against or on humanity in general.

The fall into human consciousness is simultaneously a fragmentation of man. "Offwall" becomes the offal — the refuse, garbage, or animal waste parts —split into separate pieces (entailed = in + taile, from F. taillier, to cut; L. tailiare, to split, cut). Paradoxically, this fragmentation or separation of man from nature (male from female) is a sign of humanity's initial evolution. It precipitates both a conflict (war of the sexes; clothing becomes a weapon as in the Prankquean Story and in Kersse the Tailor) and a quest (a search for the father; the retrieval of the fragments of man thereby making possible a revitalized union of humanity and the world of nature).

The rapidity of this fall causes the first man, Finnegan, no end of confusion as to the whereabouts of his parts. And, there is an emphasis on animalistic

characteristics that "entail"[8] the "pftjschute"[9] of this primitive, Irish (erse) bearlike man (erse solid = ursine?). His descendent, HCE, will later be called a bear (430.7) and has "bear's hairs" (516.14) as well as a "bearpaw" (621.21). The word "pftjschute" contains still more of Finn's related elements. "Chute" refers to waterfalls, rapids (the female-river), and derives from Latin cadere, to fall. The German schute is a barge used in shallow water, and such a boat parallels HCE's means of arrival on the scene: "a bumrush in a hull of a wherry" (29.21-22). In Central America, the Spanish chute means prick or pike. This last term recalls HCE's later meeting in which he walks "amid the fixed pikes of the hunting party" carrying "a high perch" (L. pertica, pole) to greet his king (31.2).

His initial fragmentation stirs the first man to another creative act. He uses minimal reasoning power ("humptyhillhead of humself" = human awareness of finitude: humus) to instigate a search for his origin, his physical antecedents ("tumptytumtoes"). Finn "sends an unquiring one well to the west" to retrieve his fragments. This "one" is "unquiring," both unquiet and inquiring, unable to sing (quire, choir) but not silent like the four ecliptic letters caught in "pftjschute." This "one" is to go west, traditionally the direction of death; however, in this instance west seems to be a journey into the past. The direction, in fact, suggests that the traveler is

Shaun, who will in time embark on the supreme ricorso and to whom the old historians will then call encouragement:

> Brave footsore Haun! Work your progress! . . . The west shall shake the east awake. Walk while ye have the night for morn, lightbreakfast bringer, . . . (473.20-24).

The father's creative response to the first thunder is, then, a desire to know his past. He describes the "location" of that earlier age: "at the knock (Gael., hill) out in the park where oranges have been laid to rust." And he is right. In III.3, as Shaun approaches the deepest level of history, he is asked, "Name yur historical grouns," and answers, "This same prehistoric barrow 'tis the orangery" (477.35-36).

The first thunder-ricorso thus takes the reader back to the moment when pre-man crossed the threshold of consciousness. It demonstrates Vico's account of man's genesis:

> . . . the sky broke forth in thunder and Jove thus gave a beginning to the world of men by arousing in them the conatus /natural active force analogous to human effort/ which is proper to the liberty of the mind, . . . (SN, 689).

Certainly, this initial ricorso in the Wake does not stress terror in the first humans so much as it shows the birth of rudimentary thought, hence self-curiosity. There is no evidence of collapse or chaos preceding this thunder. Instead there is emphasis on a creative response to it and on man's need to know the nature of his

condition as well as his desire for aid in reconstitution of his wholeness. Again, the Scienza Nuova suggests the way in which man first developed faith that these needs could be fulfilled:

> . . . divine providence, apprehended by such human sense as could have been possessed by rough, wild and savage men who in despair of nature's succors [i.e., as nature "cares for" animals] desired something superior to save them . . . , permitted them to be deceived into fearing the false divinity of Jove because he could strike them with lightning. Thus, through the thick clouds of those first tempests, . . . they made out this great truth, that divine providence watches over the welfare of all mankind (SN, 385).

Thunder-ricorso #2 (21.5-23.15)

The Prankquean Story in which the second thunder sounds is an epitome of several of the Wake's major themes including the battle of the sexes, the metamorphoses of the twins, and the quest for identity. It is the first of several self-contained narratives found in the book; however, it has a connecting function within the whole narrative. First, the story is an example of written literary form which became increasingly more popular after the invention of the printing press. In Finnegans Wake, moveable type has been introduced just prior to the story (18.17-20.18). Second, the story demonstrates man's growing suspicion that the female is responsible for his sense of guilt, fragmentation, and alienation. A discussion of this idea has also immediately preceded the story. Consequently, the Prankquean Story

is the first "poetic" explanation of man's "fall" into consciousness as he himself is able to reconstruct it and of the establishment of the family.

The narrative begins with the pre-human condition, idealized as a time "when mulk mountynotty man was everybully" and when "everybilly lived alove with everybiddy else, . . ." (21.7-9). But, the family of the story exhibits in its makeup, neither the marriage partnership nor the universal love supposedly existing in paradise. There is a father, Jarl von Hoother, whose first name suggests that he bears a familiar relationship to Jove.[10] It is significant that the Scienza Nuova repeatedly emphasizes the primitive belief that the heroes were sons of Jove, who spoke to them in thunder (e.g., SN, 193-198, 666), and also discusses at length the importance among primitive people of Jove's eagle (SN, 525).

Other family members include the twin sons, or "jiminies" (gemini), Tristopher and Hilary. Unlike the archetypal twins of almost every mythology, these boys do not at first seem antagonistic although as Shem and Shaun they will later become enemies. Here, they take mutual pleasure in "kickaheeling their dummy on the oil cloth flure" (21.12-13). This "dummy" is, I believe, the fourth member of the family: the sister, unnamed, undesignated in sex, and mute. As in many mythologies that include twin sons and a female, she is the necessary

third person for whom the two males will later duel.

The strangest detail about the family unit is the conspicuous absence of a mother-figure. This very absence emphasizes the patriarchies, such as those Vico noted, that constituted man's first social unit. In the Wake, this paradise seems to be secure only so long as it is free of a vocal female. The initial lack of a female mother-figure in this family unit seems to me highly significant in view of the female's role in the main narrative of the Wake. Without a female partner, the Jarl may have peace, but there is no progress. Even procreation in such a paradise could only be thought of as some kind of parthenogenesis which does not bring progress in the usual sense.

The male does not reign undisturbed for long, however. The female-prankquean comes to his castle-inn demanding recognition and, significantly, self-identification. Her appearances occur in the familiar three-times-and-out formula. The prankquean marks her three visits by making her "wit"[11] first on the door, then the wicket, and finally the archway. She marks her visits in a second way by addressing the male differently each time: "Mark the Wans," "Mark the Twy," "Mark the Tris" (21.18, 22.5, 29). Each time, she asks a variation of the same question, "Why do I am alook alike a poss of porterpease?" (21.18-19) While the question, which will be repeated with variations throughout the Wake, defies

a single interpretation, the nature of its inquiry is clear. Recognizing her separate existence ("I am"), the female desires to know its meaning, here beginning with visual perception ("alook alike"). Her questions only make the Jarl hostile and serve to incite the battle of the sexes. "And that was how the skirtmishes /skirt = female + Gael. mishe, I am/ began" (21.19).

The Jarl apparently feels that to answer this question, to identify the female, would be to jeopardize his position in the social order. He refuses to admit her existence. In retaliation, the prankquean steals each of his twin sons in turn, transforming the appearance of each and changing each personality as well. Further, with each visit the prankquean herself changes her clothing, using it like a weapon as if to defy the Jarl's identifying her on the basis of a superficial costume alone should he attempt to do so.

The third visit finally rouses the Jarl, "old terror of the dames" (22.32), to action. Using the prankquean's own sartorial weapon against her, he emerges from his castle

> in his broadginger hat and his civic chollar and his allabuff hemmed and his bullbraggin soxangloves and his ladbroke breeks and his cattegut bandolair and his furframed panuncular cumbottes like a rudd yellow gruebleen orangeman in his violet indigonation, to the whole longth of the strongth of his bowman's bill (22.34-36, 23.1-3).

The Jarl's costume establishes him as the stronger

force in this conflict, and he immediately asserts his powers of law: "he ordurd" (23.4). His imposition of order is simultaneously a directive to the prankquean and a change of state in himself as well. "Orduring," or evacuation, parallels the pattern of the female's making her "wit," or urinating, upon the Jarl's premises — a pattern, or motif, used throughout the Wake in the context of creativity and the life process.[12] The Jarl's order, verbal and physical, creates the conditions for a change of state both in himself and in the social structure.[13] He commands the prankquean to "shut up shop, dappy. And the duppy shot the shutter clup (Perkodhuskurunbarggruauyagokgorlayorgromgremmitghundhurthrumathunaradidillifaititillibumullunukkunun!)" (23.5-7).

Since the Jarl is directing his order-ordure to the prankquean, I suggest that he is responding at last to her "I am" question by naming her "dappy" and "duppy." The terms are surprisingly apt definitions of the female — so appropriate that a thunder sounds, indicating a creative advance in human development. To clarify the meaning of these definitive names, one first must recall the story's initial term for the female: "dummy," the silent sister. Second, "dappy" implies the Jarl's recognition of the prankquean's sex. That word is a combined "dame" and "mammy" with "pp" replacing "mm" since the prankquean has repeatedly exhibited her female reproductive potential with her "pee-pee." Third,

"duppy" closely approximates "dummy"; and it suggests that if the prankquean, even with her creative "pp," is to take over the function of wife and mother, she must do so mutely. The Jarl's response to the prankquean's question is, then, a ricorso since he creates her meaning by making it out of himself, exactly the process Vico described again and again in his science. She is woman and mother, hence a partner in creation by virtue of the likeness in her "wit" and the Jarl's "ordure."[14] At the same time, she is to obey his order to be silent.

The immediate results of the ricorso are dramatic. The narrative itself is resolved; there is peace. And, this peace is also a piece of art; "the first peace of illiterative porthery in all the floody flamend flatuous world" (23.9-10). Its subject is the prankquean's infiltration of the enemy camp, the Jarl's stronghold, and of her inclusion as a part of the family. The poem is aptly titled "How kirssy /the prankquean/ the tiler made a sweet unclose to the Narwhealian captol" (23.10-11). The title carries allusions to other characters in Finnegans Wake who will appear in varied art forms: Persse O'Reilly, Kersse the Tailor (who also made a "sweet unclose," a "suit of clothes"), and the Norwegian Captain.

The poem's title also relates to the prankquean in another way. The chief sounds in "kirssy" are k-c. By applying the Irish P/K split[15] to these letters, they

transform to p-p, the letters that the Jarl assigned to the female in "dappy" and "duppy." This female of creative "p-p" has managed to open the closed circle of the family; as a "tiler," she has "made a sweet" to "unclose" the social unit. The male fortress that the female has forced open has a nautical name reminiscent of Finn with his barge. The Jarl's "Narwhealian captol" is actually a whaling ship and a rather unhealthy, sterile one at that without a female aboard. Such identification of the name results from use of Vichian etymological analysis. The term contains "narwhal," a small whale; "nar" - corpse, white belly; "captol" - capitol; also, use of the Irish L/R interchange[16] transforms this word to "captor," a type of French ship.

In this newly expanded social order, the duties of each family member are nautically outlined. "The prankquean was to hold her dummyship and the jimminies was to keep the peacewave and van Hoother was to git the wind up" (23.12-14). In other words, the female is to act as guardian of the daughter ("her dummyship," mute vessel) and to maintain silence as well (to hold her own "dummyship"). The twin boys are to assure the family harmonious sailing. The father now plans to take over the process of procreation by means of sexual intercourse rather than his former asexual method. The male will inseminate the female by "gitting the wind up."[17]

In this second thunder-ricorso, the Jove-like Jarl

acts creatively as a result of the female's question, thereby making meaning and ultimately creating order out of his own imaging powers. This narrative is an appropriate demonstration of Vico's theory of knowledge, the self-creative operations of making and knowing among the first men. In fact, the Scienza Nuova itself can be used to summarize this passage in the Wake:

> . . . the age of the gods coursed on, . . . Thus, in the state of the families, out of the reigning fathers they made Jove; . . . providence led them again to unite with certain women in constant and lifelong companionship; . . . (SN, 629).

Thunder-ricorso #3

This thunder is a particularly good example of the Vichian ricorso as the swift retracing of the past in order to revitalize present human creativity. In addition, it demonstrates another of Vico's principles: his designation of fables as "imaginative class concepts" of which the early myths were the "allegories corresponding to them" (SN, 403). Finally, this thunder — or the action immediately preceding it — illustrates a third Vichian theory, the "heroic character" or "imaginative universal" (SN, 934). The three principles coalesce in the figure of "Hosty" the pub-keeper who creates "The Ballad of Persse O'Reilly."

In developing his principles of ricorso, fable, and heroic characters, Vico gives numerous examples but points out that the greatest creation of the "theological

poets" who made the fables was "that of Jove, king and father of men and gods, in the act of hurling the lightning bolt; . . ." (SN, 379). Because Jove spoke directly to his people,

> he acquired the two titles, that of best (optimus) in the sense of strongest (fortissimus) (as by a reverse process fortis meant in early Latin what bonus did in late), and that of greatest (maximus) from his vast body, the sky itself. From the first great benefit he conferred on mankind by not destroying it with his bolts, he received the title Soter, or savior. . . . /and a second title/ Stator, stayer or establisher (SN, 379).

Jove was, then, man's first "divine character or imaginative universal" (SN, 381).

The development of heroic characters followed from the divine. Heroes such as Hercules and Bacchus were imaginative universals described as men who were sons of the great Jove who had impregnated their mothers with a thunderbolt (SN, 508). All heroes' assertion that they were sons of Jove was, according to Vico, "a truth of the senses to them" (SN, 508) since full reasoning powers had not yet developed. Heroic characters were consequently created in the reverse of today's artistic process. For example, the contemporary poet, wishing to write of thirst, searches for an appropriate metaphor or image for that abstraction. Primitive man, incapable of abstraction but sensing a need for water, identified lakes and rivers metaphorically; and his metaphors were true reality to him. For example, bodies of water were

goddesses who waited to fulfill his needs and to whose persons he attached a series of water myths (SN, 528). The first men viewed all of life poetically and

> attributed to bodies the being of animate substances, with capacities measured by their own, namely sense and passion, and in this way made fables [imaginative class concepts] of them. Thus every metaphor so formed is a fable in brief (SN, 404).

In similar fashion, later cultures developed "heroic characters," a corporate individual to whom they could ascribe the creation of the myths originated through time by the group. Vico's key to his science was, as I noted earlier, his discovery that Homer was not a single, real person any more than Achilles was. The fact was that

> . . . the Greek peoples were themselves Homer (SN, 875). [This corporate figure] . . . lived on the lips and in the memories of the peoples of Greece. . .[for] 460 years. (SN, 876). And the blindness and the poverty of Homer were characteristics of the rhapsodes, who, being blind, . . . had exceptionally retentive memories, and being poor, sustained life by singing the poems of Homer. . . . (SN, 877, 878).

In the lines preceding the Wake's third thunder, Joyce managed to make double use of this Vichian principle of the corporate character. First, the ballad creator proper is Hosty, evidently a host of people because "Boyles and Cahills, Skerretts and Pritchards, viersified and piersified. . . ."[18] Second, Hosty himself creates a creator of the song, a character who is a conglomerate of twenty listed heroic characters.[19] Then, since Hosty is the present versifier, or maker of the "rann"

(Gaelic for "verse"), he announces the hero-composer's name: "I parse him Persse O'Reilly else he's called no name at all" (44.13-14).

This Persse is a counterpart of the prankquean ("kirssy") in the second thunder passage. Both figures appeal to the senses, but the prankquean had dealt with sight (in clothing, in her transformation of the children) while Persse's sensory appeal is that of sound. While the ballad itself is an art form born of the spontaneous imagination of "poetic wisdom," its words are nonetheless derogatory of the father-figure. Thunder two had sounded with the father's creative act. Paradoxically, thunder three signals an art form, the message of which diminishes the father in reputation and position. For this reason, perhaps, the ballad is attributed to "Persse," a name meaning "destroyer" or "destruction."[20]

At the same time, this very diminution of the father's image is a sign of humanity's progress in the modifications of the mind. According to the Scienza Nuova, as mankind's "vast imagination shrank and the power of abstraction grew, the personifications were reduced to diminutive signs" (SN, 402). Therefore, HCE's denigration actually may be viewed as a sign of evolving human mental powers. This idea, in turn, suggests that the thunders will become increasingly more specific signals of man's reflective returns for purposes of social revivification. This evolutive process in which progress

calls for the destruction of myth, man's first explanation of reality, is amplified by Vico:

> Metonymy drew a cloak of learning over the prevailing ignorance of these origins of human institutions, . . . [For example] Jove becomes so small and light that he is flown about by an eagle. Neptune rides the waves in a fragile chariot (SN, 402).

In the Wake's present ballad sequences, this second thunder-ricorso that marks man's movement from poetic wisdom toward philosophic wisdom is preceded by greater awareness (hence greater control) concerning the event:

> Arrah, leave it to Hosty, . . . for he's the mann to rhyme the rann, . . . Have you here? (Some ha) Have we where? (Somehant) Have you hered? (Others do) Have we whered? (Others don't) It's cumming, it's brumming! The clip, the clop! (All cla) Glass crash. The (klikkaklakkaklaskaklopatzklatschabattacreppycrottygraddaghsemmihsammihnouithappluddyappladdypkonpkot!) (44.15-21).

This thunder sounds like applause, at least from those who have attained awareness of the significance of this act of memory. A third time humanity has pressed forward in its quest for its self-created meaning.

Thunder-ricorso #4

The ricorso that takes place during the trial of Festy King is one of Joyce's most obvious examples of Vico's conception of the reflective return to the past. Following the thunder, Finn is brought from his grave to act as a witness for the defense. While his testimony does not actually help the case of the defendent, the failure is not so much his as it is those who have

resurrected him. This situation suggests that, by the time of the trial, humanity has evolved greater powers of reason and reflection but that mankind is still faltering in his ability to extract clear meaning from that which memory evokes.

The trial is a festival, mardi gras, sacramental offering of the scapegoat, banquet — in short, a "play" in every sense of the word. It signifies a specific human method for the creation of meaning: "playing" a role. At the trial, HCE wears a costume of "a child of Maam,[21] Festy King" (85.23), the festival king to be sacrificed for the "sins" of the group. Witnesses are called during this ritual, the main character of the "play" being the cad.

Interrogation of the cad reveals that, despite his criticism of HCE, he is himself identified with him, having been given life by the prisoner. The first question asked of the cad concerns his <u>veridiciousness</u>, his <u>natural</u> truth.[22] Does he really exist?

> The mixer, accordingly, was bluntly broached, . . . as to whether he was one of those lucky cocks for whom the audible-visible-gnosible edible world existed (88.4-7).

The cad's answer is affirmative, and his evidence for his existence is his account of the event in the park:

> That he was only too cognitively conatively cogitabundantly sure of it because, living, loving, breathing, and sleeping morphomelosophopancreates, as he most significantly did, whenever he thought he heard he saw he felt he made a bell clipperclipperclipperclipper (88.7-11).

These sensory responses actually were HCE's when he heard the church bell ringing, but the cad has experienced them also because he has grown out of HCE.

Next asked his name, the cad answers with a list of titles which again are those of HCE. Questioned further about his name, he adds other startling information.

> But, of course, he could call himself Tem, too, if he had tome to? You butt he could anytom. When he pleased? Win and place. A stoker temptated by evesdripping against the driver who was a witness as well? Sacred avatar, how the devil did they guess it! Two dreamyums in one dromium? Yes and no error. And both as like as a duel of lentils? Peacisely. So he was pelted out of the coram populo, was he? Be the powers that be he was (88.34-6, 89.1-5).

Is the cad a time-figure ("Tem") who may also be a tempter ("Tem, too") if given authority ("tome" = book, written legality)?[23] Yes, he is human — "in time" — and has also inherited man's basic guilt-sin-sex complex ("anytom" recalls Finn's earlier "Mastabadtom"). Does he have freedom to call himself Tem <u>when</u> he <u>pleased</u>? His answer is "win and place" (when-win = time; please-place = space), a play on words adding further details about the cad's identity.[24]

The court is shocked by the cad's answer. Does he mean that he and HCE share some experience, the one given vital energy indirectly by the other? Is the pipe-smoking cad ("stoker" = smoker; locomotive furnace tender) "temptated (brought to life, into time) by

evesdripping (somehow using the female) against the driver" (HCE; locomotive driving wheel indirectly setting other wheels in motion)? Are accused and accuser the same? Yes, they are twins, two "dreamyums" living in one "dromium."[25] This revelation of the common dwelling of HCE and the cad — HCE's consciousness — is indeed the union of contraries, a yes-and-no area. Is the cad "pelted" (of the same fur) exactly like the "ram lad," HCE, who is in turn the corporate body of the age, the "co-ram populo"? Yes, answers the cad, the two share a common origin.

The examination of the witness continues, becoming more and more pointed as to HCE's park-indiscretion. In response, the cad begins to cater to the court's obvious concupiscent curiosity. If HCE really did engage in some kind of sexual activity, they ask, did it result "in yappanoise language, ach bad clap?" To this the cad answers, "Oo! Ah!" (90.27-28). His reply echoes the Wake's A-O motif,[26] the letters for beginning and end. Here, the cad reverses them, perhaps insinuating that HCE's preoccupation with the female "end" has resulted in the beginning of a "bad clap."

The court officials take the cad's answer as an admission of HCE's participation in an undefined orgy. Reversing the cad's O-A, they ask, "Augs and ohrs Rhian O'Kehley to put it tertianly, we wrong?" (90.28-29). Or, perhaps HCE's eyes and ears (G. augen and ohren)

confused (Gael., Rhian, mixed up) the top and bottom (A-O: Rhian O)? Perhaps HCE used his mouth and throat (G. kehle) in some perverted activity with the three ("tertianly") soldiers? "Treely and rurally," responds the cad (90.31): "three-ly" and orally, really and truly, freely and thoroughly.

The cad's "treely and rurally" has yet another function. The words trigger a thunder-ricorso that will bring Finn from the past to act as a second witness for HCE-Festy King. The words are symbolic of nature (tree) and space (IE. base for "rural" is rewos, space; Joyce designated HCE as mountain, space). In such a context, the two words become a call for reinforcements from nature - from the Hill of Howth where Finn lies sleeping. The cad is therefore employing ricorso consciously to aid him in his efforts as a witness. The thunder sounds: "Bladyughfoulmoecklenburgwhurawhorascortastrumpaporn-anennykocksapastippatappatupperstrippuckputtanach" (90.32-33). The cad seems to be completely aware of the nature of his act. He has called upon the past, certain that history will reinforce his testimony. "You have it alright," he remarks in satisfaction after the thunder rumbles (90.33).

There is some reason for the cad's sense of security at this resurrection of the past. The thunder word itself contains a series of pornographic allusions to sex.[27] They are as follows:

> Bladyughfoulmoecklenburgwhur = Bloody you — ugh —to foul my clean burgher (HCE has earlier been called a "bigcleanminded giant, 33.29, and has an "erstwhile burr" (34.36).
>
> awhoras - a'whoring after (ass)
>
> cortastrumps - courtesans and strumpets
>
> pornanennykocksap - Gr. porne, harlot - any cock - sap (semen?)
>
> astippatap - ass, tip it up - or, patting the ass
>
> patupperstrip - pat the upper area
>
> strippuckputtanach - strip, poke, put it in behind (G. nach).

While this is only one suggested reading, the thunder does imply that the "luciferant" (35.11) cad has an intimate relationship to human sexuality, hence creativity. Although his speech is crude, he has somehow been the chief moving force in activating this ricorso.

"Meirdreach and Oincuish!" (90.34) is the first shocked reaction of the court: a whore, a harlot![28] However, a new witness stands before the judge and jury, and his very presence denies such a judgment of the man on trial. From the grave of history, "the senior king of all, Pegger Festy," (90.36, 91.1) has risen to bear witness to the essential decency of his "sibsubstitute," HCE-Festy King.

This earlier Festy first has his "stuccomuck," or his grave-mud, removed at the court's request. Immediately he begins to testify "in a loudburst of poesy, through his Brythonic interpreter on his oath" (91.3-4)

that he is not guilty of anything "either before or after he was born down and up to that time" (91.12-13). In his native "poesy" the giant speaks of the first human age of "poetic wisdom," to use Vico's term. His "brythonic" words are Celtic and must therefore be translated by an interpreter who is "on his oath" (HCE's mountain, the Hill of Howth, pronounced "hoaeth" according to Joyce[29]). This is the hill under which Finn has lain sleeping.

Pegger Festy's testimony is actually a defense for himself, which is appropriate although misunderstood. Finn and HCE are also one person, as in the case of HCE and the cad. Both figures signify the same culture but at different stages of its development. The court ridicules Pegger when he tries to make the sign of the cross, the "Roman God-helic faix" (91.35-36), as a gesture or hieroglyph of his truthfulness. Finn's attempt to vindicate HCE is futile because his testimony simply parallels that of the cad about their relationsip to HCE. Such evidence does nothing to clear HCE so far as the court is concerned. But, it does emphasize the interrelatedness of the three males in terms of the historical time-line.

Equally as important, these testimonies outline the movement of human evolution, as Vico explained it, in the synthesis of time and idea. The Wake explains,

> The hilariohoot of Pegger's Windup cumjustled as neatly with the tristitone of the Wet Pinter's

> as were they _isce et ille_, equals of opposites, evolved by a onesame power of nature or of spirit, _iste_, as the sole condition and means of its himundher manifestation and polarised for reunion by the symphysis of their antipathies. Distinctly different were their duasdestinies (92.6-11).

Finn's cheerful ("hilariohoot," L. _hilaris_) testimony ("Pegger's Windup") does fit naturally ("cumjustle") with HCE's trustworthy but melancholy tone ("tristitone" —L. _tristis_, sad; Tristopher, the twin of Hilary).[30] The "tristitone" is also a "tri-tone" or third voice of the cad who has testified that he and HCE are one. HCE is the "Wet Pinter," first, because he has "appeared in dry dock" while "soaked in methylated" (85.31-32). Second, in his earlier meeting with the cad, he perspired nervously and then "pointed at an angle" (36.17) toward the grave of Finn for self-identification. Finn and HCE are further related by their titles, whose initials are reversed "Pegger's Windup" and "Wet Pinter." This reversal, however, does not signify a swapping of roles so much as it indicates the time-differential of the two. HCE and Finn are _isce et ille_ (L. _is_, "he" + CE and L. _ille_, the former), "equals" in their humanity but "of opposites" in their historic ages and in their mind's modifications. They are also "equals of opposites" in their nature. In becoming human, all men share equally the problem of innate _oppositions_: finite body and infinite spirit.

Finn and HCE have "evolved by _a onesame power of_

nature or of spirit." In other words, the one same agent working either through the body (time) or spirit (idea) empowers the evolution of man. And, iste — it is "that of yours"; it is immanent among all men in all historic ages. The "sole condition and means" of this power's "manifestation" is its "himundher" aspect. It is revealed in human history through "him and her," male-female perpetuation of the race; in time's arrow here and there (G. hin und her); and in the Vichian principle of speech and words as central to human evolution (G. mund, mouth). Human speech makes possible the "poetic statements" that reveal the spirit in time. Therefore, Finn and HCE are "polarized" historically in order that "reunion" (humanity's repossession of itself as whole presence) may occur through "symphasis" (synthesis + symphony, harmony) of their "antipathies," the contrareity implied in humanity's distention between time and idea or spirit.

Although Finn's appearance and testimony do not actually aid HCE's case, they demonstrate something about the power and nature of the ricorso. It was the cad, the polarity of HCE, who evoked the past seemingly in an effort to damage HCE's case. But, in descending to the springs of human spontaneous creativity, he brought forth the truth of historical man and the pristine force of that truth. The cad could not manipulate or rearrange what he had evoked in his reflective return to the past.

Vico's Scienza Nuova provides a reason for the cad's failure to exploit the past: the first human communication evolved from gestures, objects, and finally language "which had natural relations with the ideas" (SN, 431; also 225, 383, 401). And, Vico went on, this naturalness meant that primitive man's communication could be nothing but true (SN, 401). Therefore, the cad's calling forth of the past has brought Finn who is capable of speaking truth only. If Finn is misunderstood, it is the fault of the listener who, in a more sophisticated society, has adopted the protective coating of circumlocution and vagueness.

This second thunder, then, is another appropriate illustration of ricorso as an act of mind that evokes history, Finn, who is exemplary of historical man's first natural verediciousness. That the cad's narrow reason for retracing the past is overwhelmed by the far-reaching effects of his act is also "pure Vico." In Vico's final summary, he explained how "the particular ends that men had proposed to themselves" are turned by a "mind often diverse, at times quite contrary, and always superior" toward human benefits of far greater dimensions than those intended by means that are "always employed to preserve the human race upon this earth" (SN, 1108).

Thunder-ricorsi #5

Anna Livia's letter is the subject of I.5 in which

the fifth thunder sounds. This chapter is concerned not only with the technologies of printing and photography, it is also overflowing with literary works and comments about them.[31] Since it is the mother-as-hen who has scratched the letter out of the garbage heap, the chapter and its thunder also have to do with the emergence of the female as a subject for close scrutiny. Unlike the prankquean, this woman has not been told to keep her silence; nor would she be apt to obey were she so ordered. ALP's main task is to clear her husband of suspicion, a project that cannot be completed without language both written and spoken.

Written language, the famous letter, preoccupies the interest of the characters in this chapter. The titles of the letter are given, its paper and envelope are examined, and it is finally read (104-111.24). The results of this careful investigation are a complete zero because the letter has lain in the "litter" (history's dump; HCE's hideout) so long that it is smudged, punctured, and illegible. There is also the suggestion that its readers are too close to the letter, both physically and emotionally, to extract its meaning,

> causing somefeatures palpably nearer your pecker to be swollen up most grossly while the farther back we manage to wiggle the more we need the loan of a lens to see as much as the hen saw (111.35-36, 112.1-2).

The letter's examiners are historically short-sighted; they are unable to take the long view of human progress.

Such a view would be a fully conscious ricorso such as they are incapable of at present.

Since the letter is unintelligible, the researchers turn to the little hen-mother herself. Their words imply that the female has always been the dominant force in any society: "Lead, kindly fowl! They always did: ask the ages. What bird has done yesterday man may do next year, . . ." (112.9-10). As the speech continues, however, it becomes evident that in the present social structure the woman is thought to be usurping the male's role. In time ". . . the manewanting human lioness with her dishorned discipular manram will lie down together publicly flank upon fleece" (112.21-23). Further, the speaker notes that there is some consternation about the female's intrusion into the masculine spheres of activity, particularly that of literature (112.23-27).

The speaker goes on to call "this midget madgetcy" the "Misthress of Arths" (112.29-3), bestowing an M.A. degree and hinting that her actions may resemble those of Arthur's queen. The female has, with her degree, a "right" to literature and the arts, but she may be unfaithful to their standards — a Guinevere to poetry. The speaker is quick to defend this woman of letters, however. He asks,

> But how many of her readers realize that she is not out to dizzledazzle with a graith uncouthrement of post-mantuam glasseries from the lapins and the grigs. Nuttings on her wilelife! Grabar gooden grandy for

> old almeanium adamologists like Dariaumaurius and Zovotrimaserovmeravmerouvian (112.36, 113.1-5).

First, in terms of business (Gael. graith) this particular mother is not attempting commercial competition with the male. She does not care to merchandise accoutrement such as foreign furs (F. lapin, rabbit; N. grig — Norwegian krek) by mail-order catalogues or glossaries ("postmantuam glasseries"). Nor is she interested in such scholarly pursuits as constructing (accoutre = L. consuere, sew, knit together) the class series ("glasseries") after the Olympian, or patriarchal, period (postmantuam) of the Latins or the Greeks ("lapins and the grigs").

These notions, the speaker insists, are ridiculous to this mother. Not on her life ("Nuttings on her wilelife!") would she involve herself in such endeavors. If she were to search history, the female would descend far past Greek culture to the ancient Egyptians and to Nut ("Nuttings"), the sky-goddess whose "wile-life" produced five children[32] born in the "no-time" wrought by Thoth. In the main, graves ("grabar" — G. grabe) are good and grand places, she believes, for "adamologists" who are only interested in unearthing the remains of old patriarchal societies. This female has strong feelings about over-preoccupation with the patriarch to the exclusion of the matriarch:

> a man alones sine anyon anyons utharas has no rates to done a kik /dance/ at with anyon anakars about tutus milking fores and the rereres on the outerrand asikin the tutus to be forrarder (113.6-9).

The emphatic statement may be read several ways. First, in business terms, a man alone without any thought for others has no legitimate rate or right to "dun" others about sharing fairly — two and two make four ("tutus milking fores") — and then to reverse his ethics, asking that the "two and two" be more than four ("tutus to be forrarder").

