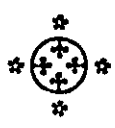


LT
PR
6019
029
U6897
1995
c.2

The Economy of Ulysses

Making Both Ends Meet



MARK OSTEEEN

Copyright © 1995 by Syracuse University Press
Syracuse, New York 13244-5160
All Rights Reserved
First Edition 1995
95 96 97 98 99 00 6 5 4 3 2 1

This book is published with the assistance of a grant from Loyola College of Maryland.

Permission to quote from the following sources is gratefully acknowledged:

Passages from *Ulysses: The Corncob Trail*, by James Joyce, edited by Hans Walter Coblter with Wolfhard Siepke and Claus Melchior (New York: Random House, 1986), are reprinted by permission of Random House, Inc.
Quotations from *Phenomena Wide* (New York: Viking Penguin, 1939) and *Letters of James Joyce*, 3 vols.: vol. I edited by Stuart Gilbert; vols. II and III edited by Richard Ellmann (New York: Viking Penguin, 1957, 1969), are reprinted by permission of Viking Penguin, a division of Penguin USA Inc.

The paper used in this publication meets the minimum requirements of American National Standard for Information Sciences—Permanence of Paper for Printed Library Materials, ANSI Z39.48-1984.

Library of Congress Cataloging-in-Publication Data
Osteen, Mark.

The economy of Ulysses : making both ends meet / Mark Osteen.
p. cm.

Includes bibliographical references (p.) and index.

ISBN 0-8156-2653-3 (cloth : alk. paper)—ISBN 0-8156-2661-4 (paper : alk. paper)

I. Joyce, James, 1882-1941. Ulysses. I. Title.
PR6019.O9U6847 1995

94-44601

Manufactured in the United States of America

SYRACUSE UNIVERSITY PRESS

trait reflects the economy he depicts, at the same time he invites readers to work hard enough to find a path through the labyrinth. If Joyce himself is the ungenerous Providence of "Wandering Rocks," that role is essential to his moral history. As author, he illustrates the economic blood of Dublin with the currency of language. By manipulating tropic exchanges—puns, homonyms, synchronicities, mirrored characters—that expose the distortions and eccentricities in both economies, the author may restore that reciprocity, so that the depiction of Dublin's economic failure may engender a new order, a new community united by the currency of words. The weaving of the text is therefore political labor that also invites political engagement with the text; in its diligence it embodies an alternative to the idleness of Dubliners and to the Divine Providence who seems to scorn them. Joyce attempts to redress equilibriums that have been upset by reproducing them in an art that is not bloodless but an embodiment of the blood of Dublin. This new currency becomes a gift that may restore the broken unity inscribed by the text. Joyce similarly writes elsewhere that "nationality . . . must find its reason for being rooted in something that surpasses and transcends and informs changing things like blood and the human word" (*CW* 166): nationality is affirmed by the reproduction of the "blood" of Dublin in literary currency. In presenting the economy of Dublin, Joyce also participates in it by offering the text itself as both commodity and gift, both blood and bloodless sacrifice. If one may master a text, such mastery might displace the mastery imposed by Church and State. And if the reader can donate his or her own labor in response, that reader may achieve a similar mastery.

6

The Intertextual Economy

He who will not work . . . gives birth to wind, but he who is willing to work gives birth to his own father.

—Kierkegaard 1954, 39

SPIRITUAL ASSETS

When we left Stephen alone on the strand, he had tentatively begun to renegotiate both his material and artistic economies. The next three episodes in which he plays a major role—"Aeolus," "Scylla and Charybdis," and "Oxen of the Sun"—find him amidst the Dubliners he formerly scorned. "Aeolus" dramatizes his encounter with and rejection of the stereotypes of Irish patriotism, through a rhetorical contest with elder male Dubliners; "Scylla and Charybdis" stages his confrontation with the ghost of Shakespeare, the greatest single English literary father; "Oxen" marshals the entire history of English literature to catalogue Stephen's and Joyce's debts to English literature and to illustrate Joyce's own labor theory. All of these relationships are marked by an ambivalent mixture of hostility and complaisance. In these episodes Stephen faces the past; in all of them he spends financial assets to gain credit and an audience for his literary creations—spiritual assets that he hopes will replace financial assets; in all of them his productions challenge his interlocutors and progenitors. In all of them, too, Joyce develops homologies between literary and financial debtorship to chart both the pathways and the barriers to Stephen's difficult encounter with the intertextual econ-

omy. If earlier his spending symbolized a more general dispossession, here he spends his money (mostly on drinks) to help generate creative gains: that is, he ingests spirits to help create, expend, and share his spiritual assets.

Raising the Wind

"Aeolus" locates us again "IN THE HEART OF THE HIBERNIAN METROPOLIS" (7.1-2), amid barflies, hangers-on and employees of the *Freeman's Journal*. The newspaper office is one of those "nodal points at which . . . pathways and trajectories meet," a point of "totalisation" where information is stored and exchanged (Jamson 1982, 133). Like the nearby post office and tramlines, the newspaper office is a hub for the circulation of words—most of them borrowed (Lawrence 1981, 64)—and those who generate them (McArthur 1988, 90). "Aeolus" establishes and explores homologues between the verbal borrowings that the characters use to gain favor and the financial borrowings with which they attempt to support each other. Both forms of currency—linguistic and economic—implicate them in what McArthur (1988, 93) calls a "culture of debt," a distorted economy that both produces them and that they produce.

Many critics have noted that the pervasive wind references in the episode point not only back to Homer but to the words that flow through the office, which is headquarters for the windiest discourse available, best exemplified by the three quoted speeches that highlight the episode. Just as the lungs (the episode's "organ" in Joyce's schema) process the oxygen in air, send it into the bloodstream, and then receive and return carbon dioxide back to the outer world, so the newspaper office processes events and turns them into news—allegedly valuable printed currency—that it then transmits back to the citizens. But the occupants here exchange little news; instead, they circulate borrowed rhetoric and money, the rhythm of respiration paralleling the economic rhythm of income and outgo. Today is payday, and so those with nothing better to do gather here hoping to tap one of the newly flush employees. Thus as Stephen enters the office he encounters MacHugh, a "*ponderous pundit*" (7.578) and putative professor; Lenehan, the sponge from "Two Gallants"; Myles Crawford, editor of the newspaper; and J. J. O'Molloy, the unsuccessful lawyer introduced above. Whereas Hynes, onstage, and Bloom, off-

stage, receive payment (and Hynes, for the third time, fails to repay the three shillings Bloom lent him three weeks ago [7.119]), Stephen enters with his wages in hand, hears some speeches, thereupon decides to treat for drinks, and leaves the office, leading the thirsty troop to Mooney's pub. As the employees' money flows in, Stephen's flows out.

In the *Odyssey*, Odysseus' men scheme to release Aeolus's bag of winds, believing that it contains treasure (1961, 166). When they open it, the winds are released and blow them back to Aeolia. Admirers of oratory and bombast, Joyce's Aeolians resemble Odysseus' men. They believe that the bags of wind gusting through here contain genuine wisdom, verbal treasure. But the linguistic economy of the episode is inflated, and just as inflation results from an excess of printed money without an accompanying increase in the stock of gold on which it is based, so discourse here proliferates without augmenting wisdom. It is spirit without matter, currency without substance. As in the dichotomy Stephen develops in *Stephen Hero*, words are devalued by circulation in the marketplace. The result of this proliferation of verbiage is the depreciation of relative value. In place of the missing substance that would lend real value to their words, the characters exchange forms of credit: they act as though they believe in each other and in so doing further distort the verbal economy, since their "credit" merely sinks them deeper into debt. Even the narrator participates in this linguistic inflation, using mock-heroic descriptions of trivial actions in some of the interpolated headings (a cigarette becomes "THE CALUMET OF PEACE" [7.464]), and headlining the most trivial incidents, as if all words and events have equal importance, and hence none has much. Like the characters, the narrator "raises the wind."

These "spiritual" assets—*spirit*, from the Latin *spiritus* (breath)—lack material authority. Even the characters seem to recognize this "Irish" condition, as MacHugh's words simultaneously expose and excuse it: "Success for us is the death of the intellect and of the imagination. We were never loyal to the successful. We serve them. . . . I speak the tongue of a race the acme of whose mentality is the maxim: time is money. Material domination. *Domine!* Lord! Where is the spirituality?" (7.553-57). Though the Anglo-Saxons dominate because of their commercial expertise, they lack spiritual assets; the Irish, Greeks to England's Romans, are paralyzed by excessive spirituality and material ineptitude. As we have seen, Joyce sometimes simi-

larly claimed that material failure was necessary for artistic success.¹ But what of nonartists? Material failure leaves merely an empty pocketbook. Hence virtually all of the Dubliners in *Ulysses* are lost causes, devoted to a legendary history of ever-foggier facts. These characters use this "spirituality" to excuse indolence and alcoholism; to defy British materialism, they ruin themselves. In this sense, the newspaper office is peopled by speakers lacking both financial and "spiritual" credit.

Thus, in Joyce's Dublin, "those rigid constraints imposed by imperialism on the development of human energies account for the symbolic displacement and flowering of the latter in eloquence, rhetoric and oratorical language," talents more highly prized in precapitalist societies (Jameson 1982, 134). In this reading, British imperialism has barred the Irish from employing their abilities in more profitable activities. Yet this assessment condescends by ascribing to the characters too little responsibility for their failings, unlike Joyce, who never refrained from criticizing them. For example, Stephen enters accompanied by Mr. O'Madden Burke, a man seemingly without fixed occupation who was last seen in "A Mother," where he is described as "a suave elderly man who balanced his imposing body, when at rest, upon a large silk umbrella. His magniloquent western name was the moral umbrella upon which he balanced the fine problem of his finances. He was widely respected" (*D* 145). In that story he kibitzes at the concert in progress, hanging at the fringes, waiting for someone to offer him a drink. His goal here is the same. Still possessing his material and moral umbrellas, Burke uses his suaveness and sartorial elegance to disguise his poverty and emptiness. Using his full name each time he is mentioned, the narrator ironically emphasizes the gap between his title and his real worth. Burke's precarious financial balance applies to most of the characters here. Stephen (of the magniloquent name) included; Burke's umbrella unfolds symbolically as the excuses they make to cover their lack of ambition.

Like Burke, Myles Crawford ("Incipient jigs. Sad case" [7.366]) is out of balance both physically and financially, as shown by his ram-

1. In 1918, for example, about the time he was composing this episode, he asserted that "material victory is the death of spiritual preeminence. Today we see in the Greeks of antiquity the most cultured nation. Had the Greek state not perished, what would have become of the Greeks? Colonizers and merchants" (*J* 446). Elsewhere Joyce describes the Irish as "strange spirits, frigid enthusiasts, sexually and artistically untaught, full of idealism and unable to yield to it, childish spirits, ingenuous and satirical," and Anglo-Saxon civilization as "materialistic" (*CW* 173).

bling, inaccurate history of the Phoenix Park murders (he dates them from 1881, when any Dubliner of the day would know it was 1882 [7.632]). Likewise, before Stephen appears, Simon Dedalus and Ned Lambert share a laugh at Dan Dawson's around periods on Irish landscape. But neither of them is doing anything better. Lambert, taking a day off from his job at a gran store, is idle; in any case, his job is merely a way of passing time as he waits for the "windfalls" that will appear when his wealthy granduncle breathes his last (7.266). The notorious welsher Simon is seen "welshecombl[ing]" his hair. Both use Dawson's words as an excuse to get an early drink (7.351). Lenehan, as usual, laughs and leeches, contributing occasional bad puns. None of these characters seems excessively spiritual, but each lacks the ambition to rouse himself to remedy his circumstances. Although the imperialist economy can be held partly responsible for their paralysis—by impeding the progress of Irish industry and causing unemployment—Joyce again indicts Irish idleness and complacency. Despite their scorn for Dawson's speech, these characters exemplify negative stereotypes at least as damaging as Dawson's stultifyingly clichéd language. Like Dawson's discourse, they have been reduced to "compilations of received fictions" (Herr 1987, 32). Stephen recognizes this pattern as a fact of history, now a " Nightmare from which you will never awake" (7.678). Indeed, that he is in their midst suggests his complicity with that history. Moreover, his ambivalent response to the two examples of "received fictions" he hears dramatizes his indebtedness to this Irish verbal and economic heritage.

The first speech is presented by O'Molloy, who quotes the lawyer Seymour Bushe's defense during the Childs murder case, in which Samuel Childs was indicted for murdering his brother. Of Michelangelo's statue of Moses, O'Molloy's Bushe says: "*that slony effigy in frozen music, horned and terrible, of the human form divine, that eternal symbol of wisdom and of prophecy which, if caught that the imagination or the hand of sculptor has wrought in marble of soultransfiguring deserves to live, deserves to live.*" His [O'Molloy's] slim hand with a wave graced echo and fall" (7.768–71). Enough a Dubliner to feel "his blood wooed by grace of language and gesture," Stephen blushes; such rhetoric is his blood inheritance (7.776). But the "grace" in the passage has nothing to do with religious redemption. It is rather the kind of superficial grace exemplified by Burke when he falls "back with grace on his umbrella" (7.593), the same kind we traced in Kernan's character in the preceding chapter. Another relic of old decency, O'Molloy is seeking financial grace. Bloom earlier summarizes

his plight: "Cleverest fellow at the junior bar he used to be. Decline poor chap. . . . Touch and go with him. What's in the wind, I wonder. Money worry. . . . Practice dwindling. A might-have-been. Losing heart. Gambling. Debts of honour. Reaping the whirlwind" (7:291–94; 303–4). O'Molloy attempts to conceal his incipient bankruptcy by borrowing words—and hence authority and verbal credit—from a more successful lawyer. But his discourse is inflated currency; rather than buttressing his authority, his verbal borrowings are devalued by being severed from their judicial context. In his mouth the speech is designed not to invoke justice but merely to prop him up in his friends' eyes. Although his paradoxical condition as an "Irish practitioner of British law" (Herr 1986, 73) may be difficult, Bloom suggests that his improvident habits are to blame for his economic difficulties. In fact, he is here to borrow money as well as words—to raise the wind—and doggedly pursues this quest throughout the novel, later carrying his importunities to "Wandering Rocks" and "Cyclops." Thus the words he borrows are perfectly appropriate: just as Bushe pleads for leniency, O'Molloy asks for grace from those he attempts to touch for a loan. His borrowed verbal credit is designed to earn financial credit. It is indeed "touch and go" with him: touch a friend for money, then go.

