Author:
Kinsella, Cian B

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Literary portraits and landscapes

duplicity and alterity in James Joyce and Ovid

Literary Portraits and Landscapes
Duplicity and alterity in James Joyce and Ovid

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Abstract

In this thesis, I compare the writings of James Joyce and Ovid, and put forward the reading of literary portraits and literary landscapes. These two models propose that the personae and settings of each author are based on but deviate from real people and places. I also link this to their statuses as exiles, and argue that this is part of a larger artistic programme which consoles the artist, allows them to visualise themselves in the homeland, and also consolidates and validates their identities as displaced artists.

Author's declaration

I declare that the work in this dissertation was carried out in accordance with the requirements of the University's *Regulations and Code of Practice for Research Degree Programmes* and that it has not been submitted for any other academic award. Except where indicated by specific reference in the text, the work is the candidate's own work. Work done in collaboration with, or with the assistance of, others, is indicated as such. Any views expressed in the **dissertation are those of the author.**
SIGNED: ..Cian Kinsella. DATE:22/9/21

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Introduction

There was grace and mystery in her attitude as if she were a symbol of something. He asked himself what is a woman standing on the stairs in the shadow, listening to distant music, a symbol of. If he were a painter he would paint her in that attitude. […] *Distant Music* he would call the picture if he were a painter.

   (James Joyce, 'The Dead', *Dubliners* (1914), p. 165.)

[Ovid's] landscapes are often the natural product of his own rhetorical bent, his tendency […] toward what is exemplary and representative on the one hand and what is pictorial and visual on the other. His landscapes, then, are impressionistic rather than realistic […] Grimal may well be right, however, in so far as poet and painter share the influences and tastes of their time: both painter and poet will reflect the Augustan predilection for idyllic landscapes and rustic scenes.

   (Charles Segal, *Landscape in Ovid's Metamorphoses* (1969), p. 5f.)
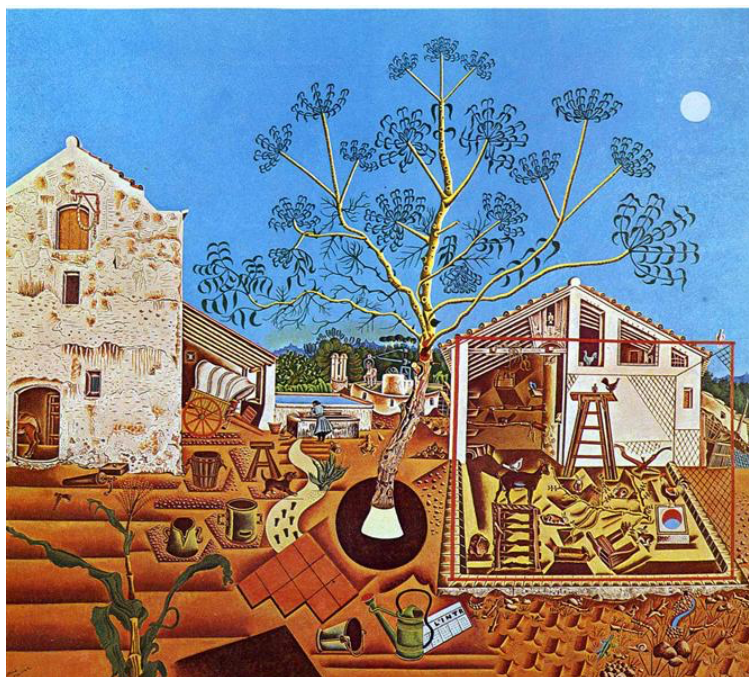
Joan Miró, *La Masia* (*The Farm*) (1921-22)

In 1920, Catalan artist Joan Miró relocated from Barcelona to Paris. Yet not long after leaving, he began work on *La Masia*, an oil painting of a family property in Mont-roig del Camp, near Barcelona, which he visited each summer. It is a farm:

everything you might find on a farm is there. The painting is not naturalistic though. The objects are squashed onto the canvas, and it seems more like an inventory than a realistic representation. This quality is exacerbated by the absence of shadows cast by the grey-ish sun. Everything is cluttered and completely illuminated. Miró himself said he wanted to put 'everything [he] loved about that country into that canvas.'[1] Only after he became displaced from Catalonia, although voluntarily, Miró began an artistic process through which he could depict an inventory of everything he no longer had access to.

In Paris, *La Masia* eventually came into the possession of Miro's friend and American émigré Ernest Hemingway, who always cherished the painting.[2] He hung it above his bed in Paris, and eventually in the dining room of the Finca Vigía, 'Lookout Farm', his house in Havana, Cuba.[3] The Finca Vigía was reportedly as important to Hemingway as the farm was to Miró, and he was devastated when he was advised to leave Cuba before the collapse of its diplomatic relations with the US.[4] Of *La Masia*, Hemingway wrote, 'It has in it all that you feel about Spain when you are there and all that you feel when you are away and cannot go there. No one else has been able to paint these two very opposing things.'[5] His statement speaks to central concerns and conflicts in the work of displaced artists, which I address in this thesis. The art is a retrospective glance at a setting from which the artist has been sundered both geographically and chronologically. Rather than focusing on memories or the places themselves though, Hemingway appeals to the pathos of the

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[1] Joan Miró, quoted by Hugh Eakin. 11th September 2018. 'The Old Man and *The Farm*: The Long, Tumultuous Saga of Ernest Hemingway's Prized Miró Masterpiece', *Vanity Fair* <https://www.vanityfair.com/style/2018/09/ernest-hemingway-joan-miro-the-farm-painting>, accessed 26/8/2021.

[2] After the dissolution of his first marriage, his ex-wife, Elizabeth Hadley Richardson, had the painting for a few years.

[3] Eakin.

[4] Ibid.

[5] Ernest Hemingway, quoted by Matthew Gale. 2011. 'Miró's early masterpiece 'The Farm' that captivated Ernest Hemingway' <https://www.tate.org.uk/context-comment/blogs/miros-early-masterpiece-farm-captivated-ernest-hemingway>, accessed 5/9/2021.

setting. *La Masia* floods him with feelings associated with Spain, yet simultaneously summons those of loss which re-establish his displacement. This is mirrored by the style of the painting. Miró's effort to reconstruct in its entirety the farm pushes the limit of the canvas and necessarily transgresses the bounds of realism: it cannot *actually* substitute the farm.

In 1934, Hemingway wrote, 'After Miró had painted *The Farm* and after James Joyce had written *Ulysses* they had a right to expect people to trust the further things they did even when the people did not understand them'.[6] Joyce too was living in self-imposed exile in Paris since the publication of *Ulysses* (1922), and was an almost obsessive documenter of his hometown, Dublin. On *Ulysses*, he wrote, 'I want to give a picture of Dublin so complete that if the city one day suddenly disappeared from the earth it could be reconstructed out of my book.'[7] The book is around three times as long as his preceding novel, yet he filled it with painstaking detail on the minutiae of Dublin's topography, personae, and general society.

Both the literal and metaphorical definitions of 'duplicity' are appropriate to these authors' artistry: 'The quality of being "double" in action or conduct', but often understood metaphorically as 'deceitfulness'.[8] Both the literal and metaphorical definitions are appropriate to these authors' artistry. Many of the texts are doubled in the sense that the personae, places, and events of the homeland are reconstructed exactly and scrupulously – on the 16th of June 1904, the horse Throwaway really did win the Ascot gold cup, which is mentioned several times in *Ulysses*. Leopold Bloom was not a real person though. Similarly, the sites of Ovid's Rome from exile – e.g. the

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[6] Ibid.

[7] James Joyce, quoted by Jeri Johnson. 2000. 'Introduction', *Dubliners,* Oxford World's Classics edn (Oxford: Oxford University Press), p. xviii.

[8] *OED Online*, s. v. 'duplicity' 1
<https://www.oed.com/view/Entry/58600?rskey=0pyl7Q&result=2#eid5844543>, accessed 27/9/20.

Emperor's house (*Tr.* 1.1.70) and Ovid's own house (*Tr.* 1.1.105)[9] – were real, but the conversations are fictitious. Therefore, the Dublin and Rome of exile are deceptive doubles: faithful fabrications which provide a site for the author to explore the potentiality of what *could* happen.

Joyce left Dublin and Ireland for the last time in 1912, and referred to the Irish as a 'wretched race'.[10] He lived in continental Europe until his death in 1941, where he wrote *Ulysses* and *Finnegan's Wake* (1939). Most of *A Portrait of the Artist as a Young Man* (1916) was also written there, which began life in Dublin as *Stephen Hero*, of which some of the surviving manuscript was published posthumously in 1944. The only works that can really be considered pre-exilic are *Dubliners* and a poetry collection, *Chamber Music* (1907).[11]

Unlike Joyce, who left Ireland of his own accord, Ovid was banished from Rome against his will. He was sentenced to *relegatio* in 8 AD by the Emperor Augustus to Tomis, a town in modern-day Romania by the Black Sea. *relegatio* was considered the mildest form of exile, and Ovid did not lose his citizenship, nor was his property confiscated. Exiled at the edge of the Roman Empire, he wrote the *Tristia* 'Sad Songs' and *Epistulae ex Ponto* 'Letters from the Black Sea', two collections of elegies in epistolary form, and *Ibis*, an invective elegy to an unnamed addressee. Before his exile, he wrote the elegiac *Amores*, *Heroides*, *Ars Amatoria*, and *Remedia Amoris*, as well as the *Metamorphoses* in epic hexameters. He also wrote a lost tragedy, *Medea*, the fragmentary *Medicamina Faciei Femineae*, and the *Fasti*, of which six books survive.

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[9] Ovid. 1996. *Tristia; ex Ponto*, ed. by G. P. Goold (Cambridge, MA: Harvard University Press).
[10] Richard Ellmann. 1975. *Selected Letters of James Joyce* (London: Faber and Faber), p. 204.
[11] Although *Dubliners* was published in 1914, the book was virtually in its final form before he left Ireland.

Although separated in time by almost two millennia, a dual preoccupation with artistry and potentiality permeates the writings of Ovid and James Joyce. In 'The Dead', protagonist Gabriel Conroy wonders how he would paint his wife 'if he were a painter' and 'if she were a symbol of something'. The conditional 'if' betrays the fact that Conroy is certainly *not* a painter, nor is he much of an aesthete – he fails to establish what the scene before him is a symbol of. The 'if' also betrays Gabriel's persisting interest in potentiality. Although he is not really a painter, he nevertheless explores the possibilities of being one. At the end of the story (and book), Joyce himself casts a pictorial effect, as the perspective gradually widens from Gabriel's private thoughts to the landscape of snowy Ireland, 'falling on every part of the dark central plain, on the treeless hills, falling softly upon the Bog of Allen and, farther westward, softly falling into the dark mutinous Shannon waves' (*D* 176).

Ovid's interest in artistry ranges from borrowing archetypes from theatre in the *Amores* to the highly visual scenery that serves as the backdrop for many stories in the *Metamorphoses*. Where Joyce widened his lens at the end of 'The Dead' to a panorama, Ovid often begins with the idyllic panorama before zooming in on characters: 'there was a grove', 'there was a mountain', etc. The (frequently sexual) violence of these scenes contrasts with the amenity of the setting, and metaphorically stains the imaginary picture:

> Ulterius medio spatium sol altus habebat,
> cum subit illa nemus, quod nulla ceciderat aetas.
> […]
> Qua venata foret silva, narrare parantem
> impedit amplexu, nec se sine crimine prodit.
>
> The sun was high, just past noon,
> When [Callisto] came to a grove which time had not touched.
> […]
> As she was about to say where she was hunting,
> [Jupiter] stopped her with an embrace, and not without committing a crime.

(*Met.* 2.417-418, 432-433)[12]

Ovid draws the reader's attention first to the skies, to the grove, and eventually to Jupiter (in the form of Diana) and the nymph Callisto. The rape violates not only Callisto's chastity, but also the landscape of the timeless and unviolated grove.

Ovid's exploration of potentiality is best illustrated in the exile poetry. In *Tristia* 1.1 and 3.1, he imagines what his life would be like if he were to return to Rome, with his book-scrolls of poetry serving as surrogate. Despite visualising the end of his geographical displacement, he still imagines himself as culturally and socially exiled, banned from public libraries and shunned by the Roman people. The letters, particularly in *ex Ponto*, since the addressees are named, have a conciliatory function of soothing Ovid's anxieties. By engaging in public communication with those he considers friends, he hopes to maintain what presence he can in Rome:

> haec tibi cum subeant, absim licet, omnibus annis
>   ante tuos oculos, ut modo visus, ero.

> Whenever these thoughts come upon you, although I may be absent,
>   I will be before your eyes, as if you saw me
>   (*Pont.* 2.10.43-44)

Forms of *esse* 'to be', which assert Ovid's presence are undercut by expressions of conditionality. Like *La Masia*, Ovid's art cannot bring him closer to home without reasserting his displacement.

This thesis is divided into two main chapters, which address similar themes using different approaches. The first, on 'literary self-portraits', addresses how authors craft personae who are both representations and *mis*representations of the

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[12] Ovid. 1977. *Metamorphoses: Books I-VIII*, ed. by G. P. Goold (Cambridge, MA: Harvard University Press).

author. Hugh Kenner's reading of 'shadow-selves' in Joyce and hauntological studies inform my study.[13] My model proposes that, like a real portrait, these characters depict to an extent its subject but manipulate the reality. The artist may choose to emphasise some features and underplay others. These characters are therefore deceptive doubles of the author.

The second chapter, on 'literary landscapes' addresses these issues vis-à-vis place and space. While the model is the same as the first – these landscapes are deceptive doubles of real places – the approach and critical language of the chapter is different, to adapt to the different in material. The first chapter is concerned with the relationship between authors and personae, and the second is concerned with authors and places. The literary landscapes model demonstrates the artistic manipulation of depictions of real places, and is informed by D. H. Lawrence's writing on the 'spirit of a place' and Michel Foucault's writing on heterotopias, or 'other places'.[14] The literary landscape becomes both double and other to the real place, and the fictional city becomes a space for unnaturalistic or even supernatural occurrences to happen.