A second reading is closer to the male-female question and appears to trigger the thunder to substantiate its truth. The idea of the male alone without ("sine") any female ("anyon" - yoni, female sexual sign) or the female's uterus ("utharas") for human perpetuation has no validity ("rates," L. ratus, valid). The notion is equally foolish that the male should play or dance around with ("done a kik at with") the female ("anyon") and, feigning curiosity about her breasts ("tutus"), ask her about these two making ("milking") four while his "rear thing" (rere + L. res) at the other end ("outerrand") is asking ("asikin") that all ("tutus" = L. totus) be for love ("forrarder" = for ardor). The statement suggests that male supremacy is a myth, that history can prove it, and that as HCE's mate ALP is his equal.[33]

Immediately, in affirmation of the mother's beliefs, the thunder roars: "Thingcrooklyexineverypasturesix-dixlikencehimaroundhersthemaggerbykinkinkankankanwith-downmindlookingated" (113.9-11). First, the word contains many numbers, perhaps suggesting the earlier subject of business enterprise. The word includes such number allusions as the following:

1 - 50
y - unknown quantity
x - 10 (also unknown quantity)
six - sexigesimal numbering system for "ritualistic measuring of space and time"[34]
dix - Fr. 10 - decimal numbering system
1i - 51

Also, "crook," "pasture," and "gate" emphasize the "milking" or female motif. In all, the thunder word seems to confirm the idea about the roles of the first parents. I translate this thunder in the following way: Things become twisted ("crookly") as they evolve out of every past ("ex in every pasture"). But, a reflective return in time reveals man's initial sex act as a "him around hers" situation requiring equal participation by both partners. Mythically, the queen ("magger") usually is impregnated by "kin" — father, son, or uncle. Their mating is a ritual dance ("kankan") with "down mind looking at it" (dawn mind; the first men; the view from the horizon).

This fifth <u>ricorso</u> is an even more sophisticated form than the fourth. While the earlier thunder produced

the person of Pegger Festy-Finn, this fifth thunder extracts the idea from history and presents it in evidence of the wife as the partner of her husband rather than his competitor. Not surprisingly, the Scienza Nuova deals with this evolution of the marriage partnership, beginning with the first giants, progressing through the Greek gods, and pointing out contemporary likenesses (SN, 502-19). For Vico, marriage was historically the second major principle of his science. He had found man's primary institutions to be religion, marriage, and burial. Vico called these institutions "principles"

> in the sense that they are the necessary and sufficient generative conditions of the gens, the minimal society that can outlive its members and thus make possible an evolution of culture.[35]

Marriage was for Vico one of the "universal and eternal principles . . . on which all nations were founded and still preserve themselves" (SN, 332). The fifth thunder in the Wake echoes agreement with the importance of that partnership. Although I.5 has given no valid information about its subject, ALP's letter, the thunder-ricorso has confirmed the mother's sense of her own legitimacy within the marriage partnership.

Thunder-Ricorso #6

II.1 of Finnegans Wake has earned for itself quite appropriately the term "dense."[36] The chapter's basic framework, if one may call it so, is the children's

night games.[37] Overlaid upon this pattern is that of a dramatic production, "The Mime of Mick, Nick, and the Maggies."[38] To this double pattern, heavily weighted with details and earlier motifs, there is also added the action following the games. It is in this concluding passage that the sixth thunder speaks.

While the antagonism of the twin sons has much earlier become evident, this chapter demonstrates their animosity as they vie for their sister's attention. Their game-play concerns a riddle asked by Issy, the sister. Glugg (Shem) is given three chances to answer;[39] however he fails miserably with each try. Chuff (Shaun) wins Issy's attention when Glugg fails, and the latter must watch in agony as Issy and the other girls fawn over his brother.

Shem cannot understand his failures to attract Issy and to be a part of this children's play-society. "Evidentament he has failed as tiercely as the deuce before . . . ." (253.19). "Tiercely" (G. tier, animal, brute) offers a hint for Shem's inability to be an acceptable member of the social structure. The male twins of HCE are suggestive of the division in man's consciousness intensifying as human civilization has advanced. Each twin is a "half-man." Shem is the passional part of human consciousness, the sensual nature that is closer to the "deuce," the two primeval parents.[40]

As such, Shem is out of step with the times. To be sure, Shaun is equally fragmented; but the direction of human progress has continued to move toward reliance on reason, an attribute closer to Shaun's temperament.

Finnegans Wake emphasizes Shem's situation by what could be read as a direct allusion to the Scienza Nuova: "Because to explain why the residue is, was, or will not be, according to the eighth axion, . . . this yam ham in never live could, . . ." (253.21-25). Vico's eighth axiom in the Scienza Nuova has to do with problems such as Shem's and suggests their meaning as well. In his seventh axiom, Vico discussed law and the way in which providence has insured society's order by guiding men to turn their very bestiality to good:

> For out of the passions of men each bent on his private advantage, for the sake of which they would live like wild beasts in the wilderness, it has made the civil insititutions by which they may live in human society (SN, 133).

The eighth axiom continues, "Things do not settle or endure out of their natural state" (SN, 134). Shem's "natural state" is undisciplined and wild, although he is sensitive to everything in his world. In the night game he is playing (learning-by-imitation), he has seen himself rejected by the children's society. He has learned that to endure - that is, to live in harmony with others - he must somehow change his state and adopt certain Shaun-like qualities. The possibility of change

is also included in Vico's eighth axion: "man has free choice, however weak, to make virtues of his passions; . . ." (SN, 136). The girls' rejection of Shem stresses the necessity of his choosing to change himself in some way, but at this point he does not know how. He is out of his element and suffers social rejection.

At this moment, HCE comes out to call the children in for their studies. His presence evokes a cloud of "murmury mermers to the mind's ear" (254.18) of earlier forms of the father, all of whom have suffered various feelings of separation similar to Shem's. These historic emanations hover about HCE,

> and we are recurrently meeting em, par Mahun Mesme, in cycloannalism, from space to space, time after time, in various phases of scripture as in various poses of sepulture (254.25-28).

The emanations continue to swarm, filling the "stage," now widened to include the parents, with the conflicts and confusions of the earlier fathers who lived in the primitive times of poetic, or sentient, wisdom. Then, as these visions of the past seem to crowd the present uncontrollably, "the producer (Mr John Baptister Vickar)" (255.27) steps in to bring order back to the drama. The father's task is simply to call the children home; it is not yet time for his exoneration by means of the past. The children are just beginning their learning period. They have much more to learn before they will be ready to undertake the quest for the father's meaning.

Consequently, the producer directs the characters to take "your wildeshaweshowe . . . swiftly sterneward. For here the holy language. Soons to come. To pausse" (256.13-15).

The characters all go into the house and, as they disappear, the thunder rolls: "Lukkedoerendunandurr-askewdylooshoofermoyportertooryzooysphalnabortansporth-okansakroidverjkapakkapuk" (257.27-28). "Shut the door," the thunder says in three languages (D. Lukkedoer; Gael., dunandurra; Fr., fermoyporter). The thunder word also contains references to the sexual nature of human evolution, since Shem and Shaun have felt sexual attraction to Issy. These terms include "phal-," "abort-," "spor-," and "sport." There seems also to be a reference to the mother, the "sacred river" ("sakroidver").

The thunder-ricorso is followed by a call for applause.

> Byfall. (G. beifall, applaud)
> Upploud!
> The play thou schouburgst, Game, here endeth.
> The curtain drops by deep request.
> Uplouderamain! (257.29-33)

The thunder here affirms the action of the play as a means of learning. Further, it suggests that, the illumination of the past fathers having been recognized, the players may close the door upon that past temporarily. In other words, if the past is to have use for mankind, through ricorsi, man must be able to control that past, to shut the door at will. If the past can overtake the

present uncontrollably, if it is never actually assimilated into the present as "the past," then man becomes the victim of history instead of its master.[41] Finnegans Wake reiterates quite clearly these ideas of history's use and the control of the past and memory much later in its last pages:

> What has gone? How it ends?
> Begin to forget it. It will remember itself from every sides, with all gestures, in each our word. Today's truth, tomorrow's trend. Forget, remember! (614.19-22).

With the thunder's word, the play, or game, ends. The curtain drops by, or beside, a "deep re-quest," a type of reprise in which the major themes of the Wake have been swiftly reviewed immediately before the thunder. The curtain down, there follows an epilogue spoken as a type of prayer (257.34-36, 258.1-18). Again, there is a call for applause: "Uplouderamainagain!" (258.19).

The Wake's explanation of this request for applause makes it clear that humanity is approaching the philosophic, or reflective, wisdom of the Vichian civil age. The human mind has gained powers of understanding and memory enabling man to interpret some meaning in the thunder:

> For the Clearer of the Air on high has spoken in tumbuldum tambaldam to his tembledim tombaldoom worrild and, moguphonoised by that phonemanon, the unhappitents of the earth have terrerumbled from fimament unto fundament and from tweedledeedumms down to twiddledeedees (258.20-24).

The adjectives describing the world and the "Clearer's" voice are strikingly similar, almost the only difference being the vowels used. Even these vowels overlap, for the divinity's words contain "u - a" arrangements ("tumbuldum tambaldam") while those of humanity have an "a - e - i - o" pattern. Perhaps it is the divine "u" that will be added to the last thunder word of 101 letters.

The explanation of the thunder voice tells even more about humanity's present state. Man now has some understanding of his beginnings and of his relationship to the creator. Humanity has been modified by the noisy voice ("moguphonoised") of that great "phone-man." Through the soundings of the thunder and man's response to it, humanity has come to know that in the beginning it was a creature of the earth, living by instinct "fimament" - L. fimus, dirt, dung). Now, man is aware of his procreative power ("fundament" - buttocks) and of the society he has created as a result of that power. Man knows he has evolved from a bestial state with minimal reasoning powers ("tweedledeedumms" - Fr. idee, idea + dumb, mute) to an intellectual state in which he can reason and can have ideas about ideas ("twiddledeedees").

The invocation concludes with "Loud, hear us! Loud, graciously hear us!" (258.25-26). There is the plea that "thy children may read in the book of the opening of the mind to light and may not err in the darkness . . . ." (258.31-32). This request has at least two meanings:

first, that man may continue to grow in knowledge and, second, in the immediate case of the children, that their homework lessons will be to good purpose.

This sixth thunder seems to mark the end of an important division in Finnegans Wake, and this is often explained as the end of a Vichian divine age.[42] The thunder is significant, indeed; but it can hardly be thought of as the end of a divine age which — to use Vico's term correctly — would be the primitive, mute, half-bestial time of man's first experience as man. The fact that man is able to "play" or dramatize his remembered experience (e.g., the three-question pattern of the children's game) indicates a mental sophistication far advanced from that of a divine-age mind. Rather, the thunder seems to reinforce the idea of man's control of mind and memory. Saying "Shut the door" a total of three times, the thunder stresses humanity's advanced state of awareness, its ability to call upon the past and then, at will, to put it back within its historical perspective. This chapter of "play," or learning-by-imitation, has been a kind of re-play (recourse) of the past from which man can learn about himself. The sixth thunder underscores the validity of this kind of learning.

I suggested earlier that the thunder's silence in II.2 and II.4 might be due to the type of learning that takes place in these sections. The thunders preceding and concluding the Kersse story in II.3 would then imply

that this narrative, a dramatized recollection, has greater potentiality for inducing a productive ricorso than the other two modes of learning. This would also hold true for thunder #9 in the fable of III.1.

The Scienza Nuova provides still another reason that one might use to understand the thunder's silence in II.2 and II.4. To explain, "philosophic wisdom" is the most difficult human state to maintain because there is always the danger of over-self sufficiency and disregard of the past as a revitalizing agent. As the Scienza Nuova explains it, once a democracy evolved,

> These commonwealths gave birth to philosophy. By their very form they inspired it to form the hero [here, a man "in command of his passions"], and for that purpose to interest itself in truth. All this was ordained by providence to the end that, since virtuous actions were no longer prompted by religious sentiments as formerly, philosophy should make the virtues understood in their idea, and by that dint of reflection thereon, if men were without virtue they should at least be ashamed of their vices. . . . (SN, 1101). But as the popular states became corrupt, so also did the philosophers. They descended to skepticism. Learned fools fell to calumniating the truth. Thence arose a false eloquence. . . [Finally there followed a] fall from perfect liberty into perfect tyranny of anarchy . . . (SN, 1102).

In other words, the "civil age" of the mind, reached centuries ago, maintains itself with difficulty. Nations rise and fall within this "age" which continues even today. For, the "civil age" is that phase of human evolution in which man has gained full reasoning powers. Societies may follow the course of Vico's "commonwealth," or they may use their "philosophic wisdom" to perpetuate

and regenerate themselves. Since, as Vico wrote, men no longer use as their ethical guide the old religious, fearful feelings,[43] they now rely on their philosophers. This kind of reliance resembles almost exactly the kind of which Stephen Dedalus spoke in Stephen Hero: that "every age must look for its sanction to its poets and philosophers" (SH, 80). As if to develop this idea, Book II of the Wake concerns itself with the various modes of learning by which the "civil age" of the mind may be enhanced philosophically and poetically. II.2 and II.4, lacking thunder, would thus be lesser or secondary means of such enhancement.

At the same time, as Vico noted the dangers inherent in the commonwealth, so there is a corrupting force at work in Finnegans Wake as well. The pressure of antagonism between the twin brothers (Shem and Shaun, heart and head, passion and reason, seeing and watching) continues to grow in II.2, the homework section. If Shem's geometric description of the mother's sex organs is not a false "calumniating of the truth," it is certainly a slanderous presentation of it. And, despite the thunders of the radio/television sequence, II.3 concludes with the pub customers' attack on HCE's reputation, driving him to an escape in whiskey with their "false eloquence" and "skepticism." The pressures of corruption grow more intense in II.4, the dream sequence in which the father experiences the vision of his son as usurper of his

sexuality and hears the "eloquent" voyeuristic commentary of the four old historians. There is no thunder when the past (here, the Old Four) is perverted. By the time II.4 concludes, the family is threatened with a crucial breakdown: a fall into "perfect tyranny of anarchy." This collapse imminent, there comes at last a call to the Old Four, a call to unmanipulated history, for aid in preventing the complete corruption of the social unit. The result of that call is Shaun's quest for the true meaning of the family, the Old Four acting as guides and commentators during the son's recourse of history.

Therefore, thunder #6 following the night game does mark an important turn in the narrative of the Wake. As learning continues within the "civil age" of the family, the sons' conflicts and those of the father and sons become more intense. As the family progresses in knowledge, it is increasingly threatened with growing corruption. The split consciousness of man (Shem and Shaun) is a condition that is to become more and more acute until human progress will hang in the balance.

Thunder-Ricorsi #7 & 8

Since these thunders appear at the beginning and end of the story of the tailor and the Norwegian captain, I shall deal with both in this section. II.3 of Finnegans Wake has been given a variety of interpretations. W. Y. Tindall notes of it, "If Chapter IX is denser than what

preceded it, Chapter X should be densest; but Chapter XI is even denser."[44] It is in this "even denser" chapter that Joyce placed the seventh and eighth thunders; and although there are at least three separate, fully developed narratives in the chapter,[45] the thunders sound only for the first story.

The scene is HCE's pub where he is busily filling glasses for his customers. The first story dramatized in this setting is "Kersse the Tailor and the Norwegian Captain," a tale interpreted by some as HCE's invention.[46] Others read it as a radio play,[47] while still other critics call it a television show.[48] Although it is extremely difficult to determine the exact medium, I find possibly more evidence for television and will explain my reason for this shortly.

There also continues to be some difference of opinion as to the identity of Kersse. The Skeleton Key calls him a "young hero,"[49] the alter-ego of HCE, while other interpretations identify him as a rival of the Norwegian captain, the latter being an emanation of HCE. Almost the only bit of indisputable evidence about Kersse's identity is his occupation; he is a tailor. Joyce fashioned him at least in part after a story told of a real Dublin tailor.[50] However, as in reading any portion of Finnegans Wake, the problem is not simply that of identifying the characters or of recognizing single allusions. Clive Hart has pointed out that the real

problems are "those involved in learning how to make an adequate analysis and resynthesis of a symbolic language."[51] To this statement I would add two additional necessary steps in dealing with the complexities of the Wake: the recognition of patterns and the comprehension of their cumulative meaning in terms of their recurrence. Consequently, the identification of Kersse and of the Norwegian captain as well can best be handled within the context of the pattern in which they appear and in terms of that pattern's earlier appearance.

This chapter of Book II unifies with the others in the sense of its involving a further mode of learning. To this premise may be added another concerning the value of these learning types. While all four chapters of Book II deal with learning, only II.1 and II.3 contain thunder-ricorsi. Now, the ricorso is a reflective return to the past that, according to Vico, is possible only with the employment of imagination and memory. These chapters both concern themselves with "play" in particular ways. The children's game-play involves role-playing as well as the ritual of three questions, the folk-tale device of recurring statements, and the use of the riddle. The pub scene makes use of the same devices of "play" and presents them as parts of radio and television shows, emphasizing the "play" properties of man's technologies as a significant mode of learning. The first and third chapters thus contain thunders because

they illustrate the kind of imaginative, creative use of memory through which humanity learns most productively.

If the statement above is valid, one may also consider the reverse of it as a statement about the chapters in which no thunder sounds. II.2 is a less valuable learning experience because it does not call upon the learner to "play" a role or to create a medium for his memory-imaging.[52] This study session involves the assimilation of facts in the traditional, content-centered educational mode, which has a very low frequency rate for generating imaginative responses. Conversely, II.4 (dream) is of secondary value for learning because it is entirely phantasy. Without clear demarcations for reality and creative imagination, the learning mode of II.4 is uncontrolled, hence uncertain, as an authentic means of knowledge. One might say that this phantasy chapter verges on the schizoid since the events that occur are all motivated by the passions alone. Consequently, while some learning takes place in these chapters, it is not the kind that engenders a ricorso. The second and fourth chapters actually seem to contrast the effectiveness of learning in an atmosphere of sterile reason with that in an atmosphere of unbridled passion. As such, neither situation provides a satisfactory setting for learning nor a wholly suitable educational method. On the other hand, II.1 and II.3, providing freedom for human "play" both in drama-experience and in man's

technological innovations as "toys," contain thunder words whose presence emphasizes the authenticity of the learning modes employed.

The learning mode of II.3 is, then, at least in the first narrative presented, a valuable one that uses the newer media of communication, radio and television.[53] The products of human creativity, these media are also potentially a part of the "book of the opening of the mind to light" (258.31-32). Television is particularly significant because it uses, within a new dimension and on a higher level of intellection, the hieroglyphic gesture of Vico's first men. In its wide reach of audience, it can bring nations and continents into a near-familial proximity through mimesis.

Such a technology, used with a sense of history, can indeed open the mind to light in a paradoxical turn of humanity back to its beginnings to regain what Stephen Dedalus called "the force to live, the security for life" (SH, 80). This adaptation of a process that utilizes earlier processes (i.e., television's use of gesture) is in no sense a historical cycle or re-cycle. It is the application of memory, in the Vichian sense, to the "separated elements of precedent decomposition for the verypetpurpose of subsequent recombination" (614.34-35) within the social fabric of contemporary times. The purpose of such application is the renewal of that fabric.

If the mode of learning in II.3 is as I have described it, one can better understand the chapter's beginning with reference to the "balk of the deaf" (309.3), the Egyptian Book of the Dead. The television and radio plays will revive the early hieroglyphic gestures of man, or at least the spirit that attended them. In keeping with this Egyptian motif, the chapter uses Egyptian names or approximations of them.[54] Also, HCE recites a "negative confession" early in the chapter (311.10-14), the form of which follows the Book of the Dead's negative confessions that "declare the moral purity of the man who has been redeemed: . . ."[55] The technological innovations that entertain the pub crowd become, then, the media for evoking a thunder-ricorso.

HCE's pub with its electronic entertainment is a popular place. To the customers, this

> House of call is all their evenbreads though its cartomance hallucinate like an erection in the night the mummery of whose deed, a lur of Nur, immerges a mirage in a merror, . . . (310.22-24).

There is a magical allure about these media that fascinates and entertains the clientele who come to be "muzzinmessed for one watthour, . . . (310.25) that is also a "watch-hour" extending to closing time. The drinkers listen to and watch the "mirage in a merror," the television set. Although the chapter begins with a description of a radio, the reference to a "mirror" immediately preceding the Kersse story leads me to

believe that the medium, at least part of the time, is television. In fact, the idea of the mirror also suggests that what the pub audience will see is a reversed story.

The televised story finally begins, and the main characters are in a sense reversed images of the Prankquean Story figures. In that "first illiterative porthery" there had been the pirate prankquean, "her grace o'malice" (20.20-21);[56] the Jarl; the two "jiminies"; and the dummy. In this story, the sailor is a male, the Norwegian captain; the "ship's husband" or shipping agent[57] is the authoritative father-figure; and the tailor seems to approximate the role of the earlier twins although he does not play his part silently nor is he kidnapped by the sailor. Finally, the daughter of the "ship's husband" appears to be cast in the role of the earlier dummy. Obviously, to say that the two stories are a perfect point-by-point reversal would be incorrect. It is the pattern of the two narratives in which one finds significant likenesses. Of equal importance, the meaning of this pattern-likeness within the context of the thunder-ricorsi points to the nature of human progress.

The Norwegian captain comes to town and asks the shipping agent where he might have a suit made. (Conversely, the Prankquean had arrived to "pay suit" to the Jarl, asking her question.) The ship's husband

(an HCE-figure who is also a pub owner) freely answers the sailor and recommends "that bedbest his friend, the tayler" (311.25-26). This tailor, explains the ship's husband, is the "Ashe and Whitehead, successor to" (311.24). If "ashe" refers to "tree" and "Whitehead" to a white-capped mountain,[58] then the tailor's antecedents are tree (nature) and mountain, "stem or stone" (216.3-4), the archetypal parents. The tailor seems to be something of a novice at his trade, but he is eager to make the suit: "Let me prove, I pray thee, but this once; sazd Mengarments" (311.29-30).

This tailor also bears a certain likeness to the prankquean. He desires to make a suit of clothes while she made a "sweet unclose," or opened the hitherto closed family circle or "wheel" of the male-dominated social structure.[59] When he cannot successfully fit the captain, the tailor changes the sailor to fit the clothes, transforming him into a <u>suitor</u> for the daughter of the ship's husband.[60] The tailor's similarity to the prankquean as well as to the jiminies is exemplary of the way in which Joyce repeated the patterns of earlier events without a strict one-to-one relationship. In the earlier narrative, the prankquean paid three visits, stole the jiminies, and transformed them. In the present story, the Norwegian captain parallels the prankquean's three visits, and the tailor plays the role of the jiminies but transforms rather than being transformed. The tailor's name, Kersse,

relates him to the prankquean (as "kirssy the tiler") and to Persse O'Reilly, the corporate author of the earlier ballad.[61]

The tailor's attempt to suit the sailor fails when the captain takes "French leave" ("he tog his fringe sleeve," 311.33), running off without paying. The ship's husband calls after the captain, in Jarl-like words, to come back: "Stolp, tief, stolp, come bag to Moy Eireann!" (312.1). Although it is the father-figure who calls for the restoration of order, it is the son-figure, Kersse the tailor, who vows to go after the captain. The pub audience calls encouragement to the tailor as he repeats his decision to follow the captain "to Adams" if necessary:

> —Sets on sayfohrt! Go to it, agitator! they bassabosuned over the flowre of their hoose. Godeown moseys and skeep thy beeble bee!
>
> —I will do that, acordial, by mine hand, sazd Kersse, piece Cod, . . . as sober as the ship's husband he was one my godfather when he told me saw whileupon I am now well and jurily sagasfide after the boonamorse the widower, according to rider, following pnomoneya, he is consistently blown to Adams. So help me boyg who keeps the book! (313.4-13).

The tailor's speech initiates the possibility for a thunder. He vows to follow the sailor even to the beginning of human time, to "riverrun, past Eve and Adam's" as it is now recorded in "the book." In his avowal, the tailor foreshadows Shaun's retracing of history in Book III.

In the present narrative, the tailor's mention of the first human condition turns the pub talk to the subject of man's initial "fall." The conversation is couched in nautical terms since it is simultaneously a discussion of the Norwegian captain as well. Finally, the inevitable questions are asked: why did the fall occur and how?

> . . . how the camel and where the deiffel or when the finicking or why the funicking, who caused the scaffolding to be first removed you give orders, babeling, were their reidey meade answer when on the cutey (the corespondent) in conflict of evidence drew a kick at witness but (missed) and for whom in the dyfflun's kiddy removed the planks they were wanted, boob.
>
> Bump!
>
> Bothallchoractorschumminaroundgansumuminarumdrumstrumtruminahumptadumpwaultopoofooloderamaunsturnup!
>
> - Did do a dive, aped one.
> - Propellopalombarouter, based two.
> - Rutsch is for rutterman ramping his roe, seed three. (313.36, 314)

The customers' remarks about the fall of man, about the removal of the scaffolding, and about the possibility of the female's role in the event all precipitate the thunder.

The thunder-word itself emphasizes the interrelatedness of the characters and action, the first fall, the Prankquean Story, and the present tailor-sailor narrative. Equally important, the customers' judgments about the thunder-<u>ricorso</u> indicates humanity's progress in utilizing

the thunder for such decisions. Their response to the thunder's voice comes in "ABC" fashion ("aped," "based," "seed"). The order of their judgments also reflects the evolution of humanity, or the modifications of the mind. The first speaker simply "apes" or imitates the fact of the fall. The second uses some reason as the "basis" of his response: the thunder recapitulates man's loss of Eden, or recounts his being propelled from it. The third offers a judgment resulting from his "seeing" the ricorso: "Rutsch (G. rutsch, a fall, slip) is for rutterman" (rutter = chart of a course; also, a horseman [Willingdone?]; also, a rudderman [the sailor?]) in the act of "ramping (v. ramp = to advance in a menacing way, to rage) his roe" (fish eggs, or offspring in pre-birth state). In other words, the fall of man is judged as an injustice; the guiding man appears to be menacing his own children unnecessarily. Whether the judgment is right or wrong, whether it is related to the father as God, Finn, HCE, or the Norwegian captain, the important point is that this thunder-ricorso brings a creative response among its listeners.

The significance of this seventh thunder lies in its reference to the first thunder and the fall. In turn, the characters' responses to this reference are imaginative judgments that illustrate social revitalization in action. The Norwegian captain - Kerrse the tailor story is the chapter's only narrative that turns back

to the first fall of man during its action. Other stories (Buckley and the Russian General, the Butt and Taff episode) take up later conflicts of humanity in its social evolution and are thus outgrowths of this first story. Because of this important recourse to man's beginning, it follows that the story's beginning and concluding thunders are used to emphasize the significance of humanity's reflective return to its own genesis.

The second visit of the Norwegian captain parallels the first except that he eats a meal and then leaves without paying for it. An affront to the ship's husband, it is nonetheless Kersse the tailor who chases the sailor. The third time, the captain returns close upon the heels of his second visit. Again, Kersse ("Ashe Junior," 321.34) arrives upon the scene still following the captain. By now, the tailor seems to have lost popularity with his townsmen, for they greet him with cries to take off his white hat: "—Take off thatch whitehat . . . ." (322.1). If Kersse is related to "Ashe and Whitehead," the mother and father, he is apparently no longer considered worthy of the relationship. After all, the tailor has not been able to suit the captain satisfactorily, nor has he been successful in bringing the captain back for judgment. However, even if the tailor's <u>suit</u> for the captain has been a failure, his <u>pursuit</u> of him has paid off in the captain's coming

back to the town of his own accord.

Once the captain has returned, the ship's husband and his allies set about "civilizing" the sailor. First, they baptize him ("I popetithes thee, Ocean, . . . Oscarvaughther, . . . Erievikkingr, . . ." 326.6-7) and then talk him into marrying the daughter of the ship's husband who will "beat his barge into a battering pram" (328.2-3). Here the story demonstrates another reversal of the prankquean narrative. In that tale, the female had to force her way into the family. In the present story, the sailor is cornered and then coaxed to become a member of the family. Since the captain would not pay for the tailor's ill-fitting suit of clothes, the tailor has made another kind. He has paid suit to the captain and has won him as a husband for the female. This reversal of the prankquean story is, then, more than a simple turnabout. It is a far more complex narrative in which the characters share or exchange attributes of the earlier figures.

The captain's conversion is assured when he tells "Kersse, Son of Joe Ashe, her coaxfonder" (328.4-5) that he is willing to marry the daughter. The sailor declares,

> I will turn my thinks to things alove and I will speak but threes ones, . . . when it comes to the ride onerable, . . . she'll have then in her armsbrace to doll the dallydandle, our fiery quean, . . . (328.6-7, 13, 30-31).

The union of the two makes for general joy in town.

"And Dub did glow that night. . . . The soul of every-elsesbody rolled into its olesoleself" (329.14, 19). The story itself concludes with an assertion of the love shared by the couple, who now are spoken of as HCE and ALP. Thunder #8 accompanies this conclusion to emphasize the veracity of the statement:

> Noo err historyend good. Of a lil trip trap and a big treeskooner for he put off the ketyl and they made three (for fie!) and if hec dont love alpy then lad you annoy me. For hanigen with hunigen still haunt ahunt to finnd their hinnigen where Pappappapparrassannuaragheal-lachnatullaghmonganmacmacmacwhackfalltherdebble-nonthedubblandaddydoodled and anruly person creeked a jest. . . .
>
> Such was the act of goth stepping the tolk of Doolin, . . . (332.1-10).

The thunder word reads like a geneological table of fathers ("pappa") and sons ("mac") and provides the line of continuity from the first parents to the present state of man in the Wake. As I noted before, the stories that follow in this chapter all deal with the later conflicts of the sons and therefore do not have thunder words accompanying them. They may be read as examples of Vico's belief that the first myths were distorted as they were passed from one generation to another (SN, 905). While these stories might well be creative even in their distortions, the thunder-ricorsi appear in the Kersse story to emphasize it as the genesis from which subsequent narratives spring. Once more, in its disposition of thunders seven and eight, Finnegans Wake follows the Vichian axiom that an authentic study of

human social evolution must ground itself in the first evidence of that beginning development (SN, 314).

Thunder-Ricorsi #9 & 10

As in the case of thunders seven and eight, the last two thunders share a common characteristic. Both are spoken through, or by, Shaun before he begins his journey as "postman." Perhaps this characteristic is the most important aspect of the thunders since their presence in close proximity to Shaun emphasizes him as the center of the action. Because of their mutual concern with Shaun, I shall deal with the last two thunders together.

The last words of Book II serve as a transition to Book III. Following the scurrilous song about "Iseult la belle!," which concludes the phantasy on a very low note, there comes a call:

> Mattheehew, Markeehew, Lukeehew, Johnheehewheewhew! Haw!
> And still a light moves long the river. And stiller the mermen ply their keg.
> Its pith is full. The way is free. Their lot is cast.
> So, to john for a john, johnajeams, led it be! (399.29-34).

The Old Four are summoned to take part in some way in the events to follow. Not so strangely, the call comes as a donkey's braying, "Heehaw!" As Book III begins, it is the ass, conveyor of the Gospellers, who acts as the narrator. He will continue to function as narrator through three of the four chapters of this book.[62]

Since my next chapters will take up this section

of the Wake in greater detail, I shall only point out here that Shaun is in conversation with the ass at the time the ninth thunder sounds. Having been asked to sing a song, Shaun replies,

> — I apologuise, Shaun began, but I would rather spinooze you one from the grimm gests of Jacko and Esaup, fable one, feeble too. Let us here consider the casus, my deal little cousis (husstenhasstencaffincoffintussemtossem-damandamnacosaghcusaghhobixhatouxpeswchbechos-cashlcarcarcaract) of the Ondt and the Grace-hoper. (414.16-21)

This thunder differs from earlier ones, first, because it is a sound produced from within Shaun himself. The Skeleton Key explains this fact as simply an indication that Shaun is the father's favorite son,[63] but I believe there are stronger justifications for its placement. First, the lot of carrying the narrative forward has fallen to Shaun. For some reason, of which neither Shaun nor the reader may be clearly aware here, he is now the focus of attention. Next, if Shaun is actually verbalizing the thunder, one may assume that his control of it indicates a change of state in the thunder and in the human thunder-producer.

The thunder is important within the context of Shaun's speech and within its own structure as well. In terms of its context, the word sounds when Shaun explains that he will tell a fable. Since fable is an important part of Vico's science, the term should probably be considered in relation to the Scienza Nuova.

In the Scienza Nuova, Vico defined fables as "imaginative class concepts" and mythologies as the "proper language of the fables," or the "allegories corresponding to them" (SN, 403). Further on, Vico referred to fables again in his argument that speaking and writing developed simultaneously, not one after the other. To examine Shaun's fable for Vichian relationships, one can best begin with Vico's theory of the development of thinking, talking, and writing. In discussing the origin of language and letters, Vico noted that a major difficulty in such research

> was created by the scholars themselves, all of whom regarded the origin of letters as a separate question from that of the origin of languages, whereas the two were by nature conjoined. And they should have made out as much from the words "grammar" and "characters." From the former, because grammar is defined as the art of speaking, yet grammata are letters, so that grammar should have been defined as the art of writing. So, indeed, it was defined by Aristotle, and so in fact it originally was; for all nations began to speak by writing, since all were originally mute. "Character," on the other hand, means idea, form, model; and certainly poetic characters came before those of articulate sounds [that is, before alphabetic letters]. Josephus stoutly maintains that at the time of Homer the so-called vulgar letters had not yet been invented. Moreover, if these letters had been shaped to represent articulated sounds instead of being arbitrary signs, they would have been uniform among all nations, as the articulated sounds themselves are. Thus, in their hopeless ignorance of the way in which languages and letters began, scholars have failed to understand how the first nations thought in poetic characters, spoke in fables, and wrote in hieroglyphs. Yet these should have been the principles, which must by their

> nature be most certain, of philosophy in its study of human ideas and of philology in its study of human words (SN, 429).

To illustrate Vico's principle, Jove was a "poetic character" whose meaning could be communicated only when he was put into action in a fable (speech). This fable thus set up a class concept whose meaning was univocal; it was a true narrative (vera narratio) because the fable's subject matter emerged from man's perception of the truth as he knew it. The fables were, Vico said, true histories because the poetic characters of whom they told were "time-structures." For example, the first Jove was simply the sky; later Joves became ever smaller physically as the "vast imaginations shrank and the power of abstraction grew" (SN, 402).