MacHugh counters by quoting the words of the Fenian lawyer John F. Taylor. An even more skillful speech, it too compares the Irish with an ancient race, the Israelites. The speech is situated amid several layers of literary borrowings, each one a further example of the kind of verbal metempsychosis upon which *Ulysses* is based. Taylor's speech actually took place on October 24, 1901, and followed that of the antinationalist Gerald Fitzgibbon, who had defended English against the Irish language movement.² In part of MacHugh's version of his speech, Taylor quotes the words of an Egyptian priest (a stand-in for Fitzgibbon), who attempts to persuade the Jews to accept an Egyptian culture that is as superior to the Jews' in wealth and strength as England's is to Ireland's (7:845–59). In short, Joyce borrows from an account of an actual event, placing his version of the real man's words in the mouth of a fictional character, who quotes the fictional version of the real orator, who himself cites the words of an imaginary priest. We might chart the intertextual layers of appropria-

2. Richard Ellmann (1977, 35–36) quotes the colorless newspaper account of the speech, and reproduces the pamphlet from which Joyce apparently borrowed his version. For a different rendition of Taylor's speech, see Yeats (1965, 64–67).

tions and borrowings as follows: (1) Real-life Taylor [quotes Egyptian priest as Fitzgibbon], quoted by (2) James Joyce, who becomes the "Aeolus" narrator, who quotes (3) MacHugh, quoting (4) fictional Taylor [quoting Egyptian priest]. Joyce creates the fictional Taylor, based upon a real-life character who quoted an imaginary Egyptian, and then wraps an ironic narrator around the next layer; then the fictional MacHugh quotes the fictional Taylor, who himself quotes a fictional priest. The speech thus acknowledges and embodies the condition of history as verbal debtorship, demonstrating the dependence of Joyce's texts upon the linguistic capital or fund of all previously spoken (or written) words. Indeed, the passage itself is about borrowing, since the priest asks Moses to borrow Egyptian culture in order to make the Jews richer. Such intertextual layers typify *Ulysses*, itself a revision of an epic borrowed from a group of folktales and collected by "Homer," who placed some of the tales in the mouth of Odysseus, within a larger frame told by a third-person narrator. Like Homer and Odysseus, the teller of *Ulysses* is a ventriloquist and borrower *extraordinaire*; like O'Molloy and MacHugh, he depends upon loans for his artistic livelihood.

The relationships among the quoted speakers are, however, filled with tensions. Although MacHugh, like O'Molloy, is attempting to "raise the wind"—borrow authority to gain prestige and to be included if any drinks are to be awarded—his windy belch undercuts the stirring message he delivers (R. Ellmann 1977, 36). Ironically, too, the priest's disparaging description of the Jews as "*Vagrants and doylabourers*" (7:858–59) is an all-too-accurate picture of the idlers who hear it now. Unlike O'Molloy, who quotes Bushe to reinforce his own dubious credit, Taylor borrows the words of an authority figure with the aim of subverting that authority, just as Stephen does later with his parable. Thus the conflict between the law and the outlaw reflects both an intratextual and intertextual tension between the speaker and his creditor: MacHugh's (like O'Molloy's) poverty and lack of credibility ultimately inflects and undermines the words of his source. These speeches "FROM THE FATHERS" (7:841), though seeking to become "authoritative discourse" (i.e., words from "the fathers") actually display what Bakhtin calls "double-voicedness" (1981, 343, 324), so that within every utterance "an intense interaction and struggle between one's own and another's word is being waged, a process in which they oppose or dialogically interanimate each other" (1981, 355). The linguistic capital these speakers have inherited is tainted not only by their current dispossession, but by the fact that they bor-

row out of desperation; far from generating surplus value, they leach value from their borrowed assets.

This struggle for possession of the language becomes even more complex when we consider that Joyce chose this speech for his only sound recording of *Ulysses* (*Joyce, Readings* I). When spoken by Joyce, the speech acquires both additional authority and an additional intertextual layer. When Joyce utters MacHugh's version of Taylor's speech, does he own the sentiments in that speech? André Topia argues that in such cases the voice that delivers the words "cannot prevent itself from taking them over," because the spoken word is "always identified . . . with the voice which utters it" (1984, 121). Thus when Joyce, "all in all" in all his characters, delivers the speech, he is acting successively as author, professor, orator, and priest. But he does not merely quote the speech; he also improves the style, adding his own interest to the loan. Moreover, on the recording Joyce clearly distinguishes between Stephen's mental comments and Taylor's words, and assumes a supercilious tone for the Egyptian priest, thus distancing himself from these borrowings. The recording suggests that, by placing the speech within multiple frames and showing how it has been circulated among so many speakers, Joyce at once accepts and denies his authorship of it. If, as Bakhtin notes, language is always "populated—overpopulated—with the intentions of others" (1981, 294), then Joyce's voice here is less "his" than a composite of voices gathered from his cultural inheritance. Like his characters, Joyce cannot avoid debtorship (nor does he want to); like them, he must "raise the wind" and borrow words. But unlike theirs, his borrowings paradoxically affirm his authority: by disseminating it, he more fully acquires it. Like the narrative discourse of "Telemachus," that of "Aeolus" is multipossessed, undermining through intertextuality the notion of private authorship and redefining it as the ability to create interest from borrowed linguistic currency.

Thus whether Joyce and Stephen use English or Irish makes little difference; both Irish and English words are already freighted with the meanings and values previous speakers have attached to them. Indeed, the speakers in the episode seem to believe that the value of discourse increases through recirculation and try to borrow some of that surplus value for themselves. But the words they speak are no more owned by the English than MacHugh's words are his sole property. Despite Stephen's argument in *Portrait* that his using English bespeaks his colonized condition, the accompanying fact of intertextual debtorship complicates that condition and provides a way out:

the Irish can appropriate these verbal assets and make them their own. Stephen's task (and Joyce's) is to solidify this appropriation through Irish artistic labor; to turn English assets into Irish "spiritual assets," adding interest and value to the borrowings through recirculation. In this sense, Moses is Stephen's counterpart both as auditor of the Egyptian's speech and as potential deliverer of his people.

Parabolic

Stephen's first reaction to the speech is to wonder, "Could you try your hand at it yourself?" (7.836–37). But his final response is telling: an internal proclamation, "I have money" (7.884). Though he is referring primarily to his remaining wages, the episode's constant play with the homologies between money and language imply that he also means verbal currency. The two economies are identified as Stephen reciprocates for his reception of borrowed words by offering to spend both financial and verbal currency. That currency is his "parable." It is much more a product of social dialogue than his poem in "Proteus," since it takes the Mosaic theme from MacHugh's and O'Molloy's speeches for the title, the women he watched on the strand for its characters, and the Dublin environment in which he now resides for its setting. Offering to spend his money to buy the attention of his audience, Stephen tells a story that draws from the words of others. His parable thus implicates him in a transaction with other Dubliners and shows that, like them, he is a debtor. Despite his disdain, the parable proves that he shares their "blood."

Stephen presumably hopes that his story will touch his auditors. They, in turn, are preparing to touch him for free drinks. He has already been physically touched in the episode, when Crawford urges him to write something for him "with a bite in it. You can do it. . . . Put us all into it, damn its soul" (7.616; 621), and lays a hand on Stephen's shoulder. Later, as Stephen proposes that they adjourn for drinks, Crawford touches him again, slapping him on the shoulder and shouting "Chip of the old block!" (7.899): Stephen is replicating his consubstantial father, who has just responded to an even more florid quotation by departing for drinks. Like Mulligan, Crawford wants to appropriate Stephen's words for his own purposes. Interrupting Stephen's story to pester Crawford about Keyes's ad, Bloom recognizes the dynamics of the situation: "All off for a drink. Arm in arm. Lenehan's yachting cap on the cadge beyond. Usual blarney. Wonder is that young Dedalus the moving spirit. . . . Careless chap"

(7.983–87). As Bloom accurately perceives, they are both following Stephen's lead and exploiting his desire for an audience. They touch him for money, while he hopes to touch them with words: all of them are involved in the system of debts.

Although Crawford does not realize it, Stephen does take his advice to produce something that "puts us all into it." Ultimately entitled *A Pisgah Sight of Palestine or the Parable of the Plums*, Stephen's contribution to the rhetorical contest portrays two women viewing Dublin and is itself a view of Dublin that simultaneously confirms and repudiates his identity as a Dubliner. To summarize, it tells the story of two "elderly, pious" virgins who want to see views of Dublin from Nelson's pillar. They take out their savings and buy brawn, parloaf, plums, and tickets to the monument. When they get to the top after an exhausting climb, they eat the brawn and bread. Too tired to look up or down, they go near the railings and eat the plums, spitting the seeds out between the railings onto the people below. As he begins the parable, Stephen thinks, "Dubliners" (7.982), and certainly its apparently neutral but scathingly ironic tone would fit well with the economy of "scrupulous meanness" that Joyce manages in *Dubliners*, a meanness also displayed in Stephen's careful attention to the characters' finances.³ This uncharacteristic scrupulousness indicates Stephen's current preoccupation with money and debts as well as his recognition of his listeners' financial worries. The anticlimactic and sardonic conclusion—spitting on Dublin—dramatizes the youthful bitterness Joyce often felt towards his home. Indeed, Joyce also used a parable to powerful effect in "Grace," where a misinterpretation of Christ's parable of the unjust steward is used to indict the Irish Catholic church for its collusion with the imperium. Nevertheless, the naturalistic theme and terse style of Stephen's parable contrast with the high-blown rhetoric offered by the other characters: they inflate but he deflates, as though aiming to restore value to words by using them sparingly, to rejuvenate the Irish by reflecting their faces in his cracked looking glass. Stephen the creator is thus also Stephen the editor (the episode's symbol), borrowing from recent experiences to editorialize on the windbags he has just heard.

3. They set out with 3s 10d (2s 3d in silver and 1s 7d in coppers [7.982–4]) and spend 1s 4d on brawn, buy four slices of parloaf (price unknown), spend 3d on plums (which are 8 for a penny; see 6.294) and 6d on their tickets. The total expenditures are 2s 1d plus the cost of the parloaf, and thus well over half of their savings. Like many characters in *Dubliners*, they spend their money but get little out of it (e.g., "Counterparts").

As he begins, Stephen goads himself to "Dare it. Let there be life" (7.930). To create is to risk; to gamble by expending imaginative energy in the production of something that may not be reciprocated. For Stephen, as for Bataille, poesis entails the willingness to lose (1985, 119). Stephen's verbal expenditure is his form of gambling. He gambles to create, forfeiting financial assets to generate spiritual ones, although the latter may also be sacrificed to incomprehension or artistic failure. This devotion to expenditure and loss identifies him as a Dubliner, even though his parable mocks them, and even though they gamble on the Gold Cup rather than on literary currency. He also hopes his verbal and financial expenditures will help him establish authority and credit. As in the potlatch ceremony, which allows participants to create prestige through the radical destruction of wealth, Stephen's "gift" of a tale proclaims his power to lose but does so both to gain credit with his audience and to defy them by placing himself as far above them morally as the virgins are physically. The economies behind Stephen's parable are therefore as ambiguous as his motives and implicate him simultaneously in an economy of debt and in a subversive economy of gifts.

Still, the prevailing wind in "Aeolus" smells of debt and credit, and so Stephen asks for credit from his audience when presenting his parable. They must tender their belief in him and in the story, lending their attention in return for his narration and promise of spirits. This homology between verbal and financial credit is further implied when, as Stephen narrates his parable, O'Molloy attempts to borrow money from Crawford: both are "raising the wind" (7.995). The editor replies to O'Molloy that he is too broke himself to lend any money (7.996–98); unfortunately for O'Molloy, both his and Crawford's chief asset is wind. Bloom, too, interrupts the story with a request, again to Crawford, to agree to run the Keyes ad in exchange for a "little puff" calling attention to it (7.978). Bloom is also asking for financial credit, his request therefore paralleling Stephen's: neither can succeed in his artistic enterprise without a reciprocal promise of credit from someone else. Stephen's parable thus frames the end of the episode as Bloom's House of Keyes ad, with its innuendo of home rule, framed the beginning. Both comment cryptically and obliquely on Dublin's political and economic condition, in contrast to the inflated language that issues from the other speakers. But all of them are rebutted: Crawford tells Bloom to tell Keyes to kiss his arse, O'Molloy is denied his loan, and Stephen's story is met with incomprehension. Although Crawford earlier professed his belief in Stephen, now he withholds it.