Overall, I compare the ways that these two displaced authors use writing as a form of both metaphorically returning to the homeland and simultaneously establishing their displacement and their identities as displaced authors. Crucially, I do not aim to solely plot the influence of Ovid on Joyce's later writing, although the matter of Ovid's influence on Joyce is self-evident in Joyce's intertextual references. Ziolkowski's *Ovid and the Moderns*, for example, is an excellent study on the influence of Ovid on 20th century writers, and I engage with his writing on the figures of Daedalus and Stephen in Joyce's novels. Rather, I consider how a side-by-

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[13] Hugh Kenner. 1976. 'The Cubist *Portrait*', *Approaches to Joyce's Portrait: Ten Essays* (London: University of Pittsburgh Press), p. 171.
[14] D. H. Lawrence. 2019. *Studies in Classic American Literature* (RosettaBooks); Michel Foucault. 1984. 'Of Other Spaces', trans. by Jay Miskowiec, *Diacritics* 16: 22-27.

side reading of each author illuminates or reveals new readings in the other – as Martindale writes, 'When an important new work is produced, it may thus alter not perhaps an earlier work, strictly speaking, but the elements in that work we are able to see.'[15] In doing so, I trace characteristics of an exilic tradition of art *vis-à-vis* these two artists, which Miró, Hemingway, and other displaced artists may partake in as well. I therefore address one of Ingleheart's stated aims in her introduction to *Two Thousand Years of Solitude: Exile After Ovid*: to question 'the extent to which responses to Ovid serve to create a tradition of exiles and exilic writing.'[16] Furthermore, Kennedy considers how critical responses to Ovid's exilic work – and to literature written in response to his exilic poetry – also 'shapes' each of these texts.[17]

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[15] Charles Martindale. 1988. 'Introduction', *Ovid Renewed: Ovidian influences on literature and art from the Middle Ages to the twentieth century*, ed. by Charles Martindale (Cambridge: Cambridge University Press), p. 2.

[16] Jennifer Ingleheart. 2011. 'Introduction', *Two Thousand Years of Solitude: Exile After Ovid*, ed. by Jennifer Ingleheart (Oxford: Oxford University Press), p. 9.

[17] Duncan F. Kennedy. 2002. 'Recent receptions of Ovid', *The Cambridge Companion to Ovid (Cambridge: Cambridge University Press)*, p. 325.

Portraits of the Artist: Shadows and Authorial Duplicity

> The idea, of course, is that a physical likeness of an artist reproduces only his physical and mortal, i.e., non-essential and least significant, characteristics, while his own work captures, because it is the product of, his spiritual and immortal essence.
>
>   (Betty Rose Nagle, *The Poetics of Exile: Program and Polemic in the Tristia and Epistulae ex Ponto of Ovid* (1980), p. 90. [18])

> Once upon a time and a very good time it was there was a moocow coming down along the road and this moocow that was coming down along the road met a nicens little boy named baby tuckoo….
>
>   His father told him that story: his father looked at him through a glass: he had a hairy face.
>
>   He was baby tuckoo.
>
>   (James Joyce, *A Portrait of the Artist as a Young Man*, p. 5.)

Arguably the most obvious point of contact between James Joyce and Ovid is Joyce's selection from Ovid's *Metamorphoses* for the epigraph of *A Portrait of the Artist as a Young Man*: *Et ignotas animum dimittit in artes* (*Met.* 8.818).[19] One translation could be 'and he turns his mind towards unknown arts'. The pronouns are supplied, since Joyce's quotation contains no subject. When we start reading *Portrait*, we learn that we are reading about a character called Stephen Dedalus, whose name is an adaptation of a pseudonym, Stephen Daedalus, under which Joyce had previously written essays.[20] In turn, the surname of this pseudonym is borrowed from the myth of Daedalus, a prototypical and paradigmatic Athenian craftsman, whom we find exiled in Crete in book 8 of Ovid's *Metamorphoses* and book 2 of his *Ars Amatoria*. If we read the section of the *Metamorphoses* from which Joyce borrows his epigraph, we learn that Ovid's Daedalus is the subject of the excerpt. The object of the preposition *in* 'towards' is *artes* 'arts', and the overall meaning describes his relationship to the *artes* and tells us implicitly that he is an artist. The title of the book is likewise

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[18] Betty Rose Nagle. 1980. *The Poetics of Exile: Program and Polemic in the Tristia and Epistulae ex Ponto* (Bruxelles: Latomus).

[19] James Joyce. 2000. *A Portrait of the Artist as a Young Man*, Oxford World's Classics edn (Oxford: Oxford University Press), p. 3. Further references to the main text will be given in parentheses abbreviated to *P*.

[20] Jeri Johnson, 'Introduction', *Portrait*, p. xiii.

concerned with the relationship of the artist to art ('a portrait'), and so Joyce uses Ovid as a classical vehicle to underline his interest in that relationship from the outset of the book.

The representation of art, such as the visual, plastic, and performing arts, which I refer to as fine arts, as well as that of practical crafts, is central to the work of both authors. The representation of its agents and makers, i.e., artists, and the relationship between art and artist, are also programmatic.[21] Just as art is mentioned in the title of *Portrait*, Ovid's *Ars Amatoria* 'The Art of Love', a didactic poem instructing the reader on love, references art and makes the somewhat unusual suggestion that love is like one of the fine arts.[22] This effect is augmented because the title of the poem also recalls Horace's *Ars Poetica* 'The Art of Poetry'. Alternative translations of *ars amatoria* can emphasise the relationship between art and artist. *amatorius* is an adjective derived from *amator* 'lover', which is formed from -*um* being removed and the suffix -*or* being added to *amatum*, the fourth principal part of *amo* 'I love'.[23] This is a way that many agent nouns are formed in Latin. *Amatoria*, the feminine singular nominative form of *amatorius* agreeing with feminine noun *ars*, can then be translated as 'pertaining to the lover', and a translation of *ars amatoria* can be refocused on the *amator* as 'the art pertaining to the lover'.

In addition to fine arts and crafts, 'art' and 'artist', as well as *ars* and *artifex*, can allude to cunning and deception, and this chapter considers how Joyce and Ovid frame art and the artist through deception and duplicity. In the first section I explore how both authors achieve the effects of visual or performing arts in their works. Then, I consider how their characters can be considered 'literary self-portraits'. I use this term to describe quasi-autobiographical characters who resemble to an extent the author and can draw readers towards making a biographical conclusion about

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[21] *OLD*, s.v. -*fex, facio, artifex*. Suffix -*fex*, from *facio* ('to make; to do' amongst other meanings), 'forms nouns to denote who makes'. *Artifex* is formed from *ars* in this way and can be translated as 'artist' but can be broadly applied to a practitioner or maker in any of the senses.

[22] A. S. Hollis, ed. 1977. *Ars Amatoria: Book I* (Oxford: Clarendon Press), pp. 31-32. Hollis notes that while the metre of the verse will not allow him to write *ars amatoria* in the poem itself, the title *Ars Amatoria* is supported by other ancient evidence.

[23] *OLD*, s.v. -*ius, -or, -um*. -*ius* is a common adjectival suffix added to the agent noun *amator*, highlighting the agency of the lover over the abstract noun *amor*.

the author based on their work. My reading is informed primarily by Hugh Kenner's theory of shadow-selves, which I discuss below, and hauntological studies, which explores how both the past and alternative versions of the present, typically called 'lost futures', resurface in the present. The literary self-portrait is a mode of reading which proposes that the characters of these works are to some extent representations of the author, but conversely that they are conscious artistic *mis*representations or deceptions by the author. In light of this, I consider not only the relationship between art and artist within the works of Joyce and Ovid, but the relationships of those works qua artworks to their authors qua artists.

Visual Artistic Effects in Ovid and Joyce

By appealing to different techniques, Joyce and Ovid stage scenarios in which the form of the poem or narrative feels like it may collapse under the weight of the illusion at any given moment. In some examples, it is fairly apparent, such as the invocation in Latin poetry. The invocation is a prayer to the muses for inspiration, which draws attention to the poem's fiction. Jeri Johnson makes a similar observation about Joyce in the early-20th century: when '[*A Portrait of the Artist as a Young* Man] opens "Once upon a time", it self-consciously draws attention to itself *as* a story.'[24] In other cases, like *Amores* 1.8 and 'The Boarding House', which I discuss here, the bursting of the seams is more subtle. Implicit in this bursting metaphor, however, are texts which test the limits of their respective forms. The poem or the novel becomes the work of art or the theatre, and does so with illusionistic subtlety. Joyce's style oscillates between naturalism and less conventional styles, while Ovid tests the strength of his conceit in elegy by collapsing the narrator and the archetypal characters of theatre and elegy into one.

J. C. McKeown suggests that Augustan elegists were influenced by mime, and specifically that Ovid's *Amores* 1.8 may have been influenced by the first mimiamb by Herodas, a Greek author.[25] *Amores* 1.8 is about an elegiac *lena* called Dipsas, an

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[24] Johnson, *Portrait*, 'Introduction', p. xxvi.
[25] J. C. McKeown. 1989. *Ovid: Amores Volume II* (Leeds: Francis Cairns Ltd), pp. 198-9.

archetypal procuress who is often cast as an older woman.[26] She advises the *puella* 'girl', who is another elegiac archetype and the lover's mistress. The *amator* eavesdrops on and reports the speech of the *lena* to the reader, while *duplices occuluere fores* 'double doors concealed [him]' (22).[27] Philip Hardie builds upon McKeown's reading to conclude that 'the eavesdropping character doubles the role of actor with the role of audience'.[28] In terms of genre, K. S. Myers calls the *lena* an 'alter-ego to elegy's first-person narrator' and writes that her 'didactic posture […] closely imitates that of the *praeceptor amoris*', while also acknowledging that the *lena* can be read as 'the opposite of the amatory mistress' and 'a model of anti-elegiac values.'[29] The poet, an artist, moulds a persona who assumes the role of actor and deceiver, as well as claiming to represent the author specifically. The characters are simultaneously very different or even diametrically opposed, while sharing a common *quidditas* 'whatness' or essence.[30] The poem is almost ecphrastic, but rather than describing a painting, sculpture, or other concrete artwork, the illusion is theatrical. It is comparable to modern one-man shows, in which the actor performs every role – each character is exaggerated and stylised to the point that the audience can instantly tell which role the actor has assumed at any moment. But, more so than most naturalistic theatre performance, the audience must set aside the comparatively spartan reality of the single actor before their eyes. It is even like a puppet show, in which Ovid ventriloquises *amator*, *lena*, and *puella*.

As suggested by the fact that the title of Joyce's second novel is 'framed' by its qualification as a portrait, art and artists are also key themes of Joyce's work. *Artistes* – the French word Joyce uses to refer to musical hall performers – feature prominently in two short stories in *Dubliners*. They populate the landscape of 'The Boarding House' and constitute much of the background and foreground of 'A

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[26] *OLD*, s. v. '*lena*': 'A procuress, brothel-keeper.'; my reading of duplicity in the *Amores* is heavily indebted to the introduction of Philip Hardie. 2002. *Ovid's Poetics of Illusion* (Cambridge: Cambridge University Press), Hardie, pp. 1-3.

[27] Ovid. 1977. *Heroides; Amores*, ed. by G. P. Goold (Cambridge, MA: Harvard University Press).

[28] Hardie, pp. 2-3.

[29] K. S. Myers. 1996. 'The Poet and the Procuress: The Lena in Latin Love Elegy', *The Journal of Roman Studies* 86: 1-21, p. 1.

[30] I borrow the term from Stephen in *Portrait*, p. 179, although he uses it in a different way.

Mother'.[31] In the former, a story in which Bob Doran, a resident at Mrs Mooney's boarding house, has an affair with her daughter, Polly, the performers apparently offer nothing to drive the narrative. This functions as a 'reality effect': a term coined by Roland Barthes to describe details which are added to a narrative but appear superfluous or purely decorative.[32] In this story, the result forms a literary tableau and is almost ecphrastic, just as with *Amores* 1.8. With the boarding house full of performers, the main narrative of Polly, Mrs Mooney, and Doran appears game-like and theatrical in nature. Polly's mannerisms 'made her look like a little perverse madonna' and she 'knew she was being watched' (47). Mrs Mooney, anticipating her confrontation with Doran, was 'sure she would win' (48, 49), a detail Joyce includes twice, and 'counted all her cards again' (49) before calling him to her room. Doran's romantic and nostalgic memories of his private affair with Polly, 'her eyes, the touch of her hand and his delirium…' (51), are supplanted by modern anxieties surrounding the public performance entailed by marriage: 'The affair would be sure to be talked of and his employer would be certain to hear of it' (49), 'the family would look down on her. First of all, there was her disreputable father and then her mother's boarding house was beginning to get a certain fame […] He could imagine his friends talking of the affair and laughing' (50). When one of the artistes 'made a rather free allusion to Polly', her brother became violent and shouted, 'if any fellow tried that sort of a game on with *his* sister he'd bloody well put his teeth down his throat' (51). The private intimacy between Doran and Polly figures as an irretrievable Eden, from which they have both been exiled into modernity.

The story, full of games, performances, and deceptions, is a bricolage of different artists, who act the roles of society at the turn of the 20th century in Ireland. Even the narrator plays their role in saying only what would be considered appropriate at the time – when describing Mrs Mooney's interview with Polly, '[Mrs Mooney] had been frank in her questions and Polly had been frank in her answers'

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[31] James Joyce. 2000. *Dubliners,* Oxford World's Classics edn (Oxford: Oxford University Press). Further references will be given in parentheses abbreviated to *D.*

[32] Roland Barthes. 1968. 'The Reality Effect', *The Rustle of Language,* trans. by Richard Howard (New York: Hill and Wang), pp. 141-148.