The development of "philosophic wisdom" — further powers of abstraction, reflection, and memory — brought with it a shift in the fable's meaning. Caponigri explains,

> as the reality of the fable and of the whole poetic moment of consciousness becomes apparent to reflection, all levels of significance tend to converge on one, . . . the historical. . . . But this convergence only takes place at the level of reflection, when the fabric of the fables is in process of dissolution by that criticism from which the idea will arise.[64]

The Vichian theory of poetic characters' diminishment as the fables began to give way to the abstraction of the idea provides one way to explain Shaun's use of fable. The Ondt and the Gracehoper are "poetic

characters" put into motion by an "imaginative class concept," a fable. Shaun tells this fable in the moments before he begins his trip backward in time. Because of the fable's proximity to his leaving-time, Shaun as a fable-teller might be said to illustrate, at this particular moment, the converging "levels of significance," poetic imagination at one extreme and philosophic reflection at the other. Therefore, the fable's use in the Wake as a viable method for classifying data is beginning to give way to the idea. There is little time left to use the fable effectively.

On first reading, the fable seems an odd one for Shaun to tell since the Ondt (a Shaun-like class concept) emerges as second-best to the Gracehoper (a Shem-type). But, if one applies Vico's theory of fable and its dissolution, it becomes increasingly clear that Shaun no longer has complete control of the fable. No longer capable of explaining man and his world, the fable is diminishing as a reliable vehicle for knowledge. Thus, the Gracehoper-Shem has the last word in the verses concluding the fable:

> Your feats end enormous, your volumes immense,
> (May the Graces I hoped for sing your Ondt-
> ship song sense!),
> Your genus its worldwide, your spacest sublime!
> But, Holy Saltmartin, why can't you beat time?
> (419.5-8)

Shaun's telling a fable derogatory to himself would not be credible were it not that he is undergoing a gradual change of state. This is true of his mode of

communication as well. Consequently, Shaun's fable reveals his growing, if reluctant, sense of his brother's value.

The thunder, coming as a cough or perhaps Shaun's clearing his throat, adds credence to its change of state: the thunder is beginning to sound through man rather than outside of him. Also, the thunder urges that Shaun's travels should get underway, that he should hurry in his action. There are almost numberless combinations of words in all of the thunders, but in this one the idea of hurrying is repeated several times, as is "ten."

I have been able to make out several patterns in this particular thunder, and each seems to bear upon Shaun's journey in some way. However, since I cannot pull these patterns into a larger one, I shall simply record my findings of the inner structure of thunder #9.

First, the words through "-cusagh-" appear as related pairs, a total of ten words, perhaps one for each thunder. Second, I have found what might be a significant vowel pattern in each pair of words, with particular emphasis on "a-o" and on "u," the latter vowel suggestive of the divine in the passage following thunder #6. Third, most of the words, at least those in pairs, seem to have a German origin. Since the parts of thunder #10 are from Norse and Icelandic mythology, perhaps one might consider that Shaun is presently

moving north.[65] Fourth, there is a number pattern that stresses "ten," perhaps hinting at the need to complete the tenth thunder in a "hurry." Finally, the last units of the thunder seem to form some kind of declarative statement that might have to do with the foregoing pairs of words. I have analyzed the words as follows:

1 inner words	2 vowel patterns	3 related German words	4 number pattern
-hussten-	u	G.husten, cough	-ten
-hassten-	a	G.hasten, hurry	-ten
-caffin-	a	G.Kaffe, chaff, rubbish	-fin = $5.00
-coffin-	o	G.Kofen, shed; pigsty	-fin = $5.00 $10.00
-tussem-	u	G.tuschen, hush, silence	-em = 1,000 (M)
-tossem-	o	G.tosen, roar, rage	-em
-daman-	a	G.dammen, restrain, check	-an = Anna
-damna-	a		-na
-cosagh-	o	G.Kosen, caress; also: sagh = Sage, fable, legend	
-cusagh-	u	G.Küssen, kiss; agha - ruler, title of respect; also: Cusa, Nicholas of	

-hobix- . . . . . G.hob, lift, remove, settle a dispute; hob - a peg; hobbies(?)

-hatouxpes- . . . . . Fr.hater, hurry; also, head-to-foot; had toupees; hat to pay; had to pay
G.pesen, hurry

-wch- . . . . . G.wach, awake; also, switch (?), which(?)
G.wech, to yield

-bechos- . . . . . because (?)

-cashl- . . . . . cash will (?)
cache will (secret hiding place?)

-car,car,car- . . . . . Fr. car, for, because; also, a stutter like HCE's

-act- . . . . . with "car," correct (?)

The general sense of the ninth thunder seems to indicate that Shaun should hurry on his way to the secret hiding place that will "correct" his understanding of the parents. Such a reading of the thunder appears to be reinforced by the tenth thunder that follows shortly.

In the final thunder, there is also the indication that the sound emanates from Shaun and that he therefore has greater importance because of it. Having finished his fable, Shaun basks momentarily in the admiration of his audience. Although the Skeleton Key labels this chapter "Shaun before the People,"[66] the only audience I can find is the talking ass introduced earlier as the narrator. A Second Census agrees that the ass is the "we" of the passage but also identifies the ass with Shem.[67] While I do believe Shem is

traveling with Shaun at least in spirit, I can find no really conclusive evidence that would link Shem to the ass. The nature of the ass's questions, his humble attitude before Shaun, and his "learned ignorance" all support the possibility that Joyce patterned this ass after Bruno's strange animal, the talking "ass of negative theology or Unknowing."[68] In Bruno's L'asino Cillenico del Nolano, this ass

> contemplates the "works of the world and the principles of nature" and its nature is "physical." It becomes a member of the Pythagorean academy devoted to the "physical," because
>
> > It is not possible to understand supernatural things, except through their shining in natural things; for only a purged and superior intellect can consider them in themselves.[69]

In the Wake, the ass perceives the "supernatural shining in natural things." Consequently, I read the ass as a Bruno-type animal and will discuss his role in greater detail later. In the passage following the fable, it is he who questions Shaun about his brother and the mother's letter.

This inquiry drives Shaun into a rage. He knows that he cannot read the letter and that his brother has some kind of perceptive powers lacking in himself. Shaun boasts that he can actually read the letter. Although to him, as he says, it is "—Greek! Hand it to me!" (419.20), he makes an attempt to de-cipher it. Unable to do so, Shaun brands the letter as "a pinch

of scribble, not worth a bottle of cabbis. Overdrawn! Puffedly offal tosh!" (419.31-32). In his ignorance, Shaun resorts to arrogance.

The subject of Shem sends Shaun into an even lengthier diatribe. Shem is "weird, I tell you, and middayevil down to his vegetable soul" (423.27-28). The brother continues to list his twin's weaknesses of character as he sees them, concluding his bombast with a judgment of Shem. "I have the outmost contempt for. Prost bitten! Conshy! . . . Your puddin is cooked" (424.8-9, 12).

The ass answers this indignant speech with a question: why does Shaun dislike Shem so much? Always humble, the ass inquires courteously of Shaun, "the gracious one" (424.15). Shaun's answer includes the last thunder word:

> —For his root language, if you ask me whys, Shaun replied, as he blessed himself devotionally like a crawsbomb, making act of oblivion, footinmouther! (what the thickuns else?) which he picksticked into his lettruce invrention. Ullhodturdenweir-mudgaardgringnirurdrmolnirfenrirlukkilokki-baugimandodrrerinsurtkrinmgernrackinarockar! Thor's for yo! (424.17-25).

Shaun despises Shem for his "root language," the brother's intuitive proximity to the vital force of man's first creative, spontaneous communication. This is the poet's unique talent,[70] and Shaun cannot as yet share in it or understand it. This language has indeed "let-truce," or given an alternative to violence as a

persuasive measure. But, there is an "act of oblivion" built into man's root language. Whenever man's language atrophies, there is a Ragnarok, a twilight of the gods in words' meanings. In mythological terms, such atrophy destroys the order of communication and of the social structure as well. That destruction, paradoxically, sets up conditions for a revitalized society — and language. This is not to say that the last thunder underscores a collapse and a return to an earlier time. To the contrary, Shaun's statement and the thunder simply point up the fact that progress has a built-in, self-destruct mechanism which is actually a means to further progress. In the ancient myths, a twilight of the gods was necessary if progress were to take place. Mythically, the ruling pantheon's destruction made possible the formation of a more advanced culture built from the few survivors of the holocaust. Shaun is extending this idea to language, damning his brother that he has an intimate sense of "root language" and condemning him as well because Shaun at this point sees no alternative to the destruction and ensuing trauma imminent within all language forms. He has yet to learn the appropriate use of the past: its power to revivify language and life without a necessary destructive pattern of violence.

The thunder word itself is filled with names of characters from Norse mythology, particularly those who fought at the Ragnarok. These names suggest that a type

of Ragnarok may be fast approaching. However, one could probably best view this coming event as Shaun's own voyage into the twilight of memory to recover the values and meanings of things that have yet to come alive for him. The names and items from the Norse and Icelandic Eddas that are parts of the tenth thunder appear as follows:

Ull - one of the Aesir (horse gods; singular term for god is ass); stepson of Thor (Odin, Wodan)
hodturden - Hoder, a blind man who killed Baldur; Tyr, god of battles
weir - Wyrd (see "urdr" below)
mudgaard - Midgard, the earth - middle section of universe
gringnir -
urdr - Urdur (Urth, Wyrd), one of the Norns (the past)
molnir - Mjollnir, Thor's magic hammer that always returned whenever he threw it
fenrir - Fenrir, wolf, child of Loki; he kills Odin
lukki -
lokki - Loki, evil character who fought the gods in Ragnarok; in many ways he was a very "lucky" figure.
baugimand - (bogeyman, referring to Loki?)
odnerin - Odin (Wodan), father god, also known in later times as Thor; had 432,000 warriors (432 = much-used number in the Wake); note that "Erin" is also a part of this word.
surt - Surt (Surtur), ruler of fire world, killer of Frey
krinm - Hringham, Baldur's ship (contracted form of the word)
gern - Garm, hell hound that howls on morning of Ragnarok; Geri, one of Odin's wolves
rackinarocker - Ragnarok, the final battle of the gods versus Loki and his forces

Exactly why Joyce should have used characters from the ancient Eddas in this last thunder is problematical.

It might have been their antiquity that was a decisive factor, the Eddas pre-dating the similar Niebegungenlied by several centuries. A more plausible possibility for their use lies in the Eddas' figures of the first parents from whom issued the gods.

In the beginning, according to the Eddas, there was no heaven nor earth but only a misty void in which there was a fountain that fed twelve rivers, each freezing over in layers that gradually filled the emptiness. As a warm south wind blew upon the ice, it melted and from the dripping rime there emerged the form of a sleeping giant,[69] Ymir the Frost Giant. Shaun has, just prior to the thunder, called Shem "Prost bitten," perhaps a combination of Frost and Proust, author of Remembrance of Things Past. Following the thunder, Shaun scoffs of Shem, "Frost! Nope! . . . Thaw! The last word in stolentelling" (424.30, 35.).

The Eddas continue the genesis story with the creation of Ymir's family and his cow.

> A sweat came over Ymir and there grew under his left hand a male and female, one of his feet begat a son with the other, and thus the Rime Giants appeared. Moreover, there condensed from the rime a cow, her name Audumla, four streams of milk flowing from her udder; and she nourished Ymir. She licked the ice-blocks, . . . /and gradually a man appeared/. His name was Buri, fair of feature, great and mighty.
>
> Buri begat Borr, who married the daughter of a giant and had three sons: Othin, Vili,

> and Ve, who slew the giant Ymir and
> fashioned of his body the earth: . . .
> [the seas and the heavens as well].[72]

The interesting parallel of the Eddas with Finnegans Wake begins with the first male's being a sleeping giant whose body was used to create the earth. Finn-HCE is a mountain, a sleeping giant. The primary creative impulse in the Eddas' genesis came from water, and creative nourishment later came from the cow. ALP is both mother and river.[73] From Ymir's body sprang the great ash tree, Ygdrasill, the three roots of which connected the earth (Midgard) with the gods' home, the rime giants' domain, and the regions of darkness. Earlier in the Wake, Joyce specifically connects HCE with the world tree at one point by naming him "yggdrasselman" (88.23).[74] Finally, one of the constant motifs in Finnegans Wake is that of "tree and stone," a phrase bearing relationships to female and male and quite possibly to like elements in the Eddas. The last thunder word, then, with its references to Norse deities and to Ragnarok seems to indicate an approaching climax of some sort. What follows is not, however, a battle to the death. It is a quest as Shaun recourses the past in search of the parents' meaning.

The ass's response to the thunder is of particular interest: "The hundredlettered name again, last word of perfect language" (424.23-24). The ass uses

"again" because he has heard Shaun emit a thunder only moments ago as he started his fable. Additionally, the ass's calling this the "last word" implies that there will be no necessity for further thunders. If the ass is similar to Bruno's ass of negative theology, he would foresee a change precluding the need for more thunders. The ass also calls the word "hundredlettered" which it is not. This thunder has one extra letter in it. The fact that this "perfect language" is no longer perfect, therefore no longer an effective indicator of ricorsi, implies that there will be other means of recoursing human history. If the Wake's ass is patterned after Bruno's beast, his calling the language "perfect" would probably be in keeping with his natural humility and courtesy.

One other detail regarding the last thunder is its use of the letter "u" which, I suggested earlier, might be the extra letter that could bring man and the divine into closer proximity. How one could ascertain which letter is the additional one is a question that will probably never be answered. But, it is of note that the first and the fiftieth letters of the last thunder are each "u."

The ten thunder-ricorsi bring the reader almost directly to the beginning of Shaun's journey. Each thunder seems to evolve as humanity evolves. Each seems to signal an important advance in man's powers

of reflection. Certainly, one can find no pattern of dissolution following each thunder, no "return" to any kind of beginning such as other Wake analyses have asserted. Such an interpretation of the ricorso and of the thunder is untenable in terms of the Scienza Nuova and equally unacceptable to the context of the narrative pattern of Finnegans Wake. The words appear to have a continuity that follows the constant refinement of society through the modifications of the human mind. Most important, each word seems to stress those moments of creativity that revivify humanity for further progress or those situations involving authentic means of learning. As the last thunder dies away, Finnegans Wake turns its full attention to Shaun and his enactment of the great ricorso of the book.

NOTES FOR CHAPTER III

1
Letters, I, 247-48.

2
The Scienza Nuova deals with the questions of pre-human mentality in a number of instances, notably sections 185, 374, and 385.

3
The verb, wold ("walled"), is an obsolete past participle of "will." "Strait" = limited, restricted, narrow.

4
The salmon's later struggle upstream is a striking example of a natural analogy to the Vichian ricorso, a return to man's "spawning ground." Later, when Shaun begins his ricorso (III.1), he floats away upstream in a barrel. See "Parr" in A Second Census for still another possible identification of this word (p. 201).

5
For a discussion of Shem and his salmon relationship, see Patricia A. Morley, "Fish Symbolism in Chapter Seven of Finnegans Wake: The Hidden Defence of Shem the Penman," James Joyce Quarterly, 6, No. 3 (Spring 1969), 267-270.

6
In Sir James Fraser's The New Golden Bough, ed. Theodor G. Gaster (New York: The New American Library, 1964), p. 553, there is mention of the salmon's supernatural properties. The Kwakiutl Indians of British Columbia believe in the salmon's resurrection and throw salmon bones and offal into the ocean so that the salmon "may reanimate them."

7
"Tale" = AS talu, speech, number.

8
"Entail" = limit, require, involve, as well as to cut (F. taillier).

9
In the first five letters of "pftjschute," Joyce seems to be making some use of eclipsis (for a discussion of Irish grammatical eclipsis, see Brendan O Hehir, A Gaelic Lexicon for Finnegans Wake, pp. 382-383). Although "j" and "s" are not normally subject to eclipsis, the application of this rule to the word would give it

the pronunciation of "pschute" or "p-schute." The latter of these suggests urination, a much-used motif for creativity in the Wake.

10
"Jarl" and "earl" both stem from the IE base er-, great bird or eagle. The eagle was the traditional bird of Jove.

11
Wit = ME witen, know; IE root = weid, to see; Sanskrit root = vid, to know, learn, find. If the prankquean is making "wit," or urinating, on the premises, this is a creative act that is also learning and knowing.

12
Benstock, Joyce-Again's Wake, pp. 271-72.

13
Later, Shem is also to use his own waste material for creative purposes: he "made synthetic ink and sensitive paper for his own end out of his wit's waste . . . . a no uncertain quantity of obscene matter . . . through the bowels of his misery" (185.7-8, 29-33).

14
Order = L. ordo, order, and is related directly to L. ordiri, to begin, and oriri, to arise. The prankquean's wit (water, urine, creativity, learning, knowing) in union with the Jarl's order-ordure (begin, arise) forms the essentials for human progress.

15
A Gaelic Lexicon, pp. 403-405.

16
A Gaelic Lexicon, pp. 392-393.

17
"Getting the wind up" as a means of insemination dates far back to pre-Hellenic myths of the chthonic tradition. In this ancient culture, "Fatherhood was not honored, conception being attributed to the wind, the eating of beans, or the accidental swallowing of an insect" (Robert Graves, The Greek Myths /New York: George Braziller, Inc., 1957, p. 28). If the Jarl is to "git the wind up," he is to take over the sexual activities previously attributed to the wind. My reading of this section is compatible with Joyce's description of the world as "flatuous" (flatulent).

18
"Boyles and Cahills" are names that in Gaelic mean "boys and girls" (A Gaelic Lexicon, p. 29). Also, Dr. E. L. Epstein has informed me that "Skerretts and Pritchards" may be read as "skirts and britches."

19
The possible identities for these characters are listed in A Gaelic Lexicon, pp. 29-31, and in A Second Census where they are found in the alphabetical divisions.

20
The Greek Myths, p. 404.

21
As "a child of Maam," Festy King may be related to the man servant of the Wake family (see A Second Census, pp. 166-168). "Maam" could also be read "Ma'am," making Festy King (HCE) a child of the female-nature.

22
The examiners are using a principle that parallels Vico's axiom for determining the authenticity of man's creations: natural truthfulness. Vico insisted that early man's myths had a natural truth-bearing power. Because they were spontaneous creative responses to experience, they could be nothing other than "vera narratio or true speech" (SN, 401).

23
If the cad calls himself "Tem" (and possibly "Tem 2"), he identifies himself with time in yet another way. Mythically, "Tem" was an alternate name for Ra, the Egyptian sun god, and represented the western, setting sun. The cad claims this title is applicable "anytom." A Second Census notes that in the Wake "Tem," "Tom," "Tim," and "Tammuz" are interrelated. "Tammuz," the Babylonian fertility god derived from the Sumerian Dumuzi, "real child" or "son who rises." Etymologically, then, "Tom," "Tem," and "Tim" are time: the rising and setting sun. Second, in the Wake's annals passage (pp. 13-14), the "initial letters of the entries spell MO AT and represent . . . a split and scattered atom" (A Second Census, p. 258). Third, "Tom" is also at times the Earwickers' man servant. Therefore, time, matter (atom), and servant combine in some way that also includes the cad.

This combination can be clarified by citing several otherwise unrelated ideas. First, there is my suggestion of the cad as an emanation of HCE. Next, as the new physics' defines matter (atom), "time is constitutive of the being of atoms as vibratory patterns; matter seems more like a sequence of events than a collection of

substances" (Ian Barbour, Issues in Science and Religion /Englewood Cliffs, N.J.: Prentice-Hall, 1966/, p. 297). There is no real division between time and matter. Finally, Joyce claimed his heroes to be time, river, and mountain. HCE has already been identified with the mountain (matter, Hill of Howth) and ALP with the river (time's flow, Liffey River). The cad's emergence from HCE and his self-identification as Tem-Tom are, then, further proof that man and nature, male and female, time and matter are but apparent polarities. They are a union of which humanity has yet to learn. In Vichian terms, man can come to know this union, or bond, only with time's passage and the mind's modifications.

24
For a relevant discussion of Vico's interpretation of the Cadmus-serpent story ("cad" quite possibly relates to "Cadmus"), see C. E. Vaughn, "Giambattista Vico: An Eighteenth-Century Pioneer," John Ryland's Library Bulletin, 6 (Manchester, England, 1921), 266-288.

25
L. dromos, race-course; domus, house, family; domin, home, host; also Shakespeare's twin Dromios.

26
E. L. Epstein has compiled an impressive list of the a-o uses in the Wake in "Interpreting Finnegans Wake: A Half-way House," James Joyce Quarterly, No. 3 (Summer 1966), 259-267.

27
O Hehir's A Gaelic Lexicon gives the Gaelic words for some sections of this thunder, but I am unable to find any logical pattern in them. Consequently, I am "translating" the recognizable English words, which do form a pattern.

28
A Gaelic Lexicon, p. 62.

29
Letters, I, 247.

30
"Pegger's Windup" is also reminiscent of Jarl van Hoother's sexual "getting the wind up." Finn, Jarl, and HCE - all father-figures - have established patriarchies by inseminating the female themselves rather than some other method of procreation. Relative to this, Joyce was undoubtedly aware that the prehistoric Peking man (1929) was not a "man" but a

parthenogenetic, or androgenous, creature. Finn is not pre-historic man; he is historic man.

31 For a discussion of these works, see Tindall's A Reader's Guide, p. 98.

32 Nut's children were Osiris, the elder Horus, Set (Typhon), Nepthys, and Isis. Joyce uses these deities' names profusely in the Wake.

33 Using the Irish P/K split, "anakars" becomes "anapars," or "Anna-equal."

34 Joseph Campbell, The Masks of God: Primitive Mythology (New York: Viking Press, 1962), p. 147.

35 "Introduction," New Science, p. xxxv.

36 A Reader's Guide, p. 153.

37 Joyce identified this section as being one of children's games in his letter to Harriet Weaver, 22 November 1930 (Letters, I. 295).

38 Tindall's A Reader's Guide notes that David Hayman's first draft edition of the Wake shows the dramatic pattern to have been added later (p. 157).

39 These questions follow the pattern of "three times and out" used in the Prankquean Story.

40 "Deuce" may also refer to ALP, the second parent.

41 For an excellent analysis of this principle of memory and history, see Friedrich Kümmel, "Time as Succession and the Problem of Duration," in The Voices of Time, ed., J. T. Fraser (New York: George Braziller, 1966), pp. 31-55. Although he makes no mention of Vico, Kummel presents a theory with remarkable similarities to the Vichian doctrine of ricorso.

42 A Reader's Guide, p. 165.

43
In other words, the primitive pantheons of gods.

44
A Reader's Guide, p. 171.

45
These narratives are the Kersse-Norwegian Captain story, "Buckley and the Russian General," and the "Butt and Taff" skit.

46
A Skeleton Key, p. 198.

47
A Reader's Guide, p. 189.

48
A Second Census, p. xliv.

49
A Skeleton Key, p. 200.

50
Letters, III, 394, 399, 422.

51
Structure and Motif, p. 36.

52
This idea of the medium of memory-imaging recalls Bruno's use of memory images and seals, a process central to his entire Hermetic system (see Frances Yates, Giordano Bruno and the Hermetic Tradition). Since Joyce used Bruno so consistently in the Wake, that very employment seems to underscore my assertion about the presence of a value-scale for the modes of learning in Book II.

53
Structure & Motif, pp. 158-160.

54
The Egyptian terms include the following: "Etheria Deserta" (309.9), "Nett" (Nut - great mother, 312.16), "Sets" (312.3, 313.4), and "Horus" (328.34).

55
Joseph Campbell, The Hero With a Thousand Faces (New York: World Publishing Co., 1966), p. 373.

56
Grace O'Malley was a notorious Irish woman pirate. For particulars about her, see A Gaelic Lexicon, pp. 402-03.

57
A Reader's Guide, p. 190.

58
The IE base for "head" is gaput, cup-shaped, cap, crest. Also, the Irish people use "whitehead" to refer to a favorite, as "whitehaired boy."

59
In a 1927 letter to Harriet Weaver, Joyce called his work a "square wheel." He wrote, "All the engines I know are wrong. Simplicity. I am making an engine with only one wheel. No spokes of course. The wheel is a perfect square. You see what I'm driving at don't you? I am awfully solomn about it, mind you, . . . No, it's a wheel, I tell the world. And, it's all square" (Letters, I, 251). In "unclosing" the wheel, the prankquean would probably be altering its shape, perhaps to a square. Certainly, the Wake's diagram of the female (293) correlates circles and a double triangle to make a rhombus - one form of a square — within the circles.

60
The tailor may bear some resemblance to Carlyle's tailor also, for Joyce twice alludes to Sartor Resartus in this chapter (314.17, 352.25). Both the tailor and the prankquean manage to change the shape of the social structure (Carlyle's "Naked World"?).

61
Note Joyce's use of the Irish P/K shift here. The prankquean is both "p" and "k(q)." The ballad writer, Persse, is "p"; the tailor is "k." I believe Joyce's purpose here is to interrelate these three characters through the reversals implicit in their names as well as their actions. All three are poets or creators. All three change their societies by their creations although the changes are not the same.

62
Clive Hart also calls the ass the narrator of these sections (Structure and Motif, p. 88).

63
A Skeleton Key, p. 263.

64
Time and Idea, p. 179

65
If Shaun is moving north, his direction will soon change as he starts his journey west. See Clive Hart's diagram of Shaun's "orbit" in Structure and Motif, p. 117.

66
A Skeleton Key, p. 258.

67
A Second Census, p. xlvi.

68
Bruno and the Hermetic Tradition, p. 259.

69
Bruno and the Hermetic Tradition, p. 259.

70
Wayne Shumaker discusses this poetic talent as it relates to primitives' and children's perceptions, particularly in his analyses of configurational perception and of primitive animism (Literature and the Irrational /Englewood Cliffs, N.J.: Prentice-Hall, 1960/, pp. 49-54, 75-83).

71
There is a degree of similarity in this giant and the sleeping giants of the Wake and William Blake's "Albion." It is well known that Joyce used Blake's prophetic works in his own book.

72
Joseph Campbell, The Masks of God: Occidental Mythology (New York: Viking Press, 1964), p. 487.

73
In Irish mythology, the great mother, Boann, is also represented as a white cow.

74
It is well known that Joyce also used the world tree, Ygdrasill, in reference to Stephen's "ashplant" in Ulysses.

CHAPTER IV

THE FIRST THREE PHASES OF SHAUN'S RICORSO (III.1,2,3)

In examining Book III (The Four Watches of Shaun), it is helpful to deal with it briefly in terms of the whole of the Wake before investigating it separately. Most Joyceans accept the ntoion that the Wake is a dream, or at least that Book III is one. Hart's Structure and Motif in Finnegans Wake includes an entire chapter on "dream structure." Yet, in his first words, Hart finds it necessary to point out one of the main problems of this structure: "Attempts to identify the Dreamer of Finnegans Wake have met with little success."[1] He goes on to list mistakes made in identifying the dreamer and then notes Joyce's silence about the subject.

> Usually the first to give hints to his acquaintances about abstruse difficulties in his works, Joyce seems to have paid little attention to this matter of the dreamer.[2]

Hart concludes that the dreamer-narrator of the Wake is omniscient and that "like Stephen's Artist-God, Joyce's Dreamer has been refined out of existence."[3] He believes that the Wake is a serial dream of varying levels, of dreams within dreams. But, Hart never

really questions whether or not the Wake is something more, and perhaps other, than a dream.

Harriet Weaver, Joyce's benefactress and recipient of many of his Wake explications, was disturbed at the way in which some Joyceans dealt with the idea of Finnegans Wake as a dream. She wrote to J. S. Atherton that the

> ascription of the whole thing to a dream of HCE seems to me nonsensical . . . My view is that Mr. Joyce did not intend the book to be looked on as the dream of any one character, but that he regarded the dream form with its shiftings and changes and chances as a convenient device, allowing the freest scope to suit any material he wished — and suited to a nightpiece.[4]

Joyce himself is reported to have told a friend, Dr. O'Brien, that Finnegans Wake was "'about' Finn lying dying by the river Liffey with the history of Ireland and the world cycling through his mind."[5] Again, Miss Weaver reported that,

> In the summer of 1923 when Mr. Joyce was staying with his family in England he told me he wanted to write a book which should be a kind of universal history . . . .[6]

These comments, while they are not conclusive, do indicate the possibility that Finnegans Wake may have greater complexity than a dream or serial dreams in the usual sense. Rather, they imply that Joyce used the idea of man's unique mental activity in the various phases of dreaming for a purpose substantially different from mere dreaming only.

The idea of structure that I propose as an alternative to dream-proper takes as its basis the Vichian doctrine of *ricorsi* and then considers the factors involved in Joyce's use of the *ricorso* according to Vico's principle. If Joyce planned an artistic demonstration of universal history illustrating human social evolution revivified intermittently by *ricorsi*, his first problem would undoubtedly have been that of the way in which to handle the *ricorso* in a fictional form. Such a task must certainly have been compounded by the new conceptions of time and matter as presented in modern physics' principles of relativity, uncertainty, and exclusion.[7] The problem could be stated this way: how can an author set up conditions (in narrative, point of view, time factor, etc.) that will allow for the greatest plasticity of language, for activity that is mental, and for events taking place in multidimensional time (as if on different radio frequencies)? Or, more simply, how does one demonstrate the *ricorso* "in action"?

One hint of an answer is found in Joyce's Large Notebook: "dream thoughts are wake thoughts of centuries ago: unconscious memories: great recurrence: race memories."[8] Hart notes that Joyce had underlined the first section, a mark usually meaning that he had used that idea in some way. If *Finnegans Wake* is a universal history, its main concern would be the modifications of the human mind. Man's mind, in turn, is not synonymous

with "brain." Whole mind is a complex of consciousness frequencies: rational thought, feeling or sensing, imagination, memory, and other dimensions as yet undiscovered. Imagination may be waking man's connection with the reservoir of racial memories; dream may be a different mental frequency through which to gain access to the past. Indeed, the dream state may have certain dimensional freedoms that the awake state lacks. If one may speak of a dream universe that has its own reality and contains revivifying elements for humanity's awake universe, then one may entertain the possibility that Joyce wished to demonstrate Shaun's entrance into that universe via ricorso. III.1,2, and 3 all show Shaun at varying levels of dream consciousness. III.4, in contrast, suggests that Shaun may have been able to bring his awake consciousness into the dream state in order to extract from that dimension of existence the revitalizing force of the past.

The dream universe is, when used imaginatively, a source of knowledge. Wayne Shumaker writes that

> in dreams even cultured Westerners regress in some degree to the primitive perceptual world. . . . Other characteristics of dreams help us to understand the primitive mentality: the vagueness of outlines, the chaotic shifts and mixtures of settings, the ambiguous identity of human figures, the uncomprehended juxtaposition of events, . . . Behind the tales and legends /coming from dreams/, as behind the postulating of gods, must have lain strong psychic pressures — an uneasy desire to assimilate, to adjust, to know. We must not, however, expect dream knowledge to be formulated in the same way as discursive knowledge.[9]

The point here is that, whether in dream or wake consciousness, the Vichian ricorso is a way of knowing and that Joyce's employment of it in the Wake would necessarily create the problem of finding the best way to demonstrate that process. The condition of dreaming, or one might say "dream knowledge," would provide a means for Joyce to handle the multidimensional and relative aspects of man's socio-mental evolution.

Consequently, in Book III, while Shaun does really go upon a journey, it a mental journey into the past. The further back into history he goes, the more Shaun's appearance takes on the form of sleep and dream. Yet, Joyce called the phases of Shaun's journey "watches." The only logical way to unify the ideas of sleeping and watching is to understand that the further Shaun descends into the past, the closer he comes to a "deep consciousness" in which "watching" defines a perceptual state that is unique to this dimension of consciousness. By the time Shaun has regressed almost to the beginning of time, he can explain his condition only as a dream state in which linear time is suspended: "— Dream. On a nonday I sleep. I dreamt of a somday. Of a wonday I shall wake" (481.7-8).

The dream form, then, provides an ordering device for the recoursing of history in Finnegans Wake. In fact, Joyce's attention to order is a characteristic that is readily observable in each of his books. For

example, in Stephen Hero, Joyce emphasizes Stephen's search for an ordering device for the mental activity involved in artistic production. In it, one reads that

> Stephen did not attach himself to art in any spirit of youthful dillettantism but strove to pierce to the significant heart of everything. . . . And over all this chaos of history and legend, of fact and supposition, he strove to draw out a line of order to reduce the abysses of the past to order by a diagram (SH, 33).

In terms of the Wake, the dream state serves to "draw a line of order" to reduce the complications inherent in dealing with Shaun's mental journey. With the dream-form as an ordering device, Joyce could more easily penetrate the "abysses of the past," the objects of Shaun's ricorso. Dream-form is the access to those "wake thoughts of centuries ago."

An ancillary point concerning dream as an effective way to handle the ricorso in a fictional form has to do with one of the basic principles of the doctrine of ricorsi and all of the Scienza Nuova. This concept is the idea of language production as a way of knowing. As Vico explained this,

> To sum up, a man is properly only mind, body, and speech, and speech stands as it were midway between mind and body. Hence with regard to what is just, the certain began in mute times with the body. Then when the so-called articulate languages were invented, it advanced to ideas made certain by spoken formulae. And finally, when our human reason was fully developed, it reached its end in the true in the ideas themselves with regard to what is just, as determined by reason from the detailed circumstances of the facts. This truth is a formula devoid of any particular form, . . . (SN,1045).

The course of history is, then, embedded in man's language. To recourse the evolution of society is, in one sense, to walk backward upon the path of language production until one reaches the "mute times" when "body language" was literal gesture. The goal, of course, is to isolate and re-activate the force of that first creative spontaneity that generated man's communication. When this recourse is completed, the one who has undertaken it knows it because he has done it. He has "made" knowledge of himself for himself.