Stephen's desire for credit and attention from his audience, then, reenacts the other Dubliners' need for financial credit. All of them are debtors, both verbal and financial, as evinced by the borrowed speeches they offer as the currency of social prestige. But Stephen's parable is also an act of revenge and a statement of repudiation: the virgins' final spits dramatize his own views of Dublin while also obliquely indicting Ireland's submission to her conquerors through the virgins' sexually "submissive posture" between Nelson and his pillar (Weir 1991, 658–59). Thus, if Stephen's parable borrows from his Dublin audience, what he "DONATES" (7.1021) in return, a critique of their adherence to the myths of patriotism and exploitation (Weir 1991, 661), is as unwelcome as the plumstones spit by the virgins. He first involves them in the parable, and then spits or throws that involvement back at them. Since "parable" derives etymologically from *para* (beside) + *bole* (to throw), his title suggests that the Irish are the throwaways of history, sedated by their ingestion of the discarded "seeds" of both Britain and their own heritage. But insofar as Stephen himself is a Dubliner, a man wooed by myths of the past and battering upon debts to save him, his parable is also self-mocking. As MacHugh comments, Stephen is like Antisthenes the sophist, of whom "none could tell if he were bitterer against others or against himself" (7.1036). In throwing away the parable while walking to a pub, Stephen seems to recognize both his own complicity and his own absurdity; as the narrator observes, Stephen is at once wise and foolish—a "сорномовец" (7.1053). Indeed, by buying drinks for his auditors, Stephen partially undercuts his own moral aims, because the intoxication that will result from his expenditures will blunt his blows and weaken the audience's capacity to understand his parabolic indictment. Stephen's parable thus constitutes literary *lex talionis*, an act of negative reciprocity against his past, his audience, and himself.

Finally, then, Stephen's act of creation is a self-conscious recognition of his own paralysis and an attempt to conquer it. His acts of expenditure acknowledge his resemblance to the debtors of Dublin and his indebtedness to them but also symbolize his rejection of that identity. In promising to spend his money on them, he participates in their self-destructive behavior; but in his expenditure of imagination, he attempts to bear the seed that will destroy this pattern. Stephen raises the wind, promising to spend money on alcoholic spirits, in hopes that the spiritual assets he creates in his parable will balance the expenditure of money their creation requires. Perhaps these spiritual assets will replace his diminishing financial ones. For the rest of the

novel, Stephen continues to squander his money on a rotating collection of spongers but always obtains attention and credit from them in exchange. Even if Stephen spends his money to retain his talent, as Joyce suggested that he himself did, the significance given to his meeting with Bloom indicates that Stephen's way is not sufficient. As we have seen, Stephen's squandering, far from freeing him from his Dublin inheritance, repeats its impoverishing patterns of improvidence and debt. And if he believes that self-sacrifice, in the form of art, may turn loss into gain, he has yet to effect that transformation. His parable suggests that he remains bitter against himself, his self-destructive tendencies evidenced both by his compulsion to lose his money and by the harsh tone of his parable. But Stephen's disquisition on Shakespeare not only demonstrates Joyce's own brilliant apprehension of the homologies between the literary and financial debts; it also demonstrates Stephen's recognition of his debtors and a tentative attempt to pay.

THE POET'S DEBTS

In "Scylla and Charybdis" Stephen develops a theory about Shakespeare's life and art that borrows Shakespeare's words to describe an intertextual economy based upon economic terms and metaphors. Out of the relationship between Stephen as embryonic poet and Shakespeare as literary progenitor emerges a complex demonstration of the convergence of literary and financial debts. Dialectic, listed in Joyce's schema as the technic of the episode, is the engine that generates Stephen's theory. But ultimately the concept of generation, both sexual and financial, underlies the method and content of the theory by linking usury and reproduction through an intertextual pun that is itself a form of verbal usury.

Stephen confronts both forms of debtors in the library. After listening to AE dismiss all such prying into "the poet's debts" (9.188), the incipient poet considers his own: "How now, sirrah, that pound he lent you when you were hungry? Marry, I wanted it. . . . Do you intend to pay it back? O, yes. When? Now? Well. . . . No. When, then? I paid my way. I paid my way. . . . Wait. Five months. Molecules all change. I am other I now. Other I got pound. . . . But I, entelechy, form of forms, am I by memory because under everchanging forms. . . . I, I and I. I. A. E. I. O. U" (9.192–213). Memory ensures one's stable identity but also therefore the fact of debtorship, and the vowels of AE's pseudonym prompt Stephen's pun fusing linguistic and

economic debts. In one sense, the "other I" who got the pound was Joyce himself, who borrowed a pound from Russell in 1904 (*J* 178; *L* II 58).⁴ By means of Stephen's recollection, Joyce pays his debt to AE with literary currency through his fictional progeny. But the fictional AE, while he asks for no interest on his loan to Stephen, also evinces little interest in his theory, leaving before Stephen gets well launched and omitting him from the poets' gathering scheduled for that evening. And if Stephen mentally acknowledges his debt, he makes no attempt to repay it, although we know that he has received £3 12s from Deasy earlier this day. What is important, then, is not the money itself, but rather the acknowledgment of debt; indeed, Stephen's entire theory amounts to such an acknowledgment. AE's view that literature should reveal "formless spiritual essences" and lead to Plato's "world of ideas" (9.49; 53) represents the Platonic pole of the episode's dialectic, but he also represents one of its economic polarities—the creditor who takes no interest.⁵

Stephen's other monetary creditor in the episode is Buck Mulligan, who enters halfway through. No matter who paid the Martello rent, we know that Stephen owes Mulligan nine pounds (2.255). As we have seen, Mulligan uses this debt to exploit Stephen, lending him his boots and breeks but in return appropriating Stephen's ideas and money. Indeed, Mulligan is a kind of spiritual usurer, defined by the church fathers as one who turns an originally interest-free loan into an excuse for indefinitely prolonged favors and gratifications (quoted in Shell 1982, 75). The Buck demands both monetary and personal compensation, milking Stephen's debt for all it is worth and compiling usurious interest for himself.

In response, Stephen indicts Mulligan with a telegram sent earlier from College Green. Itself borrowed (or plagiarized, since Stephen fails to acknowledge his source) from Meredith's *The Ordeal of Richard Feverel*, the wire accuses Mulligan of failing to pay his debts: "*The sentimentalist is he who would enjoy without incurring the immense debtorship*

4. But cf. 2.257, where the debt is listed as a guinea, not a pound. Stephen's reduction of the debt here may be part of his own sentimentalism, his refusal to incur full responsibility.

5. Mosherberg similarly argues that "Both Stephen's art and his economic activity are debt-production" but does not develop this point; he also mistakenly lists the debt to AE as two pounds (1988, 335, 337). Rabaté (1991, 159) and McCee (1988, 66) observe that Stephen's acknowledgment of his debt to AE is more significant than the amount because, in the Ulyssesman AE, Stephen is admitting his debts to imperial England as well.

for a thing done. Signed: Dedalus" (9.550–51; Meredith 1961, 196). The missive, condemning Mulligan's evasion of responsibility for his damaging remarks to and manipulation of Stephen, marks the sun-daring of their exploitative relationship. Although Mulligan extorts payment from Stephen for his debt, when Stephen claims that Mulligan owes *him* something, Buck claims forgetfulness ("I can't remember anything" [1.192]). No memory means no debts. In Meredith's novel the narrator accuses a character of "moral usury" (1961, 409), which means accepting an error with such pride that it begins to seem a virtue. Mulligan is guilty of such moral usury as he blithely boasts of his own irresponsibility. In a sense, Stephen wishes to carry out a similar transformation by abstracting his financial condition into a literary theory and then into a spur for artistic creation, thereby turning errors into "portals of discovery," and loss into gain (9.229). But if AE is a creditor who takes no interest, Mulligan is sometimes a usurious friend and sometimes a bad debtor whose views about debtorship constantly shift, depending upon which side of the balance he finds himself on. Stephen's cost to expose Mulligan's failure to pay is the price of the telegram, which I have discovered to be a shilling and a halfpenny.⁶ Ironically, however, Stephen might be accused of sentimentalism according to his own plagiarized definition, since he owes more than twenty-five pounds to various people and shows little likelihood of repaying any of it (2.259). Moreover, his failure to acknowledge that his epigram is cribbed makes him a literary sentimentalist as well. (Mulligan reminds him of his cribbing in "Oxen" [14.1486].) But Stephen is not merely a sentimentalist: he does not claim he doesn't have debts (in which case the signature on the telegram might be read "debtless," rather than "Dedalus"); he simply fails to pay them, and the remainder of his disquisition demonstrates his attempt to confront both his literary and his financial debts.

Stephen's discussion tries to address both literary sentimentalism

6. According to *Thom's Directory* for 1904 (1051), a telegram sent to anywhere in the U.K. cost 6d for the first twelve words and a halfpenny for each additional word, including the names and addresses of the sender and recipient. Thus Stephen's wire of sixteen words, plus "Signed: Dedalus" and Mulligan's "address"—"Malachi Mulligan, The Ship, lower Abbey street"—would cost a shilling and a halfpenny. (I've counted "Signed" because it is written in capital letters in the text; if Mulligan were merely saying it rather than reading it, it would probably not be capitalized, since a listener cannot distinguish between written letters.) In a typical instance of Joycean symmetry, Stephen's extra debtorship begins to be incurred just after the twelfth word of the telegram, which happens to be "debtorship."

—unacknowledged borrowing—and the textual and economic usury of the great progenitor, Shakespeare. However, to call literary borrowing “debtorship” or, indeed, to develop any parallel between economic and literary debts depends upon “syllepsis,” which Michael Riffaterre defines as a pun that consists in understanding a word in “two different ways at the same time, one being literal and primary, the other figurative” (1980, 629). The concept of syllepsis involves apprehending the same word simultaneously in its contextual meaning and in its intertextual meaning (Riffaterre 1980, 629n, 637), though it specifically refers only to words that signify in mutually incompatible ways (Riffaterre 1990b, 131).⁷ Certain writers have labeled such punning verbal usury, because puns generate new meanings without generating new words, just as interest produces money out of money without producing more goods.⁸ But the concept of usury figures in several senses, because an intertextual pun on “interest”—an instance of syllepsis—underlies both Stephen’s discussion of intertextual economy and mine.

The intertextual economy in “Scylla and Charybdis” in fact exemplifies Riffaterre’s definition of “mediated intertextuality,” in which a reference from one text to another is understood by reference to a third (or fourth) text functioning as the interpretant (1980, 629). We may better understand the convergence of literary and economic debts in this episode by an intertextual trail that leads not to the usually cited sources in *Hamlet* but to *The Merchant of Venice*, and from there back to Plato and Aristotle. In turn, these literary debts themselves depend upon syllepsis—verbal usury—coined from the concepts of debtorship, interest, and usury and their homologies with physical reproduction.

Joyce’s schema implies that the dialectic of the episode evolves from the opposition between Plato and Aristotle. This has been much noted. Less well known is Plato’s yoking of the dialectic to the generation of monetary interest. In the *Republic*, Socrates states that the seminal ideas of dialectical discourse are partial deposits (“hypothesis” derives from *hypothekē*, meaning “deposit”) of truth produced from

7. A good example is Dorrit’s term *horizon*, which designates both repetition and alterity (1982, 315). Aristotle’s word *tokos* is also a true syllepsis because it refers both to legitimate and to illegitimate offspring.

8. In using this term, Shell (1982, 22, 50) cites Francis Bacon’s *Advancement of Learning*, Book 6, Chapter 1. Bacon does not actually use the phrase “verbal usury,” though he does draw an analogy between words and coins in that passage (1944, 164) and develops the analogy throughout that work.

the idea of the Good, which cannot itself be attained. Since one cannot speak of the Good itself, Socrates offers instead to speak of the “offspring” of the Good. “I could wish,” he says, “that I were able to make and you to receive the payment and not merely as now the interest. But at any rate receive this interest and the offspring of the good” (1961, 742). Socrates is a kind of banker of ideas who distributes the “interest” of the Good; through these dialectical deposits his interlocutors may eventually approach true knowledge by generating interest on the principal (Shell 1978, 46). The sense of this passage depends upon an etymological pun: the same word, *tokos*, means in Greek both “offspring” (children) and the “offspring” or interest on a loan. This example of syllepsis thus reveals homologies between financial and physical generation. In his Shakespeare discussion Stephen rates Socrates, who learned from Xanthippe the art of dialectic and from his mother “how to bring thoughts into the world” (9.235–36). Like Socrates, Stephen hopes to produce the truth (in this case, about Shakespeare) through dialectical generation from half-truths, to approach the principal through its offspring or interest. He thus aims to use dialectical logic as verbal currency, or as what Marx calls “the mind’s coin of the realm” (1978, 110). To do so he depicts Shakespeare himself not as the grand ideal of AE’s Platonism but as a usurer, a producer of both financial interest and physical offspring.

Stephen’s Shakespeare “drew a salary equal to that of the lord chancellor of Ireland. His life was rich” (9.624–25). “[A] capitalist shareholder, a bill promoter, a tithesfarmer . . . [h]e drew Shylock out of his own long pocket. The son of a malygiber and a moneylender he was himself a corrigiber and a moneylender. . . . He sued a fellowplayer for the price of a few bags of malt and exacted his pound of flesh in interest for every penny lent” (9.711–12; 741–47). Stephen then develops the idea of Shakespeare’s “Jewishness,” accusing the bard of both financial stinginess and a homologous “avarice of the emotions” (9.781)—jealousy and a kind of emotional interest. (As we have seen, Joyce carries out a similar double-entry moral bookkeeping in his texts; like Shakespeare, he carries a “memory in his wallet” [9.246].) A man, argues Stephen, “who holds so tightly to what he calls his rights over what he calls his debts will hold tightly also to what he calls his rights over her whom he calls his wife” (9.788–90). A husband and father, Shakespeare eventually devises the “mystical estate” of fatherhood upon his son, yet his most important offspring are not those of his body but those of his mind and pen (9.835). When he writes his plays, he becomes “the father of all his race, the

father of his own grandfather, the father of his unborn grandson who, by the same token was never born" (9.867-70). Shakespeare "weaves and unweaves" his own image in his texts; ultimately, like the Agenbryer, his "onlie begetter" is himself, and he creates himself as both father and son (9.378, 838-39; 493). Like Socrates, then, Stephen brings together the generation of physical and fiscal offspring to expose the nature of both forms of production.