(48), yet the narration on the page is anything but frank.[33] Why Mrs Mooney chose this moment to confront the affair and whether Polly was pregnant are both details occluded by cunning Joyce. He assumes the mantel of artist in as many capacities as he portrays them: he is the deceiver, the novelist, visual artist, and even actor, since he renders Dubliners' idiomatic speech precisely through the voice of the third-person narrator.

Shadow-selves in Joyce

A Portrait of the Artist as a Young Man references both the artist and the work in its title. The definite article accompanying 'artist' performs a linguistic sleight of hand: at first, it suggests the author, Joyce himself, but on further inspection, as Hugh Kenner notes in 'The Cubist *Portrait*', it could mean 'the generic artist, the artistic type, the sort of person who sets up as an artist, or acts the artist, or is even described by irreverent friends as The Artist, or as "bullockbefriending bard."'[34] In the same essay, Kenner coined the term 'shadow-selves' to interpret Joyce's programme of authorial duplicity vis-à-vis Stephen Dedalus. Some critics, three of whom I discuss below, have been grappling with this authorial duplicity for several years, and I incorporate Kenner's model into my own model of the literary self-portrait. At the times when these critics were writing, there was great interest in the extent to which Stephen, Bloom, or even the other personae of Joyce's Dublin are considered autobiographical representations. Being concerned with the self- and misrepresentation of the artist by the author, these critics, despite their historicity, prove useful to examine in the construction of my own model.

In a conversation with his school friend Lynch in chapter 5, Stephen discusses Aristotle, Plato, Aquinas, German critic Gotthold Ephraim Lessing, beauty, aesthetics, and, integral to my discussion, literary form:

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[33] In a case of nominative determinism, Johnson similarly asks whether Frank the sailor in 'Eveline' (*D* 212) is truly frank in his words or not.
[34] Kenner, 'The Cubist *Portrait*', p. 171.

the lyrical form is in fact the simplest verbal vesture of an instant of emotion,
a rhythmical cry as ages ago cheered on the man who pulled at the oar or
dragged stones up a slope. He who utters it is more conscious of the instant
of emotion than of himself as feeling emotion. The simplest epical form is
seen emerging out of lyrical literature when the artist prolongs and broods
upon himself as the centre of an epical event and this form progresses till the
centre of emotional gravity is equidistant from the artist himself and from
others. The narrative is no longer purely personal. The personality of the
artist passes into the narration itself, flowing round and round the persons
and the action like a vital sea… The dramatic form is reached when the
vitality which has flowed and eddied round each person fills every person
with such vital force that he or she assumes a proper and intangible esthetic
life. The personality of the artist, at first a cry or cadence or a mood and then
a fluid and lambent narrative, finally refines itself out of existence,
impersonalises itself, so to speak… The artist, like the God of creation,
remains within or behind or beyond or above his handiwork, invisible,
refined out of existence, indifferent, paring his fingernails.
(*P* 180-181)

The title of *A Portrait of the Artist as a Young Man* and this section has enticed many
critics who were eager to crack Joyce's code, parse his aesthetic programme, and
map his career as consciously planned along an incremental path. This path typically
designates *Dubliners* as his most minor work, and usually *Ulysses* but occasionally
Finnegan's Wake as his magnum opus. These approaches are marked by a decisively
positivist angle, since their goal is to discern an objective autobiographical truth
from Joyce's fiction. In 1940, David Daiches mapped the plot of *Portrait* to Joyce's
own life in Dublin with certainty and earnest, and pulls off the Dedalus mask only
three pages into his article when he declares that Stephen 'is Joyce'.[35] His reading,
rather than exploring Joyce's technique through his writing, equated Stephen's
biography with Joyce's, and even judged that Stephen's aesthetic view with regards
to lyric, epic and dramatic form is 'Joyce's own view, of course'.[36] He concluded that
Dubliners is an evolution from lyrical to dramatic and that *Ulysses* is exclusively
dramatic, but relegated *Portrait* to one paragraph. He treated it as a necessary labour
before Joyce could write 'his first great opus.'[37] In 1953, Ellsworth Mason went
further by not falling for the 'booby trap' of neatly mapping Joyce's career along

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[35] David Daiches. 1940. 'James Joyce: The Artist as Exile', *College English* 2: 197-206, p. 199.
[36] Daiches, p. 200.
[37] Daiches, p. 202.

Stephen's aesthetic theory, but concluded that all of Joyce's work, *Chamber Music* aside, was dramatic.[38] He cited its preoccupation with characters over plots, and wrote, 'it is quite clear that Joyce conceived of himself as a dramatic writer.'[39] In his 1948 essay 'The *Portrait* in Perspective', Hugh Kenner asserted that *Portrait* is lyric, while *Ulysses* 'as everyone knows, is epic' and *Finnegan's Wake* is dramatic, although he does begin to move towards his later theses by acknowledging that it is a 'recurrent fallacy to suppose that the *Portrait* and *Ulysses* were written by a Stephen Dedalus'.[40]

All of these readings seemingly disregard that this is a portrait of the artist *as a young man*. Stephen's aesthetic meditations on literature may be attractive bait to a critic seeking to decipher the code to the Joycean programme, but the retrospective aspect of depicting the artist in his youth implies the ongoing ageing of the artist since. It also leaves the question open as to whether the artist, the young man, and the author are different people or the same person.

In 'The Cubist *Portrait*', Kenner's approach to *A Portrait of the Artist as a Young Man* is much less positivist. He uses potentiality to propose the (in-)existence of 'shadow-selves':

> These Dubliners [in Joyce's fiction] who are modeled [*sic*] on the author can enlighten us in two ways. They can remind us that Stephen Dedalus is in that respect not privileged; Joyce's works contain many variations on himself. And they can help us see what Joycean shadow-selves are. They are not the author. They are potentialities contained within the author. They are what he has not become.[41]

Kenner's reading forwards not that Stephen represents or does not represent Joyce, but that many of the men in Joyce's works have something of Joyce inherent in them. This perspective identifies a point of contact between Joyce and my earlier reading

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[38] Ellsworth Mason. 1953. 'Joyce's Categories', *The Sewanee Review* 61: 427-432, p.427.
[39] Mason, p. 430.
[40] Hugh Kenner. 1948. 'The *Portrait* in Perspective', *Kenyon Review* 10: 361-381, p. 368; p. 370.
[41] 'The Cubist *Portrait*', pp. 178-179; Kenner also used the term in 'The *Portrait* in Perspective', but applied it differently, referring to Stephen's deceased mother in *Ulysses*.

of *Amores* 1.8. Despite their various differences, all these personae retain the *quidditas* of Joyce, although Stephen Dedalus is where Joyce is often thought to draw the most attention to the illusion qua illusion.

As demonstrated by the three other critics, Kenner's theory is situated within a wider landscape of mid-20th century interest in Joyce's autobiography. Yet his main argument is rooted in potentiality: presenting narratives as they could have happened rather than as they necessarily did. Kenner identifies the shadow-self with 'Aristotle's great conception of potency and act', and later scholars, such as Johnson, claim it is programmatic to Joyce's work that 'in Aristotle's terms […] the poet presents "a kind of thing that *might* be', the historian "the thing that has been."'[42] The concept of potentiality can also be applied to literary readings based on chaos theory in the 21st century. For instance, Liveley applied chaos theory to Ovid's *Metamorphoses* and designated 'sensitive dependence on initial conditions' as one of its key aspects.[43] More specifically, this aspect of chaos theory proposes that minor or ostensibly negligible phenomena can have greater impact within a complex system such as economics, meteorology, or an epic poem. 'Cleopatra's nose: had it been shorter, the whole aspect of the world would have been altered.'[44] The shadow-self needs only to deviate slightly from the author to end up in wildly different circumstances.

Hauntology and the literary self-portrait in Joyce and Ovid

Hauntology is an equally programmatic aspect in the study of Ovid which informs my discussion.[45] The field has experienced renewed critical interest due to scholarship on popular music by Simon Reynolds and Mark Fisher (k-punk).[46]

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[42] 'The Cubist *Portrait*', p. 179; Johnson, 'Introduction, *Portrait*, p. xxxix.

[43] Genevieve Liveley. 2002. 'Cleopatra's Nose, Naso and the Science of Chaos', *Greece & Rome* 49: 27-43, p. 27.

[44] Blaise Pascal, quoted by Liveley, p. 27.

[45] Francesca K. A. Martelli. 2020. 'Ovid', *Brill Research Perspectives in Classical Poetry* 2: 1-91, p. 78 <https://doi-org.bris.idm.oclc.org/10.1163/25892649-12340003>.

[46] k-punk is the name of Fisher's blog, which he used as a space for critical discourse outside of his academic career between 2003 and 2013. As of May 2021, the blog can still be found at www.k-punk.abstractdynamics.org.

Reynolds borrowed the term from Jacques Derrida, and he uses it to describe a wide range of practices through which sounds and textures from the past 'haunt' contemporary popular music. Hauntological music typically samples British television programming from before the 1979 election of Margaret Thatcher, evoking 'ideas of a lost utopianism: the post-welfare-state era of benevolent state planning and social engineering.'[47] Additionally, Reynolds explores hauntology in terms of retrofuturism, or historical depictions of the future. Burial, for example, samples the futuristic sounds of jungle music from the late-20th century which 'still sound future' and shrouds them in misty echoes and vinyl hiss.[48] He presents these genres as a lost future: 'a bridge to tomorrow that was never finished but just hangs there in space, poised, pointing to something out-of-reach and unattainable.'[49]

Kenner's shadow-selves reading highlights potentiality vis-à-vis the representation of the author himself, while hauntological studies may focus on either the past or futures which have been lost. The literary self-portrait synthesises these aspects by suggesting that, in the cases of Joyce and Ovid, the exilic artist represents and *mis*represents a potential self-image in Dublin or Rome, either in the lost past or the lost future. And in his exilic poetry, Ovid arguably paints literary self-portraits of himself in Tomis, miserable.

At the age of nine, Joyce published his first poem, 'Et Tu Healy', which according to Joyce's brother Stanislaus was a 'diatribe against the supposed traitor, Tim Healy'. Healy had led an internal revolt against Charles Stewart Parnell, the leader of the Irish Parliamentary Party (IPP), in the wake of Parnell's high-profile affair.[50] Parnell refused to resign, and since Healy's rebelling faction were in the majority, the IPP split, and the velocity of the Irish independence movement was greatly hindered. By comparing the betrayal of Parnell by Healy to the betrayal of Julius Caesar by Brutus, readers are invited to think of Dublin's modernity in Joyce's

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[47] Simon Reynolds. 2011. *Retromania: Pop Culture's Addiction to Its Own Past* (London: Faber and Faber), p. 330.
[48] Burial, quoted by Reynolds, p. 394.
[49] Reynolds, p. 394.
[50] Stanislaus Joyce. 2003. *My Brother's Keeper: James Joyce's Early Years* (Cambridge, MA: Da Capo Press), p. 45.

fiction as haunted by the lost future of Irish independence which Parnell championed, while providing a classical precedent for the republican and imperial paradigms for Ireland and Britain, respectively. 'Ivy Day in the Committee Room', the story in *Dubliners* which 'please[d Joyce] most', follows the conversations of a few IPP supporters in advance of a municipal by-election.[51] It is named after the day that Parnell died and the room in which, in 1890, the IPP split. The story is set in 1902, and the shadow of the IPP under Parnell, which was in coalition with the British Liberal government, looms over the comparatively trivial by-election. The story mourns and yearns for both the Parnellite past and the lost Celtic future which he promised as an alternative to modernity. Hynes's poem within the story, 'The Death of Parnell' (103-105), similarly confronts Healy's betrayal, but compares him to Judas, rather than Brutus, in the sixth stanza:

> *Shame on the coward caitiff hands*
> *That smote their Lord or with a kiss*
> *Betrayed him to the rabble-rout*
> *Of fawning priests – no friends of his*
>   (104)

Given what we know from Stanislaus's accounts, Hynes may be seen as a literary self-portrait by Joyce. He differs from Joyce in many ways – Joyce would not write such a formulaic panegyric poem – but the child who wrote 'Et Tu Healy' could conceivably grow up to become Joe Hynes. Joyce depicts a version of himself as Hynes, in Dublin rather than self-imposed exile, and both represents and misrepresents himself in this portrait.

Francesca Martelli suggests reading Ovid's exilic poetry in hauntological terms. Such a reading could explore how memories of personal, political, and poetic circumstances from the past haunt Ovid's present. His former life in Rome haunts his exile in Tomis, and memories of an era of relative liberty haunt a present day of censorship. In order to find a girl, the *Ars Amatoria* advised the addressee to walk *Pompeia… sub umbra* 'under the Pompeian shade (i.e., the Portico of Pompey)' (1.67)

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[51] Ellmann, p. 88.

and *ubi muneribus nati sua munera mater / addidit* 'where the mother added gifts to those of her son (i.e., the Portico of Octavia)' (1.69), and through *Porticus auctoris Livia nomen habet* 'the Livian colonnade which has the name of its founder' (1.72). In *Tristia* 1.1, Ovid paints a self-portrait from exile by giving his voice to a subject in Rome, but rather than ventriloquising a person, he personifies the book of poetry itself, which is the poem's addressee. He instructs the book to go to his *penetrale* 'sanctuary' (105), and find its own home, the *scrinia curva* 'curved bookcases' (106). The licentious verse of the *Ars Amatoria* encourages the reader to pick up a girl in public spaces which are monuments of Rome's domestic and imperial accomplishment but also haunts the exilic poetry, which instead instructs the addressee to find its correct place in the private home.