In Joyce's work, he seems constantly to have been preoccupied with the ways in which such recourses take place. My own description of the process of ricorso undoubtedly makes it sound like a long and complicated activity. However, this is not necessarily the case. The epiphanies Joyce recorded in his notebooks and later wove into his novels are actually demonstrations of instantaneous ricorsi. They are attempts to capture spontaneous verbal responses to experience in the fleeting moment of perception.

For example, in Stephen Hero, Stephen first gets the idea of recording epiphanies when he hears a fragment of slow, almost meaningless conversation that does nevertheless serve to communicate. Stephen describes this epiphany as

> . . . a sudden spiritual manifestation, whether in the vulgarity of speech or of gesture or in a memorable phrase of the mind itself. He

> believed that it was for the man of letters to record these epiphanies with extreme care, seeing that they are the most delicate and evanescent of moments (SH, p. 211).

Such moments trigger memory and instant reflection in the artistic mind causing it to sweep across time in a flash and to know in an intimate way the meaning within the speech, gesture, or mental phrase. Thus, the artist's perception cuts through the time barrier ("There's a split in the infinitive from to have and to have been to will be," 271.21-24) and that of space ("Putting Allspace into a Notshall," 455.29). The artist knows the interior meaning of an experience, having recoursed it, and is able to verbalize it, to make art of it. The end-product of the ricorso, the knowledge gained from it, manifests itself in communication, chiefly in language production.

Even Stephen's phases in the artistic process — lyric, epic, and dramatic — may be discussed in terms of the ricorso. Stephen is talking about literary art. Since he has earlier insisted that the "artistic process followed the natural process" (SH, p. 171),[10] one may state Stephen's proposition in more specific terms: "writing is the embodiment of the mind in language."[11] In addition, the artistic processes of

> comprehension and composition . . . are deep operations of the mind and spirit, concerning the relations between symbols and those complexes of perception and conception that we call meanings.[12]

The intimate relationship of the "natural process" and the "artistic process" noted by Stephen and his words about the three phases imply far more than mere literary convention. They stress the fact that the

> organization between literary forms and the real-life structures of information and communication goes deep indeed. The three main modes of literature recognized for centuries - lyric, dramatic, and epic - are viable not only because they are optional modes in which the creative writer may depict experience, but also because they are the necessary ways by which all of us perceive reality, depending on our momentary point of view.[13]

Stephen's explanation of the interfusion of the three artistic phases emphasizes the idea that man's perception of reality hinges upon "momentary point of view." Moreover, to perceive reality in a lyric, epic, or dramatic way and to compose one's response to it according to that perceptual pattern illustrates the artist's keen sense of the subtle, complex relationship between symbols and meanings.

The idea of this relationship takes one back to Vico's Scienza Nuova. In it as well as in the works preceding it, Vico's learning theory addressed itself specifically to that relationship of symbols and meanings. Vico offered a philosophical-philological rationale for the way in which man's first perception of reality was lyric, the epic and dramatic dimensions evolving as the mind developed. The ricorso, in turn, is a further refinement of perception using reflection

to retrace human language production to learn how man perceived reality in his first vigorous, imaginative way and to learn to regenerate, hence communicate, that vitality in contemporary times.

Consequently, in Book III of Finnegans Wake, Shaun is in one sense retracing human language production in order to learn how the first parents perceived reality. The climax of his quest (III.4) comes as he watches four "dumbshows" (the first "mute language" of gesture). Each of the pantomimes takes him further back "past Eve and Adam's" until he reaches the "Fourth position of solution. How johnny! Finest view from horizon. Tableau final" (590.22-23). This is the earliest stage of human experience; it is the beginning from which, as Vico said, any study should take its start. The "horizon view" is that of pre-man crossing the threshold of hominization, the initial "lyric" perception of reality. As a "watcher," Shaun is an eyewitness to this experience; hence the artistic mode of Finnegans Wake itself at this point is dramatic. And the dramatic, or eyewitness, mode becomes the ultimate learning experience in Finnegans Wake, thus vindicating Stephen's earlier designation of it as the supreme artistic achievement.

The climax of Book IV is Shaun's eyewitness of the parents from John's perspective ("How johnny!"). That Gospeller started his book, "In the beginning was

the Word (*logos*), and the Word was with God, and the Word was God." To this one may append Vico's explanation of the word, *logos*:

> "Logic comes from *logos*, whose first and proper meaning was *fabula*, fable, carried over into Italian as *favella*, speech. In Greek the fable was also called *mythos*, myth, whence comes the Latin, *mutus*, mute. For speech was born in mute times as mental /or sign/ language, which . . . existed before vocal or articulate /language/; whence *logos* means both word and idea. . . . Thus the first language in the first mute times of the nations must have begun with signs, whether gestures or physical objects, which had natural relations to the ideas /to be expressed/ (*SN*, 401).

Shaun's "watch" of the parents in their first mute language of gesture and physical activity with "natural relations to the ideas" is to provide him with knowledge of the meaning of the parents, of himself, and of the Holy as both immanent and transcendent.

Consequently, Book III employs the dream as a device for gaining the greatest freedom of mobility, a necessity in demonstrating the mind in the act of *ricorso*. In addition, the language of each book becomes progressively more significant as a way of knowing. The extensional and intensional properties of words are increasingly more heavily laden as one approaches III.4. Finally, the theory of learning demonstrated in Book III is that projected by Vico in the *Scienza Nuova*: what an individual does is what he learns. Or, by "making" the course of human history (the parents)

in his recoursing it, Shaun comes to know its meaning. Through the Four Watches of Shaun, Joyce shows how this brother may now become one with Shem, his twin who is a poet (a "see-er") unable to communicate his sensed truth to Shaun. The twins fuse into one whole person when Shaun learns the meaning of his ricorso. Then, and only then, are the conditions right for wholeness. "Rational closure" has been put upon "artistic intuition",[14] and the result is Shem-Shaun, humanity with a revitalized sense of place and presence in this world.

This climax does not, however, occur rapidly. Book III follows Shaun through three phases of his quest before it reaches its high point in III.4. As I mentioned earlier, Book II concludes with a donkey-like call to the Old Four to aid in some way or other in the next action. The words following the initial call suggest the movement of river travel: "And still a light moves long the river" (399.31). "The way is free" (399.33), and the goal of this "freeway" is "to john for a john, johnajeams, led it be!" (399.34). I read this as an announcement that Shaun (John) will recourse history to reach St. John's view of "In the beginning."[15] The ultimate purpose of this journey is "johnajeams," the union of Shaun and Shem (John and James).[16]

III.1: Preparation and Leavetaking

III.1 begins with a tolling of the time. It is midnight, according to the ass who narrates this section. He says,

> Methought as I was dropping asleep somepart in nonland of where's please (and it was when you and they were we) I heard at zero hour as 'twere the peal of vixen's laughter among midnight's chimes . . . . And as I was jogging along in a dream as dozing I was dawdling, . . . the hummers in their ground all vociferated echoating: Shaun! Shaun! Post the post! . . . And lo, mescemed somewhat came of the noise and somewho might amove allmurk. . . . none other from . . . Shaun himself.
> What a picture primitive! (403.18-21; 404.3-10, 33-34; 405.2-3)

It is of note that the narrator calls the setting "nonland" and the time "zero hour." Although at the narrative level of the Earwicker family of Chapelizod, time is ticking on through the night, Shaun's mental journey will take place in a "non-setting" and in a state of suspended time. The narrative commentary here frees the action of Book III from any limitation of space and time. Such freedom would seem a necessity if, as Joyce explained, Shaun is to be viewed as "a postman traveling backwards in the night through the events already narrated."[17]

The ass-narrator states that he wishes he had the intelligence of the four wise men whom he carries:

> Had I the concordant wiseheads of Messrs Gregory and Lyons alongside of Dr Tarpey's and I dorsay the reverend Mr Mac Dougell's, but I, poor ass, am but as their fourpart tinkler's dunkey (405.4-7).

His description of his four masters[18] and of himself gives the reader important information about the group. First, Matthew and Mark are designated as being "concordant," perhaps, one might surmise, in their view of history. The ass considers these two "alongside" of Luke Tarpey's wisdom; therefore, one can assume that Luke's perspective of history will run somewhat parallel to that of Matthew and Mark. What differences there may be in Luke's view will possibly lie in his being a "doctor." As always, John is the last-mentioned of the Gospellers, the "dorsal" ("dorsay"). Significantly, John's dorsal, or end, position places him closest to the "river-end" ("reverend") of history, here, the beginning.

The ass is deprecatory of himself: "I, poor ass, am but ass ("as")."[19] He also perceives himself as "their fourpart tinkler's dunkey." The word, "tinkler," means a traveling tinker, hence, a vagabond; and it also refers to one who rings a small bell. "Fourpart tinkler's" can also be read as "four particulars." These definitions, woven together, give one the idea of the Old Four as travelers going with Shaun, each telling his own particular version of history - ringing his own bell, as it were. The ass, humbly calling himself their "dunkey," is actually explaining his own role in this journey: he has a central part although it is not overtly colorful. He is the gray <u>key</u>.

His function is to carry the four and to be the door-opener, or the decoding agent, for meaning.

Earlier, I touched on the similarities between Joyce's narrator-ass and Giordano Bruno's "Ass of negative theology or Unknowing."[20] Frances Boldereff has also noted such a relationship but has, it seems to me, misinterpreted Bruno's use of the ass. She writes:

> In my opinion the donkey accompanies the four old men, who are Matthew, Mark, Luke, and John, because submission to authority without examination is the quality of Asinity — the attitude of mind which formed the ideal of the Church for its members was an ideal typified by Bruno as an Ass.[21]

Using the available translations of Bruno, Miss Boldereff links the Bruno ass with the ass-narrator of Book III, noting "Bruno's paradoxical use of the ass as a carrier of the divine, allegorized in the Bible as the ass which carries Christ into Jerusalem."[22]

Also bound to translations, I am nonetheless unwilling to accept such a description of the ass-narrator in the Wake. First, the ass does not "accompany" the four. He conveys them. Second, Frances Yates, from whose book on Bruno Miss Boldereff takes much of her material, is quite clear as to the way in which Bruno used his Ass as the hero of his L'Asine cillenico del nolano:

> The mystical Nothing beyond the Cabalist Sephiroth he symbolizes by the Ass, and this Ass of negative theology [learned ignorance;

> the negative way as the only approach to the divine - used by Nicholas of Cusa, Ficino, and Pseudo-Dionysius/ or Unknowing is the strange hero of the work. In spite of appearances, I do not think Bruno really means to be as blasphemous as he sounds in this. . . . /Bruno's/ "natural Ass" is the same as the Triumphant Beast of the Spaccio.[23]

Miss Yates' analysis of Bruno's Spaccio della bestia trionfante takes up his paradoxical use of beast forms in this work. In that strange book, Bruno followed the Egyptian, or Hermetic, use of animal forms to designate vices to be expelled;

> yet animal form itself as the representative of Deus in rebus is vindicated by the celestial animal forms . . . . The ethical reform drives the beasts out of heaven when these beasts are understood as allegories of vices. The religious reform maintains the beasts in heaven as representative of Egypt and its animal worship. The "Expulsion of the Triumphant Beast" thus has a double meaning; the beast is expelled on one level and triumphs on another.[24]

For use in Finnegans Wake, the point here is that the ass-narrator, if he does bear relationship to Bruno's animal (and this is quite possible), can hardly be considered as a symbol of "submission to authority without examination." Rather, he is a "key," a narrator who constantly examines everything he perceives. And, his perception is that of "supernatural things . . . through their shining in natural things."[25] When this narrator tells the reader, "Shaun in proper person (now may all the blueblacksliding constellations continue to shape his changeable timetable!) stood before me" (405.9-11),

one has no reason to doubt his statement. The ass is a reliable narrator. Further, as the "hub" for the Four, his position completes the "square wheel" of Finnegans Wake,[26] the quincunx that may be a structural design at least for Book III. When Shaun becomes the narrator himself in III.4, one might consider that he does not simply take the ass's place but fuses with him to narrate the divine "shining in natural things" at the beginning of time.

In the ass's first conversation with Shaun (III.1), the latter bewails his present occupation, that of a postman carrying the much-talked-of letter. Shaun believes he has been ridiculously miscast in this role:

> How all to unwordy am I, a mere mailman of peace, a poor loust hastehater of the first degree, . . . It should have been my other with his leickname for he's the head and I'm an everdevoting fiend of his (408.10-11, 17-18).

Embarrassed at his disclosure of emotion, Shaun tries to laugh it off and then immediately begins to grow sleepy. In his foggy condition,

> he stopped short in looking up up upfrom his tide shackled wrists through the ghost of an ocean's, the wieds of pansiful heathvens of joepeter's gaseytotum /Jupiter's gaze-at-all, or omniscient view/ as they are telling not but were and will be, all told, scruting foreback into the fargone-ahead to feel out what age in years tropical, ecclesiastic, civil or sidereal /Infernal, sacred, secular, astral/ he might find by the sirious /Dog Star/ pointstand of Charley's Wain /Charles' Wain = the Dipper, or Ursa Major the Great Bear, containing seven stars, two of which are stars pointing toward the North Star/ (426.18-25).

While Shaun gazes at the sky, "the dreamskhwindel necklassoed him" (426.27), or the possibility of his dreams catches him up; and "like a flask of lightning over he careened . . . by the mightyfine weight of his barrel . . . and rolled buoyantly backwards in less than a twinkling" (426.29-35).

Without having intended to do so, Shaun has embarked abruptly on his mission to the past. His intention, if he were to travel at all, has been to set off on foot. However, his plans change as he floats off rapidly on the river, salmon-like, against the current. By now, such a change in human affairs in the Wake should not be surprising, at least to the reader of Vico. In the Scienza Nuova, Vico pointed out repeatedly how man's intended ego-centered actions have been turned to good by divine providence working in natural ways through man himself (SN, 1108). Shaun's immediate plans altered, he vanishes from sight; and there is an auctioneer's call as he leaves, "Gaogaogaone! Tapaa!" (427.9). Shaun is going-going-gone to "Pa," to find the meaning of the father.

To the ass-narrator, Shaun's disappearance seems a symbolic death, the snuffing out of a light. Although "the stellas were shinings" (427.10) and the whole earth seems vividly "strewed aromatose" (427.11), there is a sense of diminishment about this leavetaking: "And the lamp went out as it couldn't keep on

burning, yep, the lmp wnt out for it couldn't stay alight" (427.15-16). The next speech amplifies this sense of bleakness: it is the dark before the dawn. Shaun's night journey is necessary if that dawn is to break. It appears that Shem may also be on the river's edge watching Shaun disappear, for his voice sounds occasionally in the farewell call.

> Well, (how dire do we thee hours when thylike fades!) /Shaun's fading light recalls man's finiteness, his limited hours on earth/ all's dall and youllow and it is to bedowern that thou art passing hence, mine bruder, able Shaun, /It is as a gift, a dower, that Shaun takes his journey, becomes a surrogate Able,/ . . . ere the morning of light calms our hardest throes, beyond cods' cradle /source of procreation; history's beginning/ and porpoise plain, . . . (427.17-21).

The First Watch (III.1) ends with words of encouragement to the vanished Shaun. His "night" as he descends into the past will be the means through which the dawn, the parents' vindication, may be assured. The narrator seems to know that Shaun's quest will take him into close proximity to the Old Four, the "elders" who will later question him.

> Our people here in Samoanesia will not be after forgetting you and the elders luking and marking the jornies, chalkin up drizzle in drizzle out on the four bare mats. /Luke, Mark, John, Matthew - the "forebearers"/ You would be thinking in your thoughts how the deepings did it all begin /"deep," as a noun = extent of space or time/ and how you would be scrimmaging through your scruples to collar a hold of an imperfection being committled /"scrim" = a cotton material; "collar" = also a material;

> "scruple," derived from L. a stone; "committled" = committed + committal burial: to find "material" proof of man's "imperfection" in the "testament of the rocks," the buried past7 (428.2-7).

With Shaun go all the hopes for the future. Although he does not yet know it, Shaun is to become a "savior" as he recourses the path of human history.

III, 2: The Temptation of Shaun: Egocentricity and "Barbarism of Reflection"

The Skeleton Key calls this chapter of Book III an "amusing and easy-to-read" section.[27] The chapter is composed almost entirely of Shaun's windy sermon to his sister, Issy, and her twenty-eight girlfriends. If one likes bombast, the passage could conceivably be called "amusing" although the extreme to which Joyce carries it tends to diminish its amusement-quotient. If the purpose of Shaun's lengthy speech were amusement only, it could hardly justify its existence. However, viewed as a part of the most fully-drawn ricorso of Finnegans Wake, the chapter takes on subtleties of meaning that could be overlooked in "easy-reading it.

Basically, the narrative line of this section is simply that of Shaun's meeting the girls, of his sermonizing them ad nauseam, and of his leavetaking after several false starts. As such, the chapter appears to have little continuity with that which precedes or follows it. Yet, Joyce's letter to Harriet Weaver, 8 August 1928, indicates an important religious

significance here.[28] Explaining pages 470-471, Joyce wrote,

> The Maronite (Roman Catholic) liturgy, the language of which is Syrian is at the back of it. On Good Friday the body of Jesus is unscrewed from the cross, placed in a sheet and carried to the sepulchre while girls dressed in white throw flowers at it and a great deal of incense is used. The Maronite ritual is used in Mount Lebanon. And departs like Osiris the body of the young god being pelted and incensed. He is seen as already a Yesterday (Gestern, Guesturning [? turning] back his glance amid wails of 'Today!' from To Morrow (to-maronite's wail etc.). The apostrophe balances the hyphen Guesturn's, To-maronites.[29]

The religious motif and the idea of Shaun's being a "yesterday" both help to establish the meaning and function of III.2. If to these concepts one adds Vico's principle of the "barbarism of reflection," the chapter becomes a most critical point in Shaun's ricorso. It demonstrates the ever-present danger of distorting the recourse of history by the misuse of reflection.

To explain this statement fully, one must begin with the ass's introductory remarks about Shaun as the chapter opens.

> Jaunty Jaun, as I was shortly before that made aware, next halted to fetch a breath, the first cothurminous leg of his nightstride being pulled through, . . . a matter of maybe nine score or so barrelhours distance off as truly he merited to do. He was there . . . amply altered for the brighter, though still the graven image of his squarer self as he was used to be, . . . (429.1-3, 8-10, 13-14).

The ass calls Shaun "jaunty" here, and this word reflects the fact that Shaun is going on a journey, a "jaunt." The transformation of Shaun's name to "Jaun" also emphasizes his attitude and bearing; he is now very self-satisfied and has a jaunty air of superiortiy. In addition, Shaun becomes a kind of second-rate Don Juan in this passage. While parading himself before the girls and "jawing" at them, Shaun nonetheless refuses to become a man of action sexually. This "Jaun" is but a mask and a farcical one at that. By the time Shaun has finished his interminable series of goodbyes, the girls are eager to have him go. The ass may be speaking with tongue in cheek in stating that Shaun is becoming "the most purely human being that ever was called man, loving all up and down the whole creation" (431.10-12).

The "purely human being" that Shaun is changing into is really a distorted image, his swelling vision of himself. Shaun has gone just far enough in his journey to see himself as a savior. But, he has not in any sense set aside his ego. In fact, the importance given him has fed his preoccupation with himself. Consequently, Shaun takes on the role of an ethical or moral guide for the twenty-nine girls. At the same time, he is quite happy to excite the girls sexually without any intention of satisfying their desires. He preaches abnormal chastity at the expense of normal

responses to feelings. He is, in fact, intellectualizing love and passion, preaching the same kind of distortion of human values as that castigated in William Blake's Songs of Experience.[30]

Following the ass's brief commentary on Shaun's appearance, the traveler walks on and meets his sister and her friends. How and when, or even whether, he has climbed out of his barrel conveying him to the past is relatively unimportant. It is significant only that Shaun is on the move. When the girls greet him enthusiastically, however, Shaun turns temporarily from his journey. His ego is quite naturally inflated by the

> praise of goodwill girls on their best beehiviour who all they were girls all rushing sowarmly for the post as buzzy as sie could bie to read his kisshands, kittering all about, rushing and making a tremendous girlsfuss over him pellmale, . . . (430.19-22).

The bee allusions here are of great importance ("beehiviour," "sowarmly," "buzzy," "bie") because they are part of an important motif in the Wake, one that reaches its high point at the end of Book III. This motif, stressing the female-as-bee, is one of the most significant and consistent patterns in the Wake; but I have found no mention of it in other Wake analyses. Since the bee motif is a major concern of this study, it is important to point out here that Joyce was very knowledgeable regarding the subject of bees.

Joyce's detailed knowledge of the bee society dates back to 1903. Ellmann records Joyce's attempt in that year to collaborate with Francis Skeffington in the publication of a weekly newspaper to be called The Goblin. In the planning process, the young men chose a Mr. Gillies, then editor of the Irish Bee-Keeper, as their business manager. Their scheme failed for lack of funds, and to raise some money Joyce offered to translate Maurice Maeterlinck's La Vie des abeilles for Gillies. The editor was in favor of neither such a venture nor of Maeterlinck's apiarian treatise.[31] Ellmann also notes a comment Joyce made to Padriac Colum in 1903 about Maeterlinck. Apparently, Joyce held the French author in some respect since he linked his name with that of Ibsen.[32] This incident, together with the translation offer, indicates that from his youth Joyce had a continuing interest in the bee society.

To return to Shaun, the girls' swarming attention is too much for him. He begins a sermon of admonitions to the girls, claiming as his ecclesiastical authority one "Father Mike, P. P. my orational dominican and confessor doctor" (432.7).[33] Shaun explains that "I am giving youth now again in words of style byaway of offertory hisand mikeadvice" (432.17-19). He goes on to list a multitude of prohibited activities, many of them having to do with sex, and urges that the girls practice an ascetic life which will be rewarded in

the next world (433.3).

This lengthy sermon prohibiting all natural relationships would have little point were it not that it illustrates dramatically the Vichian "barbarism of reflection" mentioned above. Vico used this term to designate the greatest threat to human progress, that insidious decayer of societies, nations, and civilizations: sterile intellectualism. Vico's first men were scarcely human in their "barbarism of the senses." They were victims of themselves, swayed by the violent extremes of the passions. With the modifications of the human mind and human progress toward philosophic wisdom, this sense-barbarism was held in check by reason as a balance for the passions. Even after having attained full rational powers, human societies hold within the fabric of their structures the possibility of their own destruction. This danger is the opposite of sensual barbarism; it is total reliance on reason that has had removed from it any feeling, intuition, or imagination. Vico wrote of men's

> misbegotten subtleties of malicious wits that have turned them into beasts made more inhuman by the barbarism of reflection than the first men had been made by the barbarism of sense. For the latter displayed a generous savagery, against which one could defend oneself or take flight or be on one's guard; but the former, with a base savagery, under soft words and embraces, plots against life and fortune of friends and intimates (SN, 1106).

While Shaun's sermon may not seem a "base savagery"

that would equal Vico's barbarism of reflection, it is nonetheless an example of it. He is preying upon the credulity of his sister and her friends in order to feed his own ego, an action devoid of feeling for others. It is all the more threatening because Shaun exhibits this barbarism within a religious context.

To clarify this "barbarism of reflection," it is helpful to review the purpose of the ricorso. Caponigri writes that the ricorso

> lifts the time-form of the life of man to a higher stage of ideality by putting it in reflective, or ideal, possession of principles and sources of power and strength which it had previously possessed only on a spontaneous basis. In this way, there accrues to spirit by 'ricorsi' an authentic increment of wisdom, . . .[34]

The ricorso is therefore a "return" in the sense that the early spontaneous creative power is regenerated in its idea, not its form. "The time-form of the nation is advanced toward its own ideality, not by an abstract gesture of the detached intellect, but by an ideal penetration of its own historical character and integrity."[35] In other words, ricorso is not possible through intellectualism alone. The recoursing mind, reaching back to capture the spirit of an earlier time, must integrate "sense and intellect, image and idea at once."[36] Only total mind can successfully recourse and retrieve the idea embedded in time past. For Vico, to behave as if reason, or intellect, were autonomous, was to be guilty of "barbarism of reflection." He

could call such sterile intellectualism by that name with justification; for when intellect is divorced from feeling, human values are lost and human sensitivity is renounced.

To apply this principle to Shaun, one has only to recall that he has constantly been his brother's opposite. Shem is the poet, the seer who lives sensitively and intuitively. Shaun is the watcher, the post, who lives methodically and rationally. The ultimate purpose of the great ricorso of Book III is to effect the union of intuition and reason, feeling and knowing, heart and head. Like Blake's prophetic work, the ricorso is to bring about a marriage of heaven and hell. However, the union alone is not the end-product; it is the necessary condition for a transformation, an evolutionary change of state. If the ricorso is to "work its progress," the union of Shem and Shaun will also be their transformation into a new man, hence a new level of human progress.

In III.2, Shaun is not yet aware of this impending change. He knows he has been sent, messiah-like, on a journey and that he has a message to deliver. He has a vague sense of his brother's proximity, for he tells the girls that when he leaves them he will send them a comforter, "Dave the Dancekerl, a squamous runaway and a dear old man pal of mine too" (462.17-18).[37] He has, however, not yet reached the point at which

feelings are equal to intellect. His reason tells him he has a messianic role to play, and his reason dictates his role-playing. Thus, he preaches. His message demonstrates a "barbarism of reflection" because it attempts to legislate ethics on the basis of a prudential insurance plan. To deny the senses in favor of reason as a means of gaining next-world glory is doubly barbarous. First, it fragments the integrity of spirit thus making an authentic ricorso impossible. Second, it lowers religious faith to a market-place ethics in which one bargains for the best deal.

Viewed as a Vichian "barbarism of reflection," Shaun's activity as Jaun in III.2 is his greatest danger, or temptation, in his recourse of history. Attempting to force the moment of illumination by playing the role of messiah before he has grown into it naturally, Shaun unknowingly risks the entire quest. Simultaneously, the via crucis pattern turns to bitter parody and an implicit condemnation of any and all religious institutions guilty of reflective barbarism that perverts man's faith.

If it would appear that Shaun has totally ruined his chances for a fruitful ricorso, there are moments in III.2 that redeem the situation. For example, as Shaun finishes the first part of his sermon, he exclaims to Issy,

> Poof! There's puff for he, begor, and planxty of it, . . . If my jaws must brass away like the due drops on my lay. And the topnoted delivery you'd expected be me invoice! . . . What I'm wondering to myself whose for there's a strong tendency, to put it mildly, by making me the medium. I feel spirts of itchery outching out from all over me and only for the sludgehummer's force in my hand to hold them the darkens alone knows what'll who'll be saying of next (439.15-25).

His rhetoric does not seem natural even to Shaun. He confides to Issy that he feels himself at times to be a "medium" complete with "spirits of witchery" and "out-ching," a reversed Y Ching, or Book of Changes. Although he may be trying to impress Issy with the idea that his words are inspired, Shaun is actually anticipating his condition in the next stage of his journey. Then, he does in fact become the medium at a seance. In the present instance, his lapse into a conversational tone gives hope that the omniscience he pretends is only a stage through which Shaun will pass. His change in attitude, although brief, again calls to mind Vico's repeated statement that man's particular and often selfish ends have always been turned, in natural ways, to serve wider ends "to preserve the human race upon this earth" (SN, 1108). During III.2, there are several such brief glimpses of Shaun's greater service to the parents, these moments being quickly obscured by his switch back to self-preoccupation.

Despite his occasional lapses from the grand

manner, Shaun's behavior throughout III.2 continues to be in turn expansive, then prudish. He tells his sister that he would like nothing better than to stay with her, never venturing from home (449-451). Contradicting himself, he immediately speaks of his journey, "historically the most glorious mission, secret or profound" (452.17-18). He goes on to explain his quest:

> The Vico road goes round and round to meet where terms begin. Still onappealed to by the cycles and unapalled by the recoursers we feel all serene, never you fret, as regards our dutiful cask (452.21-24).

This explanation is of great significance in clarifying the nature of Shaun's journey and of Joyce's interpretation of the Vichian ricorso as well.

The word, "term," is at first ambiguous in the statement above. It has most often been read as "end": the Vico road meets where the end begins, or circles endlessly. However, "term" also means "word," and Vico's scientific method is philological, an investigation of words. Therefore, the first sentence may also be read as follows: the Vico road goes round and round (backward in concentric circles) to meet the point where words begin (where pre-man became man). Such a reading of the "rounds" as concentric is justified by the knowledge of Joyce's use of Dante's Divine Comedy with its concentric rings of hell.[38] "Terms" read as "words" has a bearing on the word "onappealed" in the sentence following. Dissection of "onappealed"

produces the following parts: "on" = proceeding, in progress, in contact with; "appeal" = taking a case from a lower to a higher court, review of the argument (words) on account of an alleged misjustice. It is helpful to repeat the words of Vico's translators here when they analyzed the term ricorso, or recourse.

> A ricorso does not, like the recurrence of a cosmic cycle, merely repeat the corso. It is a historical, not a purely natural, process, and it has the sense of a retrial or appeal. Since the historical corso has not received justice, it must, as it were, appeal to a higher court for the rehearing of its case.[39]

Such a reading of "onappealed" shifts the meaning of Shaun's statement. It may be read as follows: Still proceeding toward an appeal (quest for a review) by means of the cycles ("round and round") and unapalled by the potential hazards of ricorsi ("recoursers," the descent into the inferno of history), I feel serene in my task (also, cask or barrel, mode of travel). Such a reading of Shaun's comment seems more consistent with the nature of his journey, and with the Vichian ricorso as well, than the conventional interpretation of simplistic cyclic-history. And, the relatedness of the key words reinforces the legitimacy of such a reading.

If this were not enough to show Shaun's growing understanding of the nature of his quest, his next words add even more evidence. He says he is very proud,

> for 'tis a grand thing (superb!) to be going to meet a king, not an everynight king, by gannies, but the overking of Hither-on-Thither Erin himself, pardee, I'm saying. Before there was patch at all on Ireland there lived a lord at Lucan. We only wish everyone was as sure of anything in this watery world as we are of everything in the newlywet fellow that's bound to follow. . . . Tell mother that. And tell her tell her old one. 'Twill amuse her (452.25-33).

Here is a flash of intuition from Shaun, showing that he is actually beginning his transformation although it is far from complete. He senses that he is on his way to meet the "overking," the first-father who is apparently equated with the "lord at Lucan."[40] Shaun also senses that as a result of this confrontation there will be a "newlywet" (newly born; also newly wed) fellow emerging. Shaun can only guess at the satisfaction his mother will have in the knowledge that her spouse will finally be accorded his position of honor and that the next generation is to take up the challenge of progress.

After this brief but penetrating insight into the nature of his mission, Shaun lapses back into his messiah-role. Despite Issy's passionate words to him, Shaun proceeds to say a mass and to promise future joys that Issy would gladly exchange for present pleasures. In the midst of this, the girls begin the "Maronite ritual." Shaun is no longer really a part of their present. His impact as a male and as a savior diminishes, and they prepare him for burial in Osiris-fashion. As

Joyce wrote in his letter, "He is seen as already a Yesterday (Gestern, Guesterning [? turning] back his glance amid wails of 'Today!' from To Morrow (to-maronite's wail etc.)." The text of the Wake handles this as "Guestern's lothlied answering to-maronite's wail" (470.13-14).

As a "Yesterday" Shaun no longer has any vital meaning for the young girls who would just as soon be rid of him. In his confusion he makes several false starts at flying — trying a god-like ascent. Then he accidentally stamps himself like a letter and tumbles back into his barrel to continue his travel. As he goes through these antics, he says,

> I'm going. I know I am. I could bet I am. Somewhere I must get far away from Banbashore, where I am. . . . Solo, solone, solong! . . . Here's me take off . . . . Sorry! . . . [The narrator then describes] But the strangest thing happened. . . . he gummalicked the stickyback side and stamped the oval badge of belief to his agnelows brow . . . topped a lipple on to the off and, . . . was quickly lost to sight . . . (469.5-7, 21-24; 470.22, 29-30; 471.10, 27-28).

Stamped, sealed, but not yet delivered, Shaun seems to become that which he has carried. He is a living letter sending himself back to find the moment at which "terms" began.

The ass-narrator steps forward to call encouragement to Shaun:

> Brave footsore Haun! Work your progress! Hold to! Now! Win out, ye divil ye! The

> silent cock shall crow at last. The west shall shake the east awake. Walk while ye have the night for morn, lightbreakfastbringer, morroweth whereon every past shall full fost sleep. Amain (473.21-25).

First called Jaun, Shaun now becomes Haun, a further indication of the changes taking place in him. The ass calls him a "divil," a term prior to this time reserved for Shem and other "luciferants."[41] This epithet may mean that Shaun is beginning to combine some of his brother's qualities since this is a necessity if the brothers are to unite to become the new father-figure. The "silent cock" is an allusion both to the morning and probably to the sex organ of the father, suggesting that, if Shaun's ricorso is successful, procreation and progress will continue in the new generation. The "west" recalls the action of the first father immediately after the fall (first thunder word):

> the humptyhillhead of humself prumptly sends an unquiring one well to the west in quest of his tumptytumtoes: and their upturnpikepointandplace is at the knock out in the park where oranges have been laid to rust upon the green . . . (3.20-23; see also Chapter III, p. 102 of this study).

Initially an "unquiring one," Shaun (the "head," reason) has been sent "west" which in this case is not death but the beginning of history. His findings will indeed "shake the east awake": cause the morning to break in several senses. And, as III.3 begins, when Shaun is asked if he knows where he is, he answers, "This same prehistoric barrow 'tis, the orangery"

(477.36). The first father's directive is to be carried out point for point. The orangery, "where oranges have been laid to rust upon the green," is the refuse heap of history where the father lies awaiting exoneration.