To unravel the intertextual threads determining the relationship between self-generation and economics, we must now follow the strand back to Aristotle, the other bank of Stephen's dialectical stream.⁹ Whereas for Plato the dialectic uses interest to approach the great principal and is therefore analogous to natural generation, albeit inverted, for Aristotle the production of interest is condemned precisely because it does not participate in a dialectic and is therefore seen as unnatural. In the *Politics*, Aristotle admonishes against usury, which he describes as illicit generation of financial offspring (*tokos* again means both "children" and "interest") that are homogeneous with the parents: that is, money reproduces itself as money rather than as exchangeable commodities (1940, 51). Money begets more money in a kind of Oedipal reproduction in which father and son are identical. Aristotle thus describes usury as chrematistic—unnatural and exploitative, a kind of incestuous or narcissistic practice—and distinguishes it from the truly economic, which involves the exchange of goods.¹⁰ It lacks the dialectical properties of "true" economics, because money is generated from itself rather than from labor. Paradoxically, however, Aristotle employs the currency of language in a way he defines as illicit when applied to money: in his pun on "interest" (*tokos*) no new goods (words) are created, only new wealth (meanings). In condemning monetary usury, he employs a syllepsis that brings together mutually incompatible meanings and thus commits verbal usury.

9. Joyce's interest in Aristotle is well documented; he alludes to "a short course" in Aristotelian political theory as far back as the fall of 1904 (L II, 71). Stephen's discussion implies that he has completed a similar course. In "Of Usury," Bacon (1937, 118) alludes to Aristotle's condemnation of usury.

10. Marx also condemns this form of money-making. For him, capitalism invents the "normal" economy of C—M—C (a commodity is exchanged for money, and then for another commodity of equal value), into M—C—M' (money becomes commodity, which becomes more money) and hence into surplus value. Usury distorts this system even further by eliminating the commodity altogether; its formula is M—M'. Marx echoes Aristotle when in volume I of *Capital* he calls interest-bearing capital "money which begets money" (1978, 335).

As an artist Joyce is always a verbal usurer because he bases his art upon puns. "Scylla and Charybdis," like other Joycean texts, is full of puns and other wordplay. Like metaphors, these tropes bring about exchanges or transfers (the root of *metaphor* means "to cross or transfer") and thus reveal how a form of commerce or exchange underlies both linguistic and economic symbol systems. But a more Aristotelian sense of usury lies at the heart of Stephen's theory of intertextual economics. According to Stephen, Shakespeare, guilty of the avarice of the emotions, generates himself out of his own self-investment, like money in Aristotle's description of chrematistics. He is his own only begetter, at once interest and principal. Stephen's Shakespeare (and, by analogy, every author) is therefore necessarily a usurer or chrematistic economist. Typically, Mulligan parodies this self-begetting with his mocking "I have an unborn child in my brain. . . . Let me parturiate!" (9.876-77); thus if AE symbolizes the abuses of Platonism, Stephen's other major creditor mocks his Aristotelian borrowings. But Stephen's key point is that in drawing Shylock from his own long pocket (a phrase that makes Shylock a bill or coin), Shakespeare himself becomes a Shylock (cf. Rabaté 1991, 169-70).

Interestingly, Shylock himself voices this connection between usury and physical generation in act 1, scene 3, of *The Merchant of Venice*. As he and Antonio dicker over his loan, Shylock extends Antonio's pun on "ewes" and "use," identifying the "work of generation" (1.83) in sheepbreeding with his own generation of interest, saying "I make [gold and silver] breed as fast" (1.97).¹¹ After his daughter Jessica disappears, Shylock again brings the two kinds of progeny together when he cries, "My daughter! Oh my ducats! Oh my daughter!" (2.8.15). Like Aristotle, the Venetian Christians condemn Shylock's usurious generation of money as illicit and unnatural chrematism. But insofar as Shakespeare is himself a Shylock, his usurious financial practices and his chrematistic literary production are woven together. Moreover, Stephen suggests that Shakespeare's family relationships were equally unnatural: when he was living richly in London, his wife had to borrow forty shillings from her father's shepherd, a man who evidently exemplified Shylock's equation of economic and zoologic husbandry (9.680-81).

11. I am indebted to Shell (1982, 48-55) for pointing out this connection between Aristotelian and Shakespearean versions of usury. As he observes, Shakespeare also links sexual generation and the generation of interest in *Measure for Measure*, 3.2.5-7: "I was never merry world since, of two usuries, the merriest [sex] was put down, and the worsert allowed by order of law a furred gown."

The Shylock of *Ulysses*, Reuben J. Dodd, embodies in Joyce's Dublin his homology between usury and fatherhood. A tightwad and a usurer, Dodd is also an unnatural father who values his silver more than his son; in both senses he practices chrematistic economics. But whereas Shylock makes money breed as fast as sheep, Dodd, as we have seen, is a "bad shepherd" whose son is not just unnatural but (in Circe) dead (15, 1918). In the terms of Christ's Parable of the Good Shepherd, another pertinent intertext (John 10:7–18), Dodd is the "hireling" who abandons his fold when threatened.¹² In contrast, Stephen thinks in "Proteus" of Ae, the creditor who takes no interest, as a "good shepherd of men" (3:228). Other Joycean fathers solidify the conjunction of interest and offspring. Theodore Purefoy, the "remarkablest progenitor" in "Oxen" and father of eight children, works in a "countinghouse" multiplying the interest on the "ingots" of others (14, 1411; 1417). Despite prolifically begetting both interest and children, Purefoy, unlike Shylock or Dodd, fails to profit from either kind of progeny. If Dodd, a "bad shepherd," earns interest, Purefoy's finances are inadequate even though his "fleece is drenched" (14, 1419).¹³ And Leopold Bloom, a Jew although not a usurer, gives birth in "Circe" to eight gold and silver children who grow up to be bankers and financiers (15, 1821–32), and sketches in "Lestrygonians" the plan for the generation of interest for every child born that we examined in chapter 3: he wishes that money could be bred as fast as babies. On the other hand, Simon Dedalus, Stephen's consubstantial father, is not a usurer but is a sentimentalist who refuses to pay his debts, a bad shepherd who breeds prolifically but fails to beget the financial offspring needed to provide for his children.

Stephen's theory also implies that Shakespeare is a usurer of literary currency for those writers who follow him. The great progenitor is a textual moneylender in that all later writers must borrow from him, and what they create generates interest on his great principal.

12. The Bible gives mixed messages about usury. In Matthew 25:27 (the Parable of the Talents), Christ employs usury as a metaphor for making the most of one's goods and seems to sanction it; in Deuteronomy 23:20, usury is permitted when dealing with "strangers" (i.e., non-Jews). In this latter sense literary usury would necessarily subvert the filial or paternal relationships among writers: in borrowing and practicing usury on their forebears, writers alienate themselves from those ancestors. But the Old Testament contains several injunctions against usury; see, for example, Proverbs 28:8.

13. Gifford (1988, 440) cites this phrase as an allusion to Judges 6:36–37, where God gives a sign to Gideon that he will deliver Israel from false gods by drenching his fleece and leaving the ground around it dry.

All latecoming writers are indebted to Shakespeare for their language; they must be borrowers before they can be creditors, readers before writers.¹⁴ The borrowers augment the value of Shakespeare's literary assets, enhancing the currency of his reputation through their indebtedness. Given this fact of intertextual debtorship, how does one avoid sentimentalism? By foregrounding those loans, by giving explicit credit, as Joyce and Stephen do in "Scylla and Charybdis": its discussion of intertextual debts to Shakespeare is fabricated from dozens of Shakespearean quotations, rather like the famous Ireland forgeries of Shakespeare.¹⁵ To fail to credit is to commit plagiarism. Thus in discussing Shakespeare, they boldly appropriate his words, using his own threads to weave and unweave his image. In this sense, "Scylla and Charybdis" is the Irish writer Joyce's own "Ireland" forgery, an appropriation of Shakespeare that "forges" him for both Joyce and Stephen. In so doing, the latecoming authors capitalize on the debts and make the words part of their own textual images, while also spending those words, as if purging them from their literary economy. But Joyce is not only a clever plagiarist; he adds interest of his own, so that his literary offspring are not simply homogeneous with Shakespeare's.

Another way to escape oppressive indebtedness is by massive ap-

14. McArthur (1988, 94–96) also points out the analogy between Stephen's two kinds of debts and briefly discusses Shakespeare as a usurer but does not develop the theme as I do.

15. William Henry Ireland forged a series of "Shakespearean" documents in the 1790s that culminated in two "lost" plays, which he fabricated by spatchcocking his own words to hundreds of lines from actual Shakespearean plays. As Mallon puts it, his forgery was "based on borderline plagiarism" (1989, 136). Coincidentally, his initials were W. H.; thus he fancied himself the "onlic begetter" of some of Shakespeare's plays, like the mysterious dedicatee of the sonnets. Ireland's motives for his forgeries/plagiaries were as Oedipal as Stephen's theory: he was trying to impress his bardfather father (Mair 1938, 24). Indeed, Ireland's forgeries were designed to make Shakespeare resemble precisely the kind of "rich country gentleman" portrayed by Stephen (Mair 1938, 38). The Ireland family is mentioned in "Scylla and Charybdis": Shakespeare's "house in Ireland yard" (9, 710) was originally the property of the Ireland family (Mair 1938, 52); a fact that William used to forge a deed from Shakespeare to his own ancestor that awarded him sole title to all the Bard's holdings. Why would the business-like bard do such a thing? Gratitude. In a truly Mulliganesque turn, the progenitor Ireland had allegedly saved Shakespeare from drowning (Mair 1938, 49–50)! This Ireland was a sentimentalist who hoped to enjoy the benefits of rewriting Shakespeare without incurring the immense debtorship for the things done. Such forgeries lie behind Stephen's theory, as do allegations that Bacon or somebody else really wrote the plays.

proportion of the progenitor's currency. Joyce does so, challenging the condition of texts as the property of a single author by wholesale borrowing in "Scylla and Charybdis" and especially in "Oxen of the Sun." In these episodes the borrower assumes the usufruct, or right of temporary possession and use, of the property of the lender. If an author can usurp authorship of the precursor's texts, then he or she comes to share their production and hence their ownership. Thus, through Stephen, his own literary offspring, Joyce reweaves the image of Shakespeare, and thereby, like Shakespeare in Stephen's theory, gives birth to his own progenitor. The borrowers become usurers insofar as they can appropriate the earlier author's words and use them to depict him anew. If a usurer is one who generates offspring, then the later author is now a usurer of both him- or herself and his or her literary parent.

Stephen's production of interest on Shakespeare implies that all authors are usurers in both senses: they create literary currency that others must borrow and the interest of which accrues to them; and they generate their texts out of self-involution, through chrematistic generation in which the product of the investment—the author's image—is homogeneous (but not identical) with the progenitor—the author's image. In both cases, Stephen's theory turns disadvantage into advantage, loss into gain, by a transformation similar to that in Meredith's moral usury. If, however, Stephen uses the dialectic as does Socrates, to generate the principal (truth) out of its interest (half-truths) as a kind of banker of ideas, then he escapes mere chrematism. Stephen's theory dialectically engages both Plato's and Aristotle's notions of usury: he takes from Plato his Socratic role as generator of ideas as interest; from Aristotle he borrows the definition of usury as self-begetting. He thereby creates a kind of verbal credit by announcing his own indebtedness, and through the "interest" on the idea of Shakespeare as usurer, generated dialectically, demonstrates that the artist is at once borrower and usurer. Yoking the two kinds of usury through Shakespeare's life and his literary offspring Shylock, he attempts to weave himself of threads borrowed from several lenders. The foundation of both kinds of usury is discovered in a third kind, the verbal usury of a syllepsis on *lokos* as both progeny and interest, both natural and unnatural offspring. Stephen thus tries to make himself a verbal capitalist, both by creating his theory dialectically and turning a philosophical profit in Plato's sense, and by transmuting the fact of his own literary debtorship into a method of generating surplus value for his own potential art: he borrows and capitalizes on Shakespeare's assets.

Stephen ends by saying that the artist, an "androgynous angel," ultimately becomes a "wife unto himself," as in the "economy of heaven"; that is, he provides his own dialectical opposite (9.1051–52).¹⁶ If so, Stephen's artist contains in himself the antithesis necessary for dialectical generation, and hence his production of literary offspring is not merely chrematistic in Aristotle's sense. The female principle lies in that famous image of weaving and unweaving; itself an intertextual strand plucked from the *Odyssey*: Penelope unweaves by night what she weaves by day. Her labor generates neither a product nor a synthesis but rather an equilibrium, a zero sum, a balanced budget. Like Penelope's garment, Stephen's Shakespeare is deconstructed—both newly created and torn apart—by the operations of Stephen's intertextual weaving; his theory at once glorifies Shakespeare and demystifies him. But Stephen proves that no artist weaves his image without the aid of shepherds, good and bad, who lend him the raw materials that become his finished woven products through the labor of creation that itself depends upon borrowing.