Ovid deploys other techniques to paint a portrait in *Tr.* 1.1 too. In lines 3-13, Ovid describes in detail the appearance of the book, which reflects its author's condition: it is to go *incultus* 'unadorned' (3) as is fitting for an exile, wearing the *infelix habitum huius temporis* 'unhappy garment of this time' (4). Furthermore, just as a naturalistic portrait should make its subject instantly recognisable, Ovid's verse, despite claiming to be of a low quality (35-48), would supposedly betray its authorship to anyone who reads it: *ut titulo careas, ipso noscere colore, / dissimulare velis, te liquet esse meum* 'although you lack a title, you will be known by your style. You may wish to deceive, but it will be clear that you are mine' (61-62). At this moment, Ovid is perhaps referencing that the Roman elegist Propertius had called elegy a *fallax opus* 'deceitful genre' (4.1.135). Yet on further inspection, this begs the question: if this book, a self-portrait of its artist, is inclined to dissimulate, how much is its subject (i.e. Ovid) himself deceiving the reader? There are excellent studies which evaluate the extent to which Ovid assumes a 'pose of poetic decline', or lies about the poor conditions of living in Tomis, but the question may be taken further.[52] There are at least four distinct potential addressees, and he could be lying to any or all of them: the personified book, the man he visualises meeting the book in

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[52] Gareth Williams. 1994. *Banished Voices: Readings in Ovid's Exile Poetry* (Cambridge: Cambridge University Press).

lines 18-19, Augustus Caesar, and a normal reader (who reads the poems but does not talk to a personified book).

The metaphor of the book qua portrait in *Tr.* 1.1 is augmented in *Tr.* 1.7, written about the *Metamorphoses*:

> quae quotiens spectas, subeat dicere forsan
>   'quam procul a nobis Naso sodalis abest!'   10
> grata tua est pietas. sed carmina maior imago
>   sunt mea, quae mando qualiacumque legas,
> carmina mutatas hominum dicentia formas,
>   infelix domini quod fuga rupit opus…

> Whenever you see my face, you might say
>   'Our comrade Naso is so far away!'
> Your faith is appreciated. But my songs are a better
>   Image, which I ask you to read, whatever their quality,
> The songs telling the changed forms of men,
>   An unfortunate work broken off by its master's exile…
>   (9-14)

Although Ovid is referring to the *Metamorphoses*, he emphasises the changed forms of *hominum* 'mortals' rather than the metamorphoses of several gods and nymphs which also occur, and at *Tr.* 1.1.119-120, he instructs the poem to add his own fate to those transformations. By ventriloquising the book in *Tr.* 1.1, Ovid weaves his *quidditas* into the textual fabric of the poem. His own words are in the book, as are his instructions on what to say to someone who encounters the book: *siquis, qui, quid agam, forte requirat, erit, / vivere me dices, salvum tamen esse negabis* 'if anyone, by any chance, asks how I am, tell them that I live, but not in health' (18-19). Within the conceit of the narrative, this person will meet this book in real life, and the book will say, *Naso vivit, sed non est salvus* 'Naso lives, but he is not in good health' or similar. Ovid tells the book to say no more than this, since the people may remember his crime and consider him a criminal (21-23) – the book befitting an exile is practically an exile itself, despite setting foot in Rome. When the person meets the book, they will also read the poem, which is the first poem of his exilic corpus, informing the reader of his *forma mutata* 'changed form'. As such, the poem and book function as

both an artwork by and a *maior imago* 'better image' of the artist: a literary self-portrait from exile.

Through intratextual reference, the exilic poems are inextricably tied to Ovid's earlier work, and the feeling of loss is particularly powerful when the harsh 'reality' of Tomis is viewed alongside the urban adventure of amatory Rome or the mythical action of the *Metamorphoses*. In *Tr.* 1.7, Ovid describes a literal lost future: the *Metamorphoses* remains unfinished. However the version of the *Metamorphoses* we have relates to the version Ovid is describing, the future in which Ovid is 'read by the mouth of the people' (*Met.* 15.878) seems lost, and the portrait he paints looks like a poet who will fade into state-mandated obscurity. Through Joe Hynes, Joyce also paints a portrait of a mediocre poet, but this man is at home rather than in exile. However, next I discuss how Joyce and Ovid present exile as more than merely an issue of geographical displacement.

Portraits of an exile at home

Although Joyce and Ovid differ in the technical manner they paint their literary self-portraits, there are points of contact. One is that they both visualise themselves as being perceived as outsiders by their fellow countrymen. Ovid reimagines himself in Rome, yet as a *reus publicus* 'public criminal' (24) by the *populi…ore* 'mouth of the people' (24). He relies on one friend who would express interest in his wellbeing at 18-19, and one ideal reader who will cry at the poetry (28). Even then, his repeated use of *siquis* 'if anyone' (17, 18) and then *aliquem* 'someone' (27) shows that he at least claims to believe these people will be far and few between. Before applauding Hynes's relatively unremarkable poem at the end of 'Ivy Day', his fellow canvassers suspect he may be a mole from another party, and Mr Henchy even says, 'he never gets a warm welcome from me when he comes' (96). A similar paradigm is expressed by Joyce himself in a letter sent from Dublin to his wife, Nora, on 27th October 1909: 'I loathe Ireland and the Irish. They themselves stare at me in the street though I was born among them. Perhaps they read my hatred of them in my

eyes.'[53] Joyce's stance is more hostile than that of Hynes, but it is clear that he felt a degree of paranoia regarding rejection from his fellow countrymen. Hynes and Joyce are both supporters of Parnell, and although it is never disclosed to the reader whether Hynes truly supported the contemporary IPP in 'Ivy Day', it is left to readers to decide what Hynes can detect coldness from his compatriots.

In 'Ivy Day' and *Tr.* 1.1, Joyce and Ovid paint self-portraits in which they return physically to the homeland from exile. They both write within a pre-existing 'discourse of displacement' though, which originates in 4th and 5th century BCE Greek writing.[54] On this tradition Gaertner writes, 'two more intellectual concepts of exile come to the fore: exile as a condition that provokes a profound change of perspective and offers knowledge and greater insight, and exile as a political, social, even metaphysical metaphor.'[55] The fictional return to the homeland in the above cases highlights the artist's social and political exile from his society, and just as Ovid purports to believe his poetry will not be read by the general public, Joyce struggled for several years to publish *Dubliners,* since he would not 'mutilate' his work at the wishes of publishers.[56]

The change of perspective afforded by exile finds parallels in the beginning of book 2 of Lucretius's *De Rerum Natura*:

> suave, mari magno turbantibus aequora ventis
> e terra magnum alterius spectare laborem;
> non quia vexari quemquamst iucunda voluptas,
> sed quibus ipse malis careas quia cernere suave est.
> suave etiam belli certamina magna tueri   5
> per campos instructa tua sine parte pericli;
> sed nihil dulcius est, bene quam munita tenere
> edita doctrina sapientum templa serena,
> despicere unde queas alios passimque videre
> errare atque viam palantis quaerere vitae…   10

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[53] Richard Ellmann, ed. 1975. *Selected Letters of James Joyce* (London: Faber and Faber), p. 174.
[54] Jan Felix Gaertner. 2007. 'Introduction', *Writing Exile: The Discourse of Displacement in Greco-Roman Antiquity and Beyond*, ed. by Jan Felix Gaertner (Leiden: Brill), p. 10.
[55] Gaertner, p. 10.
[56] Ellmann, p. 88.

It is sweet, when the wind troubles the water on the great sea,
To watch the great toil of another from the shore;
Not because the suffering of others is pleasing,
But because it is sweet to see which troubles you are free from.
And it is sweet to see the great soldiers of battle
Strewn through the fields, while in no danger yourself;
But nothing is sweeter than to hold the high serene temple,
Fortified by the teaching of the wise, where you can look down
At scattered men wandering back and forth, seeking the path of life…
(1-10)

Lucretius uses the first two examples of seeing struggle from afar as a scaffold for underlining the joy of philosophy in the third, which he compares to viewing the life and struggles of humankind at a distance. Fowler notes that this section of *De Rerum Natura* reminds us of the 'basic contrast between the fear and disturbance of unphilosophic man and the *ἀταραξία* [*ataraxia*] of the sage'.[57] It is hard to argue whether either author was directly influenced by this passage. However, both of their literary self-portraits envisage versions of the artist as unwelcome in the homeland and both sustain and contribute to a tradition of displacement discourse. In doing so, the exiled artist is depicted as an ataraxic separated from his homeland by more than just geographical displacement.

Joyce's letters were private and generally practical rather than aesthetic in nature. Through them, we can establish with little doubt that he did not like Dublin, although he does praise it at times.[58] Ovid's letters were never intended to truly be private, and we are far less certain about his life and opinions outside of his poetry. Ovid's discourse of displacement does *not* present an explicit picture of *ataraxia*, given that *Tr.* 1.1.35-48 insists he lives in constant fear. Ovid writes, *carmina proveniunt animo deducta sereno* 'poetry comes forth spun by a mind at ease' (39) (i.e. an ataraxic mind), and although he claims it is of poor quality, the reputation of Ovid's exile poetry continues to enjoy a good reputation amongst critics and

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[57] Don Fowler, ed. 2015. *Lucretius on Atomic Motion: A Commentary on Lucretius: De Rerum Natura Book Two, Lines 1–332* <http://dx.doi.org/10.1093/actrade/9780199243587.book.1>; *ataraxia* refers to the state of tranquility or painlessness that Lucretius advocated for.
[58] Ellmann, pp. 109-110.

readers.[59] This paints a blurry picture of Ovid's exile – if we believe Ovid's claims, then his life in exile cannot be that bad. Gaertner notes that 'exiles under the principate […] were still under the rule of the authorities that had banished them. Wishing to return, they had to plead their case without accusing the emperor of having banished them unjustly. This has lead [*sic*] to the highly ambivalent discourse of imperial *ira* ['anger'] and *clementia* ['mercy'] in Ovid'.[60] In light of *ira* and *clementia*, in line 39 Ovid may be implying that he is at ease of mind, while still playing supplicant to the emperor. His stance from exile is ambivalent, but in *Tr.* 1.1, the skilled and cunning Ovid paints a self-portrait of an artist in decline who has been displaced socially, intellectually, and politically from Rome.

Who is the fabulous artificer?

The misrepresentations of the self-portraits throw Joyce and Ovid into relief and demonstrate their artistic prowess in exile. For both authors, Daedalus is arguably a mythical symbol of the artist and exile *par excellence* of whom they fashion themselves as heirs, and therefore is a strong point of contact between the two exilic authors. The story of Daedalus is told by Ovid at *Ars Amatoria* 2.21-98 and at *Metamorphoses* 8.155-259: the Athenian craftsman was exiled in Crete and made a wooden bull so that Pasiphaë, the wife of King Minos, could have sex with a bull for whom she was cursed to lust. She gave birth to the minotaur, a man with the head of a bull, and Minos ordered Daedalus to design a labyrinth in which it would be hidden. To escape Crete, Daedalus made wings from wax and feathers for himself and his son Icarus, and told Icarus to fly neither too close to the sun, which would met the wings, nor too close to the sea, which would dampen them. But the boy did not follow his father's instructions. He flew too close to the sun, and fell to his death in the sea after his wings melted. Thus, he gave his name to the Icarian Sea. When Daedalus finds the body ashore, a partridge appears and sings nearby – we are told that the partridge was once Perdix, Daedalus's nephew. The craftsman's sister had

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[59] Rainer Godel. 2014. 'Ovid's "Biography": Novels of Ovid's Exile', *A Handbook to the Reception of Ovid*, ed. by John F. Miller and Carole E. Newlands (Chichester: John Wiley & Sons), pp. 454-468.
[60] Gaertner, pp. 6-7.

entrusted Perdix to his care and mentorship at the age of twelve, and the boy showed remarkable skill: he invented the saw using the model of a fish's backbone, and also invented the drafting compass. But Daedalus grew jealous of Perdix, who was rivalling his craftsmanship, and pushed him from the temple of Minerva to kill him. The goddess favoured the *ingeniis* '[people of] talent, skill, ingenuity' and subsequently transformed the boy into the partridge (*perdix*) to save his life.

In both the *Ars Amatoria* and *Metamorphoses*, the story appears in the central book (2 of 3, 8 of 15, respectively), and it has been argued that in *Ars Amatoria*, the story does not function well as an *exemplum*.[61] It seems likely, therefore, that Ovid considered the story and figure of Daedalus important. That is not to say, however, that Daedalus is the only programmatic artist figure in Ovid's work. For instance, in *The Image of the Poet in Ovid's Metamorphoses*, Barbara Pavlock examines five potential analogues for Ovid throughout the *Metamorphoses*. She arranges her analogues in order of appearance, and starts with Narcissus in book 3, before moving on to Medea in book 7, Daedalus in book 8, Orpheus primarily in book 10, and Ulysses primarily in book 13. She examines and rules out each character in their own chapter, and concludes that while 'Ovid's other surrogates disappear from the poem altogether […] Allusions to Ulysses after the Trojan War narrative suggest that for Ovid this most versatile hero is the strongest surrogate of the poet.'[62] Indeed, Joyce's novel *Ulysses* is named after Homer's hero, and Joyce provided schemata which plotted elements of each episode to an episode of the *Odyssey*, amongst other things.[63] While Pavlock's argument is convincing, there are arguments suggesting otherwise. For example, her reading moves through the poem sequentially, as if each artist is an improvement on the last before Ulysses. It could equally be suggested that Daedalus's place in the central book gives him a more programmatic position,

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[61] Charles F. Ahern, Jr. 1989. 'Daedalus and Icarus in the *Ars Amatoria*', *Harvard Studies in Classical Philology* 92: 273-296, p. 274.

[62] Barbara Pavlock. 2009. *Images of the Poet in Ovid's Metamorphoses* (Madison: University of Wisconsin Press), p. 132.