III. 3: Seance and Interrogation

I noted earlier that III.2 was the most dangerous part of the journey for Shaun because he fell prey to the temptation of what Vico called the "barbarism of reflection." His "salvation" from that trap came about through the girls' rejection of him as a "Yesterday." Already a part of the past himself, since he has traveled into it, Shaun is forced by Issy and her friends to continue his quest.

The dangers of the present chapter are imminent not so much for Shaun as they are for the reader. There is the possibility that this chapter may be misread and misinterpreted as the revelation of the parents. First, its length is impressive - or depressive to some readers. There appears to be little reason for such length unless one views the chapter as the climax of Shaun's "watches." However, if there is any illumination in this section, it is not for Shaun because he is in a trance-like sleep throughout all of it. Read according to the now-traditional interpretation of Finnegans Wake, this chapter seems to lack purpose and appears as well to depart from the

pattern the reader has come to expect. W. Y. Tindall, who insists on labeling the four parts of the Wake as representations of Vico's "four ages," cannot fit this chapter into the format. He writes,

> Since this chapter represents Vico's human age, the abundance of reversals . . . is curious; for since the device of reversals appears most often in fourth chapters, we have come to connect it with renewal. . . . Maybe the reversal here is a promise of renewal in the next chapter, which reverses that promise.
>
> Curious too is the inordinate length of the present chapter, . . . This age, Joyce's particular province, is the one in which he was the most and least at home. Perhaps the abstraction of humanity . . . detained him. It takes time and space to pin the unpinnable down.[42]

Such conclusions seem to be based on rather forced attempts to find continuity and meaning that have not emerged naturally. This is the third leg of Shaun's trip into history; it is not by any stretch of the imagination "Vico's human age" only. The length of the chapter must certainly be justified by more logical reasons than those usually offered if the reader is to accept it. However, the use of the Vichian doctrine of ricorso in reading this section helps to justify the chapter, to explain its meaning, and to give direction to its purpose.

In recoursing the past, there is certainly a point at which the facts of history will collide with history-according-to-the-historians. That collision is what this chapter is about. Almost at random, one

may read critical material on recorded history and may learn that "history as her is harped" (486.06) by history writers is often an embellishment of fact and/or wishful thinking.[43] III.3 brings Shaun to this critical point in history: the altering and corrupting of man's true fables (*vera narratio*), as Vico explained it (*SN*, 905). It is for this reason that the Old Four take over the action of the chapter. They have been, each in his own way, the alterers and distorters of history. I do not believe that this fact of alteration necessarily is a condemnation of the Old Four or of their distortions which have been, in their own time, exhibitions of man's progress in imaginative creativity. The point is that Shaun must go beyond distorted, or prettied-up, history if he is to perform his *ricorso* successfully. This confrontation with history's interior decorators is necessary in terms of both the principle of *ricorso* and the narrative of *Finnegans Wake*.

As the chapter begins, Shaun is lying in a trance-like state. This does not mean that he has stopped traveling. Rather, it suggests that the medium of travel has shifted directly to the mind. Shaun is transforming into a mental traveler. It appears that he has not oriented himself to this change and is unhappy about his condition.

> Lowly, longly, a wail went forth. Pure Yawn lay low. On the mead of the hillock lay, heartsoul dormant mid shadowed landshape, . . . His dream monologue was over, of cause, but his drama parapolylogic had yet to be, affact. . . . Yawn in a semi-swoon lay awailing and (hooh!) what helpings of honeyful swoothead (phew!), . . . (474.1-5, 11-12).

Shaun is now called "Yawn" to emphasize his sleep-like condition and "pure" may reflect his messiah-role in the preceding chapter. It is quite true, of course, that Shaun has purified himself to some extent in getting this far into the past. His trance condition implies he has opened himself to an investigation of consciousness, and this implies a certain amount of ego-purging.

Shaun lies on the "mead of the hillock." This could mean a meadow or a little hill, but the term "honeyful" suggests that "mead" may also refer to the fermented drink make of honey, water, yeast, and malt. The addition of this meaning would explain how Shaun became "dormant" and why he is "wailing" intermittently. Like Coleridge's visionary, Shaun has "drunk the milk of paradise" as he traveled and is in a drunken stupor.[44] The words "mead" and "honeyful" also develop further the bee motif pointed out earlier.

The idea of Shaun's being in a semi-intoxicated trance raises several important questions about the ricorso. One might at first ask whether, if Shaun has tippled and toppled as his father did, anything

he might say or do while in this condition would be of value. If the ricorso is an act of the conscious mind, must not that mind be clear? The question here is really one of authorial choice: by what means can a philosophical principle best be demonstrated artistically? The problem involves the details of "practical" ricorso and of the manner of presenting those details believably. Joyce needed to shift Shaun's medium of travel from the physical to the mental in a convincing way. Certainly the idea of Shaun's imbibing a manna-drink would carry with it the association of a special kind of inebriation other than simple drunkenness.

In this shift from physical to mental travel, there are further ramifications. It is commonly accepted that much of this chapter is a seance. Shaun himself becomes the medium through which the past may be reached. Again, using Vico's conception of learning (what one does is what one learns), it becomes clear that, if Shaun becomes the medium, he literally becomes the message. In order to know the revelations of the next chapter, Shaun must first unknowingly do the revealing. In this chapter, his doing (the message's coming through him) is not revelatory to him, however, because he is here only the medium. His words are revealing to the Old Four, and in this sense the chapter belongs to them. But, because Shaun has been

the medium in III.3, he will be able to know and to narrate the message in III.4. "Shaun d," as Joyce called III.4, is all Shaun's. His revelation will illuminate the entire narrative of Finnegans Wake.

There is yet another point regarding the ricorso and the mental state. This is the question of the practical employment of ricorso, aside from the technical problems Joyce encountered in portraying it. Exactly how does the individual, the group, or the nation "do" ricorsi? Vico condemned sterile intellectualism as reflective barbarism; consequently, the ricorso is not intellect alone. Neither will intuition alone produce ricorso, for the "barbarism of sense" is impossible in the fully-evolved reflecting mind. In the Wake, Shem is not capable of ricorso by himself because, ironically, he is "in his bardic memory low" (172.28). He relies too heavily upon feeling, or intuition, and so cannot make adequate use of reflection. The ricorso is, then, an act of total mind - thinking and feeling, reflection and spontaneity. It is a

> genuine principle of ideality, a process . . . of the human spirit toward its own ideality. The spirit in history retreats only to advance; it is like a great hound circling to pick up the trace which it has lost for the moment. . . . The universal is indeed its term, but it comes to this term only by a movement back upon the whole of its concrete experience. . . . /The ricorso/ is the greatest spiritual effort. . . .

> It is criticism in its purest, that is its most concrete, and historical form.[45]

I suggest that "practical" ricorso, such as Shaun is to enact in III.4, was envisioned by Joyce as a mental act similar to that which today is called the expansion of consciousness. In other terms, the ricorso is the critical exploration of man's inner space.[46] If such a suggestion seems improbable, there is considerable evidence to support the theory that Joyce was dealing with exactly such a conception.

First, it is well-known that Joyce was at one time interested in Theosophy and that he knew the works of Madame Blavatsky. Joyceans tend to treat this information lightly - and with some reason. Stanislaus Joyce claimed that his brother became disenchanted with the movement while still a young man.[47] The brother's statement removes the unpleasant task of trying to defend any Theosophist interests Joyce may have had. Devotees of the supernatural have seldom been considered people to be taken seriously.[48]

Second, Joyce's preoccupation with Bruno of Nola should point out that the author had a more than passing interest in Hermeticism. Only recently has there been any really careful attention to Hermetic aspects in Joyce's work.[49] Up to this time, the vast amount of Hermetic and Cabalistic material in Ulysses and Finnegans Wake has been explained away somewhat

superficially, suggesting the need for a more thorough study of Hermeticism and of Bruno. Joyce's interest in Bruno lay, according to Joyceans, only in the latter's doctrine of the coincidence of contraries. But, Joyce's use of Bruno is far more extensive than this single principle.[50] Even this Brunian doctrine of contraries has never been elucidated completely or properly in relation to the Wake.

Third, Clive Hart has found a profusion of Indian and Oriental mystic terms and principles in Finnegans Wake, and he bases a good deal of his analysis on his belief that Joyce used them as central themes.[51] But, Hart does not appear to see a connection between Joyce's use of such ideas and the fact that these Indian and Zen principles have as their goal the expansion of consciousness.

Fourth, Joyce's interest in psychic phenomena and parapsychology has never been investigated thoroughly if at all. Atherton's The Books at the Wake lists Joyce's use of Sir Oliver Lodge's book, Raymond, or Life and Death (1916), together with several details from this little classic of psychic literature.[52] Atherton also notes Joyce's use of Sir Arthur Conan Doyle's The History of Spiritualism and The Land of Mist (p. 247). The Wake uses a number of names found in Doyle's History of Spiritualism. For example, in III.3 one of the gospellers mentions "the gander of

Hayden" (in Doyle's work) and then asks Shaun, "Would you kin a young stepschuler of psychical chirography /palmistry/, the name of Keven, . . ?" (482.16-18). And, another of the Old Four comments on some type of writing that may emanate from another dimension:

> He is cured by faith who is sick of fate. The prouts who will invent a writing there ultimately is the poeta, still more learned, who discovered the raiding there originally. That's the point of eschatology our book of kills /Book of Kells/ reaches for now in soandso many counterpoint words. What can't be coded can be decoded if an ear aye sieze what no eye ere grieved for (482.30-36).

Both Lodge and Doyle were among the founders of the British Psychical Society and were psychic investigators of reknown in addition to their other accomplishments.

Another significant detail concerning psychism is Joyce's meeting with Eileen Garrett, perhaps the world's most highly respected living medium. There is no mention of this meeting in the biographies of Joyce, but Mrs. Garrett touches upon it briefly in her autobiography, Many Voices.[53] After having been told about Joyce by her fellow Irishmen, Gogarty, Yeats, and James Stephens, Mrs. Garrett finally met him in Paris. She writes that

> my desire, when I knew Joyce, was to get him to talk of the activity of the unconscious, for his conversation, as well as his book, Ulysses, suggested great knowledge of its deep stream . . . . /I

> wished to understand his method of entering into the deep conscious, a process I hoped would give answers to my doubts about the verity of my own work.[54]

Obviously, Mrs. Garrett did not doubt at all that Joyce had access to some mental operation similar to her own abilities to communicate at varying levels of consciousness. Her only question pertained to the way in which Joyce entered the "deep conscious." She has also commented,

> I have never made up my mind if I ever knew the real Joyce. With such a man it was difficult to say who was Joyce. I would say that he was a mystic who lived his own kind of life. . . . Gogarty agreed with me that he had many levels of personality.[55]

Fifth, the seance-form itself of III.3 opens the possibility of Joyce's desire to dramatize somehow the expansion of consciousness. The seance portion of Shaun's ricorso suggests the possibility, then, that in the mid-twenties Joyce had anticipated and had put into some kind of use mental activities that today are in but experimental stages. And, Joyce was anticipated in this use of mind by Vico, who called the mental act a ricorso and treated it in philosophical terms. Shaun, lying on the "mead," has become the medium through which history and history writers will meet. The message is to the historians through Shaun, and by this "doing" Shaun will be able to "know" the meaning of his own confrontation with the first parents in

their genesis. In shifting from physical to mental travel for Shaun, Joyce has added greater dimension to the concept of ricorsi in Finnegans Wake.

The first lines have explained that Shaun's "dream monologue was over, of cause." This may refer to Shaun's own particular "dream of fair women" in III.2. Certainly, he has just finished a lengthy monologue-sermon to the girls. And, this experience has apparently been the "cause" of his having arrived at this hillock and of his present condition. If III.2 was the cause, then the "affact" is yet to be: the "drama parapolylogic." I am not sure whether this term refers to the drama of the present chapter ("parapsychologic") or to the four dumbshows of III.4. These pantomimes will be indeed "parapolylogic": they will be "beyond logic" ("paralogic"); they will show "many logics" ("polylogic"); and they will be "parabolic," parables or allegories. Perhaps this term is intended as a definition of the drama in each chapter.[56]

Almost immediately, Shaun is visited by "three kings of three suits and a crowner" (474.18-19). These are the "senators four" (474.21): Matthew, Mark, and Luke as a trio (theirs are the Synoptic Gospels) and John as the "crowner."[57] They climb toward Shaun,

> traversing climes of old times gone by
> of the days not worth remembering; . . .
> having a sevenply sweat of night blues
> moist upon them (474.22-24; 475.1).

"Night blues" explains something of their nature and purpose. According to the Dyers' Chart, night blue is a color in the basic, or fuchsine, class. The word, "fuchsine," contains the G. Fuchs, fox, a term Joyce employs regularly throughout the Wake in connection with the church ("Old Fox Goodman" rings the church bells; elsewhere, "Fuchs Gudman"). Therefore, the Old Four may have come here for purposes of religious dogma or church history.

Following the "night blues" sentence, there are listed seven strange words (amplifying the "sevenply sweat"?) that, as Tindall notes, have an odd sequence and appear to be gibberish.[58] The balance of the paragraph builds on the allusions in these words, using a mixture of meteor, rainbow, nebula, comet, asteroid, and parts of the human body. These terms all aid in a description of Shaun. The seven words, or the basis for them, can be found in the standard star chart listed in an unabridged dictionary. The words' derivations also contain a list of animals and the like in relation to the constellations that are included. This type of multi-leveled linguistic description of Shaun foreshadows the seance to come through the astral-astrological allusions of the words.

The next paragraph explains in its very first words what is to take place in this episode.

> Those four claymen clomb together to hold their sworn starchamber quiry on him. For he was ever their quarrel, the way they would see themselves, . . . (475.18-20)

"Starchamber" is a word rich in meaning for this chapter. Historically, the Star Chamber was an ancient, English high court which sat without the intervention of a jury. Its members were the king's Privy Council plus several additional judges. The Star Chamber's special jurisdiction was based on encroachments of the crown, and it had power to use mere rumor as evidence and to call witnesses as well. It could even apply torture. Understandably, it was abolished in 1641 during the Long Parliament. The Old Four are planning to have a Star Chamber court to try Shaun, and they will be literally "on him" as well because "he was ever their quarrel." "Quarrel" means a square as well as an argument. In II.4, the Old Four had framed (made a "quarrel" or square enclosing) the action of Tristan and Iseult. Now, Shaun-as-history becomes the frame for the Old Four, "the way they would see themselves." Recorded history will confront "true history" to learn whether the record is, as they hope, synonymous with the truth of the past. But it must be remembered that this Star Chamber will allow rumor as evidence. It is a foregone conclusion that the truth of the parents will not be found here because rumor has been the

destructive force for the father and mother at every turn. If the Wake itself has not stressed this enough, Vico's axiom states the dangers of rumor:

> Because of the indefinite nature of the human mind, wherever it is lost in ignorance man makes himself the measure of all things.
>
> This axiom explains those two common human traits, on the one hand that rumor grows in its course, on the other that rumor is deflated by presence [of the thing itself] (SN, 120, 121).

Consequently, III.3 seems to announce, in the beginning, that it will not offer the authentic revelation of the parents because they will not be present to deflate the rumor allowable by this "court." They will be present only as voices communicated through Shaun. The historians will hear simply what they want to hear. The true "drama parapolylogic" is yet to come.

It is evident that the Old Four will direct the action of this chapter. Matthew is "deputising for gossipocracy" (476.4) and has the aid of the "star-menagerie, Marcus Lyons and Lucas Metcalfe Tarpey and the mack that never forgave the ass that lurked behind him, Jonny na Hossaleen" (476.25-28).[59] Shaun's role is to be that of a "satrap . . . coaching his preferred constellations in faith and doctrine" (476.22-25). In a word, Shaun is a secondary official in the proceedings, and his purpose is to coach (both "teach" and "carry," as in a coach) the "star men." The ass,

"the odd trick of the pack, trump and no friend of carrots" (476.17),[60] will remain close to the action. As narrator, he has, however, stepped back a pace from his angle of focus in the earlier chapters. The point of view in this section approximates the dramatic, and the ass will not speak directly until the very end of this chapter.

The conversation of the Old Four finally partially awakens Shaun who asks, "— Y?" The immediate answer is, "— Before You!" (477.31-32). In its alphabetic context, "y" follows "u"; however this is the past, and Shaun must get used to such reversals.[61] He is agreeable when asked to "name yur historical grouns" (477.35) and answers that this mound on which he lies "amengst the poppies" (the papas; 476.20) is "— This same historic barrow 'tis, the orangery" (477.36). The Old Four are instantly excited. They inquire, "—Are you in your fatherick, lonely one?" (478.28). If this hill is the carrier of the fathers ("father-rick"), the Old Four are eager to learn its secrets.

Shaun confirms their belief, "— The same. Three persons. Have you seen my darling only one? I am sohohold!" (478.29-30). This midden heap is indeed the resting place of the three father figures: Finn HCE, and now, Shaun himself. Shaun's question refers to the female, the "darling one" with whom the male must unite for renewed progress.[62] When Shaun shivers with

cold (also, being "old"; restrained - "hold"), one of the Four scolds, "— What are you shevering about, ultramontane, like a houn? Is there cold on ye, doraphobian?" (478.31-32). The statement contains another bee allusion because "doraphobia," an aversion to or fear of hide or fur, also contains AS dora, meaning a drone. Shaun's response, however, indicates no single fear. He answers, "— The woods of fogloot" (478.34), which he repeats later as "The wolves of Fochlut!" (479.13); and this term finally evolves to "That folklore's straight from the ass his mouth" (480.6-7). The evolution is significant: from vegatable to animal to man. And, this evolved "folklore" is apparently what the Old Four want. These tales would be the initial fables as they appeared in their first "divine" form, or straight from the "ass's mouth." The ass is the conveyor of the divine throughout the Wake.

Shaun seems to understand the desire of the Old Four, for he tries to explain his condition that has placed him in proximity to the first fables of man. "Dream. Ona nonday I sleep. I dreamt of a somday. Of a wonday I shall wake" (481.78). One of the interrogators excitedly glosses his remark:

> —I have your tristich now: it recurs in three times the same differently. . . : comming nown from the asphalt to the concrete, from the human historic brute,

> Finnsen Faynean, . . . to this same
> vulganized hillsir from yours, Mr
> Tupling Toun . . . would he reoccur
> Ad Horam, as old Romeo Rogers, . . .
> We speak of Gun, the farther. And in
> the locative. Bap! Bap! (481.10-19).

The father is to be the main subject for investigation during this seance. The Old Four - particularly the first three since I believe John speaks less often[63] — want to compare their conceptions of any or all forms of the father with the view of him through Shaun. As I noted earlier, the possibility for their getting at true history will be remote because they will allow rumor to be a witness in this "court."

To start the seance-proper, Luke, the doctor, applies a magical talisman, a T-square, to Shaun's head and then places it inverted over his heart. He then asks Shaun to tell what he hears, reminding the medium that he had better give good answers because he could be "very largely substituted . . . by a complementary character" (487.2-3), perhaps referring to Shem. Shaun tries to please his questioners and recalls some of his childhood thoughts as they seem to apply to his present state:

> A few times, so to shape, I chanced to be
> stretching, in the shadow as I thought,
> the liferight out of myself in my ericulous
> imaginating. . . . and I swear my gots how
> that I'm not meself at all, no jolly fear,
> when I realize bimiselves how becomingly
> I to be going to become (487.15-19).

Misunderstanding Shaun's reference to his "becoming,"

his impending union with Shem, the questioners reply angrily, "—O, is that the way with you, you craythur? In the bëcoming was the weared, wontnat! . . . The voice is the voice of jokeup, I fear" (487.20-22). They now think that Shaun may really be Shem in which case they will not accept anything he says.

Shaun's defense of his identity is a long statement (487-489) that underscores the growing ambivalence in his feelings about himself and his brother. His words indicate that he has a better understanding of his interrelationship with Shem (488.4-12). For once, Shaun seems to want to justify his brother and his importance. Shem is a "penman," a letter writer; and Shaun is a "post," letter-carrier,[64] although "I never dramped of brebeing a postman but I mean in ostralian someplace, mults deeply belubdead" (488.19-20).[65] He goes on to explain,

> I am no scholar but I loved that man who has africot lupps with the moonshane in his profile, my shemblable! My freer!
> —As you sing it it's a study. That letter to one's other, that neverperfect everplanned? (489.26-28, 33-34)[66]

The Old Four are momentarily impressed with Shaun's rhapsodic words about his brother. However, they quickly dismiss Shaun's "nonday diary, this allnights newseryreel" (489.35) by reminding him that "In this wireless age anyowl rooster can peck up bostooms" (489.36; 490.1). Any "night bird" can get Boston on

his radio,[67] or should be able to "peck up" (extract the truth from) the "boss' tomb" (the father's burial mound: history).

The seance finally gets underway when ALP speaks through Shaun, retelling her version of HCE's Phoenix Park episode. She minimizes the entire thing. But, her words do not convince the Old Four of HCE's innocence. They interrupt her to point out that the father is busy with sexual conquests and that the wife "only chits-chats in her spanking bee bonetry" (494.24-25). Again, the bee motif appears, associated closely with the female.

After hearing the mother's voice, the Old Four demand that Shaun evoke HCE himself, "if so be you may identify yourself with the him in you, . . . The seeker from the swayed, the beesabouties from the parent swarm" (496.25, 32-33). The seeker, Shaun, will please separate himself from the mother's spirit ("the swayed" since ALP favors HCE). In other words, Shaun is to remove the busy-bee mother from the communication line and contact the father[68] so that he may talk.[69]

Instead of evoking the father directly, Shaun attempts to relay the father's story by means of the voice of history reenacting the past events. There is a reprise of I.1 with all of its chaotic activity. Shaun also tries to speak in defense of the father,

but this only makes for further confusion. There is the sound of furious battles as history moves deeper into the primitive past. Above the noise of conflict there sounds an intermittent "zinzin. Zinzin" (pp. 500-01), the theme of "sin." The sounds continue to grow louder, more intense. Finally, under the increasing pressures of such communicating, Shaun the medium blows a tube. The sound ceases abruptly:

SILENCE

> Act drop. Stand by. Blinders. Curtain up. Juice, please! Foots! (501.6-7)

The Old Four immediately go into action to re-adjust their medium of communication with the past. The stage directions imply that, since Shaun's circuitry has been unable to carry the primitive sounds of man's first era, the investigators will try to reach it by another route. The tone shifts instantly from that of the first age of man to that of civil times. The Old Four will begin with Shaun's own era and will try to move back in time gradually rather than attempting to evoke the deep past directly.

> A truce to demobbed swarwords. Clear the line, priority call! Sybil! Better that or this? Sybil Head this end! Better that way? Follow the baby spot. Yes. Very good now. We are again in the magnetic field (501.13-15).

On this side of "SILENCE" all events will be told exactly as Shaun has always understood them. If there

might have been any opportunity for him to learn anything in the activity just completed, that chance is now gone. The information that the Old Four will evoke through Shaun will only reinforce their own accounts of history. They have strict control over all further communication at this seance; the "Sybil," or oracle, is in their pay.

As the seance starts again, the interrogators establish their location. Are they still in the dump-burial ground? Yes, Shaun's astral voice replies, "— Simply awful the dirt. An evernasty ashtray" (503.7). This phrase is reminiscent of the last thunder word because it approximates the term "everlasting ash tree," Yggdrasill. This world-tree symbol from Norse mythology will provide the angle of approach "towards the ouragan of spaces" (504.14), the origin of species. This Norse tree is also a convenient symbol because the Old Four can combine it with the Genesis tree and can point out the idea of the female as the initial sinner:

> woman't seeleib such a fashionaping sathinous dress out of that exquisite creation and her leaves, my darling dearest, sinsinsinning since the night of time . . . . And encircle him circuly. Evovae! (508.8-10, 13).

The male is deemed weak since he was so easily trapped by the Circe-like ("encircle circuly") female. To emphasize this, there is the cry, "Evovae!" The word

combines "ova," egg, with "Evoe," the shout of the Greek bacchanals, as well as "Eve."

The Four probe further, asking "what science has to say" (505.27) about the first parents. Shaun answers, "Upfellbowm" (505.29). The Apfelbaum (G. apple tree) caused the "up-fell-down." He goes on to explain that this action "remounts to the sense arrest" (505.31). Man's first "sin" was, then, paradoxically the act that released him from the prison of the senses, or in other words, that initiated human evolution toward what Vico called "philosophic wisdom." This is a story with which the Old Four are familiar, and they question Shaun closely, "Were you there when they lagged um through the coombe?" (506.11-12). Their question sounds the bee motif once again (the honey "coombe"). Shaun answers, "psalmtimes it grauws on me to ramble, ramble, ramble" (506.13-14). Yes, this is the reason he is on his quest. The "harping" of history is, however, beginning to follow a format so familiar to the Old Four that it would seem to preclude the necessity of Shaun's journey.

In the conversation following, there are echoes of the Russian general story, the prankquean, Kersse the tailor, Wellington, and other episodes already related in the Wake. In each, emphasis is placed on the female-as-sinner whenever it is possible to bend the story that way. This stress is particularly

pleasing to the historians. They ask eagerly, "So lent she him ear to burrow his manhood (or so it appierce) and borrow his namas?" (512.23-25). The information coming through Shaun seems to confirm their suspicions about the origin of sin. Impatiently, they demand,

> as briefly as you can, . . . how these funeral games, which have been pouring over us through homer's kerryer pidgeons, massacreedoed as the holiname rally round took place (515.22-25).

In other words, the Old Four believe they are receiving the full truth about human history (via "homer's kerryer pidgeons"), and they wish to learn the process by which this "pure truth" was transformed into church dogma, mass and creed. That the fables they are hearing are <u>not</u> true fables - at least, according to the Vichian definition - is underscored by Joyce's use of the name of Homer. Vico repeatedly stressed the fact that Homer received the true narratives in altered and corrupted form (<u>SN</u>, 401, 808, 814, 815, 905). The passage also suggests that the truth has been corrupted with the passage of time in its combining both "mass" and "creed" in a "massacre."

Regardless of the truth quotient of the message, Shaun continues to tell the Old Four what they want to hear: history as they have recorded it. They bombard him with questions until Shaun finally grows tired of this third degree. When the historians ask

him about one of his answers, Shaun retorts, "Are you to have all the pleasure quizzing on me? I didn't say it aloud, sir. I have something inside of me talking to myself" (522.25-26). The old men scold him for his impertinence and suggest that, if he thinks they don't understand him, he should have himself "psychoanolized." Angrily, Shaun answers, "I can psoakoonaloose myself any time I want . . . without your interferences or any other pigeonstealer" (522.32-36). His reference to pigeons, in context with "homer's kerryer pidgeons," may indicate that Shaun is aware of the distorted history now being accepted as fact. When the Four clamor for an example of his self-psychoanalysis, several inner voices issue forth from Shaun with particularly significant statements.

The first voice asks,

> — Have you ever weflected, wepowtew, that the evil what though it was willed might nevewtheless lead somehow on to good toward the genewality? (523.2-4).

This statement is a reiteration of Vico's principle that even though humanity wills selfish and limited purposes for itself, divine providence working in natural ways turns those purposes, or ends, into a general good (SN, 1108). The lisping, child-like voice is speaking truth, although that truth is not recognized by the Gospellers.

A second voice points out that the father

> may have been (one is reluctant to use the passive voiced) may be been as much sinned against as sinning, for if we look at it verbally perhaps there is no true noun in active nature where every bally being . . . is becoming in its owntown eyeballs (523.8-12).

Among other things, the statement points up the relative nature of language, the limits of verbal communication, and the fact that truth is all but impossible of expression in the context of relativity. Sin is usually called so depending on the perspective of the person making the judgment. Words have been the weapons used against the father, and the voice plays with words to demonstrate both their potentialities and their limitations.

A third voice emanates from Shaun, asking about the entire seance up to this point. What if, after this "tour of bibel" (523.32), the evidence discloses that the father has simply acted and reacted naturally — has behaved like a man? And what if the same natural action is true of the female? Then, "were these anglers or angelers coexistent and compresent with or without their tertium quid?" (526.11-12). The question is open to a number of interpretations. I read it as an inquiry about the relationship of man and the divine. Are the first parents considered to have been alone of this earth during their first period of time as humans? Must one not posit the immanent presence

of the divine, a "third something or someone?" If such an idea may be entertained, then what is the relationship of man to that tertium quid?

The Old Four misunderstand the question and interpret the three entities as "Shem and Shaun and the shame that sunders em" (526.14), the "shame" probably being a reference to Issy. The sins of the fathers are repeated in the children. One of the Old Four makes a speech condemning all women. In response, Issy's voice issues from Shaun, playing the role of temptress. The Old Four break in to say that they are after the male, really, and had better adopt new methods of inquiry, those of a "brandnew braintrust" (529.5). They will, then, attempt to intellectualize their seance for greater efficiency. This decision, which recalls Vico's "barbarism of reflection," dooms the seance to further failure.

Now streamlined, the seance takes on the form of a radio program with spot announcements. Kate is called as a witness, and she reluctantly comments on the father. Then, the father himself is called upon to speak.[70]

The remainder of the seance is given over almost entirely to the father's defense of himself.[71] With great eloquence and feeling, the father recounts his courtship of and mating with the female. He goes on to list the benevolent things he has accomplished:

he has initiated education, built a city, cared for the poor, and so on (541-546). His trial, he claims, resulted "when I stabmarooned jack and maturin" (549.22), or when he attacked the religious establishment. He goes on to explain that he has always been a good husband, and he cites numerous instances to prove the truth of his words.

It is doubtful whether the Old Four believe anything the father has said. In a sense, it is not really important to know whether or not they believe the voice. The seance has functioned to turn Shaun into a living letter, or message, synonymous with the written one he carries. In this chapter Shaun <u>does</u> what he will <u>learn</u> in III.4. The information imparted through Shaun has not benefited him; it has been directed toward the Old Four. Here, Shaun has been the medium for the message. In the final leg of his <u>ricorso</u>, he will become one with the message as he views the truth of history playing itself out before him. The Old Four will also be present with Shaun for this drama, but their function will be different from their present one.

The ass-narrator has the last word in this chapter. It is not much more than a bray: "Mattahah! Marahah! Luahah! Joahanahanahana!" (554.10). The ass may possibly be laughing at the Old Four, deriding them for their failure to make truth come to them on their

terms. But if the ass is laughing at the men, his laughter takes on additional meaning when he says John's name. The "-hanahanahana" adds to "John" the Jewish name, "Hannah," meaning "grace." The name, "John," itself means "Jah is gracious." The donkey's last bray foreshadows the epiphany that Shaun is to experience in III.4: the illumination of that grace in John's dumbshow of the first parents.

NOTES FOR CHAPTER IV

[1] *Structure and Motif in Finnegans Wake*, p. 78.

[2] *Structure and Motif*, p. 81.

[3] *Structure and Motif*, p. 83.

[4] *The Books at the Wake*, p. 17.

[5] Adeline Glasheen, "Out of My Census," *The Analyst*, 17 (1959), 23. Italics mine.

[6] *The Books at the Wake*, p. 17.

[7] In *Structure and Motif*, Hart points out that Joyce "was particularly concerned to reproduce relativity and the uncertainty principle" in the *Wake* (p. 65). Others have also noted Joyce's use of modern science.

[8] *Structure and Motif*, p. 93.

[9] *Literature and the Irrational*, p. 119.

[10] See also, James Joyce, *The Critical Writings*, ed., Ellsworth Mason and Richard Ellmann (New York: Viking Press, 1959), p. 145.

[11] James Moffett, *A Student-Centered Language Arts Curriculum*, (Boston: Houghton-Mifflin, 1968), p. 28.

[12] *Student-Centered Curriculum*, p. 68.

[13] *Student-Centered Curriculum*, p. 502.

[14] Ernest Becker, *Angel in Armor*, (New York: George Braziller, 1969), p. 42.

15
See O Hehir's A Gaelic Lexicon for his discussion of the name "Shaun" as "John," p. 406.

16
A Gaelic Lexicon also explains "Shem" as "James," p. 408.

17
Letters, I, 214.

18
A Gaelic Lexicon also gives a thorough explanation of the "four masters" and their names, pp. 383-85.

19
As noted earlier, "ass" is ON for "god."

20
Bruno and the Hermetic Tradition, p. 259.

21
Frances M. Boldereff, Hermes to His Son Thoth (Woodward, Pa.: Classic Non-Fiction Library, 1968), p. 69.

22
Hermes to His Son Thoth, p. 70.

23
Bruno and the Hermetic Tradition, pp. 260, 261. Italics mine.

24
Bruno and the Hermetic Tradition, pp. 222-223.

25
Bruno and the Hermetic Tradition, p. 260.

26
Joyce wrote of the Wake as a "square wheel" (Letters, I, 251).

27
Skeleton Key, p. 270.

28
Joyce had earlier written that Shaun's journey follows the stations of the cross (Letters, I, 214).

29
Letters, I, 263.

30
Blake's Proverbs of Hell is an even more appropriate comparison.

31
James Joyce, p. 146.

32
James Joyce, p. 140.

33
This "Father Mike" may be an allusion to ALP's first lover, "Michael Arklow" (203.18).

34
Time and Idea, p. 136.

35
Time and Idea, p. 136.

36
Time and Idea, p. 135.

37
"Dave" suggests that Shem may somehow function as David to Shaun's "Shaunathaun" (462.8).

38
For references to Joyce's use of Dante, see Atherton's The Books at the Wake, pp. 79-82, 208, 244, 251, 289.

39
Introduction, New Science, p. xliii.

40
This "lord of Lucan" remains one of the yet-unidentified names in the Wake. Vico's reference to "Lucanian oxen" - elephants - may possibly have some bearing on an identification (SN, 96). Biologically, the elephant is thought to have a very significant place in the evolutionary line that was to lead to the emergence of man.