After all his witty effort, however, Stephen disavows belief in his own theory (9.1067). He might at first seem to agree with Francis Bacon (to whom some attribute Shakespeare's plays), that such chrematistic labor of the mind is ultimately worthless (1944, 17). It may appear that he also disavows the intertextual economy I have outlined. But even his denial is dialectical. To begin with, Stephen "beg[s] with swift glance" the hearing of his interlocutors: in return, they must lend ear and tender their belief (9.154–55; Moshenberg 1988, 336). That is, he needs their credit, "the very ground of aesthetic experience, and the same medium that seems to confer belief in fiduciary money (banknotes) . . . and in literature" (Shell 1978, 7). Once they have given him their credit, he withdraws his own, forcing the listeners to labor to produce their own interest on his dialectical deposit. In denying his own belief, he defines himself dialectically: if they now credit it, he must reject it. Stephen's theory has become logical currency, a money of the mind. But now his disavowal forces his auditors to become usurers themselves, to discover some truth through their own generation of interest and to generate capital from his mental coin. And while Stephen's verbal deposits have made him

16. The intertext behind this phrase is as Victorian as Meredith: in *Uno This Last*, Ruskin argues that the conventional political economy of self-interest is the one that "brought schism into the Policy of angels, and ruin into the Economy of Heaven" (1905, 17:105). In *The Merchant of Venice* the condemnation of usury is carried out by an "androgynous angel," Portia, cross-dressing as a male judge.

a usurer, financially he remains committed to the squandering he began earlier in the novel. If Shakespeare is a good businessman, Stephen must be a bad one; this purgative pattern, which Harold Bloom calls *kenosis*, is yet another means for Stephen to define himself dialectically against Shakespeare, simultaneously to flout the law of debtorship and to pay his debts.¹⁷

In fact, Stephen's denial does not refute the economic content of his dialectical theory but only makes it explicit. Eglington says that "Fred Ryan wants space for an article on economics" for the next issue of *Dana*. Stephen thinks "Fraudline: Two pieces of silver he lent me. Tide you over. Economics," and tells Eglington that "For a guinea . . . [he] can publish this interview" (9, 1082-85; Ryan's two-shilling loan is mentioned in "Nestor" [2, 256]). In other words, the theory he has just generated like interest on the Platonic ideal of Shakespeare is worth a guinea: a pound (not a pound of flesh, but a pound sterling), with an extra shilling added. If Ryan needs an article on economics, Stephen could give him the one he has just presented. Had AE stayed to hear the end, he would have received Stephen's only repayment for his pound loan: a pound's-worth of argument, with interest (one shilling) added. In sum, Stephen's denial allows him to adopt the mercenary attitude he has demonstrated as necessary to Shakespeare's textual production. His apparently sophistic recantation actually affirms his belief that his theory, like those verses described in *Stephen Hero*, has become a "spiritual asset." He now offers his words as compensation for his financial debts, thus coming full circle to yoke by metaphoric transfer both kinds of debts and then to liberate himself from them (cf. Mahaffey 1988, 11). If Shakespeare is a usurer and his texts currency, then Stephen's own productions make him a creditor as well (cf. McArthur 1988, 96; Moshenberg 1988, 337) and endow his speech with both spiritual and economic value.

"Scylla and Charybdis" depicts the convergence of economics and aesthetics, of literary and financial debts. For Stephen, and by implication for Joyce, all authors must be usurers, chrematistic creators of indebtedness. In throwing off sentimentalism and simultaneously defying and repaying his literary and economic creditors, Stephen attempts to beget himself through the verbal usury of puns and to

17. In *Kenosis*, the later poet is thrown into a repetition which he soon understands "must be both undone and dialectically affirmed, and those simultaneously" (14, Bloom 1972, 889). This tendency towards self-emptying also characterizes Stephen's financial habits: he is trying to purge himself of money tainted by history.

weave together Shylock and Shakespeare, Plato and Aristotle, usury and debtorship through intertextual labor. Joyce, in turn, pays off his debts through his own literary offspring. Stephen and begins, like Shakespeare, to generate interest in overplus.

But Stephen's labor, grounded upon both the recognition of the debt that characterizes Dubliners and the excessive spending that brings it about, recapitulates the pattern of debt that characterizes Irish history; in that sense it is Irish labor. His Shakespeare theory, at once a payment and a rejection of Shakespeare, takes another step towards appropriating the English language and her literature for Ireland, an enterprise brought to culmination in "Oxen." Stephen's Shakespeare, the figure with whom he has brought about a paradoxical reconciliation and sundering, also resembles Leopold Bloom, a good businessman plagued by infidelity who comes between Stephen and his usurer Mulligan at the end of the episode. But despite his brilliant exploration of the intertextual economy, Stephen's ledger will remain unbalanced unless he can engage in social and financial exchanges with a creditor like Bloom, someone who exacts no financial interest for his loans but does take a paternal interest in his surrogate offspring; someone who may help to bring his spiritual assets to maturity, if only by offering himself as another creditor against whom he can rebel.

CRIBS IN THE COUNTINGHOUSE

The third movement of Joyce's exploration of the intertextual economy occurs in "Oxen of the Sun," which mimics the fathers of English prose style to present, on several levels, a debate about human proliferation and its relation to political economy and the quality of life. The episode also confronts the inescapable fact of literary debtorship and again demonstrates how Joyce both acknowledges his debts to his predecessors and makes literary capital from them. These two thematic planes intersect in Joyce's adaptations of nineteenth-century writers, particularly John Ruskin, whose writings on value, labor, and political economy reveal the same tensions displayed in "Oxen." Like "Scylla and Charybdis," "Oxen" employs homologies between physical and artistic generation to translate the debate about human proliferation into a self-reflexive examination of Joyce's own artistic practice. As it explores parallels between Mr. Purefoy's work in a bank and Joyce's management of the intertextual economy, the episode also discloses relationships between the Purefoys' reproduc-

tive excesses and Joyce's verbal proliferation. In a famous letter to Budgen, Joyce claimed that the episode's theme was "the crime committed against fecundity by sterilizing the act of coition" (*L* I 139), which has usually been interpreted to apply to Stephen and his cronies, who fail to show proper respect for Mrs. Purefoy's labor. The letter goes on to say that Bloom is the "spermatozoon" and Stephen "the embryo"; thus the theme of generation again exposes the economic conditions behind Stephen's delayed literary birth. By juxtaposing the intertextual and political economies, "Oxen" ultimately illustrates how Joyce privileges artistic labor—an Irish labor of excess—over both the female labor of childbearing and the male labor of begetting physical and financial offspring.

The Last Word in Stolenling

"Oxen of the Sun" catalogues the history of English prose style, beginning with Anglo-Saxon, proceeding through the styles of Carlyle and Ruskin, and ending with a mélange of slang and street patter.¹⁸ Rewriting old texts is hardly new to "Oxen"; as Richard Ellmann observes, "inspired cribbing was always part of [Joyce's] art" ("Introduction" to *MBK*, xv). The dual meanings embedded in "cribbing" punningly embody Joyce's achievement: it refers both to plagiarism and to a baby's bed. Another syllepsis, the word refers to both illicit and licit creation and bears both textual and extratextual significance in the episode. The word is used in both senses in "Oxen," first in the "Ruskin" section to describe the bed of the Christ-child (14.1383), and later when (presumably) Mulligan comments that Stephen's telegram was "cribbed out of Meredith" (14.1486; a crib is also a bed for young oxen). But Joyce's cribbing is both more subtle and more systematic than Stephen's; throughout the episode he kidnaps the literary offspring of his forebears and places them in his own textual crib. Indeed, because he borrows not only the styles of his predecessors but also their words, his strategy may be described as bold plagiarism, a term that is especially appropriate since a "plagiarist" was originally a word for one who kidnapped a child (Mallon 1989, 6).¹⁹

18. Joyce names his models in the letter cited above; Janusko (1983) and Atherton (1974) have previously explored some of these intertextual patterns.

19. Both meanings of the word were in use in the seventeenth century. The first use of the word in its current sense is attributed by the *OED* to Ben Jonson and dates from 1601; as *kidnapping*, the term was still in use for much of the century. Other early users of the word to mean literary theft include Brownie, one of Joyce's models in "Oxen."

By appropriating others' textual progeny and becoming their foster father, Joyce aims to beget his own literary progenitors in the manner Stephen describes in "Scylla and Charybdis."

These syllepses on "crib" and "plagiarist" invoke the problem of intertextuality, two versions of which have gained prominence since the 1960s. The first, the more radical, describes an infinite and irrecoverable citationality that affects not only texts but also the consciousnesses of authors and readers. According to Roland Barthes, the self who approaches a text is "already a plurality of other texts, of infinite, or more precisely, lost codes" (1974, 10). Even the protocols of a single reading are derived from the innumerable readings that have preceded it. Derrida employs another syllepsis, "iterability," to describe the linguistic condition in which repetition and alterity operate simultaneously (1982, 315). For him intertextuality means that "every sign . . . can be *cited*, put between quotation marks; thereby it can break with every given context, and engender infinitely new contexts in an absolutely nonsaturable fashion" (1982, 320; emphasis his). An "iterable" text is thus an original tissue of citations. But to search for specific intertextual sources is to miss the point: the intertextual cluing of a text in relation to the discourses of others is both ongoing and irrecoverable; even those passages and words not consciously cited are subject to general citationality. These other discourses impose an intertextual determinant onto language, without which texts are unreadable.

Iteration permits tropic exchanges to be forged between the past and present and thereby to fling the text, author and reader into the future (Bazargan 1985, 272). By invoking intertextuality as the basis for artistic practice, "Oxen" undermines the barriers between text and context, because it envelops within its frame precisely those historical discourses that have produced the conditions for reading it. It deconstructs the difference between borrowing and original creation by making the latter a function of citationality: an original author is one who cribs successfully and extravagantly. According to this reading, Joyce proclaims himself a literary criminal and heretic, a plunderer of copyrights and sacred literary archives, a Shem-like forger armed with a "plagiarist pen" (*FW* 182.3) who studies "how cunningly to copy all their various styles of signature so as one day to utter an epical forged cheque on the public for his own private profit" (*FW* 181.15–17). Citationality thus destroys the boundaries that allow us to determine whom a text "belongs to"; it places words into the same condition as the pauper in the song Bloom recalls in "Hades"—they are that which "nobody owns." This view of intertextuality

challenges notions of literature as property and shatters the linear version of literary history in which the earlier writer influences the later. It also violates the conventional author-reader contract, according to which the reader's labor is rewarded with original literary currency. If Joyce commits a "crime against [literary] fecundity" by stealing words and renegeing on his contract, he cannot be prosecuted, because all authors are guilty of plagiarism; some are just better at it than others. Indeed, in this view there are no authors, only circulating and recirculating texts.²⁰

The other school of intertextuality, by contrast, argues that tracing specific intertexts is not only helpful but, according to Michael Riffaterre, its most systematic theorist, compulsory (1990a, 76). For him, the intertext consists only of those texts the reader may "legitimately connect with the one before his eyes" (1980, 626). His use of "legitimacy" is telling: Riffaterre's theory seeks to sanction authorial power and ownership—the same powers overturned by theories of general citationality—by recognizing the author's ingenuity and restoring the texts to their rightful "owners." This school, which would read "Oxen" as the "last word in stolenness" (*JTW* 424.35), would aim to recover the stolen merchandise and provide restitution. Riffaterre regards intertextual stock as a kind of fund and the author's role as bank manager or notary. He claims that an author is "a guarantor, witness to a verbal contract. Intertextuality is to the hypogram [i.e., the precursor text] and its palimpsest what escrow is to the lender and the borrower" (1978, 85–86). The writer may take interest on these deposits by borrowing the words of others, but this operation, like financial usury, is subject to regulation. Where does "Oxen" fit into these competing models? Although it exemplifies general citationality, the episode is also consciously allusive and bears the stylistic signatures of its originals: Joyce wants us to recognize his sources (he named them to his friends) and invites us to try to recover the historical conditions of the discourses he imitates. Unless we recover these specific intertexts, the full historical import of the debate on proliferation and the nature of Joyce's intertextual economy remains undeveloped.²¹

20. Joyce's "Notes on Business and Commerce" include an entry on literary copying, which ends "A copy of a copy not protected" (*JJA* 3:615).

21. Joyce criticism has analyzed "Oxen" according to both schools; sometimes the same critic has argued both positions. Lawrence, for example, observes in her book that Joyce "plays down the idea of the general citationality of language in favor of the

But we cannot truly recover them, just as the styles reproduced cannot seem modern. Instead, the borrowed styles impose upon the events a moral universe alien to them, revealing less about the characters than about the ideological grounding of discourse. For example, the Bunyan pastiche (14.429–73) allegorizes the characters (Lenehan is "Mr False Franklin," Costello is "Mr Ape Swillale," Stephen becomes "Young Boasthard" and Bloom "Mr Cautious Calmer") and castigates them for using contraceptives and for abuses and "spillings" contrariwise to his word which forth to bring brenningly biddeth" (14.465–68; 472). Although these reproaches echo the praise given early in the episode for proliferation at any cost, they are irrelevant to the characters' existences elsewhere in the novel. To urge these impoverished, unmarried men to bring forth babies violates both their own fictional histories and the moral parameters already established in such episodes as "Nausicaa," where Bloom himself masturbates. Not only, then, does each style redesign the characters according to its own ideological pattern; each one is also deaf to its own ideology and to other voices, and thus each resembles Bakhtin's monologic, "authoritative discourse" (1981, 342–43). The styles ultimately demonstrate the irrecoverability not of sources but of the entire sociohistorical framework within which each style operates; though an historical style can be imitated, imitation cannot restore to power the ideology into which it fits.