[63] *Ulysses*, 'Appendix A', pp. 734-739. The Linati schema was sent by Joyce to Carlo Linati in 1920, which provided various correspondences for each episode. Another was sent to Valéry Larbaud by Joyce in advance of a lecture he was giving, which was similar but not entirely the same. This schema was reproduced in Stuart Gilbert's *James Joyce's 'Ulysses'*, and these schemata are usually known as the Linati schema and Gilbert schema, respectively. Footnotes are not provided for further references to the schemata, but I specify which I am referring to whenever they are mentioned hereon.

or that Ovid's use of the epithet *opifex*, which is only found twice elsewhere in his work, highlights his importance. Regardless, my aim is not to argue that Daedalus is *the* programmatic artist. Rather, I contend that he is *one* programmatic artist.

Joyce adapts the name Daedalus for Stephen's last name, and the mythical artist is referenced in both *Portrait* and *Ulysses*, whom at the end of *Portrait* Stephen calls 'Old father, old artificer' (*P* 213). By calling him 'father', Stephen alludes to a central concern in both authors as to how they assume their Daedalean heritage: will they be master artists who achieve their ends through artifice, or will they fall and perish like Icarus, his other heir? It is worth noting that while in the *Metamorphoses*, the story of Daedalus is told as a story in itself, in all other instances he is focalised through another character, i.e. Stephen in Joyce, the *praeceptor amoris* in *Ars Amatoria*, and the correspondent in the *Tristia*. Furthermore, in negotiating the tension between Daedalus and Icarus, two other characters from the *Metamorphoses* may compete for the title of the artist's forerunner: Perdix, the promising young artist who was pushed to apparent death by the envious guardian, and Daedalion, the man who was transformed into a hawk in book 11 by Apollo.

At two instances other than the ending of *Portrait* Joyce uses the epithet 'fabulous artificer' to describe Daedalus. In chapter 4, Stephen is walking alone on the beach, but hearing fellow schoolboys tease him and poorly Hellenise his name as 'Dedalos' (*P* 142) disrupts his internal soliloquy on *Hamlet*, another story that deals with the relationship between father and son. This directly alters his aural and visual perception:

> Now, at the name of the fabulous artificer, he seemed to hear the noise of dim waves and to see a winged form flying above the waves and slowly climbing the air. What did it mean? Was it a quaint device opening a page of some medieval book of prophecies and symbols, a hawklike man flying sunward above the sea, a prophecy of the end he had been born to serve and had been following through the mists of childhood and boyhood, a symbol of the artist forging anew in his workshop out of the sluggish matter of the earth a new soaring impalpable imperishable being?
> (*P* 142)

While the apparition of Daedalus climbs slowly through the air, Stephen enters a somatic ecstasy in which 'a wild spirit passed over his limbs as though he were soaring upward […] his soul was in flight' (*P* 142). Stephen's relatively Icarian ecstasy foreshadows his peers' next taunts: 'O, Cripes, I'm drownded!' (*P* 142).

Theodore Ziolkowski views the adolescent Stephen as polarised between the Christian St. Stephen and pagan Daedalus, and writes, 'When Stephen leaves Ireland, then, Daedalus has won out over St. Stephen, pagan art over Christian faith.'[64] This moment, as with most of the book, is focalised through Stephen's perceptions, and upon further inspection, there is more at play than a binary choice between Christian and pagan, priest and artist.[65] Yet there is another option which Stephen can unknowingly take. He believes he sees Daedalus and that the path of the artist was 'the end he had been born to serve', and in the next chapter, Stephen says, 'I will not serve' (*P* 201; 208) twice, referring to Ireland and the Catholic Church. In doing so, he quotes Satan, whom, in *Paradise Lost*, John Milton calls the 'artificer of fraud' (4.121). The fallen angel, who flies on 'sail-broad vans' (2.927), is another persona of epic poetry who follows and then falls in the footsteps of Daedalus.[66] Yet when Satan ascends to fly, he is failed by his wings and falls through chaos: 'Fluttering his pennons vain plumb down he drops / Ten thousand fathom deep' (2.933-934).

This dual portrait of Daedalus and Satan is further hinted at by Joyce's use of the term 'hawklike', which Ziolkowski notes but does not pursue further.[67] In book 11 of the *Metamorphoses*, we are told the story of Daedalion, whose name has a

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[64] Theodore Ziolkowski. 2005. *Ovid and the Moderns* (Ithaca and London: Cornell University Press), p. 34.

[65] Joyce's tendency to write in the idiolect of a narrative's subject while maintaining the voice of a third-person narrator, known as the 'Uncle Charles principle', is well documented. Johnson, *Portrait*, p. xxii.

[66] cf. Daedalus's instructions to Icarus at *Ars* 2.64: *quaque ferent aurae, vela secunda dato* 'wherever the air carries you, give your sails'.

[67] Ziolkowski, p. 34 notes this link, but simply wonders if Joyce had confused Daedalus and Daedalion; while it can reasonably be assumed that Joyce read book 8 of the *Metamorphoses*, since he quoted it in the epigraph to *Portrait*, the case is harder to argue for book 11. R. J. Schork, however, notes many more references to Ovid's *Metamorphoses* in *Finnegan's Wake,* including some references to stories in book 11. R. J. Schork. 1997. *Latin and Roman Culture in Joyce* (Gainesville: Florida), 166ff.

resonance with Daedalus. He was the son of Lucifer ('light bearer'), the planet Venus, which, after Ovid's time, was also the name of Satan before he fell from heaven. After the death of his daughter, Daedalion tried to commit suicide by jumping off a cliff, but was transformed into a hawk, and now *in omnes / saevit aves aliisque dolens fit causa dolendi* 'ravages all birds and, suffering, has become a cause of suffering for others' (11.344-345).[68] Similarly, Milton describes Satan in book 4 of *Paradise Lost*:

> [...] horror and doubt distract
> His troubled thoughts, and from the bottom stir
> The hell within him, for within him hell   20
> He brings, and round about him, nor from hell
> One step no more than from himself can fly
> By change of place: now conscience wakes despair
> That slumbered, wakes the bitter memory
> Of what he was, what is, and what must be   25
> Worse; of worse deeds worse sufferings must ensue.
>   (4.18-26)

The artificer of fraud and Daedalion both fly around in a state of perpetual internal turmoil, and they carry and externalise that turmoil everywhere they go. The repetition of 'hell' which resides in Satan is mirrored by the repetition of forms of *doleo* 'I suffer' attributed to the hawk. The present participle *dolens* and gerund *dolendi* underline both the internal aspect of Daedalion's suffering and the suffering of others, respectively, and both forms remind the reader of its continuity. English does not permit such inflections, but Milton's prepositions achieve a similar effect of interdependence. Hell is 'within' and 'round about' him; he 'brings' hell but is powerless to step 'from' it. We are presented in *Portrait* with what Stephen perceives to be a vocation to the path of Daedalus as the paradigmatic artist. Yet the figure of the hawklike and fabulous artificer is inextricably bound to two personae with similar names in the *Metamorphoses*, of whom both are received and adapted by Milton for his epic portrayal of Satan. The true artifice of Stephen's vision may be that the apparition was not of Daedalus at all.

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[68] Ovid. 1984. *Metamorphoses: Books IX-XV*, ed. by G. P. Goold (Cambridge, MA: Harvard University Press).

The other occurrence of 'fabulous artificer' occurs in 'Scylla and Charybdis' in *Ulysses*, an episode in which Stephen discusses Shakespeare and *Hamlet* with contemporary figures of Ireland's literary scene. In Homer, Odysseus sails between the two monsters, Scylla and Charybdis, and sails slightly closer to Scylla. In *Ulysses* the monsters are abstracted into concepts. The Gilbert schema gives Aristotle, Dogma, and Stratford as correspondences for Scylla, and Plato, Mysticism, and London for Charybdis. Bloom does reappear as Ulysses in this episode, but instead Ulysses is abstracted as Socrates, Jesus, and Shakespeare. In this sense, these three figures are travellers who sail between two extremes – all are men who can be considered part of both history and myth, to varying extents. When he thinks of Daedalus, Stephen argues that Shakespeare wrote versions of himself or people he knew into his plays. For the young aesthete, this is his way of sailing close to Aristotle, opposing the mysticism of Plato. He asks the others, 'What's in a name?' (201) before someone brings up Stephen's surname. Stephen's internal monologue:

> Fabulous artificer, the hawklike man. You flew. Whereto? Newhaven-Dieppe, steerage passenger. Paris and back. Lapwing. Icarus. *Pater, ait.* Seabedabbled, fallen, weltering. Lapwing you are. Lapwing be.
> (*U* 202)

Again, the thought of the artificer draws Stephen away from *Hamlet* and his esoteric thoughts, and towards his material conditions. Since committing the sin of pride and following in Satan's footsteps in *Portrait*, he considers himself another Icarus who was unable to escape exile on the wings of art. He attempted to 'fly by [the] nets' (*P* 171) of 'nationality, language, religion' (*P* 171) by moving to Paris, but returned to Dublin to see his mother on his deathbed, where he still lives in *Ulysses*.[69]

Remembering the incident in *Portrait*, he again uses the terms 'artificer' and 'hawklike'. This moment demonstrates the inflexibility of Ziolkowksi's model of a binary choice between Christianity and Pagan art. *Pater, ait* is never actually said by

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[69] Joyce also moved to Paris and returned to Dublin to visit his dying mother. He was not studying medicine though, and unlike Stephen, did not remain in Ireland after her death.

Icarus in the *Metamorphoses*, although in *Ars Amatoria*, Ovid writes, *decidit, atque cadens 'pater, o pater, auferor!' inquit* 'he falls down, and falling he says, 'father, O father, I am being carried away!' (2.91). Joyce's use of *ait*, as R. J. Schork notes, seems more to be a reference to the Bible: *Et clamans voce magna Iesus ait: Pater, in manus tuas commendo spiritum meum. Et haec dicens, expiravit* 'And when Jesus had cried with a loud voice, he said, Father, into thy hands I commend my spirit: and having said thus, he gave up the ghost' (Luke 23:46; Clementine Latin Vulgate and KJV).[70] In Stephen's mind, the Christian cannot be completely divorced from the classical, pagan, or artistic, as Ziolkowski purports, and to reject the teachings of the church is not to completely disregard it.

In her introduction to *Ulysses*, Johnson writes, 'Joyce had an infinitely adaptable creative mind which thrived on noticing the ways in which one thing […] both was and was not like another'.[71] At this moment, Stephen sees a commonality and plurality between Satan, Daedalion, Daedalus, Icarus, and Jesus; between falling, flying, living, dying, artifice, and creation. However, the end of the extract is yet to be examined: 'Lapwing you are. Lapwing be.' Johnson notes that in some English translations of the *Metamorphoses*, Perdix is translated as lapwing rather than partridge, and that the bird carries significance in the Bible, Celtic mythology, Shakespeare, and William Blake.[72] In 1969, Geckle used various references through *Stephen Hero*, *Portrait*, and *Ulysses* to reasonably determine various sources from which Stephen could be referencing the lapwing. In the manner of the positivist criticism outlined above, he concluded, 'In short, Stephen is a psychologically and spiritually ruined young man, not a Daedalus, no longer even an Icarus, but a faithless lapwing'.[73]

One of Geckle's sources for the lapwing is John Gower's late-14th century Middle English *Confessio Amantis* (*The Lover's Confession*), in which the tyrant king

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[70] Schork, p. 157.
[71] Johnson, 'Introduction', *Ulysses*, p. xvi.
[72] Johnson, *Ulysses*, p. 857.
[73] George L. Geckle. 1969. 'Stephen Dedalus as Lapwing: A Symbolic Center of "Ulysses", *James Joyce Quarterly* 6: 104-114, p. 111.

Tereus is transformed into a lapwing.[74] Yet the story is a translation of a story told in book 6 of the *Metamorphoses*. The tyrant raped Philomela, the sister of his wife, Procne, and cut off her tongue so she would not be able to tell anyone. When Procne found out, she murdered Itys, her son by Tereus, and fed him to the tyrant for dinner. Subsequently, Procne and Philomela were transformed into the swallow and nightingale, respectively, and Tereus was transformed into the *epops 'hoopoe'* (674), which Gower translated as lapwing. I do not contend that Stephen is like a tyrant king. More notably though, Procne refers to Tereus as *artificem* 'artificer' (615) after finding out what he had done. Stephen's self-attribution of lapwing opens another avenue of interpretation which leads to yet another artificer.

Although on first appearance, it would seem that Stephen is destined to follow the Daedalean vocation as the artist, *Ulysses* offers many explanations for the role of the artificer, ranging through classical, Biblical, Celtic, and literary references – making a final judgement on any character based on the events of one day appears cautionable. Yet *artifex* is not the only Latin word that applies to artists in Ovid. at a few points in his oeuvre, he uses *opifex* 'craftsman', and next I consider his usage of *artifex* vs. *opifex,* and how this opposition may offer more insight into Joyce's choice of 'artificer' in his work.

'What's in a name?': *Artifex* vs *opifex*

On first appearance, the words *opifex* and *artifex* may seem interchangeable. Perhaps they are interchangeable in some contexts. Yet it remains to be seen what the difference in these two words is to Joyce and Ovid. Schork notes that the Latin parallel to Joyce's 'artificer' is *artifex*, and that the term is not once applied to Daedalus in Ovid.[75] Ovid uses *opifex* to describe Daedalus (*Met.* 8.201), and Schork suggests that this is because *artifex* is a 'master in the liberal arts (while *opifex* is a master in the *artes sordidae* [trades that get one dirty]).'[76] He concludes that this

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[74] Geckle, p. 108.
[75] Schork, p. 155.
[76] Schork, p. 155. He cites the Lewis and Short Latin dictionary, since it is likely that Joyce used this one.

decision to change *opifex* to *artifex* reflects that 'The "smithy's forge" on which *he* will create new literary wings for the human race will be founded in the arts, both liberal and arcane.'[77] Yet he does not consider Ovid's other usages of *artifex* and *opifex*, which reveals other semantic differences.