41
For Joyce's comments on "luciferants," see his letter mentioning "lucifer types" among his acquaintances (Letters, I, 262).

42
A Reader's Guide, p. 256.

43
Herbert Muller's The Uses of the Past makes this important point, particularly in its discussion of Greek history. Shakespeare's Troilus and Cressida is an equally appropriate commentary on the difference between history and history-writing. The play strips the Trojan War of all its glamour.

44
Coleridge, whose speaker in "Kubla Khan" had "drunk the milk of paradise," was a student of both Bruno and Vico. Joyce noted this information in his 1903 review of J. Lewis McIntyre's Giordano Bruno (The Critical Writings, p. 134).

45
Time and Idea, pp. 138, 136.

46
The terms "expansion of consciousness" and "inner space" are much used ones in contemporary biochemistry, psychology, and the like. Robert De Ropp's The Master Game: Pathways to Higher Consciousness Beyond the Drug Experience (New York: Delacorte Press, 1968) is exemplary of current works on the subject.

47
In James Joyce, Ellmann mentions Joyce's interest in Theosophy (p. 103). Stanislaus Joyce tells, in My Brother's Keeper (New York: Viking Press, 1958), p. 140, of his brother's disenchantment with the organization. However, Stanislaus has not proved to be an infallible reporter of his brother's ideas. Hart points out that Joyce used a great deal of material from Madame Blavatsky's Isis Unveiled and The Mahatma Letters (Structure and Motif, p. 49).

48
On the other hand, among Theosophists are such prominent figures as Thomas Edison, the French astronomer Flammarian, Abner Doubleday, Piet Mondrian, and Maurice Maeterlinck, whose works Joyce used very significantly in the Wake.

49
In contrast to Boldereff's abstruse work on Joyce and Bruno, Hermes to His Son Thoth, Jackson I. Cope's "Ulysses: Joyce's Kabbalah," James Joyce Quarterly, 7, No. 2 (Winter 1970), 93-113, is an excellent work.

50
An unpublished graduate study on Joyce and Bruno, Ronald Koch, "Giordano Bruno and Finnegans Wake:

A New Look at Shaun's Objection to the 'Nolanus Theory'," Southern Illinois University, Carbondale, is indicative of the kind of Bruno-Joyce research yielding valuable information for both literature and philosophy.

51
In particular, see pp. 96-104 for Hart's explanation of Joyce's use of the mystic word "AUM" (OM) in the Wake.

52
The Books at the Wake, p. 262. Atherton mistakenly calls Alta Piper the "chief medium" of Lodge's experiences. While Lodge did refer to Miss Piper as A.L.P. in his writings, she was the daughter and secretary for Lodge's medium, Mrs. Lenore Evalina Simonds Piper of Boston. This great Boston medium received a number of messages for members of the British Psychical Society — Lodge, Frederick Myers, Sir Arthur Conan Doyle, and others. These messages were duly recorded by her daughter, Alta, and — like ALP's letter from Boston in the Wake — were sent to England. (David C. Knight, ed., The ESP Reader /New York: Grosset and Dunlap, 1969/, pp. 74-76, 94.)

53
Mrs. Garrett gives a wealth of information about psychic study among such people as Yeats, Lodge, James Stephens, Alastair Crowley, and others. She also mentions the Irish Survival League, a spiritualist group including the people noted above. Joyce was familiar with this group.

54
Eileen Garrett, Other Voices (New York: G. P. Putnam's Sons, 1968), p. 62; italics mine. Mrs. Garrett also comments, in a letter to me, about her sense of Joyce's proximity to "deep consciousness."

55
From a letter written by Mrs. Garrett to me, 30 April 1970.

56
Tindall reads "parapolylogic" as "paraplegic" (Reader's Guide, p. 253). This definition does not seem to have any meaning in the context of the passage, however.

57
"Crowner" means "coroner" in England, but on the Isle of Man it is the chief constable.

58
A Reader's Guide, p. 257.

59
"na Hossaleen" = Gael. "of the little asses" (A Gaelic Lexicon, p. 254).

60
Among other things, the description contains a play on the name "Patrick" and perhaps "carrots" (Tarot?).

61
The "Y-U" conversation could also refer to a turn, or "Y," in the road to the past. This shift in directions is also "before U" (here, "you" is Shaun). It is in front of him.

62
In the mystical number system of the Kabbalah (Sephiroth), the female is the 0 with which the male (1) must unite to form the decade. Shaun may simply be referring to the female, in this case, probably Issy.

63
The four speakers are difficult to distinguish. Mark's speeches are usually quite harsh, and Luke's often have a Dutch accent. Matthew's speeches are fairly normal in tone. I cannot characterize John's speeches as having any consistently unique qualities.

64
The epithets used in connection with Shem and Shaun have derivations indicating their polarity. The IE root of "pen" (Shem the penman) is pet, to fly. Conversely, "post" (Shaun the post) is from L. positus, to set or fix firmly.

65
According to Clive Hart's theory, Shaun's quest takes him around the world in an equatorial route that sends him through Australia (pp. 116-128). I find the "ost-" (bone), combining with "someplace, mults deeply belubbed," to indicate as well a place of "dead bones" (the past), an equally consistent reading of the line in terms of its context.

66
The term "lupps" could be derived from L. lupus, wolf. This, in turn, would relate to the earlier "wolves of Fuchlut," folklore, fables, and would point back to Shem, maker of fables.

67
The famous letter of ALP in the Wake is supposedly from Boston.

68
"Beesabouties" contains "abou-," meaning "father," therefore "bees' father."

69
"Swarm" - AS, literally, "that which hums"; Skt. to sound, a voice. The "parent swarm" could here mean the father's voice.

70
Tindall, in A Reader's Guide, points out that, in this seance, Shaun becomes the ghost of his own father (p. 271). Such a condition closely approximates Stephen's theory of Hamlet in Ulysses.

71
Joyce originally called this defense of the father "Haveth Childers Everywhere."

CHAPTER V

SHAUN'S REVELATION: THE GREAT EPIPHANY OF FINNEGANS WAKE (III.4)

The fourth watch of Shaun, III.4, is the high point of Book III and, I believe, of the entire Wake. This book, which Joyce referred to as "Shaun the Post," was one of the earliest sections written. Joyce started working on it in March, 1924, and by November, 1925, had almost completed it.[1] Although he revised Shaun a, b, and c in 1928, it appears that Shaun d was not included in that re-writing. In August, 1925, while he was working on Shaun d, Joyce voiced some concern about this passage in a letter to Harriet Weaver:

> I know that Λd ought to be about roads, all about dawn and roads, and go along repeating that to myself all day as I stumble along the roads hoping it will dawn on me how to show up them roads so as everybody'll know as how roads etc.[2]

Joyce's preoccupation with roads in Shaun d is understandable. III.1,2, and 3 have all concerned themselves with Shaun's quest: his preparation, leave-taking, temptations along the way, and the changing modes of travel. In III.4 Shaun's journey to find the genesis of the first parents must be completed

before dawn breaks. Having traveled backward in history until his mode of travel has become totally mental, Shaun has first been the "medium" for communication with an earlier age. Now he moves even further back, stepping through the door of his own consciousness, as it were, and reaching that primary age of man, the age that Vico labled so appropriately "poetic wisdom."

I have earlier mentioned the fact that many analyses of this chapter ignore Joyce's reference to it as "Shaun d." It has been treated in a variety of ways, none of which deal with the son at all, much less considering him as the central figure narrating the passage.[3] In contrast, the present study focuses on Shaun as central character and narrator. Clive Hart also believes Shaun to be the narrator of III.4, although his interpretation of this section is not based on the Vichian principle of <u>ricorso</u>. Hart writes that

> Joyce always spoke of III.4 as 'Shaun d' - a title for which more justification is needed than the trivial fact that Shaun appears in a few places in it as an infant in a cot. The explanation of the title seems, in fact, to lie in the identity of the narrator. We owe chapters III.1 and III.2 (and possibly also III.3) to Johnny's loquacious Ass, but the Ass is clearly not responsible for III.4. In this case the narrator is almost certainly Shaun himself.[4]

I would go one step further in describing Shaun's function in III.4. Not only is Shaun the narrator.

He is the key figure, the one whose ultimate perception of the "true narrative" of history (the mute mythos) brings the resolution in the Wake, or makes possible the resolution.

III.3 has just concluded with the ass-narrator's braying the names of the Old Four. As III.4 begins, it appears that Shaun's stepping through the doorway of his consciousness has reversed the psychic, or mental, conditions of the principal characters. Shaun wakens from his trance or perhaps is able to bring his awake consciousness into this greater dimension of awareness, and the Old Four seem to sink into the trance condition. It is as if Shaun has stepped through a looking-glass and has, by this action, simultaneously brought about a reversal of his earlier condition. This expanded "inner space" into which Shaun has passed does nothing to distort the dream-form theory earlier discussed in relation to the structure governing all of Book III.[5] It simply means that Shaun has reached the deepest level of human history — the view from the "horizon," or the threshold of minimal consciousness, one might say. This level is also the deepest, or "delta," stage of sleep. Paradoxically, this depth is also the evidence of Shaun's attainment of the highest dimension of consciousness: "cosmic consciousness."[6] While he is in this state, Shaun will employ the Old Four in somewhat the same way that they have

used him in the previous chapter. At least, his conversations with them will serve as dialectical analyses of the four mute pantomimes he is to watch.

Although the Old Four are now in a trance-sleep, it seems that they are the first to speak as the chapter begins: "What was thaas? Fog was whaas? Too mult sleepth. Let sleepth" (555.1-2). Certainly, these four short sentences beginning the chapter appear to be the words of the sleepy old men. The clear speech following seems to be that of Shaun, now the narrative voice that is to control the dialogue. "But really now whenabouts? Expatiate then how much times we live in. Yes?" (555.3-4). If the first lines are those of the old men wondering what has happened and perhaps what their "aas" ("ass," ON god) has had to do with the change in their condition, Shaun answers them with a question. Has there not been a "whenabout," a reversal of time - of the "now?" Then Shaun asks the Gospellers to recite the formula for one's attaining this level of history: "how much times we live in." The formula he requires is that of space and time, "how much" (quantity, space) multiplied by "we live in" (time).

It appears that the Old Four are unable to give the formula; therefore Shaun answers his own question:

> So, nat by night by nought by naket, in those good old lousy days gone by, the days

> shall we say? of Whom shall we say? While kinderwardens minded their twinsbed, there now they stood, the sycomores, all four of them, in their quartan agues, the majorchy, the minorchy, the everso and the fermentarian with their ballyhooric blowreaper, . . . Follow me beeline and you're bumblin, esker, newcsle, saggard, crumlin. And listening (555.5-15).

Shaun's formula is "nat (not = zero) by (multiplied? divided by?) night by nought (zero) by naket (naked)." There are several ways to read the formula. It contains the ideas of night (night journey, dream, dark night of the soul), nakedness (the first human beings?), and negation or absence (zero). Exactly how do these ingredients work to produce the "good old lousy days gone by"? Perhaps the condition of nothingness is multiplied, or intensified, by the night journey. This night quest, in turn, may be divided by negation ("nought")--the cancelling out of first one pseudo-answer to the question of the parents after another. By negative mathematics one eventually reaches the first human condition. In a sense, such a formula would be an appropriate one for <u>ricorsi</u> in that the recoursing mind, as it descends into the night of the past, must by-pass all history that masquerades as the true beginning. At any rate, Shaun seems certain that this formula is a fruitful one for reaching the beginning of human time when "kinderwarden minded their twinsbed" (555.7).

If the Old Four have earlier demonstrated some

power over history, they are no longer able to do so. Immobile, these "sycomores" (sycamores + sycophants: trees and tale tellers) now stand "in their quartan agues."[7]

Shaun calls the old men "majorchy, minorchy, everso and fermentarian."[8] The first two terms contain allusions to the male sex organ (Gr. orchis, testicle), implying a close relationship between Matthew and Mark although the first is dominant, or major. Luke's term, "everso," contains "verso," the left-hand page of a book[9] as well as the notion of unchanging ("ever so"). This "unchanging" factor separates Luke somewhat from Matthew and Mark, whose terms imply at least quantitative differences. John is "fermentarian," a term appearing to relate generally to fermentation. Specifically, a fermentarian was a prozymite, one who celebrated the Eucharist with leavened bread.[10] Perhaps the most significant difference between John's term and the other three is that his term suggests movement, activity, or action not contained in the other terms. Having named the old men, Shaun tells them to follow his "beeline," a term once more stressing the continuing of the bee motif that is now to take on greater importance. Shaun goes on to point out how the Old Four have behaved in relation to each twin, the sons appearing here as tiny children. He accuses the Four of favoring "Kevin Mary"

(555.16), himself, over "badbrat Jerry Godolphing" (555.20), Shem.[11]

It may be that the Old Four are, metaphorically, in the sixth period of their quartan ague, for Shaun goes on to speak of six "nights," each one handled in a separate paragraph. Each "night" reviews important scenes or characters that have already appeared in the Wake. These six paragraphs seem almost to be written as though for a poetic commentary accompanying a travelogue or film of some sort. It would appear, from the introductory reference to night in each, that Shaun is somehow applying his formula of space and time to the events that are passing once more in review. These six "nights" may bear some resemblence to the six days of creation in Genesis. The re-creation of history, by means of ricorso, could possibly be thought of as a six-night project. In other words, if creation took six days mythically, it would entail the use of six nights to recourse it. The six "nights" are as follows:

> "night by silentsailing night . . . (556.1-23). This paragraph is a portrait of the daughter, Issy, seen particularly as a "child of tree, like some losthappy leaf, . . ." (556.19). Isobel is of primary importance, for she is to become the new wife-figure when the dawn breaks.
>
> "nowth upon nacht, while in his tumbril Wachtman Havelook seequeerscenes . . . (556.23-24).[12] This paragraph focuses upon the male. The "tumbril"[13] suggests that "Wachtman Havelook" could be HCE, or it might refer to Shaun himself, now engaged in investigating the beginning of

conciousness. The male's "looking" and "seeing queer scenes" also recalls the observational activities of Jarl van Hoother watching from his lighthouse-castle as well as the gossip about HCE's voyeurism.

"wan fine night and the next fine night and the last fine night . . ." (556.31-557.12). This third night emphasizes man's humanness, his finite ("fine night") condition. The paragraph begins with the "three times and out" formula used in the prankquean story and elsewhere in the Wake. "Kothereen the Slop" (Kate; 556.32) wakens one night, hears a sound, and goes to investigate it. To her surprise, she finds the father "sliving over the sawdust lobby . . . in his honeymoon trim, holding up his fingerhals, with the clooky in his fistball, . . ." (557.8-10). His eyes caution silence, and Kate complies. Tindall points out the similarity of "clooky" to an earlier line: the father's "cluekey to a worldroom beyond the room whorld."[14] However, the earlier statement is made in reference to the father's "bauchspeech in backwords, or . . . tristurned initials" (100.28-29). Tindall reads "clooky" as the father's sex organ. This may well be the case. However, the important element in this paragraph is the scene's earthiness. It emphasizes man as "fine-night" and is much less lyric than the first two paragraphs.

"each and every juridical sessions night, . . ." (557.13-20). This scene is even more earthy than the third. It retells the trial with great stress upon the sexual aspects of the father's alleged crime. The paragraph manages to combine sex language with courtroom jargon.

"niece by nice by neat by natty, . . ." (558.21-25). Approximations of "night," these words introduce a paragraph in which the twenty-nine girls have a "ripping time" (558.23) with Shaun. The frolic does not, however, communicate simple joy. The scene points up one of the paradoxes of the human condition: the girls' violent fun takes place because "they were never happier,

> huhu, than when they were miserable, haha" (558.25).
>
> "in their bed of trial, on the bolster of hardship, by the glimmer of memory, under coverlets of cowardice, . . ." (558.26-31). Here is the real trial; the marriage bed is indeed to be the scene of the pantomimes to follow. Although in this sixth scene the parents are in bed together, there is neither action nor a show of desire. This is a still-life picture; the camera has stopped at one frame and moves no further. The father's "mace of might" is mortified" while the mother's "beautifell hung up on a nail" (558.28-29).

As I read these six "nights," they function as a type of calendar, although there is no fixed chronology in their sequence. Finnegans Wake has, after all, been taking place during Easter Week. Shaun is counting off six nights to show that the narrative has reached the last night (the parents' "bed of trial") before the dawn of Easter Sunday. Since, as the narrator, he is counting off the nights, Shaun does so by listing people or events that have some special meaning for him. At the same time, the reader becomes aware that Shaun has taken over the control of this chapter's action. Although his ricorso has not yet produced the illumination he seeks, Shaun knows where he is and knows as well what time it is. This "week of wakes" (608.30) will soon be over now that Shaun has managed to work his way back to humanity's beginning. His "count-down" of the six nights leading up to this particular situation emphasizes Shaun's

understanding of the importance of the immediate activity.

As Shaun is describing the sixth "night," his words are interrupted by "A cry off" (558.32). There follow several questions about the location of the present scene: "Where are we at all? and whenabouts in the name of space?" (558.33). These questions may be asked by the Old Four, but the words are not prefaced by the dash that Joyce employed as the signal of a direct quotation. In this chapter, the deepest level of sleep, history, and consciousness, it is difficult to tell who is speaking. Even the narrative voice is usually distant and objective in tone. If the old men are the inquirers here, their question would be a natural one since Shaun's step into man's deepest past has taken him — and the Old Four as well — "behind" history as they have known it.

The answer to these questions comes in the form of stage directions. These directions are preparatory to the first of the four dumbshows that will make up the balance of the chapter.

> House of the cederbalm of mead. Garth of Fyon. Scene and property plot. Stage-manager's prompt. Interior of dwelling on outskirts of city. Groove two. Chamber scene. Boxed. Ordinary bed room set. Salmonpapered walls. Back, empty Irish grate, Adam's mantel, . . . Bed for two with strawberry bedspread, . . . Chair for one. Woman's garments on chair. Man's trousers with crossbelt braces, collar on bedknob. . . . Lighted lamp

> without globe, . . . eventuals, man's gummy article, pink.
> A Time.
> Act: dumbshow.
> Closeup. Leads (558.35-36; 559.1-16).

The first words of the description advance the bee motif that I have been pointing out. "Ceder" is here not only the cedar tree but also one who surrenders or cedes the "-balm of mead," the honey drink mentioned so often in the Wake. Because the four dumbshows will illustrate four versions of the parents' sex act, it is possible that the bee motif will also relate somehow to their sexual activities. The house in which the scenes are to take place is, then, the setting in which a "ceder" will surrender a "balm of mead" or honey.

The walls of the house are "salmonpapered," a term reminding the reader of Finn, the "hooky salmon" of humanity's first state. The bedspread is "strawberry," another term linking this couple with the first parents and with their creation of the family: "two's behind their lettice leap and three's among the strubbely beds" (20.24-25). The mention of "chair" in relation to the woman's clothing may at first seem insignificant. However, one could read this as F. chair (flesh) in which case the description hints of the female-temptress motif that has sounded throughout the Wake.

After the stage, or cinematic, directions have

been given, the time and action are listed next. Although it seems to go unnoticed, the word "dumbshow" is suggestive of this drama's being a "dump show." Ever since the first father's disappearance, the other characters have been trying to find the male's hiding place, his burial spot. Shaun's quest has finally brought him to the "prehistoric barrow 'tis, the Orangery," or dump. At last, the "dump" will "show" its secret. Shaun is to "watch" this show four times before his learning experience is complete.

Each of the four pantomimes is designated as the view of one of the four Gospellers. A Reader's Guide explains this relationship in the following way:

> These four "seneschals" (566.8) . . . are now observant bedposts: . . . Telling the gospel truth about what goes on in the bedroom, they tell it in gospel order: Matt's view first (559.22); Mark's second (564.2); Luke's third (582.30); and John's a poor fourth (590.23).[15]

It is not inconsistent with the text of the Wake to consider the Old Four as bedposts, at least at one level of interpretation. I have already suggested that they have reversed conditions with Shaun after their unsuccessful seance. If they are now in a trance-state, they would be immobile watchers, or "posts," as Shaun has been "Shaun the Post" up to this point. Now, III.4 is Shaun's revelation. The "dump show" is all his, and the Gospellers are there primarily as observers. What commentary they do make is

quite different in nature from their earlier statements. The Old Four are integral to each of the four shows (since each show takes its tone from the personality of its respective Gospeller), but their "gospel truth" is not the "true narrative" that Shaun seeks. He has traced history far back "behind" the Gospel writers. At least the first three are no longer reliable historians, if indeed they ever were.

Historically, the three Synoptic Gospels (Matthew, Mark, and Luke) are overt pieces of propaganda. They are apt examples of the distortion process of history, such as that of which Vico wrote in explaining the fables received by Homer. Although in Vico's science he did not take up biblical historic documents, these sacred works exhibit the same distortion and alteration of form that Vico found in Homer. Concerning the Synoptic books,

> during the period of the final writing of the Gospels the message of Jesus and the incidents of his life were the basis of oral Christian testimony and instruction, given according to the necessities of time, place, and circumstances. These factors tended to determine the "form" of the testimony and instruction, and the "forms" tended by use to become permanent. When at last the Gospels were written, the material put on record was that which had already undergone this modification, rather than direct transcripts of the original.[16]

Although Vico may not have recognized this principle of distortion in the Synoptic Gospels (at least, he

did not point it out), it is almost a certainty that Joyce recognized it.[17] In III.4, the Synoptic Gospellers are face to face with the truth of man, with the vera narratio that they themselves did not know even in their own time. Therefore, while each scene gravitates around the "position" of each Gospel writer in turn, the writer is not "telling" the story. The dumbshows are apparently attributed to each of the Gospel writers in the sense that each show reflects the style and content choices of the related author. Although they may speak about each show as they watch it, at least three of the four men are experiencing the true "show" for the first time.

John's case is quite different. Hardly a "poor fourth," he is the Gospeller through whom the truth of the parents is to manifest itself. In the Wake, John is always behind the other three authors. And, he is always the one who has the ass in tow. Earlier, I pointed out the similarities between Joyce's ass-narrator and the Brunian ass of negative theology. Conveyer of the divine, the ass symbolizes humility and purity resulting from its proximity to the holy. Although Wake scholars have not often stressed the close relationship between John and the ass, a tie both literal and figurative, Joyce's constant emphasis of it should mark its importance. Of the four Gospellers, John is the one who has an authentic

"line" on the truth of man.

Reference to the biblical book ascribed to John explains how his Gospel differs from the first three. The Gospel of John

> has a unique quality: historical fact is blended in it with religious interpretation, vivid dramatic narrative, and profound theology, all fused into a literary unity. This difference from the other three or Synoptic Gospels was early recognized. [About] A.D. 200 Clement of Alexandria said: "Last of all John, perceiving that the bodily literal facts had been set forth in the other gospels, with the inspiration of the Spirit, composed a Spiritual Gospel."[18]

John's Gospel differs, then, from the first three because it is, in the purest sense, the result of ricorso. John, traditionally considered the author of the Book of Revelations also, performed exactly the act of mind that Vico was to outline and name in his Scienza Nuova centuries later. The Gospel of John may be called "criticism in its purest, that is, its most concrete, and historical, form."[19] Retracing the records of the earlier Gospel writers, John worked his way past their alterations of detail and reached a perspective — a level of consciousness — in which he could lift from the seedbed of time the idea imprisoned within historical particularities. The Synoptic Gospels recorded the facts as its authors had received them through stories and testimonials. It would not be inappropriate to say that the first

three Gospels make up the basic mythos of Christ and that John's Gospel extracted from that welter of material the spirit of the Christian ethos. Having first discovered and then released the idea by means of total mind, sense and intellect, John went on to fuse time and idea, history and spirit, "into a literary unity." By virtue of its unity and its essential truth, the Gospel of John exemplifies art that is sacred.[19]

It is little wonder that Joyce should have chosen "John's view" as the "show" revealing the truth of the parents in Finnegans Wake. The shortest of the dumbshows, John's is precisely the "Finest view from horizon" (590.23). This epiphany will take place, however, only after the other three shows have been seen.

The first three pantomimes of the Wake are interrelated, the second seeming to grow out of the first and so on. In regard to the historical Gospels, the relatedness of the three books is somewhat different. In point of time, Mark's Gospel was written first. Matthew's, the second historically, was placed first eventually because it was the most comprehensive. Both Matthew and Luke borrowed heavily from Mark's book and apparently used another source, now lost, called "Q" (quelle, source).[21] In addition, Matthew used a number of Old Testament passages in putting

together his version of the life of Christ. Finnegans Wake uses the traditional order of the Gospels, however, for its pantomimes; therefore Mark's show grows out of Matthew's.

The initial dumbshow opens to reveal the bedroom of the first parents, who appear to be scarcely human.

> Man with nightcap, in bed, fore. Woman, with curlpins, hind. Discovered. Side point of view. First position of harmony. Say! Eh? Ha! Check action. Matt. Male partly masking female. Man looking round, beastly expression, fishy eyes, . . . Woman, sitting, looks at ceiling, haggish expression, peaky nose, . . . (559.20-27).

If, despite their civilized nightcap and curlpins, the pair seems more bestial than human, this appearance changes as soon as the action begins. The moment after there is the direction, "Closeup. Play! (559.29), a child's cry sounds from the distance. Swiftly, the female leaves the bed to attend her young, the male following close behind.

Most analyses of this scene deal primarily with the interrupted intercourse. The script directions are "Callboy. Cry off. Tabler. Her move" (559.30). These words describe the action exactly. But, an interpretation of this action as little more than interrupted sexual activity leaves out an important aspect of the scene: the female's choosing to stop the sex act to answer the call and the male's following her are signs of human action. At what point did

half-man become human? He crossed the threshold of hominization with his first "social gesture": conscious concern for his young.[22] Significantly, it is the female who takes the lead, her action in this instance certainly not that of a temptress.

The action blacks out, and the stage directions call for a quick change of scenery. A spotlight turns to shine upon the primal dwelling place of the parents. It is as yet only a skeleton structure:

> The old humburgh looks a thing incomplete so. It is so. On its dead. But it will pawn up a fine head of porter when it is finished. In the quicktime. The castle arkwright put in a chequered staircase certainly. It has only one square step, to be steady. Yet notwithstumbling are they stalemating backgammoner supstairs by skips and trestles tiltop double corner. Whist while and game (560.7-12).

The game motif here is exemplary of the many uses of games throughout this "play" of man. While it has meaning, I believe that this motif is of secondary importance to another aspect of the passage. The fact that this home of man, this basic social unit of the family, is but in the first stage of construction is of greater significance. The chief artificer ("arkwright") has built into this structure a costly way up ("chequered staircase"). The parents will find progress an expensive process, for the price of every advance will be misunderstanding and alienation. Presently, the staircase has "only one square step":

marriage, one of Vico's three basic institutions that preserve human sociality in the world.[23]

The other two Vichian institutions, religion and burial, are mentioned in the next words:

> What scenic artist! It is ideal residence for realtar. By hims ingang tilt tinkt a tunning bell. . . . How hominous his house, haunt it? Yesses indead it be. Nogen, of imperial measure, in begraved beneadher. Here are his naggins poured, his alladim lamps. Around the bloombiered, booty with the bedst. For them whom he have fordone make we newly thankful! (560.13-21).

The house takes on the appearance of a place of worship with its "re-altar," its hymns ("hims"), and bell. Religion, another Vichian social principle, enters the scene; and the third - burial, or hope - is next. As man's house grows more civilized ("hominous"), there is ever greater emphasis on burial because man is increasingly more aware of his finiteness and of his need for hope. The words in this passage echo of death and burial: "indead it be," begraved beneadher," the "bloombiered."[24] The words also contain characters from folklore and legend: Alladin — "alladim lamps," Bluebeard — "bloombiered," "Beauty and the Beast" — "booty with the bedst." Presumably, these tales of magic and phantasy add the primitive notions of the supernatural surrounding the idea of death and of religion as well. More important, the final word of "new" thanks for these first parents "whom he have fordone" underscores the idea of their

value despite the limitations of finiteness.

A more direct speaking voice, perhaps Shaun's, breaks the tone of objectivity to comment on these "Porters," the family under observation.[25] Viewed from the "first position of harmony," the parents "are very nice people, . . . A so united family pateramater is not more existing on papel or off of it" (560.23, 28-29). Shaun is favorably impressed by this view of the family. Their solidarity surpasses any other in written history (on paper or off), and the unity is a natural one needing no ecclesiastical law (papal) to legislate it. "You can ken that they come of a rarely old family. . . . I think I begin to divine so much" (560.32-35). This family of the Vichian first men is one of harmony, and it is possible to perceive them only by recoursing human history to the earliest stage of human awareness. Shaun is watching the truth behind, or beyond, the Gospels. If he is beginning to "divine" something about the parents' meaning, he is demonstrating an uncharacteristic (for him) use of intuition.

The narrative shifts back to the show and follows the parents as they go in to look at their sleeping children. The passage is obviously a type of dialogue between the father and mother as they predict the future of the children. But this dialogue is not direct conversation by the characters themselves.

The speeches are written in paragraph form in which the speaker changes several times within a single unit. Such a form requires that the reader recognize a mode of communication other than direct statements from the characters who are, after all, acting out a dumb-show. I read this section as the narrator's supplying the dialogue for the pantomime. Whether this narrative voice is Shaun's or Matthew's (acting as a medium) I am unable to tell. At least, according to the structure of the passage, it is not the parents themselves who speak directly.

Another factor that would exclude the parents as speakers concerns the information given in the dialogue-narration. The speaking voice has knowledge of what the future holds for the children. Logically, the only characters who could tell the future reliably would be those who have come back into the past from the future via ricorso. Here again, this detail would point to Shaun, who has journeyed all the way back from his own present, and perhaps to the Old Four as mediums. In dealing with III.4, scholars have had great difficulty in offering credible explanations of this section because they assume that this is the "real," or present-day, couple waking in their bedroom at Chapelizod.[26]

To read this part of III.4 as a switch to the present or as a momentary awaking of the dreamer[27]

is to add confusion to an already complicated passage. My own reading of this chapter agrees in part with that of Hart who writes that "far from representing the waking state, this chapter takes place at the deepest level of dreaming."[28] My only change in such a statement would be the substitution of "ricorso" for"dreaming." Shaun's "awake" condition at this point within the dream-form of Book III is a necessity if "Shaun d" is to be considered as his revelation. Joyce's structure of this passage, his name for it (Shaun d), the information revealed by the speaker, and the action leading up to this climactic chapter all point up the importance of Shaun's wakefulness. He is watching the first family's mute pantomime, and his commentary suggests that he is really seeing imaginatively and creatively for the first time. Again, Shaun is able to add information relative to the family's future because he has come from the future. The questions and answers in the narrative accompanying the pantomimes have greater relevance to the entire action of Book III if one reads them as conversation supplying the truth that the "gospel truth" has not contained. Any suggestion of narrative shifts to the present seems unreasonable in terms of the chapter's function. Finally, there is little or no texual evidence for considering that the chapter contains such a shift.

If one reads the commentary on the dumbshow in the manner suggested above, it becomes much easier to follow. Divested of the notion that the parents themselves are speaking, the passage is less confusing. For example, the watchers are looking at the parents observing their sleeping sons, or to use Shaun's earlier words, "watching the watched watching" (509.2-3). The narrative voice says,

> And since we are talking amnessly /of Shaun's "am-ness" or identity/ of brukasloop crazedledaze, who does in sleeproom number twobis? The twobirds. Holy policeman, O, I see! Of what age are your birdies? They are to come of twinning age so soon as they may be born to eldering like those olders while they are living under chairs. /The twins are as yet unborn as Shem and Shaun./ . . . Frank Kevin /Shaun/ . . . will blare some knight when he will take his dane's pledges and quit our ingletears, . . . to wend him to Amorica to quest for a cashy job. /Shaun will grow up to take a "night quest" to the west; Amorica is America (west of Ireland) + amor, love, therefore, a journey of love; and will look for the hidden mystery of the parents ("cashy" = cache)/ (562.16-20, 23, 29-31).

In reference to the other twin, "Jerry Jehu" (Shem; 563.7), the narrator explains that this future "penman" will suffer injustices, perhaps. But "in the ink of his sweat he will find it yet" (563.19-20). In other words, Shem will be fulfilled as a poet eventually. After all, "you may never know in the preterite all perhaps that you would not believe that you ever even saw to be about to" (563.21-22). The past per se cannot give one the whole story of man. Its usefulness

grows in proportion to one's being able to recourse it from the vantage point of the present. If the future of this twin seems bleak ("Blake tribes bleak while through life's unblest he rodes backs of bannars" 563.13-14), it need not remain so. "Weeping shouldst not thou be when man falls but that divine scheming ever adoring be" (563.32-34). The various "falls" in the Wake are then necessary adjuncts of progress, and they epiphanize the "divine scheming" — perhaps a scheming akin to that of the Vichian conception of divine providence which uses man's selfish intentions to wider service.

The first dumbshow fades out as the narrator comments, "the hour of passings sembles quick with quelled. Adieu, soft adieu, for these nice presents, kerryjevin. Still tosorrow" (563.36-37). This mute drama of history, in passing before the watchers, shows the resemblance ("sembles") of the living and the dead.[29] "These nice presents" (this pleasing "present" of the past; this nice presentation) reveal the male and female as parents who care about their young even to the exclusion of their own desires. But there is more to see. The show must go on "tosorrow." There can be no lingering behind in this cradle of humanity (carriage-heaven = "kerryjevin") in which the male twins lie awaiting birth. Bestial though the characters may appear, they are nonetheless the inhabitants of

Eden. Matthew's "position of harmony" is the mythic earthly paradise lost when man became conscious of self. However, there can be no remaining in this state of "harmony"; for, like Blake's Thel, to be unwilling to risk experience ("tosorrow") would be to fall back into oblivion, or nothingness.