Therefore we must historicize the idea of plagiarism. According to Thomas Mallon, the concept of plagiarism was virtually unknown until the seventeenth century, when factors both economic (writers' new ability to live by their pens) and aesthetic (the new premium on originality) led to the portrayal of words as property (1989, 2, 39). Thus the "crime against fecundity" we call plagiarism became a crime only when it was perceived to violate a law; until then, citationality was neither a crime nor a particularly significant fact. Because the

narrower idea of literary models" (1981, 144). But in a later essay she asserts that here "pater texts are . . . ransacked, vandalized" and thus that "the prodigal word cannot be pinned down" (1987, 94). Intertextuality can be distinguished from source criticism because the former rejects linear causality in favor of explorations of the cross-fertilization of the texts and attempts to show how later texts both subsume earlier ones and revise them (see Frow 1990, 46). As Jonathan Culler argues, the citationality model almost always gives way to the recognition of sources whenever one begins doing practical criticism. For helpful discussions of intertextuality, see Culler (1981) 100–18 and Worton and Still (1990).

theft of words becomes plagiarism only when the robbed see themselves as victims, texts began to have authors only when, according to Foucault, "authors became subject to punishment" for illicit appropriation (1979, 148). That is, the "crime" of plagiarism defines the modern idea of authorship as much as authorship defines plagiarism. Only when texts are implicated in the "circuit of ownership" or "system of property" (Foucault 1979, 148–49), does their circulation become subject to legal and economic regulation, and become a restricted economy of appropriations rather than a general economy of infinite citations. Thus, everything preceding the "Milton-Taylor-Hooker" passage (around line 333) is public domain, since the "authors" of these passages would not have conceived of themselves as authors—owners—in the modern sense. The early sections are therefore a kind of public fund or freely circulating collective capital available to all linguistic laborers, rather than a series of signed investments.

In "Oxen," plagiarism and originality are the poles around which the intertextual economy circulates. To be true to the historical definitions of authorship, we must see the episode's words as both (or first) freely circulating in a general economy of citation and also (or then) manifesting the restricted economy of ownership and authorship erected later. It recognizes that any style is both product and producer of the economic, legal, and aesthetic ideologies that coexist with it. This recognition extends even to Joyce's own technique of borrowing styles and demonstrating their relativity: relativism itself is merely a modern ideology as historically conditioned, and therefore provisional, as any other. Invoking both versions of intertextuality, "Oxen" weaves and unweaves itself, its catalogue of plagiarized authors at once constructing the system of authority and tearing it down. It thus invites us to examine the economic and legal foundations of authorship in order to reveal what both models of intertextuality share: a recognition that authors are readers before they are writers. In foregrounding the relationship between authorship and the appropriations necessary to reading, "Oxen" valorizes the labor of reading, ultimately suggesting, as I will argue in more detail below, that readers are cocreators. The redefinition and redistribution of authorship Joyce performs here thus undermines the ideology that grounds the "crime" of plagiarism even as it seems to canonize those who have created it. Ultimately, it suggests, authorship is always collective. The cataloguing of the "fathers" of English prose style actually deconstructs the patriarchal authority upon which such lists are based

by implying that authorship and cribbing are themselves historical constructs. In place of ownership, it proffers a paradoxical intertextuality in which originality and authority are functions of the proliferation and dissemination of plagiarism.

Proliferation and Prosperity

That the overt subject of "Oxen" is human proliferation is announced in its opening Latinate paragraphs. In the most facile sense, the episode displays how Mina Purefoy's difficult labor produces further abundance and suggests that the fear of death—so prominent in the passages discussed in chapter 3—can be conquered by fertility. But the question of whether the Purefoys' fecundity enhances or impairs their quality of life has too often been glossed over by critics deaf to the episode's ironies. Indeed, the Purefoys' prolific fecundity may have economic ramifications that belie both the narrators' praise for Theodore Purefoy's virility and the sense of abundance that one might expect from such a large family. The "crime against fecundity" may describe the results of coition and thus suggest that the Purefoys' reproductive excess paradoxically sterilizes sexual reproduction by robbing it of its life-enhancing sacredness. By producing more and more children without increasing their provisions or considering the increasing suffering of the mother, the Purefoys reduce coition to a mechanical madness; their procreation may not be fecundity but merely proliferation, an excess that weakens both the household economy and the economy of the state. As in monetary inflation, so in excess proliferation: there are more lives, but less value in each one.

The relation between proliferation and economy is illustrated by the textual economy of the opening paragraphs, which announce that "by no exterior splendour is the prosperity of a nation more efficaciously asserted than by the measure . . . of its solicitude for . . . prolificent continuance" (14.12–15). Thus (to paraphrase the rest) citizens should obey God's command to "be fruitful and multiply," because "except with prolificent mothers prosperity at all not to can be" (14.32–52). But because the passage embodies its content, its periphrastic style and tortured syntax dramatize the dangers in permitting linguistic proliferation and, by implication, undercut the praise for physical proliferation. Mere abundance enhances neither quality of life nor clarity of style. The subject of the episode, "prolificent continuance," thus refers not only to reproduction but

also to literary production.²² The dual definitions of "labor"—both obstetrical labor and arduous, spirit-killing work—crystallize the tensions in the episode: the final product of labor (in both senses of the word) is death.²³ I want to develop this pun a little later in connection with Joyce's own labor to bring forth this episode; but for now it is enough to observe that the syllepsis on "labor" (one form of which seems to bring life, the other death) already tempers the episode's praise for procreation.

In contrast to the Purefoys' devotion to procreation, the medical students and hangers-on seem both to advocate sterility and to represent it. Unlaboring, unlike Mina, they are metaphorically associated with infertility, as if to suggest that procreation and prosperity are united in labor. In the "Defoe" passage, for example, Lenehan is described as "mean in fortunes" and as fraternizing with con-men and criminals (14.535–37). Both his purse and his scrotum are "bare testers" (14.542).²⁴ Likewise, Costello is a "doughty" (14.554), but also a kidnapper and hence a "plagiarist" (14.562), though he has only "naked pockets" to show for his criminal enterprises (14.564). These characters' sterility and poverty converge in their aversion to profitable labor. In contrast, Mulligan's hilarious scheme for a "national fertilising farm" appears to represent fertility itself (14.684–85). Behaving sterility to derive from "a parsimony of the balance," he plans to revivify the nuptial couches of "agreeable females with rich jointures" ("jointures" referring both to a wife's property and to her crotch, as if the only female riches worth mentioning lie between their legs). Aiming to be democratic, he claims that "money was no object" (14.689). This passage parodies not only the opening paragraphs' language—even using the same word, *opulent* to refer to the wealthy [14.47]—but also their ratification of reproduction and their description of Irish maternity hospitals. In retrospect, Mulligan's scheme

22. Mary Lowe-Evans's monograph helpfully analyzes the terms of the debate about contraception, but her contention that "language itself is guilty [of a crime against fecundity] because it obscures truth" (1989, 73) ignores how the episode's form self-reflexively dramatizes the tensions it discusses.

23. Earlier Bloom thinks of Mrs. Purefoy's pregnancies as "Life with hard labour" (8.378); here Crothers, one of the medicals, comments ironically on "women workers subjected to heavy labours in the workshop" (14.1258).

24. The precursor text here is Defoe's *Colonel Jacque*, which relates the exploits of a kidnapper and kidnapee (Janusko 1983, 67). If we recall the earlier meaning of "plagiarist," this intertext seems strikingly appropriate, as does Lenehan's later accusation of Bloom as a plagiarist (15.1734).

renders the opening passages ironic by representing human sexuality as no more than livestock production, an equation that "sterilizes" the act of coition by removing its spiritual component; it reveals the excesses and inadequacies to which any blanket endorsement of procreation is subject.

The debate about procreation is most apparent in the first two passages adopted from nineteenth-century writers. This too is historically mandated since, as Lowe-Evans has demonstrated in detail, nineteenth-century culture was much concerned with the problems of population and prosperity. Both passages describe the Purefoys and their children and ostensibly applaud their fecundity. The first parodies Dickens, announcing that "the skill and patience of the physician had brought about a happy *accouchement*" for the suffering Mina Purefoy (14.1310–11).²⁵ It praises her for "manfully" helping, congratulates Mr. Purefoy (called "Daddy," caricaturing *David Copperfield*) for fighting "the good fight," and ends with "well done, thou good and faithful servant!" (14.1313; 1320; 1342–43). Uniformly, "Daddy" is not present to help his wife endure her pain; moreover, the ironies of describing Mina's labor as "manful" or as merely "helping" are excruciating. "Dickens" represses and sentimentalizes Mina's agony while aggrandizing Theodore's labor; but it is difficult to see what Theodore has done that is so worthy of praise. The narrator's articulation of patriarchal values emerges plainly in his assumption of the voice of Christ-as-master in the final lines, which are quoted from the Parable of the Talents. In it a master praises his good servants for multiplying what they have been given and condemns the bad servant for failing to increase his store by trade or "usury" (see Matthew 25:14–30). When the Dickens passage reveals that Purefoy works as the "conscientious second accountant of the Ulster bank" (14.1324), Joyce's multiple intertexts converge brilliantly: like the good servants in the parable, Purefoy labors to earn interest; to multiply what he has been "given." Like Shylock, Purefoy breeds money as well as children, but unlike Shylock and Christ's good servants, he gains nothing from his chrematistic generation.

25. Bakhtin defines parody as "double-voiced" discourse that implies an authorial intention at odds with the one being parodied (1981, 360, 364). As others have noted, however, most of the other "Oxen" sections are closer to pastiche than to parody. It is ironic to note that Dickens played a major role in getting British copyright laws improved and thus inhibiting plagiarism of the kind Joyce is doing to him here (Malton 1989, 39–40). For an illuminating discussion of Joycean parody and pastiche, see Caesar 1989.

The passage also informs us that the baby will be christened "Mortimer Edward after the influential cousin of Mr Purefoy in the Treasury Remembrancer's office, Dublin castle" (14.1334-35). The parents will use the baby—like the others, named for British nobility or members of the Anglo-Protestant elite—to ingratiate themselves with wealthier and more respectable relatives. The Purefoys' mercenary reason for giving the child his name clearly conflicts with the cloyingly sentimental tone of the passage. The cousin's position, treasury remembrancer, an officer responsible for collecting debts, is also significant (Gifford 1988, 438), because it again links physical offspring and the interest from debts. Most disturbing is the Purefoys' use of children as their medium of exchange, as their ladder of social mobility. Ironically, however, by producing more children than they can easily provide for, their efforts yield the opposite result.

The fact that Joyce disliked Dickens also leads one to believe that he is parodying both his style and his sentiments (*MMB* 61, 79). Indeed, because the specific intertext for the passage is chapter 53 of *Copperfield*, where the important event is not a birth but a death (Fausniko 1983, 153-54; Atherton 1974, 332), the saccharine sentimentality merely masks the recognition that Mina's labors are bringing her ever closer to death. Joyce's intertextual debt thus exposes not only the falseness of the ideology behind the narrator's complacency but also his contempt for the Purefoys' methods. Like the elder Mortimer, Joyce acts as debt collector in this episode, but in acknowledging his debt to Dickens he aims to pay with negative interest and thereby decrease the value of the progenitor.

The last of the historical pastiches and the only one that violates chronology mimics Carlyle (who follows "Ruskin" rather than preceding him). Praising Mr. Purefoy for doing a "doughty deed and no botch," it names him "the remarkablest progenitor . . . in this chaffering all-including most farraginous chronicle" (14.1410-12). This narrator puns on "labor," calling Purefoy's impregnation of his wife "man's work," and exhorting both to "labour like a very bandog" (14.1414). Because I will be scrutinizing this passage and its intertexts in detail, it merits quoting at length:

[L]et scholarment and all Malthusians go hang. Thou art all their daddies, Theodore. Art drooping under thy load, benighted with butcher's bills at home and ingots (not thine!) in the countinghouse? Head up! For every newbegotten thou shalt gather thy homer of ripe wheat. See, thy fleece is drenched. . . . Copulation without pop-

ulation! No, say I! Herod's slaughter of the innocents were the truer name. Vegetables, forsooth, and sterile cohabitation! Give her beef-steaks, red, raw, and bleeding! She is a hoary pandemonium of hills, enlarged glands, mumps, quinsy, bunions, hayfever, bedsores, ringworm, floating kidney, Derbyshire neck, warts, bilious attacks, gallstones, cold feet, varicose veins. . . . Twenty years of it, regret them not. . . . Thou sawest thy America, thy life-task, and didst charge to cover like the transpounie bison. (14.1415-31)

"Malthusians" are accused of encouraging "copulation without population," and thus of sterilizing the act of coition.²⁶ Malthus's famous doctrines were based upon the supposition that "the power of population is indefinitely greater than the power in the earth to produce subsistence in man. Population, when unchecked, increases in a geometrical ratio. Subsistence increases only in an arithmetical ratio" (quoted in K. Smith 1951, 5). The only products of unbridled procreation are "misery and vice"; "vice" yields more children and promotes the breakdown of marriages, but "misery," in the forms of starvation and poverty, might eventually curb procreation (K. Smith 1951, 6, 37). Only want or fear of want can bring population under control.²⁷ In general, Joyce borrows Malthus's implication that "economic laws of commercial production have an allegorical relation to the economy of human (sexual) production," a relation in which "the prosperity expressed by the biblical injunction, 'be fruitful and multiply,' belies and ultimately impoverishes any economic prosperity." Hence "production and reproduction contradicted each other" (Heinzelman 1980, 92, 93, 94). Unchecked proliferation leads not to vitality but to stagnation and starvation, and Malthus's harsh recognition that "man labors blindly toward his own extinction" (Heinzelman 1980, 93) reverberates here and throughout "Oxen."

26. Neo-Malthusians advocated contraception, but Malthus himself did not. Even though his writings clearly point to the need for contraception, Malthus was strongly against it, instead calling for "moral restraint," which included postponing marriage and avoiding sex after it (K. Smith 1951, 42, 320). On the Malthusian debate, see Lowe-Evans 1989, 58-74.