At *Ars* 1.7, Ovid writes, *Me Venus artificem tenero praefecit Amori* 'Venus has appointed me the master of slender love', and his use of *artifex*, rather than *dominus* or similar, presents *amor* as an art or craft, rather than a slave, boy, or other subject. In the *Metamorphoses*, in addition to Tereus, forms of *artifex* are used to describe Apollo (11.169), the shapeshifter Morpheus (11.634), and Polymestor (13.551). These usages describe the role of musician (i.e. performer), illusionist, and deceiver-murderer, respectively. Forms of *artifex* also appear in Ovid's exilic poetry. In *Tr.* 2.521-522, Ovid describes the *prisca virorum / artificis fulgent corpora picta manu* 'the shining figures of heroes painted by the hand of the artist'. In *Tr.* 3.14, he asks, *suscipis exceptis ecquid mea carmina solis / Artibus, artifici quae nocuere suo?* 'do you ever take up my songs, except those arts which harmed their artificer?' (5-6), and at *Pont.* 4.1, he writes, *quod fecit, quisque tuetur opus. / ut Venus artificis labor est et gloria Coi* 'every man looks upon the work he has made. Just as Venus is the work and glory of the Coan artist' (28-29).

In each case, forms of *artifex* are firmly in the realm of imitation, deception, murder, and human affairs. Its usage in *Ars Amatoria* is perhaps an exception, but the use of *artificem* – particularly in light of Ovid's other usages of the word – sustains the conceit of love as art. It also situates *amor* in the sphere of human affairs, anticipating the later claims of the *praeceptor*:

> non ego, Phoebe, datas a te mihi mentiar artes,   25
>   nec nos aëriae voce monemur avis,
> nec mihi sunt visae Clio Cliusque sorores
>   servanti pecudes vallibus, Ascra, tuis:
> usus opus movet hoc: vati parete perito…
>
> I do not pretend you gave me these arts, Phoebus,

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[77] Schork, p. 155.

> Nor was I warned by the voice of the birds in the sky,
> Nor did Clio and her sisters appear to me, Ascra,
>   While tending flocks in your valleys:
> Experience inspires this work: listen to the experienced poet…
>   (1.25-29)

While Apollo and Morpheus are gods, the contexts in which they are called *artifex* are based on performance and imitation, respectively. In all cases the *artifex* does not alter the essence of his material, and the material never becomes more than the sum of its parts. In the exile poetry, *artifex* refers to artworks of the artificer, even when they are representations of heroes or gods.

Opifex, on the other hand, appears only three times in Ovid, and always in the nominative case – i.e. it is always the subject of its clause. The instance to which Schork refers is attributed to Daedalus instructing Icarus on flight:

> [...Icarus] lusoque suo mirabile patris
> impediebat opus. postquam manus ultima coepto   200
> inposita est, geminas opifex libravit in alas
> ipse suum corpus motaque pependit in aura;
> instruit et natum 'medio' que 'ut limite curras,
> Icare,' ait 'moneo, ne, si demissior ibis,
> unda gravet pennas, si celsior, ignis adurat: 205
> inter utrumque vola. nec te spectare Booten
> aut Helicen iubeo strictumque Orionis ensem:
> me duce carpe viam!'

> [...] Through his play, Icarus hindered his father's
> Marvellous work. After the final hand was placed on it,
> The craftsman himself balanced his body on the
> Twin wings and hung in the moving air;
> He taught his son and said, 'I warn you to keep
> To the middle course, Icarus, because if you fly lower,
> The water will weigh down the wings, and if higher,
> The fire will burn them: fly between both. I order you not
> To look at Boötes or Helice or Orion's drawn sword;
> Follow the path I lead!'
>   (8.200-208)

The use of *opifex* clearly corresponds to Ovid's use of *opus* 'work' in the previous line. The relationship is balanced, but impeded and disrupted by Icarus's play. In this passage, balance characterises Daedalus: he *libravit* 'balanced' himself on the correspondingly balanced *geminas pennas* 'twin wings'. This demonstrates the craftsman's *mediocritas* 'moderation'. His instructions to Icarus, who is more concerned with *lusus* 'play' than *opus*, are then intended to pass on this principle and to act as a model of *mediocritas* to his son.

In the cosmogony episode in book 1 of the *Metamorphoses*, lines 5-20 describe *chaos* (6), the state of the world in which none of its constituent parts were separated and *obstabatque aliis aliud* 'each thing obstructed another' (18). From lines 21-75, Ovid describes how *quisquis fuit ille deorum* 'whoever of the gods it was' (32) separates chaos into order, and the elements from each other according to their weight. After the creation of the earth, the narrator cannot say with certainty whether humans were made by this *opifex* (79) demiurge or by the earth itself, but clearly this god is differentiated from the *artifices* found elsewhere in Ovid. This god, like Daedalus in the central books of both *Ars* and *Metamorphoses*, is concerned with balance and order. Further, this god is not an imitator nor interested in human affairs – he is not mentioned again after the creation of man. This *opifex* works in the celestial and divine spheres, and alters the cosmos at its essence, rather than its appearance.[78]

In light of these two uses of *opifex*, more points of comparison can be found between Daedalus and the creator. Daedalus works on an *opus* which becomes more than the sum of its parts: his wings were made from *pennas* 'feathers' (189), *lino* 'twine' (193), and *ceris* 'wax' (193), yet they are more than an imitation or representation. This is supported by the part of the line following the epigraph to *Portrait* which finishes the clause: *naturamque novat* 'and he alters nature' (189). This may be an intratextual reference to the demiurge, particularly since the creator's material is called *naturae vultus* 'the face of nature' (1.6). Yet interestingly, Hollis

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[78] *Opifex* appears once more in Ovid. It is used to describe bees in *Ibis* (539). Arthur Bernard Cook. 1895. 'The Bee in Greek Mythology', *The Journal of Hellenic Studies* 5: 1-24, p. 8, notes that bees are linked to Muses, and that there are several stories involving poets or sages being fed by bees.

notes that *naturamque novat* is ambiguous. It could mean 'he changes his own nature', 'he alters nature', or even 'he does harm to nature'.[79] The third option is attractive, particularly since the creator, with whom Ovid compares Daedalus, separated the elements and their inhabitants according to what nature allows them to inhabit. In addition, that these *artes* were *ignotas* further underlines that Daedalus is transgressing the bounds of man.

Conclusion

We should remember that in the epigraph to *Portrait,* Joyce did not supply a subject, and expected the reader to know, find out, or not care that Daedalus is the subject. Likewise, he left out the final two words of the clause, which tell the reader that Daedalus is not only an *artifex*, an artist who imitates or alters things in their current state, but an *opifex*, who alters nature at its essence. The figure of Daedalus, therefore, is a figure of immense meaning and tension for both, as his successors receive the instruction to follow the path with him as leader, and both hold high artistic aspiration which risks approaching the sun and falling to death. For Joyce, there is yet another added layer of reception and interpretation to this tension, through which Satan, the artificer of fraud is a prism, in both his biblical and Miltonic-literary forms.

Both authors use duplicity and alterity in tandem in order to paint these portraits. Each of these portraits is at once modelled on themselves and instantly distinguishable from them. And each of these men help to establish the artist's own identity – each one is someone they have *not* become. In the next chapter, I consider how Joyce and Ovid achieve similar effects with regards to setting and landscape. Although the questions are similar, the critical apparatus for dealing with space changes. These other places represented on the page are at once modelled on the homeland and different from it.

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[79] A. S. Hollis, ed. 1970. *Metamorphoses: Book VIII* (Oxford: Clarendon Press), p. 59.

Literary Landscapes: Homeland and Exile

'I called you naughty boy because I do not like that other world. Please tell
me what is the real meaning of that word.'
   (James Joyce, 'Calypso', *Ulysses*, p. 75. Letter from Martha Clifford to
'Henry Flowers', Bloom's *nom de plume*)

effice, sit nobis non implacibilis ira,
   meque loco plecti commodiore velit.

'Make his wrath not unappeasable to me,
   And his wish for me to be punished in a better place.'
   (Ovid, *Pont.* 3.3.63-64)

Introduction

In 'Calypso', the first episode of *Ulysses* in which we meet Leopold Bloom, Joyce's
Ulysses reads a letter purportedly written by Martha Clifford, addressed to Henry
Flowers. Flowers is in fact an alias of Bloom, and it seems that they have been
exchanging sexual correspondences for some time. When Clifford writes, 'I do not
like that other world. Please tell me what is the real meaning of that word', her typo
betrays a Joycean concern with the relationship between word and place, between
the textual Dublin inhabited by Bloom and the real city which Joyce left behind.
While the previous chapter used the model of the literary self-portrait to examine
authorial duplicity concerning the textual representation of the exiled artist, this
chapter asks how the author paints a literary landscape of *patria* or homeland: what
is the real meaning of that wor[l]d?

We may ask furthermore, to what extent are the words of Joyce and Ovid
other worlds? The words which constitute Ovid's and Joyce's worlds are often
meticulously constructed from real topographies and specific sites. Joyce often wrote
letters to family members from abroad to ask specific details about the topography
of Dublin: 'Is it possible for an ordinary person to climb over the area railings of no 7
Eccles street, either from the path of the steps, lower himself from the lowest part of

the railings till his feet are within 2 feet or 3 of the ground and drop unhurt.'[80] The descent which Joyce described appeared in *Ulysses*, when Bloom realises he is missing his house keys in 'Ithaca' (*U* 621-622). Similarly, Ovid's *Ars Amatoria* names many places and monuments in his contemporary Rome as sites for finding love, and from exile in Tomis he imagines the personified book-scroll of his poetry walking around Rome.

Both authors are arguably acutely urban, and use the city almost synecdochally in place of the larger homeland. Augustan Rome and *fin de siècle* Dublin for Ovid and Joyce, respectively, are the focal centres from which their displacement is measured. Both cities at these respective moments were also undergoing great political and social change, but aside from this, the cities themselves have more differences than commonalities. I treat this theme by developing D. H. Lawrence's theory of 'the spirit of a place' with respect to the exilic author, and examine the metonymies which are associated with Dublin, Rome, and Tomis. I expand on this further by treating Paris in Joyce and by splitting Rome into its pre-exilic and exilic components in Ovid. In addition to the materiality of the city and its associations, I consider how typically epic or pastoral themes resurface as inverted (or subverted) in the city. Muses, gods, and the metapoetic spaces of creation itself are seized from the realm of the epic or conceptual and recast in a virtual projection of the mortal city.

The spirits and metaphors of the city

In 1923, the British writer D. H. Lawrence wrote about the 'spirit of a place':

> Every continent has its own great spirit of place. Every people is polarised in
> some particular locality, which is home, the homeland. Different places on
> the face of the earth have different vital effluence, different vibration,
> different chemical exhalation, different polarity with different stars: call it
> what you like. But the spirit of place is a great reality. The Nile valley
> produced not only the corn, but the terrific religions of Egypt. China

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[80] *SL,* p. 286; Joyce does not use a question mark.

produces the Chinese, and will go on doing so. The Chinese in San Francisco will in time cease to be Chinese, for America is a great melting pot.[81]

Lawrence's proposal describes a rather intangible quality, but his subject touches upon the great significance of the city for Joyce and Ovid and speaks to an irreducible yet mutable essence which links a place to its people. Lawrence's comments on homeland and the Chinese in San Francisco also begin to touch upon the themes of exile and displacement. Furthermore, it links with Kenner's observation that 'In Dublin one can only become a Dubliner' in Joyce's fiction.[82] What happens when a Dubliner or a Roman writes about Dublin or Rome from abroad? Or when a Dubliner, after adopting a new spiritual home, is forced to return to his birthplace? How does the exile, involuntary or otherwise, engage with the displaced and metamorphic spirit of the place of their homeland? In his discussion of both the 'spirit of a place' and the 'great melting pot', what Lawrence is anticipating is what Crang and Thrift call 'metonymic space', by which spaces become metaphorically associated with ideas, movements, and epochs.[83] They offer Paris and Los Angeles as examples of metonyms for modernity and postmodernity respectively.[84] Although Crang and Thrift write on metonymic space, I prefer to use 'metaphoric space' since I do not argue that the places and ideas substitute each other, rather that they come together.

A space of which the shadow looms over all of Joyce's and Ovid's works is the city, but each city bears different associations at different times for different people. All of Joyce's novels are set in Dublin, and a significant portion of Ovid's poetry is centred around Rome. However, as displaced authors, relative space comes to the fore, and these are not the only two cities to be considered. Two of the main events in Stephen's life between the end of *Portrait* and the beginning of *Ulysses* are

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[81] Lawrence, *Studies in Classic American Literature*.
[82] Lawrence's views on the Chinese ceasing to be Chinese are a product of his time, and while I do not agree with them, the sentence touches upon the same themes as Kenner's comment; Kenner, 'The Cubist *Portrait*', p. 177.
[83] M. Crang and N. Thrift, eds. 2000. 'Introduction', in *Thinking Space* (London: Taylor and Francis), p. 13; the fragmentation of the subject and late capitalism may be what Lawrence is foreshadowing with his comment on the Chinese, but that discussion lies outside of the scope of this thesis.
[84] Crang and Thrift, p. 13.

his time spent in Paris as a medical student and the death of his mother, for which he returned to Dublin. The influence of Paris on his thoughts is felt throughout the book – as early as 'Telemachus', Buck Mulligan chides Stephen's 'Paris fads' (*U* 12) when he suggests drinking tea black with lemon. While Joyce's fiction usually concerns Dublin and the desire to go to Paris or somewhere otherwise abroad, Ovid's poetry concerns two separate spirits of Rome: the Rome of the *Amores* and *Ars Amatoria* in which he wrote before exile, and the Rome from which he was relegated, and about which he writes in the *Tristia* and *ex Ponto*.