With the second pantomine, Mark's view of history, the tone changes abruptly to indicate that "tosorrow" has come.

> Jeminy, what is the view which now takes up a second position of discordance, tell it please? Mark! You notice it in that rere way because the male entail partially eclipses the femecovert. It is so called for its discord the meseedo (564.1-4).

The first word of the narrator foreshadows the misunderstanding, trouble, and violence of this dumbshow. The initial show had been one of "harmony" concluding with "kerryjevin"; the unborn twins were in unity, their names intertwining. "Jeminy" (gemini) stresses the separateness and opposition not simply of the twins but of all the characters to appear in this show. The "second position" of human history illustrates the "dis-cording" process: the evolution of self-consciousness which cut man's umbilical cord, severing him from an essential union with his world. "Discord" is the natural result of perceiving things in a subject-object relationship.

Because this second dumbshow demonstrates the

emergence of egocentrism, the female is to be subservient to the male throughout the play. The position of the couple emphasizes this: "the male entail partially eclipses the femecovert." The female will also become the temptress-type. The longest of the four dumbshows, Mark's version of history is vulgar in its tone, angry in much of its action, and perverted in its perception of humanity, particularly the female. Above all, it concerns itself with the many polarities confronting man as the modification of the human mind continues. Whether the growth of polarities is progress or regress is the important question underlying Mark's view.

There may possibly be only one good thing to be said for this show: it is not the last view of the parents. In fact, the narrator calls it the middle action ("meseedo" = mesio, middle + "do"). If my reading of this word is valid, it stresses the possibility that Joyce treats the Synoptic Gospel trio separately from John. Mark's version of the parents stands as the mythic midpoint between "harmony" (Matthew) and "concord" (Luke). If this is the case, then in the Wake the Synoptic Gospels are "distorted fables" or "corrupted" versions of history in the sense that they have had the idea, or spirit, within them layered over with additions and changes.

Certainly, a legitimate question to ask about

this distasteful middle show is why Joyce should have written it as Mark's view. The simple fact that Mark stands second in biblical order would hardly be sufficient reason. A close examination of the elements of Mark's Gospel reveals some details that might help to answer the question.

Although, as I noted earlier, Mark's Gospel was written first historically, it leaves out a number of the best-loved stories about Christ's life. Mark does not tell of Christ's birth at all but begins his Gospel with the start of Christ's ministry. In addition, the entire book of Mark is noteably lacking in any female characters of good repute. The only woman upon whom Mark spends many words is Salome, whose dancing cost John the Baptist his head. While Matthew mentions that episode in six very brief sentences, Mark takes up twelve fairly lengthy verses to give the details of the event. Other women mentioned in the book include the Syrophenician woman's daughter whom Christ rid of "unclean spirits"; Mary Magdalene who, although the first to see the risen Christ, had earlier had six devils cast out of her; and two other women, one with a mite and the other with myrrh, who gave their goods to Christ. Without trying to subject Mark's book to psychoanalysis, one can recognize that his Gospel lacks the warmth of Matthew's and the objectivity of Luke's.

Other details about Mark and his Gospel include the fact that Mark was called Peter's interpreter, meaning that he is thought to have received his information directly from Peter. The tone of Mark's Gospel is often brusque, perhaps a reflection of Peter's personality as well as his own. Mark himself was something of a troublemaker and was the cause of a fair amount of concern to his mentor, Paul. Perhaps details such as these in Mark's life and in his book provided Joyce with the basis for his relating Mark to "discord" in this second dumbshow of III.4.

This play opens with a description of "Finn his park" (564.8), the location of the father's alleged indiscretion. The topography, it becomes clear, is that of the father's lower anatomy:

> The strait road down the center (see relief map) bisexes the park which is said to be the largest of his kind in the world. On the right prominence confronts you the handsome vinesregent's lodge while, turning to the other supreme piece of cheeks, exactly opposite, you are confounded by the equally handsom chief sacristary's office (564.10-15).

This initial description stresses the idea of oppositions, and human polarities are indeed the major concern of this show. The park is an ominous place despite further pastoral description:

> Talkingtree and sinningstone stay on either hand. Historical leavesdroppings may also be garnered up from sir Shamus Swiftpatrick, . . . How familiar it is to see all these interesting advenements with one snaked's eyes! (564.30-34).

The entire scene will be viewed with "one's naked eyes" which are simultaneously "snake eyes." Mark's point of view will pick out the conflicts and the treacheries of humanity. This pantomime is therefore to demonstrate the reverse side of the "harmony" present in Matthew's view.

Mark himself, who seems to be offering commentary even though he is in some type of trance-state, adds to the general atmosphere of perversion with his words to Shaun:

> Whervolk dorst ttou begin to tremble by our moving pictures at this moment when I am to place my hand of our true friendship upon thy knee to mark well what I say? . . . You are tremblotting, you retchad, like a verry jerry! . . . What boyazhness! Sole shadow shows. Tis jest jibberweek's joke (565.6-10, 13-14).

This over-familiarity and casual attitude toward the show are both distasteful and discouraging to Shaun, who is trying to find the truth. When Shaun expresses concern about that which he watches, the alternate speaking voice says, "Sonly all in your imagination, dim. Poor little brittle magic nation, dim of mind" (565.29-30). The speech offers an explanation for the chaotic conditions that Shaun views. They are governed by an imagination that is "dim of mind." This is a disparaging statement to make about the mind's imaging powers, especially here at the dawn of history at which time, as Vico said, the first humans,

> without the power of ratiocination, were all robust sense and vigorous imagination. . . [They were poets], a faculty born with these senses and imaginations); born of their ignorance of causes, for ignorance, the mother of wonder, made everything wonderful to men who were ignorant of everything. Their poetry was at first divine, . . . (SN, 375).

According to Vico, it was the very strength of human imagination that made possible man's progress toward "philosophic wisdom." Mark's jibe at the "magic nation" (imagination) attempts to minimize precisely the attribute that energized human development.[30] To denigrate imagination as it has manifested itself in the first men is to reject the power of that primary mental act's significance as the central agency of the mind's modifications.

As the scene and the commentary continue, it becomes clear that to approach the beginnings of history from Mark's perspective, the "second position of discordance," is to prohibit one's reading the truth of man. Although it may be necessary to view the seamy side of humanity, Mark's version of the first parents preoccupies itself totally with the mere physical details of man's beginning. It makes little effort to extract the idea, or spirit, from the time-properties of the scene.

A second weakness of this perspective is its over-emphasis upon law in contrast to its conspicuous lack of human warmth and feeling. What might be

called a law motif is introduced with the description of the show as a royal court that is in "half morning" (566.7). It features the main characters of the Wake as members of that court.

> The four seneschals with their palfry to be there now, all balaaming in their sellabouts and sharpening their penisills. The boufeither soakersoon . . . . The swabsister Katya . . . . Those twelve chief barons . . . . The maidbrides all, . . . The dame dowager to stay kneeled how she is, as first mutherer with cord in coil. The two princes of the tower royal, daulphin and deevlin, to lie how they are without to see. The infant Isabella from her coign to do obeisance toward the duffgerent as first futherer with drawn brand. Then the court to come into full morning. Herein see ye fail not (566. 7-25).

The Old Four, the family's manservant Sackerson (also the constable),[31] Kate, the trial jury, and the twenty-eight school girls are all in this stop-motion picture. The mother is caught in a kneeling position appropriate to her as the "first murderer" of humanity. If the mother's "cord" is the umbilical cord, the descriptive words imply that she has already strangled her young as they were born, either figuratively or literally. The sons are rendered equally helpless and are never to see the truth of the father. The daughter, from her vantage point ("coign"), is to obey the "ruler of the litter" ("duffgerent": duff = humus, litter + gerent = one who rules or carries on). This "duffgerent" is the father, who seemingly has

incestuous designs upon the daughter. If Matthew's version of the parents was too innocuous, Mark's version is altogether iniquitous. Each is an extreme version of humanity that cancels out the other.

Shaun's response to this court section is one of horror: "O Sire! So be accident occur is not going to commence!" (566.29-3). An inhabitant of the future, he knows what ills lie in store for the father if the old suspicions are given birth. "How shagsome all and beastful!" (566.33) Shaun says; and Mark retorts, "What do you show on?" (566.33). Shaun is not forced to go on ("show on") looking at the show, Mark points out. He could turn away now and take back to the present this pitiful picture of human weakness. But the son is determined to see the entire show:

> I show because I must see before my misfortune so a stark pointing pole. Lord of ladders, what for lungitube! Can you read the legend hereon? I am hather of the missed. Areed! To the dunobelisk via the rock . . . (566.33-36; 567.1).

Shaun perceives the father's sex organ as a column upon which is written the history of man. The "verst legend" upon this phallic column identifies either the father or the son (perhaps both) as "heather of the mist" or a Pascalian "thinking reed." "Hather" also combines "father" and the Egyptian goddess of life, mirth, and social joy, "Hathor," who was

pictured as a woman with a cow's head because the cow was sacred to her.[32] Whether as father-Hathor, reed, or rock, the father is something other than simply the male parent. In this court scene, the father is law itself towering over the other figures, perhaps as a threat.

The show next turns into a banquet, a festival, and a replaying of HCE's activities simultaneously. The brawl elicits from one of the watchers the comment that this scene is "Some wholetime in hot town tonight!" (570.7-8). The mention of time ("Wholetime," "tonight") brings a reply, seemingly from Shaun, reminding the other watchers of the time-differential in what they are viewing and what actually is. He says,

> You do not have heard? It stays in book of that which is. I have heard anyone tell it jesterday . . . how one should come on morrow here but it is never that one today. /Mark replies?/ Well but remind to think, you were yesterday Ys Morganas war and that it is always tomorrow in toth's tother's place. Amen (570.8-13).

This is the past; it cannot be recovered in its first form nor relived. Shaun is struggling to keep his sense of time clear, for only as he is able to do so can he maintain the necessary distance from these sordid details. Mark's answer reminds him of the way in which Shaun himself has broken down the barriers of past and present in order to arrive at this "historic barrow."

"True! True! Vouchsafe me more soundpicture!" (570.14). Shaun has need of a really valid kind of scene, one that is "sound" in its reasoning and presentation even though it remains a dumbshow, or pantomime. At this request, the scene shifts to "the humber one of sairey's place" (570.29-30), the female in a Sarah-role. When this shift to "somewhere on the present" (570.26), or some other area of this particular present (also "omnipresent"), takes place, the tone becomes temporarily gentle. The mother briefly plays the part of the "skillmistress" (571.7), teaching her children to read her language of "Elm, bay, this way . . ." (57.17).[33] Her "speech" momentarily subdues the violent tone of the drama; and when the commentary verbalizes the mother's silent gestures, "I am soso sorry about all in my saarasplace" (571. 23-24), even the father figure seems to become quiet. Like Sarah, this female may have found it necessary to dupe the father for the son's sake. Even so, such an action is an expression of concern, or care, for the children who make up the generations to come.

At first, the mother seems to have re-established harmony in Mark's "position of discordance." There is the pronouncement, "Live well! /Anna Livia Plurabelle/ Iniivdluaritzas! Tone!" (572.15). Then, just as the drama seems near conclusion, there is a cry of discord: "Cant ear! Her dorters ofe? Whofe? Her eskmeno

daughters hope? Whope? Ellme, elmme, elskmestoon! Soon!" (572.16-17). This is the verbal pattern of the "washers at the ford," whose conversation concluded I.8, the Anna Livia Plurabelle section. As that chapter ended without any revelation of the mother's meaning, so these words echo the same confusion. The female is not to escape careful scrutiny in this version of history. Who are her daughters? What of elm and stone? The questions demand an answer "Soon!" Further, these questions must be "individualized." Without delay, the scene shifts once more and presents a play within a play as a concrete example of what the female and her spouse are "really" like.

The play begins in the manner of a court case: "Let us consider. The procurator Interrogarius Mealterum presends us this proposer" (572.18-20). The "procurator" bears a distinguished Roman name meaning, "Ask me another,"[34] and his story is to be a type of game. This game test-case is a "proposer" that is "pre-sended"; in other words, it is a contrivance with a point of view that may be slanted somehow since it is sent before, or prior to, something else.

The play of Honuphrius (HCE?), Anita (ALP?) and their entourage (572.19-576.9) includes almost every form of perversion and debauchery of which humanity

is capable. The fact that it is couched in legal terms and style amplifies the idea of law without human concern. This play fractures every unwritten ethical law of man. It is a case-study of corruption, a clinical explanation of what happens when human beings use each other as things, disregarding human feelings. This version of the parents' story dips to the lowest level of exploitation to which man can sink and still be accounted man. The girls in the park, the young men, the trial and jury - all are distorted by lust into grotesque caricatures of themselves. Of this "inner" play, Tindall has written,

> Recoiling in horror from man's humanity to man, we laugh; for this amorous confusion is what Ruskin, . . . called the grotesque, . . .[35]

Following this play, there is a long prayer addressed to the "Prospector projector and boomooster giant builder of all causeways" (576.18-19). The prayer asks that the parents be aided in their condition

> down their laddercase of nightwatch service and bring them at suntime flush with the nethermost gangrung of their stepchildren, guide them through the labyrinth of their samilikes and the alteregoases of their pseudoselves, hedge them bothways from all roamers whose ways are ligious, from loss of bearings deliver them; . . . (576.30-35).

The present action's "being the only wise in a muck's world to look on itself from beforehand" (576.22-23), those who experience the <u>ricorso</u> pray that the parents

may ultimately live their lives fruitfully.

Once more in this second dumbshow, the father and mother are described as they lie in their bed, and the commentary takes up the questions of the direction their lives are to take. "Which route are they going? . . . They're coming terug their diamond wedding tour" (578.29, 32-33). Mark's version of history then lists a series of commandments that should attend man's "tour" of life and concludes these laws with the words, "Now their laws assist them and ease their fall!" (579.26). The emphasis is once more upon law and carries with it an implicit stress on law-breaking, the major concern of this dumbshow. Every act in this long play has been paradoxical in its emphasis on law and its illustration of ways in which man has immediately broken his own commandments.

As if to underscore the "fall" that seems built into the structure of history, the entire story of HCE's "sin" is played once more. Its results seem to unman the father, switching him suddenly to a position inferior to the dominating female, the "hemale man all unbracing to omniwomen" (581.18). This symbolic castration of the father, divesting him of any real power, seems to be the message that recorded history will reflect; for the Old Four are present in the show as observers of this exchange of

power. The three children are also present to watch the parents as the father's sex organ becomes a "mono-myth." Mark's view of history seems to center in the "one-dimensional truth" ("monomyth") of male sexuality, and if this is the case, that truth is ineffectual. The commentary reads,

> When they were all there now, matinmarked for lookin on /the Old Four/. At the carryfour with awlus plawshus, their happy-ass cloudious! /the ass/ And then and too the trivials! /"triv-", the three children/ And their bivouac! /"bi-", the couple/ And his monomyth! (581.21-24).

Mark's final word about the whole play is "Ah ho!" (581.24). The remark features the a-o combination running throughout the Wake and here seems to signify Mark's judgment as "beginning and end." The next words seem to be those of Shaun who replies, "Say no more about it! I'm sorry. I saw. I'm sorry! I'm sorry to say I saw!" (581.24-25).

If this were the son's final response to history, the entire ricorso would yield nothing. But, there is one thing still to be said about the father to redeem him even after this defamatory drama: "Yet he begottom" (582.1). Despite the sins of which the father may be held guilty, he has nonetheless been a procreator of a new generation. This act in itself is deserving of thanks from all of those who proceed from him (582.2-12). Regardless of humanity's failures, it is possible to see how man has managed to survive

those failures — his "testcase" (582.12).

> We have had to have them whether we'll like it or not. They'll have to have us now we're on theirspot. Scant hope theirs or ours to escape life's high carnage of semperidentity by subsisting peasemeal upon variables. Bloody certainly have we got to see to it ere smellful demise surprends us on this concrete that down the gullies of the eras we may catch ourselves looking forward to what will in no time be staring you larrikins on the postface in that multimirror megaron of returningties, whirled without end to end (582.13-21).[36]

The final judgment of history, as shown in Mark's version, concludes with a surprising vindication of the parents and a simultaneous condemnation of Mark's limited historic perspective. In one sense Mark's play has actually been a dramatization of the prankquean's "porterpease" question: "Why do I am alook alike a poss of porterpease?" All of the details of the parents' errors have been thrown into one dumbshow, like so many "pease." One does not escape life's "carnage" by trying to live upon such "variables/vegetables." According to the commentary, it is not this mulligan stew of "peasemeal" facts that gives history its meaning. Rather, it is the larger pattern of events that form the correspondences from one generation to the next, and it is in this greater pattern that the truth of man lies. As the commentary points out, this kind of vision — one that can project itself toward the great patterns of the future and that can recognize their meaning in the instant

that they become "the past" — is a necessity if humanity is to prevail. The final judgment, then, of Mark's dumbshow of "discordance" is one that rejects the content of Mark's play because it demonstrates only the "short view" of historic data. Mark's version of history lacks the comprehensive perspective of an authentic view of humanity across time. Such a view is historic myopia; truth lies beyond it.

With Mark's dumbshow over, the third pantomime begins immediately. This is Luke's view: "Third position of concord! Excellent view from front. Sidome. Female imperfectly masking male" (582.29-31). This show seems to reinstate the "harmony" even though the male is partly masked by the female. The word "concord" itself suggests a coordinate relationship; but the positions of the parents demonstrate an "imperfect" subordination. If this is "concord," it can only be called so because the male has surrendered any powers he previously held.

That the father is now incapable of satisfactory sexual relations and has become a buffoon becomes clearer as Luke's dumbshow progresses. The female finds his efforts ludicrous even in the midst of their love play: "She had to kick a laugh. At her old stick-in-the-block" (583.26-27).

This show is understandably very explicit in its demonstration of the physical. It is Luke's

view; and because historically Luke was a physician, his point of view is that of a medical man. The Gospel of Luke itself is characterized by its attention to the human qualities of the people whose actions he recorded. Luke's account of Christ's birth, his early years, and his ministry reads like a human interest story.

In the third dumbshow, the "concord" is somehow less than satisfying because the characters are, as in Mark's show, simply no more than human. Matthew's view had at least shown the parents' concern for their young. Even Mark's view had ended with a reminder that the father had, after all, begotten the children and that the mother had a Sarah-like concern for her young. Luke's view, in contrast, shows the couple engaged in intercourse that is futile; it becomes an act that goes on interminably like a long horse race, whose language it imitates at one point (583.5-13).

The troubling thing about Luke's view is the sterile monotony of this meaningless sexual activity which is completely predetermined.

> Humperfeldt and Anunska, wedded now evermore in annastomoses by a ground plan of the placehunter, . . . Totumvir and esquimeena, who shall so separate fetters to new desire, repeals an act of union to unite in bonds of schismancy (585.22-26).

The parents' action is now, or has been, set according to a "ground plan." They are "wedded" by anastomosis

that, if it has any possible historical meaning, places the female ("anna-") in the time-line of great leaders (-to Moses"). The father, in this wedding, has coupled with, and disappeared within, "esquimeena," a female with "esquire" added to her identity. Further, whoever might try to separate these "fetters" runs the risk of bringing a union that is even more destructive to the man ("schismancy").

The tired sex act continues as "the dapplegray dawn drags nearing nigh for to wake all droners that drowse in Dublin" (585.20-21). Here, the bee motif reappears in the word, "droners," a hint of the father's drone-like impotence. The cock crows announcing the approach of dawn. This night is nearly ended, both for the dumbshow and for the watchers who have recoursed history to see it. This "dream parapolylogic" has been a latter-day midsummer night's dream, but what Shaun has seen thus far cannot be counted as a useful or successful ricorso. He has only seen the same old play about the father and mother, and he knew that story by heart before he ever started his quest.

The cock's crow finally signals the end of the parents' intercourse.

> Withdraw your member. Closure. This chamber stands abjourned. . . . Humbo, lock your kekkle up! Anny, blow your wickle out! Tuck away the tablesheet! You never wet the tea. And you may go

> rightoway back to your Aunty Dilluvia, Humprey, after that! (585.26-33).

This kind of sex act offers no hope for the future; the inquiry into history can only end in adjournment and renunciation ("abjourned" = adjourn + abjure). If an earlier optimism has declared that the "silent cock shall crow at last" (473.22), defeat is implicit in the command that the father must lock up his ineffective "kekkle." The male is ordered to return to the antediluvian age, the mythic time of corruption before the flood; he is considered a failure in the present situation. His sterility is not, however, due to old age or to the lack of a desire to plant his seed. As Tindall explains,

> Some have taken this remark /"You never wet the tea"/ . . . to mean Earwicker's failure as a lover. Nothing of the kind . . . in this Malthusian context /585.11/ failure to wet the tea means no more that the prevention of fertility by a malthusian rubber . . . .[37]

To this suggestion I would add that Luke's view (woman dominant) supports the idea that the mother has forced the father to use such means of birth control. Unlike Matthew's dumbshow, Luke's play indicates that neither the male nor the female is willing to assume the role of a concerned parent. The "tablesheet" of the marriage bed, which should simultaneously be the tablecloth for the banquet of history,[38] might just as well be put away. When the male becomes nothing more than a "Humbo" (Jumbo,

elephant, circus animal) and a "Humprey" (a drone, the "prey" of a "hummer" or female bee), he has lost any semblence of meaning and dignity as a father.

The sex act over, there follows a list of "rules" for the inhabitants of such a world. These regulations are depressive, presenting a bleak picture of humanity. According to them, man should live and die without bothering others with his presence:

> Retire to rest without first misturbing your neighbors, mankind of baffling descriptions. Others are as tired of themselves as you are. Let each one learn to bore himself (585.34-36).

After the listing of these "house rules," the old story of the father, the past indiscretion, and the trial echo once more (588-589). It appears that the father cannot be separated from the sins attached to his name even though the mother subsumes his identity and virility within her own image. Luke's view lables the father: "They know him, the covenanter, by rote at least, for a chameleon at last, in his true falseheaven colours" (590.7-8).

Narrator-Shaun, as the principal watcher, finally seems to be convinced that this much-told story is the only message that he can take back to the present time. He appears ready to agree that the father has been "chogfulled to beacsate on earn as in hiving, of foxold conningnesses" (590.13-15). The father has, since the beginning of time, been objectified

or "shuffled to the backseat on earth as in heaven." The word, "beacsate," also adds to the bee-motif (Gael. beac, bee). In terms of the hive ("hiving"), the father has always been secondary; he has been "bee-sated," little more than a drone at the mercy of the fox-cunning of others. Simultaneously, such a destiny has brought about the father's "fossilized understanding" ("foxold conningnesses") of life.

Only one question seems left for Shaun to ask. He wonders, "Who, hey honey,[39] for all values of his latters, . . . was the formast of the firm?" (590.14-16). For the sake of the father's "latters" (his children), ladders, and letters —all of the "values," all of the connotations of that word — it is imperative to know the real identity of the firmest of the "firm," the "formast" of the form. "Formast" also approximates "foreman" and is almost identical with "foremast," the mast closest to the bow (front) of a ship. The terms used in the question imply that this person who is sought is one of importance, one in a superior position, and one near the beginning or bow of time.

In an effort to pinpoint the identity of this "formast," the speaking-voice lists the three Synoptic versions of the father as they have appeared in the dumbshows. "At folkmood hailed" (590.16): this is Matthew's version of the initial harmony of the parents. "/A/t part farwailed" (590.16): Mark's

view of discordance has illustrated a second view revealing the polarities of human existence. "/A/ccwmwladed concloud" (590.16-17): the third view is Luke's in which the parents attained a union (the u's of "accumulated" become w's, "double-you's"). But in this third view, the concord is gained on the female's terms ("concloud" —a cloud was the mother's first abode).[40] As the father is presented in these three views of history, he can apparently be identified only as "Nuah-Nuah, Nebob of Nephilim" (590.17). He is a fragmented, or hyphenated, "Noah" and a minor official of the Nephilim, the race of sinful giants during Noah's time.

There is more to this title than a "second-rate Noah," however. "Nuah-Nuah" is a reversed "Haun-Haun," a doubling of one of the alternate names for Shaun during his ricorso. If Shaun transformed to "Haun" as he neared the deepest level of history, it is not inconsistent to assume that his name could match that of the father. That the father's name is hyphenated in turn suggests the fragmentation of the male into two —the twin sons. It could also point to the reverse as well: the necessary union of the sons if humanity is to work its progress. Additionally, this nabob is something more than a mere petty official. He is a "Nebob," or a new ruler (Neo + nabob; also, Gael. nua, new). Since the term "nabob" was used

in past years to designate one who had returned from the Orient to Europe with great wealth and is still used today to describe a rich man, the father's title is consequently open to other than denigrating meanings only.

Shaun's next words suggest that he recognizes the many implications of the father's title. "After all what followed for apprentice sake?" (590.17-18). Is he to understand that this neo-nabob father suffered troubles and indignities because he _was_ a new man, an apprentice? Even more, have the father's miseries taken place for the son's sake, the child himself an apprentice[41] who can learn only from his recoursing of history? The answer to Shaun's question is not forthcoming, however, because the "now nighs nearing as the yetst hies hin" (590.18-19). The dawn is about to break. Shaun's own "now" is returning even as the first father's "now" ("yetst" = G. _jetzt_) prepares to sink back into the past.

Shaun's _ricorso_ is still incomplete. He has ambivalent feelings about the shows he has seen: "Jeebies, . . . that was an ill man! Jawboose, . . . this is for true a sweetish mand!" (590.19-20).[42] If Matthew's and Mark's dumbshows left a bad impression of the father, Luke's show of "concord" has stripped the father of his manliness and power, leaving the impression of an insipid weakling.

However, the three Synoptic versions of man are not the only ones available to Shaun. There is still John's view, and it suddenly comes to Shaun that "Jumbluffer, bagdad, sir, yond would be a for once over our all honoured christmastyde easteredman" (590.21-22). While this description has been defined as "Jesus-H.C.E. Himself,"[43] the words suggest a far more complex meaning. It is obvious that "Christ" and "easter" add the idea of the holy to the epithet for the first father. However, to turn HCE into a Christ-figure at this point in the Wake — and at this level of history — seems both inconsistent and facile. Analysis of the term reveals "Christmast-" as a logical parallel for the word, "formast," used only a few lines above. If, as noted, a "formast" is the mast (pole, post) closest to the bow of a ship, then "Christmast-" is the mast closest to the divine. In terms of these words, one might say that "Shaun the Post" has found his model. Accordingly, Shaun is suddenly cognizant of the first father's proximity to the holy despite the father's comic appearance. Also, if the father is a "Christmast-" who is also "tyde," the latter term may mean that this particular human "mast" has yet to be unfurled, is still "tied." Further, divested of the "t," the term becomes "-yde," perhaps "eyed" or "ide(s)." The word, "ide," adds yet other dimensions to the whole term: the idea of

time (ides = certain day of the ancient Roman calendar) and the notion of another culture, the Roman. The entire epithet therefore contains allusions to at least three cultures, or kinds of men —Christians, Romans, and Indians ("redman"). The father, according to the analysis of these words, is identified as a universal, archetypal father of all humanity. Finally, if he is an "easter-redman," he is also an "easter-egg-man": one who rises again in a new person to search for, find, and impregnate the egg-bearing female, thus insuring humanity's preservation and progress.

Although the fourth dumbshow is very brief, John's view contains the revelation that the son has been seeking. This pantomime is the

> Fourth position of solution. How johnny! Finest view from horizon. Tableau final. Two me see. Male and female unmask we hem. Begum by gunne! Who now broothes oldbrawn. Dawn! The nape of his name-shielder's scalp. Halp! After having drummed all he dun. Hun! Worked out to an inch of his core. More! Ring down. While the queenbee he staggerhorned blesses her bliss for to feel her funny-man's functions. Tag. Rumbling.
> Tiers, tiers and tiers. Rounds (590. 23-30).

John's dumbshow is both the "finest" view and the "Finn-est" —the final, authentic one. It is the last "tableau"[44] that Shaun is to see before he returns to his own present. It is the view that provides humanity with hope for the future, or in direct terms of the Wake's narrative, provides the

learning experience that unites the sons. Two figures are seen joined as one ("me see" - L. misceo, blend, join). While the other three tableaus have displayed one figure masking the other in some way, in John's show the male and female are finally "unmasked." John's version of the parents is to reveal all, keeping nothing masked or hidden from the watchers.

To the question, "Who now broothes (races)[45] oldbrawn?" the answer is simply, "Dawn!" Time itself, that can ravage man, is simultaneously man's ultimate vindication. To recourse history is to discover humanity's meaning and value as it reveals itself only with time's passage. The meaning of the "unmasked" parents lies, first, in their undeniable equality as they unite in the sex act. Further, the parents' meaning is clarified by an identification that leaves no question about their worth or their relationship to each other.

This identification begins with a reference to the father that includes one of the mother's roles in their partnership: "The nape of his nameshielder's scalp. Halp!" "Nape," the neck joint, is linked etymologically to AS cnaep, the top of a hill; and "hill" in turn recalls the fact that HCE is a mountain as well as a father. In like manner, "scalp" is related to Dan. skalp, husk, shell of a pea; and "pea" points

up the recurring question of the female, "Why do I am alook alike a poss of porter pease" ("pease" — plural of pea; Indo-Germanic root: pis). Using the Vichian philological method, one can now read the sentence etymologically as follows: the "summit" of the father-mountain is "scalp," the mother, who has constantly shielded his name, who has in another situation questioned him about her own identity, and who — as the very name suggests — is a part of the male's protective covering. To underscore this linguistic anastomosis, "Halp!" joins together the "H" of HCE with ALP. The father's initial occupies the capital position, but it has value as a word only when it is completed by the mother's initials. And, the word "Halp" itself is indivisible.

The next sentence establishes the father's close relationship to the thunder whose voice has sounded ten times throughout the Wake as a signal of a ricorso: "After having drummed all he dun." These words seem to stress the male's sexual activity primarily. In such terms, the "Hun!" following the sentence brands the father as a primitive barbarian. However, "dun" grows out of ME dunning, a loud noise, and ON duna, to thunder. Additionally, "drum" derives from MDu tromme, a drum; and the Dutch word is a cognate of OHG trumme, pipe or trumpet. Consequently, a second reading of this sentence adds the idea of the male's

first having "drummed" —or "piped" (which recalls the "cad with a pipe") —and then having thundered. To underscore the thunder interpretation, the "Hun!" is a superimposition of the father's first initial, "H," on the "dun" (thunder). "Hun" may also contain a hint of the purpose of this creative din that has energized human progress: AS hunig and ME huni both mean "honey." Shaun's earlier question, "Who, hey (ME spelling of "high") honey, . . . was the formast of the firm?" gains greater meaning when the bee motif is found in "Hun!" As the creation of honey is the "high" calling of the bee, so man's work in progress is constantly a creative act and is perhaps most appropriately exemplified in his sexual "drumming."

Early man spent himself and his imaginative energies of "poetic wisdom" in satisfying his needs. Each step in his progress brought about a thunder, a recourse of his past in which he could begin to understand his own creations after he had made them. Humanity's triumph is the continuing process of coming to know its own "honey" —of recognizing that despite temporary setbacks there is always to be found, in recoursing the past, that "still in the bowl is left a lump of gold" (164.20). The meaning of man's progress, his "honey," becomes available to him when he has learned to "wreathe the bowl to rid the bowel" (612.24-25). "Philosophic wisdom" enables man to

perceive greater dimension in his creativity. Ricorsi give him access to the truth of his earlier "making," and he can learn how his primary "drumming" is his art, his poet's "wreath" transforming a "bowel" of once-meaningless sexual activity into a "golden bowl" of beauty both felt and known. In working himself "out to an inch of his core" and even more, man makes his own meaning and then later learns the identity of that "core" (L. cor, heart, soul, mind, judgment).

Joyce's use of the Vichian ricorso is most clearly demonstrated in this final tableau in which Shaun learns, having recoursed the father's history to its genesis, what man has wrought. When the son has experienced the idea, or spirit, of man's first creative act — and when he knows what has generated it —he will be ready to return to the present of his own dawn-world. "Ring down." The curtain may now prepare to fall since the son has finally approached the truth of man.

The bee motif that has been running throughout the Wake now reaches its climax in this last brief dumbshow: "While the queenbee he staggerhorned blesses her bliss for to feel her funnyman's functions." The allusion to the female as a queen bee and the idea of her "blessing her bliss" seem at first to be contradictory if one knows the mating ritual of the honey bee. Joyce did know it; and because he knew the details

of the queen bee's nuptial flight so well, it is important to examine this statement carefully. To do so, it is necessary to examine the source of Joyce's bee-knowledge, Maurice Maeterlinck's The Life of the Bee.[46]

Maeterlinck's study of the bee is more poetry and philosophical speculation than scientific record, although it is sound in its data. He writes of the "almost perfect but pitiless" society of the hive in which the individual is subsumed into the "republic, and the republic in its turn invariably sacrificed to the abstract and immortal city of the future."[47] Although Maeterlinck finds the bee culture efficient in operation, he rejects the idea of applying such a social structure to humanity (p. 24). The very thrift, devotion to the hive, and cooperation that are admirable in bees would become truly a "nightmare" of history if man were to imitate them.