27. Joyce's *Notesheets* prove that he was familiar with Malthus: an entry reads "Malthus in Ire]. food decreases arithm population incre geometrically" (282). This is, however, a misreading of Malthus, who wrote not that subsistence decreases, but only that it increases more slowly than population. The allusion to America in the "Carlyle" passage may also contain a Malthusian intertext, since he used the rapid American increase in population in the eighteenth century as the (virtually only) evidence for his theories of population. Both of his ratios were later discredited (K. Smith 1951, 326).

The Carlylean intertexts that circulate here are also pertinent. Janusko (1983, 99, 126–27, 155) shows that Joyce's chief stylistic model here was Carlyle's *Past and Present* (of which he had a copy in his library [R. Ellmann 1977, 104]). *Past and Present* (an apt title for "Oxen," too) condemns the Gospel of Mammonism and the Gospel of Dilettantism, both of which are on display in the hospital: whereas the idle and dissolute medicals follow the latter creed, the Purefoys seem to worship Mammon, bearing children with the goal of rising in class (see Carlyle 141–49). But unlike Joyce's "Carlyle," the real Carlyle condemned laissez-faire economics for leading to precisely what Malthus predicted: "such world ends . . . in 'over-population,' in howling universal famine, 'impossibility,' and suicidal madness" (179). While borrowing Carlyle's style, Joyce inverts his views on political economy. Carlyle's antidote for all misguided credos is, of course, labor, which he praises indiscriminately (and redundantly), particularly in the section entitled "Labour" which, I submit, was Joyce's primary Carlylean intertext. One excerpt from the section typifies both the real Carlyle's style and his ideology: "Doubt, Desire, Sorrow, Remorse, Indignation. Despair itself, all these like hell-dogs lie beleaguering the soul of the poor dayworker, as of every man: but he bends himself with free valour against his task and all these are stilled" (190).²⁸ Ironically, however, the narrator praises as "man's work" only Theodore's "labor" of sexual intercourse, not his banking job (highly ironic, given Carlyle's evangelical Christian ideology), but although her labor is virtually ignored, it is Mina who is tortured by Sorrow and Pain. Thus, although Carlyle valorizes work above all—"labour is life" (191)—his endorsement is shown to be limited by a patriarchal ideology that values only male labor.

"Carlyle's" words actually owe more to Ruskin's economic ideas than to Carlyle's. Joyce's familiarity with Ruskin has been long established.²⁹ Indeed, it appears at first that Joyce borrowed Ruskin's definitions of value and positive labor as the foundation for the chapter's anticontraceptive pronouncements. The cornerstone of Ruskin's political economy is laid in *Unto This Last* (1862), where he defines

28. The "Labour" section also alludes to Gideon's fleece (Carlyle 192), the same biblical passage alluded to in the "Oxen" passage. At the end of "labour," Carlyle exhorts his readers to make the world bear them to "new Americas" (193), a metaphor that Joyce also borrowed for the "Carlyle" passage.

29. Joyce acknowledged his debt, once writing to Stanislaus that he had been taught "by Father 'Tommy Meagher and Ruskin'" (L II 108).

value as that which "avails toward life" (17:84). Thus he divides all labor into positive and negative kinds: "the positive, that which produces life; negative, that which produces death; the most directly negative labour being murder, and the most directly positive, the bearing and rearing of children" (17:97). Specifically addressing Malthusians, he argues that "there is not yet, nor will yet for ages be, any real over-population in the world," but only local overpopulation caused by lack of foresight and planning (17:73). For Ruskin, as for "Carlyle," "the final outcome and consummation of all wealth is in the producing as many as possible full-breathed, bright-eyed, and happy-hearted human creatures" (17:56). In sum, Ruskin boldly states, "THERE IS NO WEALTH BUT LIFE" (17:105).

But his definitions of key terms—especially "life" and "labor"—complicate these axioms. Ruskin immediately qualifies his distinction between negative and positive labor by noting that he means "rearing not begetting," and remarks how profusely we praise a person who saves a life (someone like Mulligan) but not someone who "by exertion and self-denial prolonged through years, creates one" (17:97): the implication is that a person is not truly created until he or she is grown. Merely begetting or bearing a child is not particularly worthy of congratulations. In *Masters Paltries* (1866) he further refines his definition of "life" and qualifies his scorn for Malthusianism.³⁰ Now advocating the increase of population only "so far as that increase is consistent with their happiness" (17:148), he defines the goal of political economy as "the multiplication of human life at the highest standard" (17:150; emphasis mine). Dunned for butcher's bills, "drooping" under the load of children and work, and with Mina chronically ill, the Purefoys have surpassed the number of children consistent with this standard, and with their own happiness. The Ruskinian intertexts, then, both reinforce and qualify the chapter's accolades for the Purefoys' proliferation.

As for labor, Ruskin believed its most troubling characteristic to be "what is mechanical about it" (Anthony 1983, 157). If, as Bloom observes, the Purefoys produce "hardy annuals," mechanically and methodically (they are Methodists) making children as a factory produces manufactured goods, then for Ruskin their methods sap their labor of its positive qualities. Moreover, if, as the passage states, Theodore multiplies "ingots (not thine!) in the countinghouse" (the Ulster

30. For discussions of Ruskin's responses to Malthusians, see Sherburne (1972, 69, 84), and Anthony (1983, 94).

Bank—where Bloom has his savings account), then his main labor is usury; similarly, Purefoy has made his own home a countinghouse for children and seeks wealth thereby. While financial depositors earn interest, his deposits generate babies. His employment would also disappoint Ruskin who, drawing from both Aristotle and the Bible, condemns all taking of interest as illicit, and would thus define Theodore's labor as negative (34:417; cf. Anthony 1983, 83; Austin 1989, 211). Theodore's negative labor thus offsets Mina's apparently positive kind. In making children his medium of exchange, his ticket to class mobility, he has become a paternal chrematist whose methods of physical production are as illicit as his generation of interest. Thus, when in "Circe," Bloom himself parturiates, giving birth to the same number of children as the Purefoys, his inversion of fertilities imitates theirs. Like Shylock, Purefoy equates ducats and daughters, although he produces more of the latter than the former, at least for himself. The narrator's description of the bank as a "countinghouse" recalls Bloom's use of the word for the outhouse in "Calypso" (see chapter 3) and Freud's explorations of the psychic economy ([1908] 1959, 49; [1916] 1959, 169). Equated with money, the Purefoy children are "ingots" that are simultaneously precious and worthless, at once jewels and waste. All the family's energy is directed toward the labor of birth rather than toward labor as provision. In replacing money with children, the Purefoys' prize titbits have become as worthless as Beaufoy's. They perversely make ends meet by identifying vaginal and anal products.

But what of Mina's labor? It is certainly arduous enough: even the "Carlyle" passage acknowledges her suffering on the way to dismissing it, and portrays her as a living encyclopedia of disease. Moreover, this birth is not only the most difficult one that Mina has endured; it is also the most difficult that the experienced maternity nurse Callan has ever witnessed (14:116). Thus Mina may be forgiven if her attitude towards this pregnancy is rather less joyful than the Carlyle narrator's. In this respect, Ruskin's definition of labor is highly pertinent: it is "the quantity of 'Lapse,' loss, or failure of human life, caused by any effort. . . . Labour is the *suffering* in effort. . . . In brief, it is 'that quantity of our toil which we die in'" (17:182). True labor, he goes on to say, is not life-preserving but life "spending" (17:184). Mina's childbearing, earlier presented as entirely positive, has produced illness and horrible pain and thus exemplifies Ruskin's definition of labor as loss and suffering. Joyce's own views about childbearing may be ambivalent, but as Lowe-Evans notes, he

had observed the effects of excessive childbearing upon his own mother, who "experienced seventeen pregnancies and died at the age of forty-five" (Lowe-Evans 1989, 26). Indeed, Joyce attributed her early death at least in part to her exhaustion from childbearing (ironically, this is the same letter in which he acknowledges his inheritance of his father's "spendthrift habits"; L II 48). Mrs. Purefoy's labor in fact fits Marx's description of the worker in capitalist production, who remains alienated because he or she owns "only [the] capacity for depletion . . . because the capitalist has purchased his [or her] capacity for production" (Heinzelman 1980, 175).³¹ Marx's "Juggernaut of capital" is homologous to Theodore's juggernaut of procreation, which begets babies as a capitalist creates surplus value—at the cost of his laborer (the mother), who in this case is also the factory. In this light, the praise for the father's virility at the expense of the mother's health merely echoes the insensitivity of the medical students. In short, the result of Mrs. Purefoy's labor is not wealth but, to use another of Ruskin's coinages, "filth" (17:89).

Ulysses elsewhere condemns proliferation at the price of prosperity and quality of life not only through Bloom's comments on the miserable Dedalus children but also by casting Mrs. Purefoy as the "goddess of unreason" and sacrificial victim in "Circe" s Black Mass (15:4698). Nonetheless, many critics have accepted the repeated encodings to proliferation without recognizing the text's deconstruction of this ideology.³² But while the Purefoys may be a bit better off than some other large families in Dublin, even the passages that seem to laud their fecundity covertly acknowledge the problems this proliferation has brought about: "[B]emoiled with butcher's bills," the Purefoys have trouble feeding their offspring; despite Theodore's soul-killing labor. By producing more and more children without increasing their provisions or considering the mother's suffering, the Purefoys subject the act of coition to a mechanization that imitates the depredations of

31. Cf. Goux 1990, 233: "the position of labor within the capitalist act of production" reproduces in its specific domain the position of female reproductive labor within a patriarchal (i.e., patriarchal and philosophically idealist) reproduction. The value produced (children, goods) is a lost positivity, a 'surplus' that becomes estranged from the producer. The relation between mother and offspring, under the father's control, is like that between worker and product under capitalist domination. There is an *inversion of 'virilities'*" (emphasis his).

32. See, for example, Gordon (1991, 244), and Janusko (1983, 18) who seem to accept the putative argument of the episode; recent critics such as Bell (1991, 147) and Thornton (1987, 258) reject it, each for very different reasons.

capitalism. As in monetary inflation, so in physical proliferation: there are more lives, but less value in each. Taken together, then, the intertextual, contextual and textual evidence collaborate to undermine the episode's ostensible praise for proliferation by exposing the economic, physical and spiritual effects it brings upon laborers both male and female. Just as the episode appears to sanction (male) definitions of authority and authorship but actually challenges them by a plagiaristic proliferation that affirms the labor of reading over that of writing, so it appears to applaud the patriarchal values behind excessive reproduction (in which more children equal more possessions and greater proof of male ownership), but actually subverts them.

"Proud possessor of demerol"

Like "Scylla and Charybdis," "Oxen" also highlights parallels between physical reproduction and artistic production. But whereas in the literary episode Joyce uses Stephen, his own literary offspring, to develop his theory of artistic debtorship, here the intertextual economy seems to proliferate without Stephen's participation. Stephen himself seems much less impressive than he did there, despite Joyce's obstrucational implication that his artistic delivery is imminent. One reason for Stephen's apparent regression is that the "embryonic poet" has spent most of his day drinking in "Mooney's *en villa*, Mooney's *surmer*, the Moura. [and] Larcher's" (15.2518–19). As a result, the Malory narrator tells us, he is "the most drunken that demanded still of more mead" (14.194–95). His coffers have shrunk accordingly. Of the £3 12s he received this morning he now has "coins of the tribute and goldsmith notes the worth of two pound nineteen shilling that he had, he said, for a song which he writ" (14.286–88). If this sum is accurate, so far he has spent thirteen shillings (the halfpenny change from the telegram seems forgotten), mostly to buy drinks and attention from newspapermen, literati, and medical friends. Those in the hospital expect him to continue to treat and, since they are broke (14.287–88), he must if he is to get any drunker. Of course, Stephen is lying about the source of his money, no doubt because artistic labor is more prestigious than earning money by teaching (cf. 11.263). In fact, Stephen's only artistic product has been the minor "black panther vampire" poem composed on the strand, a "song" for which he borrowed the words of others and for which he is unlikely to receive any payment, and his parable, for which he actually paid off his audience. Unlike Joyce, who uses literary "coins of tribute" and

"Goldsmith notes" (some borrowed from Goldsmith) to earn profits, Stephen's money still seems to trap him in history.³³ Frustrated and drunk, he orates grandly about his artistic philosophy, as if to undam his blocked creativity by sheer force of will; but his ingestion of spirits inhibits his production of "spiritual assets." Stephen's obliviousness to the cataloguing of literary debts here thus implies that these debts remain as unpaid as his financial ones. The apparent progress he had made in "Aeolus" and "Scylla and Charybdis" now seems to have disappeared; if anything, Stephen has regressed.

He still propounds a eucharistic aesthetic based upon a vision of the artist as medium of exchange, as both god and sacrificial victim (14.292–94) and deems his sacrifices of money and physical well-being necessary to his transubstantiation as an artist and to the transubstantiations that art promotes. His sacrificial aesthetic sketches an economy in which flesh is exchanged for word in a pattern of reciprocal exchange that mirrors the priest's powers. Like the priest and Christ, Stephen portrays himself as a redeemer of bad and doubtful debts, an "Agenbuyer" who trades his physical being for artistic immortality in an operation that mimics the economy of grace. And if he claims to have given up the priesthood because it demanded "involuntary poverty all his days" (14.337), for this priesthood he must live in voluntary poverty, his expenditures of money freeing him from "flesh" so that he may devote himself to the transformations of the Word.

