I dedicate my book with gratitude to my parents and to three teachers: Wolfgang Iser, J. Hillis Miller, and Hayden V. White. Stand me now and ever in good stead.
Labour is blossoming or dancing . . .

How can we know the dancer from the dance?
—W. B. Yeats, “Among School Children”

The very being of writing (the meaning of the labor that constitutes it) is to keep the question Who is speaking? from ever being answered.

—Roland Barthes, S/Z

You are trying to reconcile the book and the author. A book is the writer’s secret life, the dark twin of a man: you can’t reconcile them.

—William Faulkner, Mosquitoes
Acknowledgments
Conventions of Reference
Brief Argument

One. TWISTS OF THE TELLER’S TALE

Finnegans Wake

The Teller in the Tale 1
The Spirit behind the Letter 10
Beginnings and Endings/Composition and Decomposition
(I.1 and IV) 14
A Purloined Homeric Correspondence 28
Homeric Self-Portraiture: Repetitions and Origins 34

Two. THE PREPOSTEROUS SHAPE OF PORTRAITURE

A Portrait of the Artist as a Young Man

Oscillating Perspective 48
Dislocations in Style and Story 52
Journal and Epigraph: Beginning and Homeward Glance 58
Preludes 65
Between the Acts 67
The Villanelle and the Source of Writing 73
Masking and Unmasking/Weaving and Unweaving 84

Three. PRECURSORS OF PORTRAITURE/PRELUDES FOR MYTH

Stephen Hero and Dubliners

Features of Infancy 86
Portals of Discovery 88
Elements of a Scrupulously Mean Enigma 94
The Prelude: Memories of Boyhood 98
Metaphors of the Narration/Metaphors in the Narration: “Eveline” 108
Painful Cases 111
The Postlude: Within and beyond Public Life 120
Toward Mythic Artifice 129

Four. STYLES OF MYTHIC WANDERING

Ulysses

The Myth of Joyce’s Impersonal Narration 131
“Circe”: The Play of Consciousness 135
The Initial Style: “Telemachus”—“Hades”—Rock of Ithaca 152
The Various Styles: “Aeolus”—“Circe”—Wanderings 182
Ultimate Styles: “Eumaeus”—“Penelope”—Ends and Beginnings 216

Post Scriptum. Superhuman, Mirror-resembling Dreams 230
Appendix 1 The Parts and the Structural Rhythm of A Portrait 232
Appendix 2 The Structure of Allusion in “Circe” 235
Notes 245
Index 263