The energizing agent of bee society Maeterlinck calls the "spirit of the hive" (pp. 26, 27, et. al.). This "spirit" is more powerful than the queen bee, for it determines all of her movements as well as those of the other bees. It is this "spirit" that orders the solidarity within the hive, although outside those walls the bees exhibit no care for each other. The only way to explain such strange lack of concern, Maeterlinck goes on, is to point out that the bees'

only care is for the "cult of the future, . . . They give their love to what lies ahead of them; we bestow ours on what is around" (p. 69).

For purposes of Wake analysis, the most significant passage in this contemplative study of the bee is Maeterlinck's account of the queen bee's nuptial flight. Before the queen mates, she is able to lay eggs, but these produce only males. In other words, until she has been impregnated by the male, the queen bee's destiny is fixed. In turn, the fate of the hive is also determined: there can be no progress of the species without the union of male and female. It is only after this union that the queen bee is able to produce drones and workers, thus insuring not only the perpetuation of the species but its evolution as well.[48]

The marriage of the queen bee is a strange one, alien to human understanding. Maeterlinck's description of it, so vivid that it must have lingered in Joyce's memory from as early as 1903, is of considerable importance to the "queenbee" sentence in John's dumbshow. He writes,

> She soars to a height, a luminous zone, that other bees attain at no period of their life. Far away, caressing their idleness in the midst of the flowers, the males have beheld the apparition, have breathed the magnetic perfume that spreads from group to group till every apiary near is instinct with it. Immediately crowds collect, and follow her into the sea of gladness, whose limpid boundaries ever recede. She, drunk with her wings,

> obeying the magnificent law of the race that chooses her lover, enacts that the strongest alone shall attain her in the solitude of the ether, she rises still; and, for the first time in her life, the blue morning air rushes into her stigmata, singing its song, like the blood of heaven, in the myriad tubes of the tracheal sacs, nourished on space, that fill the center of her body. . . . She rises still; and already the ill-assorted troop below are dwindling and falling asunder. The feeble, infirm, the aged, unwelcome, ill-fed, . . . these renounce the pursuit and disappear in the void. . . . She summons her wings for one final effort; and now the chosen of incomprehensible forces has reached her, has seized her, and bounding aloft with united impetus, the ascending spiral of their intertwined flight whirls for one second in the hostile madness of love.
>
> Most creatures have a vague belief that a very precarious hazard, a kind of transparent membrane, divides death from love; . . . Here this idea, whose memory lingers still over the kisses of man, is realized in its primal simplicity. No sooner has the union been accomplished than the male's abdomen opens, the organ detaches itself, dragging with it the mass of the entrails; the wings relax, and as though struck by lightning, the emptied body turns and turns on itself and sinks into the abyss.
>
> The same idea that, before, in parthenogenesis, sacrificed the future of the hive to the unwonted multiplication of males, now sacrifices the male to the future of the hive. . . .
>
> [The queen bee] descends from the azure heights and returns to the hive, trailing behind her, like an oriflamme, the unfolded entrails of her lover (pp. 123, 124, 128, 132-133, 137-138).

Maeterlinck's words are reminiscent of several passages in the Wake, particularly the last portion of Anna Livia's monologue in which she says,

> My great blue bedroom the air so quiet, scarce a cloud. In peace and silence.

> I could have stayed up there for always only /"one-ly," alone?/. It's something fails us. First we feel. Then we fall.(627.9-11).

The nuptial flight of the bee provides a basic analogy —keeping in mind the limits of analogy — for the meaning of man and of his relationship to the holy. By this I do not mean to propose that the sexual union of the bees is analogous to that of the first human beings per se; nor do I suggest that this is the implication of the Wake's bee motif that reaches its high point during John's view of history. To the contrary, the analogical references are far more subtle and far more meaningful in their application to the first parents.

Unlike the distorted "fable" of Aphrodite Urania, the goddess of midsummer who would first mate with a male and them emasculate him,[49] the castration of the male bee is a willing self-sacrifice of the one for the many, for the future of the hive. As the male dies in giving up his procreative organs, so, in a very real sense, he gains greater life in becoming a part of the queen bee. Indeed, he is equipped by nature to give this vital part of himself without struggle once he has gained the height attained by the female. As Maeterlinck explains, the bee's sex organ is structured so that he can use it only in space. "A prolonged flight must first expand his

two great tracheal sacs; these enormous receptacles being gorged on air will throw back the lower part of the abdomen, and permit exsertion of the organ." The father's flight ends in his fall, but his essential function — creation — lives on in the queen bee who "having within her an inexhaustible male" now "begins her veritable life" (pp. 129-130).

In Finnegans Wake the female has constantly been identified with rivers and trees: the creative flow of time as it is manifested in the living earth. In terms of an analogy to the queen bee, the mother-earth's "riverrun" would be paradoxically non-progressive unless it were impregnated with the creative sperm of the father - the immanent spirit of the holy. If the queen bee "blesses her bliss for to feel her funnyman's functions," this bliss is the event of the spirit's entering the body of the earth not momentarily but permanently as an "inexhaustible male" principle of creativity. The sexual union of the mother and father revealed to Shaun in John's show is no tragic and brutal castration of the male. Rather, it is a union of male and female, spirit and time, in which the father extends (and intends) his creative powers as a perpetual impregnation not by depositing his semen once only but by placing his semen-bearing organs permanently within the mother.

This unique sexual union, then, offers a key for

the son to use in unlocking the mystery of the parents. Shaun has, like the searchers in each of Joyce's earlier books, been questing for a father. His search has taken him, via ricorso, to time's beginning. Here at the horizon-line of human consciousness he learns that to know the father is to recognize his creative presence in the fecundity of the mother, the earth. Whether man can ever know more about the father, can transcend himself to discover another dimension of the parent, is unanswerable. At the stage of evolution of Shaun's own time, it is sufficient to know that the father permeates and makes extraordinary every aspect of this otherwise very ordinary world.[50]

J. S. Atherton has written that Joyce "transferred the responsibility for Original Sin to God," that creation of the world was itself the first sin, and that the father — enraged and stuttering in guilt-ridden thunder — stands between his children and the serenely virtuous mother.[51] To the contrary, creation is the father's great act of generosity, and he has freely given his creative apparatus to the mother-world in order that the future of their children may be assured. If man is presently able to know the father only through the mother, the Wake has much earlier prophesied that the future may hold greater knowledge of the mother and father - river and mountain, tree and stone:

> Yed he med leave to many a door of Oxmanswold for so witness his chambered cairn a cloudletlitter silent that are at browse up hill and down coombe . . . a theory none too rectiline of the evoluation of the rocks unto some of the living. Olivers lambs we do call them, skatterlings of stones, and they shall be gathered unto him, . . . hwen, . . . he skall wake from earth sleep, haught crested elmer, . . . the Wulverulverlord (protect us!) his mighty horn skall roll, orland, roll (73.28-36; 74.1-5).

Shaun has seen that "mighty horn" in action as the first father "staggerhorned" the queenbee-mother. He has likewise seen that creative horn disengage itself from the father, and he has watched the mother's "bliss" in receiving it as a part of her own body.

This union is, then, the "true narrative" buried in the dump of history under the "corrupted fables" of the father's sins and the mother's supposed role as a temptress. The genesis of human consciousness, Shaun has seen, lies in the free choice to lose oneself in an other, to "fall" into an other. This is a loss of self that is simultaneously a realization of self in wider dimensions. Not surprisingly, such an idea recalls the words of the old historians as they calmed the giant, Finn, much earlier in the Wake. They explained to him,

> Poppypap's a passport out. And honey is the holiest thing ever was, hive, comb and earwax, the food for glory, (mind you keep the pot or your nectar cup may yield too light!) (25.5-8).

Shaun's ricorso has brought him as close as it

is possible to come to the integral meaning of the parents and of the "spirit of the hive." If there is any "message" that Shaun can now take back to his own present age to revitalize and enrich that present, it must surely be very similar to the following restatement of a Vichian idea:

> I do not know my own essence, just as I do not know that of any other natural being. However, it is from this giving up of self-knowledge that there springs forth the impulse to range over the world of nations, attempting to reach an adequate adjustment of research, productive of historical knowledge, to the pragmatic creative energy of the humanitas, or civilization, through the entire spectrum of its degrees, from the darkest and most turbidly coarse, to the most elevated and enlightened.[52]

The last of the four dumbshows draws to a close. At its very end, there is a "tag," one final note to punctuate the authenticity of John's view: "Rumbling." The thunder sounds from the distance — immanent and yet transcendent —to give its blessing upon all that John's show has revealed to those who have watched and have seen. Then, it is time for Shaun to return, retracing his path on the concentric, Dantesque "tiers, tiers and tiers" of history.[53] He has gone to the very bottom of the "litter," has witnessed the signature of the divine written upon the face of humanity's beginning, and has now the freedom to return, following the path of those "Rounds," to the light of his own day.

Like Joyce's Stephen Dedalus, Shaun has "doubled backwards into the past of humanity and caught glimpses of emergent art as one might have a vision of the pleisiosauros emerging from his ocean of slime" (SH, p. 33). Also like Stephen, he has drawn out a "line of order, to reduce the abysses of the past to order by a diagram" (SH, p. 33). Like Stephen, Shaun has extracted the meaning from "this chaos of history and legend, fact and supposition, . . ." (SH, p. 33). As a result of Shaun's ricorso, the dawn of the new day (Book IV) will begin with a revitalized "diagram" for humanity: "A hand from the cloud emerges, holding a chart expanded" (593.19). Shaun's quest has also united him with his brother, Shem; and Shem-Shaun will cross the evolutionary threshold to become the father-figure of the new day. "After the night of the carrying of the word of Nuahs (Shaun) and the night of making Mehs (Shem) to cuddle up in a coddlepot" (593.21-23), the sons are at last one as they look to the future, having learned the truth of the past by recoursing it.

Vico summed up his science of humanity by concluding that "man is properly only mind, body, and speech, and speech stands as it were midway between mind and body" (SN, 1045). In like manner, John's dumbshow in Finnegans Wake has mutely said that in the beginning of human time there was the logos:

the mental intentionality giving a form and a meaning to man's experience. While the spirit within the first human "words" was not known by the primitive makers who acted according to their "robust" imaginations, it was nonetheless present in seminal form. And, as Shaun has learned, that spirit was good. Having recoursed history to that moment at which he could witness the force of that initial creative spontaneity, Shaun —modern man in search of himself through his antecedents —has transformed from a "watcher" to a "seer" as well. As the Wake explains, "a successive generation has been in the deep deep deeps of Deepereras" (595.28). In these "deeper eras" the son has found justification for the parents. He has come to know the parents' meaning as a finite incarnation of infinite love and concern; and in making this discovery, he has re-established his own sense of presence, or place, in the world.

Man's "work in progress" is always involved with the process of becoming; in Finnegans Wake the Vichian ricorso functions as a basic method of that process. It has recently been written, perhaps most appropriately, by an Italian professor of theoretical philosophy, that

> Joyce's Homeric novel is not the novel of a single author, but is that of an epoch, since (as Vico said apropos of Homer) Joyce represents a whole age, an age in which mankind must not be

> reborn, in the sense of recurring, but must be born as authentic humanity intentionally directed toward truth. . . . The attainment of consciousness by man, in order that he may truly become a man, is not a recurrence of the great forest primeval of Earth. Man will have to shoulder the burden of the present, and future of this planet, will have to spiritualize the physical, arboreal, and animal nature surrounding him; he will have to transform his dwellings and cities into his own substance and future.[54]

What man is to become will depend upon his ever-present choice between a surrender to despair (a wake) or the penetration of greater dimensions of consciousness (a self-regenerating wakefulness). In Finnegans Wake, Joyce's use of the Vichian doctrine of **ricorso** illustrates his choice of the latter alternative as the only one in which life and art may fully express themselves.

NOTES FOR CHAPTER V

1
James Joyce pp. 802-803.

2
Letters, I, 232.

3
See my discussion of the narrator of this section in "Thunder-Ricorsi #9 and 10," Chapter III of the present study.

4
Structure and Motif, p. 88.

5
See Chapter IV of this study.

6
The Master Game, p. 51.

7
"Quartan ague" — an intermittent fever that returns every fourth day with two day's intermission between the days of illness. In terms of the Wake's progress, the Old Four may be immobile because they are in the "fourth day," or last phase, of the present journey. Or, they may be motionless because the "fourth day" of the stages in Shaun's quest has arrived and they are in a state of "intermission" prior to the new day's dawn.

8
According to Dr. Edmund Epstein, one reference for "fermentarian" is the Balearic Islands: Majorca, Minorca, Ibiza, and Formentara.

9
The "verso" is the opposite page from the "recto," a term used in medicine as well as in book making. Medically, "recto-" refers to the rectum. Since Matthew and Mark have names that in this instance relate to the male sex organ, there may be some similar meaning to Luke's "everso," but I do not know what to make of it.

10
The Greek Christians were censured for this practice.

11
"Jerry Godolphing" — "Jerry" is the Gael. diminutive of Diarmaid and means "angelic." The dolphin was a common figure in heraldry and early Christian art. It symbolized diligence, love, or swiftness. If Shem is "God's angelic dolphin," and if the Old Four have ignored him in favor of Shaun (Kevin Mary = Gael. "comely birth" + "Mary"), they are guilty of rejecting one aspect of manifested holiness.

12
"Seequeerscenes" may have a Latin reference also. Sequi = perfect tense of L. seco, to cut, injure, divide, operate on, pass through, decide; scaena - stage, limelight, public life, outward appearance, pretext. There are many etymological combinations here for meanings that could relate to the father.

13
"Tumbril" - a cart; a flat-bottomed boat; an instrument of torture; from F. tomber, to fall, upset, dance, L. tumer, to dance, and G. tummeln, to turn around. Any and all of these terms could also refer to the father in one way or another throughout the Wake.

14
Tindall, A Reader's Guide, p. 287.

15
A Reader's Guide, p. 285.

16
Harper's Bible Dictionary, ed. Madeleine S. Miller and J. Lane Miller (New York: Harper and Row, 1961), p. 234.

17
Joyce's expertise as a biblical scholar is well-known. Atherton's The Books at the Wake devotes all of Part III (pp. 169-233) to a discussion of Joyce's use of the Bible and other sacred books.

18
Harper's Bible Dictionary, p. 342.

19
Caponigri, Time and Idea, p. 136.

20
Concerning the idea of great art's being sacred, it is important to reiterate Atherton's comment about Joyce and the Wake. In The Books at the Wake he notes, "One of the certain facts about Finnegans Wake is the high and earnest sense of dedication with which Joyce

wrote it. He saw himself as the Vates, the poet and prophet, and his work as the sacred book of a new religion . . . . /If his book/ could only be written down correctly it would have a power of its own" (p. 14). While I do not agree that Joyce viewed the Wake as a new religion, I am convinced that he intended it as a sacred work, a mythos, from whose artistic substance could be extracted the ethos for future generations. Such an idea would also be consistent with Vico's "genetic theory" of poetry.

21
Harper's Bible Dictionary, p. 403.

22
Concern, or care (Sorge), is the "basic constitutive phenomenon of human existence," according to Martin Heidegger, Being and Time (New York: Harper and Row, 1962), p. 370. Recently, a similarity in the thought of Vico and Heidegger has been pointed out by James Edie, "Vico and Existential Philosophy," An International Symposium, p. 487. This similarity has also been noted by Herbert Read, "Vico and the Genetic Theory of Poetry," An International Symposium, p. 596. The line from Heidegger back to Vico (although almost surely the modern philosopher was not aware of it) may be traced through Husserl, Brentano, Hegel (with reservations), Goethe, and Kant. This cannot be called a line of direct influence, certainly. But, there is a great deal of scholarly evidence for a "pervasive" influence of Vichian thought upon Europe although Vico himself remained obscure.

23
For Vico, religion was the first social institution, followed by marriage and the burial of the dead. The Wake seems, here at least, to place marriage first.

24
"Bloombierd" alludes also to the hero of Ulysses, Leopold Bloom. There are several possible connections for "Bloom" and "bier" in terms of that novel.

25
There are differences of opinion as to the identity of the Porters and the meaning of their name. The only reference I have found that seems to relate closely enough to this passage to warrant attention is Mark's record of one of Christ's parables (Mk.13: 34-37). This parable has other key terms in it that are also important in the third book of the Wake: watch, sleeping, cock-crowing, morning. But if this

biblical reference is integral to Shaun's "Porter" speech, I cannot explain why it should appear in Matthew's show.

26
See A Skeleton Key, pp. 325-338, and A Second Census, pp. liii-lvi, as examples.

27
For a discussion of the dreamer's waking, see Structure and Motif, pp. 83-84.

28
Structure and Motif, p. 84.

29
The theme of the relationship between the living and the dead is one of the themes of Joyce's short story, "The Dead."

30
In reference to Vico's axioms about imagination and "poetic wisdom" as the primary agent of human evolution, Herbert Read has made an important statement. He writes that the ricorso places Vico's concept of "poetic wisdom" (imagination) in line with the "Greek association of memory with inspiration," with "Ernest Schachtel's modern theory of inspiration," and with "Jung's hypothesis of the collective unconscious as a depository of archetypal forms available to the creative artist" (pp. 595-596). Read also points out the relationship of Vico's idea with that of Heidegger, for whom "poetry is essentially an act of perception or, . . . an establishment of being by means of the word" (p. 596). Read concludes that "Vico is probably the most unacknowledged source of ideas in the history of philosophy" (p. 597).

31
See A Second Census, pp. 166-168, for some ideas about the Wake's man servant.

32
Finnegans Wake uses the cow motif repeatedly and in this use, at least, shows a close continuity with the cow-female-mother complex in Portrait and Ulysses. For an authoritative discussion of the cow in Portrait, see Stuart Curran, "'Bous Stephanoumenos': Joyce's Sacred Cow," James Joyce Quarterly, 6, No. 2 (Winter 1969), 163-170. Also, as noted earlier, the Irish Great Mother was Boann, a white cow.

33

In the Wake, there are countless allusions to trees in connection with the mother-figure. It is she who teaches the children their ABC's: "Elm, bay, this way." The image of the "tree of knowledge" (arbores scientiarum) has a long history, and Vico also used it as a way of illustrating the divisions and evolution of "poetic wisdom" (SN, 367). Giorgio Tagliacozzo points out that Vico's use of the tree image "is a specific confirmation of his acquaintance with the tradition of the 'arbores scientiarum' or, in any case, with the use of the tree image by Bacon . . ." ("Epilogue," An International Symposium, p. 600). In turn, Frances Yates has shown the influence of the Hermetic movement and its use of memory on Bacon, Descartes, and Leibnitz - all of whom had profound influences upon Vico's thinking (The Art of Memory [Chicago: Univ. of Chicago Press, 1966], pp. 368-369, 370-375). Miss Yates has also drawn a direct line from Geordano Bruno and his Hermeticism to Bacon and others in Giordano Bruno and the Hermetic Tradition. Bruno is well-known to have used such mnemonic devices as the tree and the mystic seal in the various memory systems of his magus philosophy.

Joyce's use of Bruno in the Wake suggests that Joyce recognized in Bruno and Vico similarities of great importance. Historian William Salomone has written about

> some possible relation between Brunian philosophy and Vichian thought. One wonders whether, by some chance, Vico may have been "exposed" to Bruno's dialogue De l' infinito universo et mondi. Some fruitful analogies, we believe, could be drawn between Bruno's cosmologic ideas in that work and Vico's historical conceptualizations. In his Commento storico, II, 24-25 (no. 807), Nicolini touches upon the question of a possible exposure of Vico to Bruno's work, . . . ("Pluralism and Universality in Vico's Scienza Nuova," An International Symposium, p. 530).

Finally, Tagliacozzo reinforces this connection between Vico and Bruno when he writes that

> Vico's New Science, in spite of its unsurpassed originality, seems to have some roots in common with the tradition of the "art of memory" (and hence of the "arbores scientiarum"), particularly in its seventeenth century stage, . . . Such a remote connection is confirmed by Antonio Corsano ("Vico e la tradizione ermetica" in the symposium Omaggio a Vico [Naples, 1968]) and by the

> picture placed by Vico in the New Science as a frontispiece . . . (An International Symposium, p. 599).

While the present study does not take up the connection between Vico and Bruno, that idea has obvious ramifications for this paper. Joyce's use of the two Italian thinkers and his regular connection of the mother and the tree-image constitutes a stong argument for his recognition, in both men, of a belief in the unity of knowledge. Such an argument would, in turn, stress Joyce's concern in the Wake with the demonstration of a like unity. Finally, the connection of Bruno, Vico, the "tree of knowledge," and Joyce's fusion of the mother and tree images all lend credence to my argument that Joyce uses the Vichian ricorso as a way of knowing rather than simply the fourth part of a "cycle."

34
This explanation of the word was given to me by Dr. Edmund Epstein.

35
A Reader's Guide, p. 292.

36
In Structure and Motif, Hart explains this passage as Joyce's "little scientific joke" resulting from his reading of modern physics — the idea that a "long straight view in front, circling the four-dimensional hypersphere of a re-entrant universe, might theoretically give a man a sight of himself from behind" (p. 90). Such a reading may have value, but an interpretation of the passage in terms of the Vichian ricorso — and the patterns of meaning revealed by ricorso — seems more consistent with the context of the passage.

37
A Reader's Guide, p. 295.

38
It is commonly accepted that the Wake concerns a dinner, a "missing meal" as A Second Census puts it (p. lix). Throughout the book there is repeated mention of this banquet and the would-be banqueters.

39
The word "honey" combines with "hiving" in the sentence discussed above to stress the bee motif once more.

40
In her final monologue, Anna Livia speaks of her "great blue bedroom" from which she came "down out of me mother" (627.8-9). Earlier, there is the suggestion that she is in some way related to the new moon (202.26-27). In addition, the daughter, Issy, appears as "Nuvoletta," the little cloud girl and daughter of "Mrs Moonan" (157-159).

41
"Apprentice" — from L. apprendere, to lay hold of. Here, the son-apprentice must "lay hold of" the truth of the father by means of ricorso.

42
"Sweetish mand" — This term could possibly allude to Pastor Manders in Ibsen's Ghosts. He is representative of conventional morality. Joyce's admiration for Ibsen is well-known. Manders is "sweetish"; however, I do not think he is "Swedish."

43
A Reader's Guide, p. 297.

44
"Tableau final" quite possibly has some relation to "Call boy. Cry off. Tabler. Her move" (559.30), the interruption of the parents' sex act in the first dumbshow. If Matthew's view revealed an incompleted act, one that had to be "tabled" because of the mother's concern for her child, John's view will not be a replaying of this interruption in the final "tableau."

45
The meaning of "broothes" as "races" comes from the verb "broose," a Scot. term for a race at rural weddings to be first in reaching the bridegroom's house after the ceremony. Joyce's spelling of it may combine "broose" and "breathe."

46
Nobel Prize winner Maeterlinck wrote The Life of the Bee in 1901, and this work is still the most widely read account of the bee society (New York: Mentor, 1954). The honey bee is the most written-about insect in the world. Among ancient peoples, the Babylonian, Inca, East Indian, Greek, Roman and Norse are representative of those cultures that elevated the honey bee to a position of prominence. Honey was used in sacrificial rituals and was the basic ingredient of mead, a drink with sacred properties in many instances. Maeterlinck's study was the first book-length treatise on bees, but his

introductory comments include mention of a chapter in The Insect, by Michelet, an author whose name Joyce uses throughout the Wake coupled with that of Quinet. Atherton and Glasheen have both noted Joyce's addition of "Maeterlinck" ("smetterling") in the following passage from the Wake:

> The Gracehoper who, though blind as batflea, yet knew, not a leetle beetle, his good smetterling of entymology asped nissunitimost lous nor licens but promptly tossed himself in the vico, phthin and phthir, on top of his buzzer, . . . (417.3-6).

47
Life of the Bee, p. 23. All subsequent quotations from this work will be noted by page number in the text of this study.

48
Maeterlinck points out that, despite the usual beliefs to the contrary, there is progress in the bee society (p. 53).

49
For a discussion of this ritual, see The Greek Myths, pp. 71-72.

50
In James Joyce, Ellmann writes that the "initial and determining act of judgment in his [Joyce's] work is the justification of the commonplace. . . . Joyce's discovery, so humanistic that he would have been embarrassed to disclose it out of context, was that the ordinary is extraordinary" (p. 3).

51
The Books at the Wake, p. 31

52
Antonio Corsano, "Vico and Mathematics," An International Symposium, p. 435n. The statement is taken from Isaiah Berlin, "The Philosophical Ideas of G. B. Vico," Art and Ideas in Eighteenth-Century Italy (Rome: Edizioni di Storia e Letteratura, 1960), p. 173.

53
The Books at the Wake has a fairly comprehensive discussion of Joyce's use of Dante in the Wake, (pp. 79-82). Glauco Cambon, "Vico and Dante," An International Symposium, pp. 15-28, points out Vico's affinity for Dante "whom he sees as a new Homer, as the singer of Italy's 'barbarous age,' to illustrate his theory of

recourses and of barbaric or 'heroic' ages as the prime seedbed of great poetry" (p. 17).

54 Enzo Paci, "Vico and Cassirer," An International Symposium, pp. 472-473.

CONCLUSION

Finnegans Wake represents the culmination of James Joyce's aesthetic-philosophical development. It snythesizes and demonstrates ideas of fictional art with which Joyce had been experimenting from his earliest works. But, because this demonstration is a departure from traditional form, readers have misread and misunderstood the Wake. Further, Joyce claimed that the Wake was founded upon Vico's Scienza Nuova, a work thought to be a philosophy of history based on "cyclic recurrence." Because Vico's science seemed to be dated and rather facile in thought despite its stylistic intricacy, Wake readers have seldom followed Joyce's instruction to read the Scienza Nuova in relation to Finnegans Wake.

In this dissertation I proposed to examine the operation of the ricorso in Finnegans Wake by a re-assessment of that principle as it appears in Vico's Scienza Nuova and then by an application of my findings to the Wake.

An introductory overview of Wake criticism from 1928 to 1969 revealed that the Wake has never been thoroughly analyzed from a Vichian perspective. Wake

scholarship concerning the Scienza Nuova appears to stem almost exclusively from Samuel Beckett's essay on Vico and Joyce in 1928. While later critics have discussed Vico's work in somewhat greater detail, they seem to have shared the same basic presuppositions in their analyses: that Vico's work is a philosophy of cyclic history in the manner of Spengler and Toynbee and that the Wake, following Vico's conclusions, is non-progressive and repetitive in theme as well as form.

To re-open the Vico question properly, the present study analyzed the Scienza Nuova with particular emphasis on Vico's doctrine of ricorsi. The principal aid to this analysis was A. Robert Caponigri's Time and Idea: The Idea of History in Giambattista Vico, a study held in high esteem by Vico translators Thomas G. Bergin and Max H. Fisch, by Herbert Read, and others. Caponigri's explanation of the ricorso divests it of the notion of any material recurrence and detaches it from Croce's use of it as evidence for a circularity of spirit. Instead, Caponigri views the concept of ricorsi in terms of Vico's principle of evolution: the modifications of the human mind. The ricorso is a principle of progress in which the nation or culture advances in "ideality" by a reflective descent into its own past to rediscover the initial force of its primal, spontaneous creativity, its "poetic wisdom."

The *ricorso* is, then, an important concept in Vico's theory of knowledge. Viewing learning as a dynamic process, Vico explained that humanity is self-creative. Without knowing the nature or meaning of their actions, men have created the "world of nations," guided by an immanent divine providence. After the "making" process, man at length recourses his history to find the meaning of what he has made. This recourse is the basis of the "knowing" process. And because, as Vico wrote, speech stands midway between mind and body, man's words provide a means for recoursing that history. Vico's philological method in the *Scienza Nuova* concerns the study of words as one way to trace human creativity back to the springs of its first poetic force. Combining the Vichian philology with the doctrine of *ricorso*, the *Wake* also employs this method to show how the "Vico road goes round and round to meet where terms begin."

Having presented an alternate explanation for Vico's doctrine of *ricorsi*, my study next offered a narrative outline of *Finnegans Wake* to show basic evidence of progress in Joyce's "universal history." With the idea of material recurrence detached from it, the *Wake*'s narrative reveals the presence of progress as man evolves greater consciousness and greater control of his self-created world.

The examination of *ricorsi* in the *Wake* began

with my Chapter III concerning the ten thunder words. Vico had used the idea of thunder to explain man's emergence to consciousness and to illustrate the operation of "poetic wisdom." In the Wake, Joyce amplifies the thunder image, using it a total of ten times to signify important phases in humanity's evolving consciousness. The first thunder shows the concomitant sense of separation with the emergence of human consciousness. This feeling of loss or fragmentation in turn gives rise to man's search for himself — the quest for his "tumptytumtoes" or his genesis. In Finnegans Wake, to be human is to feel incomplete, to feel oneself a stranger in one's own world. The thunders all sound as noises introducing man's new or heightened dimension of awareness of himself as a maker and, following that, a knower. When the tenth thunder sounds, the making and knowing process in the Wake has reached a degree of complexity that calls for a transformation in the fictional presentation of it. The tenth thunder, although called perfect, is nevertheless an imperfect means for illustrating the subtleties of ricorso. From this point on, the Wake focuses on internal aspects of Shaun's mental recourse of history in his four watches.

Shaun's ricorso (Book III) made up the principal argument of my study because the ricorso reaches its climax here. Beginning as a postman traveling backward

in time, Shaun descends through the actions already narrated. In his quest for the father (spirit), he is accompanied by the four Gospellers and their ass since the works of Matthew, Mark, Luke, and John are the western world's verbal basis for Christian belief. To reach the deepest level of history, however, Shaun must go past, or behind, these four if he is to get at the meaning of the parents. While all of Book III has a sleep or dream aspect to it, III.3 is completely taken up with a seance, suggesting that, in the Wake at least, the ricorso involves a level of consciousness empirically unexplainable. Joyce's extensive use of paranormal elements in III.3 as well as in III.4 hints that he himself may have found some access to "deep consciousness," a level of awareness available to all but experienced by relatively few people.

In the dumbshows of III.4 the present study found the great epiphany of Finnegans Wake. After watching the three shows ascribed to Matthew, Mark, and Luke, the Synoptic Gospellers, Shaun becomes a "see-er" as he participates in the final pantomime, John's show. Although it is the shortest, John's view of the first parents from the horizon line of consciousness is revelatory of truth. It is the "finest" show and the most authentic, the "Finnest." Shaun "makes" his understanding of this show by filling in the blanks:

by explaining to himself what he sees. The result of this process is knowledge. He learns that male and female —father and mother, spirit and nature — have become one through an act of generous sacrifice on the part of the male. Mother-nature without father-spirit would be non-productive. Further, if nature were the only parent directly available to man, that situation would reduce man's quest for the father to absurdity. Man's search would be forever frustrated by the total objectivity of the spirit. With the father's (spirit's) loving sacrifice not simply of his seminal fluid but of his entire reproductive system, the mother's (nature's) perpetual impregnation is the constant revelation of their meaning and of their legacy to their children. The finite world is filled with infinite spirit as an ever-present ideal of potential or becoming. When this fact is known, every ordinary detail of life becomes extraordinary.

Through his <u>ricorso</u>, Shaun "makes" truth and finally "knows" it as both thought and felt, both head and heart. With the resolution of these oppositions, Shaun has completed his night journey into history. His <u>ricorso</u> has made possible the dawn of a new day, an Easter morning of renewed vitality for man in his work in progress.

From this re-assessment of Vico's doctrine of

ricorsi and its application in *Finnegans Wake*, I have arrived at the following conclusions:

1. Vico's doctrine of *ricorsi* operates in *Finnegans Wake* as an act of mind through which man gains authentic knowledge of what he himself has made. History, when probed by means of *ricorso*, gives evidence both of the idea working in time and of human progress.

2. Joyce's use of the *ricorso* as a method for and a symbol of human progress points out that *Finnegans Wake* can no longer be considered a circular, or cyclic, history in either theme or form. In the *Wake* humanity spirals forward, through a paradoxical return upon itself, toward greater consciousness, hence greater control of its evolution. In physical demonstration of this process, *Finnegans Wake* cuts off in the middle of a sentence on the last page and sends the reader back to its beginning to extract the idea embedded in time.

3. The *Wake*'s use of *ricorsi* leads to a consideration of Vichian philology. The *Wake*'s flexibility of language allows the reader to become a co-creator of the work as he makes meaning in terms of his own era and sensibilities. Next, the *Wake* becomes an experience in "practical" *ricorso*. The reader extracts the idea from the multiplicity of detail and at last knows it precisely because he has made it for himself. When language is understood as a dynamic process, the

possibilities for man's making and knowing are limited only by his level of consciousness.

4. Joyce's use of the ricorso suggests that in Finnegans Wake he was attempting a creation of more magnitude than a philosophical system. If "philosophic wisdom" accrues to itself greater dimension by its recourse of mythic "poetic wisdom," then the supreme aspiration of art would be to create the seedbed for wisdom: a new mythology. Out of such a mythos, future generations would make their own ethos by recoursing their history to that poetic source. This process leading to "philosophic wisdom" would be a natural, organic one evolving with the passage of time and the modifications of the mind. Certainly Stephen Dedalus prophesied such myth creation when he vowed to "encounter for the millionth time the reality of experience," to effect his own ricorso, in order to make the "uncreated conscience" of his race.

This study has shown that Vico's Scienza Nuova offers heretofore unnoticed possibilities for aid in reading the Wake. It has realized that the term, "Vichian influence," is applicable to Joyce's work only within a carefully defined context because Joyce assimilated, reshaped, and synthesized ideas from many sources. However, this study has also kept in mind Joyce's dictum that a study of Vico would help in understanding his book. The re-assessment of

Vico's doctrine of *ricorsi* has illuminated a number of aspects of the *Wake*. With the use of the *Scienza Nuova* as a means of access to it, *Finnegans Wake* study crosses the threshold of a new and fruitful critical dimension.

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