Further asserting that his recreation of his past through memory will lend it properties beyond the merely personal, Stephen boasts that he can revivify ghosts and claims that as "Bous Stephanoumenos, bullockbefriending bard" he is "lord and giver of their life" (14.1113–16). His grandiloquent gesture announces that he has fulfilled the destiny of his name, "stephanos"—the crown. But Lynch, always prepared to deflate his friend's pretensions, notes that so far only a "capful of light odes can call your genius father" (14.1119). Associated and even identified with caps throughout *Ulysses* (his cap even speaks for him in "Circe"), Lynch adapts Bannon's and Mulligan's euphemisms for contraceptives, cloak and umbrella (14.772; 785), to

³³ Joyce defines Goldsmith notes (or Goldsmith's notes) in his "Notes on Business and Commerce" as "acknowledgements of deposits passed from hand to hand as currency" (*HA* 3:476). Since Oliver Goldsmith is one of Joyce's models in "Oxen," his texts are also deposits passed down from hand to hand as currency. The term clearly links the financial and literary economies.

suggest that a fitting hat for Stephen would be not a crown, but an emblem of artistic infertility—a cap. While Stephen gives himself the name of the sacrificial bull, the “oxen of the sun” are his stillborn literary works. And although Stephen’s failure of artistic fatherhood contrasts with Theodore Purefoy’s fertility, both are similar in that they produce and redundantly expend everything—except the one thing needful. Unlike Joyce’s, Stephen’s expenditures remain financial rather than literary or “spiritual”; he still cannot garner the interest on the capital of his predecessors nor pay his debts, despite his elaborate theorizing about these operations in “Scylla and Charibdis.” The episode’s extravagant marshaling of English literary history thus merely highlights Stephen’s artistic paralysis.

The “Ruskin” passage proclaims the “utterance of the word” (14.1390)—“Burke’s!”—typically and antidramatically the name of a pub, to which Stephen now leads the others. Another syllepsis, the word captures Stephen’s condition. In nineteenth-century slang, “to burke” meant “to murder”; especially by suffocation or strangulation, after a notorious criminal who smothered his victims and then sold the parts for dissection. It was soon extended to denote all kinds of suppression, but particularly the suppression of a book before publication (*OED*).³⁴ Stephen’s artistic birth is indeed burked, and part of what has stifled it is his diversion of energy from literary work to extravagant drinking and spending at places like Burke’s. This “embryonic” poet is in danger of being strangled by his own unblinking court; his artistic birth is burked. In uttering “Burke’s” as the word of birth, Stephen ironically makes both ends meet, substituting death for birth and identifying himself as a self-strangler who tries to rechristen himself even as he chokes.

And so the medicals, led by Stephen, trailed by Bloom, adjourn for a “buster,” or drinking spree (14.1440). Once again the drinks are on Stephen, since all the others plead poverty: “Proud possessor of damnall. Declare misery. Bet to the ropes [probably Lenehan]. Menantee saltee [Mulligan doing his “chinless Chinaman” routine]. Not a red at me this week gone” (14.1465–67). But they order anyway: “five number ones” (Bass ales) followed by prudent Bloom’s request

34. In the *OED* (to which Joyce had access through the letter *T*) the example for this last definition comes from 1880. Joyce performs similar surgery on his predecessors: the episode involves a form of grave-robbing and dismemberment of previous authors’ “parts,” from which Joyce then strives to profit by re-presenting them as his property.

for a “ginger cordial” (14.1468). Someone else orders “absinthe for me, savvy?” and the other three want “Two Ardlunans. Same here” (three Guinnesses; 14.1470, 1476–77). This comes to ten drinks for ten drinkers.³⁵ All defer to Stephen, who has “got the chink”: “Seed near free poun on un a spell ago a said war harr” (14.1499–1501). Stephen pays: total: 2s 1d, “two bar and a wing” (14.1502–3; Gifford 1988, 445). If he has £2 19s at the beginning of “Oxen” (give or take a halfpenny), his coffers now stand at £2 16s 11d. But the spree is not finished. After running into the newly shaved (in two senses) Bantam Lyons, Bannon recognizes Bloom as the father of his “photo girl” (14.1521; 1535), and he and Mulligan sink off. Stephen buys another round, despite protests (14.1528–31). Bloom asks for “Rome booze” (wine); otherwise it is “absinthe [for] the lot” (14.1533–34). According to my calculations, this round comes to 2s 4d (fewer drinks, but costlier ones), bringing his expenses for drinks in “Oxen” to 4s 5d. If this is accurate, Stephen departs for Nighttown with £2 14s 7d in his pockets, having spent almost a pound on drinks and his acerbic telegram since getting his wages. A young man who earns only £3 12 per month, Stephen has so far spent the equivalent of a week’s pay—prodigal behavior indeed.³⁶

The Stephen we leave at the end of “Oxen,” then, is a good deal drunker, but otherwise about the same as the one we met this morning. His excess expenditures have neither forgiven him his debts nor paid them. Thus while Joyce demonstrates his mastery of literary history and his discharging of literary debts, Stephen seems paralyzed

35. Benstock (1991, 195–96) offers a different account of both rounds. He contends that Dixon declines because of his “pectoral trauma” (14.1472) from a bee sting, and that therefore only nine drinks are ordered. But the drinks clearly add up to ten, so nobody is abstaining yet. He also speculates that the second round consists of only five drinks, because Mulligan, Bannon, and Lenehan have departed and Bloom declines. But the text is relatively clear here: Bloom gets wine, although he may not have ordered it himself (14.1534–35) and may not drink it. In any case, I am less concerned with the number of drinks than with determining how much Stephen pays for them.

36. He earns about 16s 7d per week and has so far spent between 17 and 18 shillings: roughly a week’s pay. Efforts to determine exact expenditures must remain indeterminate, however, because we never learn how much money Stephen has left at the end of the day. Nor do we know for sure if the halfcrowns he discovers in “Eunemus” are part of this amount or separate from it. I have arrived at the sum here by calculating how many halfcrowns his pocket holds in “Eunemus” before he gives one to Corley, and by assuming that all of the money must be subtracted from the £2 19s. See the notes to chapter 10, below, for a more detailed accounting of those expenditures, and Appendix A for Stephen’s entire Bloomsday Budget.

by the same historical burden. Attempting to throw off his oppression by the monetary tokens of the nightmare of history and remain defiantly a "proud possessor of damnall," Stephen continues to squander his money and his talent. Failing to use literary history productively for artistic birth, he fails to make ends meet in either history or economics. Unlike Theodore or Mina, Stephen is neither laboring nor in labor. As with them, however, an extravagance aimed at liberation actually produces the opposite effect.

Bloom seems to recognize Stephen's prodigality; he acknowledged paternal feelings for him earlier in the episode, and "grieved he also . . . for young Stephen for that he lived riotously with those wastrels and murdered his goods with whores" (14.271-76). The cadences and the words are borrowed from the Wyclif Bible's version of the Parable of the Prodigal Son, whose role Stephen now plays. This son does not return home, but instead accompanies Bloom to Eccles Street; this "father" also contemplates further exploitation of the "son," though he does not carry it out. Nevertheless, the redemptive pattern of the parable resonates beneath their encounters in "Circe" and the Nostos, as their reciprocal exchanges—money, filial feelings, conversations—ultimately, if temporarily, balance their psychic (and in Stephen's case, financial) ledgers. Bloom's economic stewardship provides the balance through which the book makes both ends meet, and his example may help Stephen learn how to pay his debts or turn them to profits.

Irish Labor

Although, as we have seen, Joyce was often as much a spendthrift and debtor as Stephen, he was not as idle. Stephen's expenditures occasion more dissipation, but Joyce's verbal expenditures are the medium of his labor. Moreover, Joyce's labor is homologous with the Purefoy's labors. Like Theodore, Joyce works in a countinghouse in "Oxen"; not only does he laboriously construct the episode arithmetically so that both he and his readers must count the number of paragraphs and stages of gestation, but he treats the history of English prose as a kind of bank vault, as "a vast repertoire of examples," an "immense repository" or linguistic clearinghouse from which the author can draw at will (Topia 1984, 103; Lawrence 1981, 143). The capital of his predecessors is Joyce's currency; through the literary usury described in "Scylla," he manages to turn a profit from their deposits so that their capital becomes his. In storing, borrowing, and

then expending this hoard, the author at once increases his own stock and augments the value of his forebears' deposits. If, like Theodore Purefoy, Joyce labors in a "countinghouse" with the "ingots" of others, unlike Purefoy, who redundantly produces children as compensation for his lack of authority and prosperity and who never profits from the generation of financial offspring, Joyce makes capital from his literary progeny and not only pays his debts but turns his "fathers" into his own offspring.

Moreover, Joyce's artistic labor must depend upon female principles, or it merely duplicates the patriarchal ideology that, I have argued, it deconstructs. Indeed, the failure to recognize and show compassion for female labor is one of the "crimes" the episode indicts. Thus if Joyce's labor sets him apart from Stephen, it brings him closer to Mina. Joyce's and Mina's labor have in common an economy of excess. Joyce estimated that this episode cost him "1000 hours of work" (L II 465)—less than Mrs. Purefoy's forty weeks, but still an enormous expenditure of energy. At times Joyce too felt abused by his labor, writing that he worked at "Oxen" "like a galley-slave, an ass, a brute" (L I 146)—"like a very bandog" (14.1414-15). Just as this child is Mina's most difficult to bear, so "Oxen" was "the most difficult episode" to execute (SL 249). Joyce hoards the linguistic capital of his male predecessors, but then, in a concentrated and willful catharsis, expends it, purging himself of indebtedness like a woman delivering a child. Once again Joyce mimics the "economy of heaven," in which the author is at once male usurer and female laborer, both begetter and bearer of literary offspring, to bring forth his intertextual text. Moreover, by legitimizing cribbing as artistic labor, the episode both unweaves Joyce's "image" as original author and reweaves it as a female principle of collective or antiauthoritarian authority. Like "Cyclops," "Oxen" eschews the scrupulous authority and accounting we have traced in "Wandering Rocks" in favor of a more communitarian model.

Paradoxically, even though the episode covertly critiques the excess proliferation that impoverishes Irish families like the Dedalus, its own artistic principles initiate that proliferation. Like many of the other later episodes, "Oxen" proliferates wildly, seeming to waste words and thus violate the sacred principles of artistic economy Joyce used in *Dubliners*. This excess labor yields comedy, in part from the disparity between the bulky apparatus of the episode and the minor events it depicts, but also from the reader's (unsuccessful) attempts to integrate this excess into the conventional economy of reading, in

which each word or phrase is meaningful and not redundant.³⁷ In fact, the debate about proliferation and economy presented in the episode is staged on another level throughout the second half of *Ulysses*, where Joyce practices an economy of excess that adapts Irish economic behavior as a model for his expenditures of words. If, as Foucault writes, "author" is the word we give to "the principle of thrift in the proliferation of meaning" (1979, 159), Joyce redefines the nature of authorship. Challenging the fear of proliferation that Foucault describes as the function of authorship, Joyce authorizes textual excess. In so doing he imitates Stephen's sense of abandon and his equation of creativity and loss. As in "Cyclops," here Joyce replaces Henry James's "sublime economy of art"—an economy that "saves, hoards and banks" (1908, vi)—with one of splendid waste. But even this excess can be seen as banking: if chrematism is a form of uncontrolled and illicit proliferation, then in that respect "Oxen" (like many of the late episodes) is chrematistic, replicating the operations of usury defined both here and in "Scylla" as the artist's labor. In short, "Oxen" critiques the ideology of proliferation on one level only to reinstate it on another level as an economic principle of artistic composition; it also questions Purefoy's usury only to replicate it. Once again Joyce's practice reinscribes the conflict between control and expenditure, between miser and spendthrift, that his economic habits betrayed time and again.

If, as we have seen, the culture of Dublin is founded upon debt (both verbal and financial), and the economic behaviors of its inhabitants are characterized by excess expenditure, then Joyce's artistic labor here and for the rest of the novel is identifiably Irish. That is, the very excessiveness of Joyce's verbal expenditures and labors to bring forth the episode replicate in another register the economy of Dublin. In this way Joyce's artistic praxis is inherently political: by exposing the historical contingency of English style, by extravagantly cataloguing the English "fathers" and creditors who have bequeathed him their literary capital, he pays off these debts, as Ireland could not do to England. In rewriting English literary history in extravagant

Irish fashion, he appropriates the language and the history for those excluded from that history: the female, the Irish.

Several kinds of offspring are produced (or not produced) in "Oxen," including Joyce's own monster child—the grotesquely abundant catalogue of prose styles that increasingly emphasizes the contingency of all styles while inflating and distorting the naturalistic scene almost beyond recognition. But what is ultimately celebrated in "Oxen" is Irish labor—the labor of excess—not of procreation but of textual production. Joyce's own exemplary labor reveals his similarities to and differences from not only Stephen and his unlaboring friends, but also from the Purefoys. If we mimic this Irish labor based upon debtorship and excess, it will be possible to bring forth the text, which will nonetheless always be a kind of monster child. If the catalogue of styles in "Oxen" shows that all authors are readers before they are writers, then it must also encourage—even demand—a Joycean expenditure of labor on the reader's part. The reader must revise his or her relationship to the textual and intertextual economies; we too must perform "heavy labour" in the countinghouse to bring forth *Ulysses*. Despite our best efforts, some parts will always elude that conventional economy of meaning in which every part fits the whole; an excess remains. The reader too must labor and spend in excess; the reader too must become more Irish, more female. We can no longer fear the proliferation of meaning; we must embrace it. Collaborating with the labor of writing, the labor of reading permits us to become coauthors. It is this extravagant, arduous, and proliferating labor of reading and writing—Irish labor—that "Oxen" ultimately affirms.

37. Bell (1991, 150) similarly points out that the concept of "proliferous continuance" is both a social and artistic credo for the episode, but he is concerned primarily with the comic effects of this dissemination, rather than with tracing its homologies with Joyce's economy of composition. I concur, however, with his contention that the phrase refers to the episode's own "fecundity" and dissemination of meanings (1991, 10, 22) as well as its overt discussion of the problems of procreation.