Joyce himself lived in Paris at two points in his life: between 1902-1903 as a medical student, like Stephen Dedalus, and from 1920, not long before finishing *Ulysses*, until 1939. He left after the publication of *Finnegan's Wake* and less than two years before his death in 1941. In the early 20th century, Paris was the centre of the cultural and capitalist worlds, and just as Los Angeles may be metonymically associated with postmodernity, Crang and Thrift note that Paris was metonymically associated with modernity.[85] In her 2019 monograph *James Joyce and the Matter of Paris*, Catherine Flynn observes three main associations which Joyce held with Paris: a centre of literary influence, a centre of modern consumer capitalism, and a centre of sensory and sensual experience.'[86] Paris before the Second World War figures as a space of rapidly advancing economic, artistic, and bodily movements, and in each of Joyce's Parisian metonymies, there is a feeling of *kinesis*: Greek 'motion'.[87] This kinesis may be felt as a literal bodily movement, or metaphorically, as in the advancement of human civilisation. The artistic and cultural convergence of aesthetics, culture, and kinesis, however, contrasts with Stephen's views on aesthetics in chapter 5 of *Portrait*:

> Pity is the feeling which arrests the mind in the presence of whatsoever is
> grave and constant in human sufferings and unites it with the human

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[85] Crang and Thrift, p. 13.

[86] Catherine Flynn. 2019. *James Joyce and the Matter of Paris* (Cambridge: Cambridge University Press), p. 4.

[87] *OED Online*, s.v. 'kinesis', accessed 28/8/21 <https://www.oed.com/view/Entry/103496?rskey=yQB3dB&result=1&isAdvanced=false#eid>. *OED* gives only specialist definitions for 'kinesis' in English, but its Greek origin serves my purpose well.

sufferer. Terror is the feeling which arrests the mind in the presence of whatsoever is grave and constant in human sufferings and unites it with the secret cause.

[…]

You see I use the word *arrest.* I mean that the tragic emotion is static. Or rather the dramatic emotion is. The feelings excited by improper art are kinetic, desire or loathing. Desire urges us to possess, to go to something; loathing urges us to abandon, to go from something. These are kinetic emotions. The arts which excite them, pornographical or didactic, are therefore improper arts. The esthetic [*sic*] emotion (I use the general term) is therefore static. The mind is arrested and raised above desire and loathing.

(*P* 172; emphasis in the original)

The young man has already become gradually alienated from his family, friends, church, and nation, but he is yet to give himself over to the kinetic, consumerist, and somatic experiences of Paris. in *Ulysses*, The language of elevation and propriety which Stephen extolls here is practically inverted. 'Ithaca', written in the form of a question-and-answer catechism, is driven entirely by didactics, while sex, masturbation, cuckoldry, and BDSM all feature prominently in the book. Even in chapter 2 of *Portrait*, Stephen has sex with a prostitute, yet his reactions are static, rather than kinetic: 'As he stood silent in the middle of the room she came over to him and embraced him gaily and *gravely*' (*P* 84; emphasis my own), 'his lips parted though they would not speak' (*P* 84), 'His lips would not bend to kiss her' (*P* 85). His mind is arrested 'in the presence of whatsoever is grave', yet the stimulus is pornographic and somatic. Joyce's language is privative, focusing on what Stephen is prevented from doing.

Joyce, gazing from afar on the real and fictional Dublin, feels separate metaphors and spirits of Dublin which have affected Stephen to his core, and one of those is paralysis. In a 1906 letter to the publisher Grant Richards, eight years before *Dubliners* was eventually published, he wrote, 'My intention was to write a chapter of the moral history of my country and I chose Dublin for the scene because that city seemed to me the centre of paralysis.'[88] 'Paralysis', the 'Loss of the use of one or more muscles, or a part or parts of the body, esp. as a result of neurological injury or

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[88] *SL,* p. 83.

disease', is also one of the three words on which the young narrator of 'The Sisters' fixates in the first paragraph of *Dubliners*.[89] Unlike the young artist in *Portrait*, the aesthetic ideal is reframed by Joyce in pathological terms, and seen as an impediment. The other two words which the narrator fixates on are 'Gnomon': 'The part of a parallelogram which remains after a similar parallelogram is taken away from one of its corners', and 'Simony': 'The buying or selling of ecclesiastical or spiritual benefits'.[90] The word 'Gnomon' betrays a preoccupation with absence and perhaps even with presence elsewhere – when the parallelogram is removed, where does it go? Therefore, the gnomon is concerned with the displacement of one thing from another, what *remains* when something is *removed*. 'Simony' exists at the intersection between the sacred and the material, what is given by God and what is traded between mortals.

Like the parallelogram is displaced from the gnomon, Joyce removes himself from Dublin and experiences Paris and sees paralysis in place of stasis. And while Paris booms with cultural and economic capital, a marketplace of goods and ideas, Dublin is stuck in a political rut after Parnell was implicated in Kitty O'Shea's high-profile affair. Johnson quotes one Catholic priest as saying, 'You cannot remain Parnellite and remain Catholic', and anti-Nationalist candidates were overwhelmingly successful in the following election.[91] In place of the booming cultural marketplace of modern Paris, Dublin has its own marketplace of simony, in which Catholic Dubliners trade off their earthly rights for religious righteousness. Ironically, in doing so they break the First Commandment.[92] As seen from Stephen's meditations in *Portrait*, these associations with Dublin are not isolated. Rather, once Stephen experiences Paris, his birthplace and his adopted spiritual home engage in a dialogue of associations and metaphors which determine what each city means to him.

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[89] *OED Online*, s. v. 'paralysis' 1a.
[90] *OED Online*, s. v. 'simony' 1a; *OED Online*, s. v. 'gnomon' 5.
[91] Johnson, 'Explanatory Notes', in *Portrait*, p. 230.
[92] Johnson, 'Explanatory Notes', in *Dubliners*, p. 197.

While Joyce felt exiled in his birthplace, and ostracised by his countrymen, Ovid felt this way in the site of his relegation. According to his verse, the spirit of Tomis is a sad and isolated one, which he repeatedly states. This is explicit in the title of his first exilic volume: *Tristia* 'The Sorrows'. And even at the beginning of *ex Ponto*, Ovid assures us that a change in title does not equate to a change of sentiment. He writes, *invenies, quamvis non est miserabilis index,* / *non minus hoc illo triste, quod ante dedi* 'Although there is no sad title, / You will find no less sadness in this work than the one I gave before' (*Pont.* 1.1.15-16). Ovid also reminds us that Tomis is not only a sad place, but that it is on the edge of the Roman Empire. He feels displaced both geographically and socially: *lassus in extremis iaceo populisque locisque* 'I lie spent in the furthest places amongst the furthest people' (*Tr.* 3.3.13). As an exile, the metaphors of Tomis consist not only of its innate spirit, but of its spirit relative to the *patria*. He thinks of everything about Tomis as being physically and metaphorically displaced from Rome. Part of this displaced association which characterises exile is evident in *ex Ponto* 1.2, when Ovid describes the constant danger of living in Tomis:

> hostibus in mediis interque pericula versor,
>   tamquam cum patria pax sit adempta mihi:
> qui, mortis saevo geminent ut vulnere causas,   15
>   omnia vipereo spicula felle linunt.
> his eques instructus perterrita moenia lustrat
>   more lupi clausas circueuntis oves:
> et semel intentus nervo levis arcus equino
>   vincula semper habens inresoluta manet.   20
> tecta rigent fixis veluti velata sagittis,
>   portaque vix firma summovet arma sera.

> I exist in the middle of the enemy and between dangers,
>   As if peace were taken from me with my fatherland:
> These enemies, to double the causes of death with a savage wound,
>   Tip all their arrows with a viper's venom.
> Armed with these the horseman circles the terrified walls
>   In the manner of a wolf circling fenced sheep:
> And once bent, the light bow with horsehair string
>   Always remains holding its chains unreleased.
> The roofs are bathed with stuck arrows, as if veiled,
>   And the gate scarcely repels arms with a firm bar.
>   (13-22)

The extent to which Ovid is telling the truth about his conditions in Tomis is questionable, and while it was 'vulnerable to outside attack', the town was quite Hellenised; Ovid was probably not subject to constant and immediate danger.[93]

There are many reasons to hyperbolise the conditions of Tomis, such as to elicit sympathy from Romans, the inner turmoil of exile affecting his perception, and to play on the exoticism of foreign populations in a far-off land.[94] In the above passage, it may be that these conditions *do* seem that bad in comparison to Rome: *tamquam cum patria pax sit adempta mihi* 'as if peace were taken from me with my fatherland'. Tomis's spirit of constant danger coexists and enters dialogue with Rome's settings and personae of peace. On the other hand, Ovid refers to Augustus as *auctorem pacis* 'the author of peace' (*Pont.* 1.1.32).

Rome itself is a place with more than one metaphor though, and Ovid's poetry paints two distinctly different pictures of Rome before and during exile, respectively. *Amor* is *Roma* spelt backwards, and *amor* is the dominant theme of Ovid's urbane pre-exilic poems, the *Amores* and *Ars Amatoria*. *Amor* is so prevalent that it subverts and overwrites the significances of imperial Rome's public activities, spaces, and monuments. At the same time, love often assumes the character of these activities and spaces in the city. In *Am.* 1.2.19-52, Ovid confesses to being Love's *praeda* 'spoils' (19) and imagines Love's victory procession, marching his capture through the city. He uses martial imagery for an amatory theme and foreshadows the first line of *Am.* 1.9: *militat omnis amans, et habet sua castra Cupido* 'every lover is a soldier, and Cupid has his own camp'. Not only has martial Rome been turned into love, but love is recast as war. Similarly, the *praeceptor* advises finding a woman in the *curvis…theatris* 'curved theatres' (1.90). In this space, love takes precedence over watching plays, but at the same time, the art of love is like watching a play: *spectatum veniunt, veniunt spectentur ut ipsae* '[girls] come to watch [plays], yet they come to be watched themselves' (1.99).

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[93] Gareth Williams. 2001. 'Ovid's Exilic Poetry: Worlds Apart', in *Brill's Companion to Ovid,* ed. by Barbara Weiden Boyd (Leiden; Boston; Köln: Brill), pp. 337-382 (pp. 340-341).
[94] Williams, p. 341.

From exile, Rome takes a different character. In the place of relative freedom of the *Amores* and the *Ars*, Rome becomes a place of censorship. In the *Tristia*, Ovid does not even name his addressees, fearing they may suffer retribution from the emperor. In *Tr.* 3.3, the personified book and narrator describes his exclusion from many of the public spaces of Rome:

> quaeque viri docto veteres cepere novique
>   pectore, lecturis inspicienda patent.
> quaerebam fratres, exceptis scilicet illis,   65
>   quos suus optaret non genuisse pater.
> quaerentem frustra custos me sedibus illis
>   praepositus sancto iussit abire loco.
> altera templa peto, vicino, iuncta theatro:
>   haec quoque erant pedibus non adeunda meis.   70

> [I was led to…]
> the things which ancient and modern men conceived
>   in their learned hearts should be looked upon by readers.
> I sought my brothers, except those whom father
>   Wishes he had not begotten [*Ars*], and from his seat
> The guard who keeps the holy place ordered me to leave,
>   Since I was looking in vain. I sought another
> temple, close to a theatre: I was also not
>   allowed to set foot in this place
>   (*Tr.* 3.3.63-70)

Ovid's poetry is banned from the library in the temple of Apollo, which threatens his potential place in Rome's literary canon. The book's inability to find Ovid's other poems conveys a social isolation in Rome which Ovid also suffers in Tomis. The spirit of censorship in exilic Rome shares a metonymy of exclusion and ostracism with the site of Ovid's exile, despite his repeated emphasis on how far displaced Tomis is geographically and culturally. While Ovid is drawing comparisons between exilic Rome and Tomis, he also alludes to the *Ars Amatoria*: the second library which he refers to in this passage is in the *porticus Octavia* 'Portico of Octavia'. In the *Ars*, the *praeceptor* suggests the *porticus Octavia* as a place for finding a girl (1.69). The theatre and the *porticus* were once places whose significances had been subverted by *amor*, but now Ovid and his poetry are censored and sundered from these spaces.

Thus, Ovid prompts the reader to compare the Rome of censorship with the Rome of *amor* and relative freedom.

Regardless of whether the exile is imagined in the homeland, or whether exile is voluntary, significances of the city exist in dialogue and relation to those of another city. The Dublin of *Portrait* fosters a young and promising Daedalean artist, determined to fly by the nets of 'nationality, language, religion' (*P* 171), yet in *Ulysses* he has returned to Dublin as a cynical flâneur, longing to return to Paris, the hotspot of unrestrained modernity. Ovid paints a picture of Tomis as a place imbued with sadness and danger, which stands in stark contrast to the peace of Rome. However, when he envisions the poem actually returning to Rome, the new space of censorship contrasts with the city of *amor* from the love poems, and instead parallels some of his exilic experiences in Tomis. Therefore for these exilic writers, there is an inherent sense of alterity tied up with the metonymies and spirits of each place.

Heterotopia: the city as another place

In addition to the significances and actual topographies of each place, both individually and in dialogue with each other, the city becomes othered, or in Michel Foucault's terminology, a 'heterotopia'.[95] Coined in the same way as utopia and dystopia, it is formed from Greek *héteros* 'other' and *tópos* 'place'. He uses the term to describe spaces which are both within modern society and are somehow excluded from it. For examples, he names boarding schools and honeymoons as places in society in which the development of male sexuality and the 'young woman's deflowering' could occur, respectively.[96] As such, heterotopias are real places, but they exist outside of society's normal activities. The particular cases of Joyce's and Ovid's cities are reminiscent of Foucault's third and sixth traits, respectively:

> The heterotopia is capable of juxtaposing in a single real place several spaces, several sites that are in themselves incompatible. Thus it is that the theater

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[95] While I use Foucault's term, I do not abide strictly by his definitions and criteria. As in Miskowiec's translation, I take 'heterotopia' for singular, and 'heterotopias' for plural.
[96] Foucault, p. 24.

> brings onto the rectangle of the stage, one after the other, a whole series of
> places that are foreign to one another[.][97]

Foucault's example of the theatre is essentially concerned with the illusion of an incongruous space within the heterotopia proper. Just as a theatre transports the physically incongruous space of the action onto the stage, Joyce and Ovid use language to paint a literary landscape onto the heterotopia of the page (or screen, audiobook, etc.). The spaces which comprise these landscapes range between compensatory reconstructions of the city in all its exactness, and spaces in which things that shouldn't occur at all happen. In turn, these other occurrences can range from simply incongruous or unexpected to supernatural.

The term 'heterotopia' for another place again recalls Martha Clifford's reference to 'that other world' and draws attention to the link between word and world, language and reality. However, Foucault stresses that a heterotopia is not mutually exclusive with a 'utopia', which is both a *eu tópos* ('a good place') and *ouk tópos* ('no place'). One example which serves my purpose is the mirror:

> In the mirror, I see myself there where I am not, in an unreal, virtual space
> that opens up behind the surface; I am over there, there where I am not, a sort
> of shadow that gives my own visibility to myself, that enables me to see
> myself there where I am absent: such is the utopia of the mirror. But it is also
> a heterotopia in so far as the mirror does exist in reality…From the
> standpoint of the mirror I discover my absence from the place where I am
> since I see myself over there. Starting from this gaze… I begin again to direct
> my eyes toward myself and to reconstitute myself there where I am.[98]

Just as the literary self-portrait proposed that the portrait can be both a double of the artist and other, the literary landscape proposes that these spaces in fiction are, like Foucault's mirror, both doubles of and fundamentally other to the real place. They are also not a place at all, since they are purely virtual, but the words and media (e.g. book, screen, audiobook, etc.) which conjure these places are their own space. In this manner, duplicity and alterity work in tandem to produce the spaces of the

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[97] Foucault, p. 25.
[98] Foucault, p. 24.

literature. These worlds are doubles in that they purport to represent a real place such as Dublin or Rome, and are made up of real features from the writers memory: the streets, pubs, and even characters of Joyce's Dublin are scrupulously reproduced in his texts. This also applies to the sites and monuments of Ovid's Rome, and, in *ex Ponto*, the addressees. Yet like Foucault's mirror, or Miró's *La Masia*, which I discussed in the introduction, these other places cannot summon the feelings of presence in the homeland without simultaneously summoning the feelings of loss. As the displaced artist depicts the homeland, they resituate themselves in exile.

Two of Belgian artist René Magritte's paintings, *The Human Condition* (1933; Figure 1) and *The Human Condition II* (1935; Figure 2), also explore the idea of duplicity and alterity in tandem. Both paintings depict a view of the outdoors through a window, with a painting on an easel, inside, blocking part of the view. Although there is no visible artist, the viewer might presume that the internal painting has been painted by an out-of-the-picture internal painter. The painting on the easel seems to depict exactly what the viewer would see behind it, so that the view would be seamless, but the vista is disrupted by the easel and the edges of the canvas. However, the image is only a painting, and we know that nothing *actually* lies behind the canvas. If something did lie behind the canvas, it depicts only what we *expect* to be there. Moreover, in both images the painting on canvas extends beyond the view through the window and obstructs some of the detail inside the room, suggesting that the presumed internal artist has made a similar assumption as us, by extrapolating and depicting what he supposes will be behind the curtain (Fig. 1) or wall (Fig. 2). The obstruction caused by the easel and the extrapolation on the canvas, the two features which delineate the inside painting from the outside vista, are two important features which I explore in Ovid and Joyce. The internal paintings exist entirely as compensatory illusions of what is supposedly through the window.
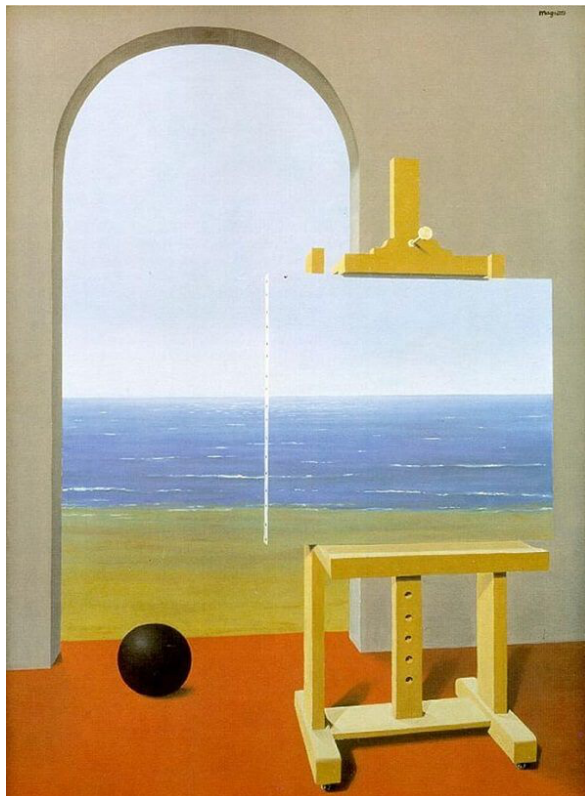
Figure 1: *The Human Condition* (1933)

Figure 2: *The Human Condition II* (1935)

Joyce and Ovid cast a similar illusion with language. In the *Tristia* and *Epistulae ex Ponto*, Ovid paints a literary self-portrait of a man who looks from exile in Tomis outwards and beyond towards other worlds. When Magritte's easels extend the canvas past the wall and extrapolate the 'outside' world, Ovid's visualisations are extrapolations of what he supposes is happening in Rome. In *Tr.* 3.4, he visualises Rome from afar in the present:

> sic tamen haec adsunt, ut, quae contingere non est   55
>   corpore, sint animo cuncta videnda meo.
> ante oculos errant domus, urbsque et forma locorum,
>   acceduntque suis singula facta locis.
> coniugis ante oculos, sicut praesentis, imago est.
>
> And so these things are still present, which, though
>   I can't touch them, are all seen by my mind.
> Before my eyes wander my home, city, and the shapes of places,
>   And each thing that happened in its place.
> Before my eyes is the image of my wife, as if she were present.
>   (*Tr.* 3.4.55-59)

The passage is replete with the language of vision (*videnda*, *oculos*) and presence (*adsunt, accedunt*). He supposes what would be in the external and other space of Rome, and through verse, shapes its illusion in his internal world of exile. In addition, part of the pathos of this passage is that, like the borders of Magritte's easel, Ovid betrays the virtuality of his visions – *imago* 'image' and *forma* 'shape' give away the immateriality of what he sees. And just as Magritte's canvas extrapolates beyond the view through the window, Ovid is forced to use memory to extrapolate what he envisions is the present.[99] As such, duplicity and alterity co-operate in such a way that Ovid depicts what he supposes is a replica of that other world in Rome. Like Foucault's mirror this duplicity and alterity, this reality and virtuality, situate and simulate the exile in the homeland whilst ultimately consolidating his presence in exile and his absence in Rome: 'I am over there, there where I am not'.

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[99] Presumably Ovid was receiving letters and otherwise hearing news about the goings-on in Rome as well, but these are not first-hand experiences and still require extrapolation to envision.

As a self-proclaimed voluntary exile, Joyce writes stories about characters who are in Dublin and often want to leave.[100] Nevertheless, he writes a fictional city that is at once modelled on but other to the real one, but explores similar ideas to Magritte and Ovid by different means. In 'Eveline', the eponymous protagonist plans to sail to Argentina with a sailor called Frank, who has returned to Ireland for a holiday from Buenos Aires. For the hard-worked Eveline, almost everywhere is an unknown heterotopia. Her brother is usually 'somewhere in the country' (*D* 26), she wants 'another life' (*D* 26) – she would even sit in an 'unaccustomed part of the theatre' (*D* 27) with Frank. She visualises her future life in a 'distant unknown country' (*D* 26) as a romantic fulfilment of her desires: 'Then she would be married-—she, Eveline. People would treat her with respect then. She would not be treated as her mother had been' (*D* 26). Argentina exists in relation to her current reality and that of her late mother.

On further reading, we lose faith in Eveline's other world, as it betrays its incongruity with historical reality. Like Magritte's internal paintings, Eveline imagines the 'home waiting for her' (*D* 27) by extrapolating what she expects to be in the world she can't see. But Frank has been telling her stories of the 'terrible Patagonians' (*D* 27), and his name starts to seem ironic. The Patagonians were a mythical race of giants said to be living in Tierra Del Fuego in Argentina, and by Eveline's time, they were widely thought to be mythical.[101] Frank is therefore either consciously lying to Eveline about the Patagonians, or lying that he has been to Argentina, since he would know they weren't real if he had was living there. These stories contrast with the ghost stories her father used to tell her, but Eveline does not seem to see past Frank's illusion.

For an exile, or even simply a character who wishes to be elsewhere, there always exists another place which may also be a good place and no place. While

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[100] *SL*, p. 56.
[101] Johnson, 'Explanatory Notes', in *Dubliners*, p. 213; 'Patagonians' or 'Patagones' may also refer to indigenous people living around Tierra Del Fuego or Patagonia, and the accounts of early modern period Europeans were most likely describing indigenous people. There may have been indigenous populations considerably taller than the average European at the time, but these would not be considered giants.

Ovid conceives of himself as displaced from Rome, he visualises Rome as a good place and relives good memories as if they are Rome's present. Like Foucault's mirror, visualising this romantic other place as the fulfilment of one's desires reasserts the exile's real situation. Eveline eventually decides not to go to Buenos Aires with Frank.[102] This is perhaps because the alterity of Argentina needed to be sustained, which framed her life in Dublin: 'It was hard work—a hard life—but now that she was about to leave it she did not find it a wholly undesirable life' (*D* 26). Her father, whom she initially thought might become violent towards her, 'would miss her. Sometimes he could be very nice' (*D* 27).

This sense of otherness, which consolidates her existence in Dublin and as a Dubliner, is reinforced by the fact that her decision to stay betrays Dublin's state of paralysis, which Joyce so desperately wished to communicate. When Ovid imagines his book as physically in Rome in *Tr.* 3.3, he finds himself socially and culturally excluded, just as he is in Tomis. When the distance and alterity are removed, so is the fulfilment of desire. The same may have been the case for Eveline. Reinares, building on arguments made by Kenner and Mullins, notes that in the early-20th century, Buenos Aires was the base of the Zwi Migdal, an international sex trafficking criminal organisation.[103] They would typically seduce poor European women into coming to Buenos Aires for a better life, as Frank has done. Just as for Ovid, then, it may be that if Eveline were to go with Frank, her life would be nothing like she had envisioned.

These heterotopias which are associated with a completely exteriorised and unfulfilled desire, and which consolidate the identity of the subject as excluded, engage similar ideas as the *paraklausithyron*, a type of elegiac poem. In a *paraklausithyron*, the *exclusus amator* 'locked out lover' narrates the poem by a closed door. Behind the door is his mistress, and blocking the door may be a *ianitor* 'doorkeeper'. The *exclusus amator* appeals to the *ianitor* or even the door itself

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[102] Joyce uses the spelling Buenos Ayres, but I have chosen to use the standard modern spelling.
[103] Laura Barberan Reinares. 2011. 'Like a "Helpless Animal" (*D* 41)? Like a Cautious Woman: Joyce's "Eveline," Immigration, and the Zwi Migdal in Argentina in the Early 1900s', *James Joyce Quarterly* 48: 529-533, p. 531.

(*Propertius* 1.16) to be granted access. This type of poem distils the poetics of desire to its key components: the lover, the *puella*, and the obstacle. One example from Ovid is *Amores* 1.6, and the paradigm of the paraklausithyron is an example of a heterotopia that exists *within* the city, rather than outside of and other to the city.

Heterotopia and other occurrences within the city

Just as the city is inextricably associated with concepts or ideas, the city can come to represent or contain other places. In the *Ars Amatoria*, Ovid goes so far as to write:

> tot tibi tamque dabit formosas Roma puellas,   55
>   'Haec habet' ut dicas 'quicquid in orbe fuit.'

> Rome will give you so many beautiful girls,
>   that you will say 'this city has everything in the world'
>   (1.55-56)

Ovid is describing a common feature of cities – you can find people and goods from all around the world in them. However, this fictional Rome functions as a stage on which things that are incongruous with the urban setting can occur. Joyce uses Dublin in a similar way. In *Portrait*, for example, the city becomes Daedalus's labyrinth: the streets are depicted as 'winding galleries and jagged caverns' (*P* 56), and a young Stephen attempts to situate his location in his classroom within the wider universe (*P* 12). Thanks to the title of *Ulysses* and the schemata provided by Joyce, Dublin is not limited by its topography, but the reader is invited to think of Dublin as all the Greek sites of the *Odyssey*.[104] These parallels are not entirely straightforward however, and often the city is characterised by its subversions of the conventions of other spaces or genres. From the opening of *Amores* 1.1, for example, Ovid invites the reader to compare his urbane elegy with epic: *arma gravi numero violentaque bella parabam / edere, materia conveniente modis* 'I was preparing to sing a song of arms and violent wars in a serious / Metre, with material suiting its measures' (*Am.* 1.1.1-2). The elegiac couplet consists of one line of dactylic hexameter, the metre of epic poetry, followed by a line of dactylic pentameter, which

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[104] Michael Seidel. 1976. *Epic Geography: James Joyce's Ulysses* (Guildford: Princeton University Press)

situates it firmly in the metre of elegy. The first line echoes the first line of Virgil's *Aeneid*, *arma virumque cano* 'I sing of arms and a man', and being a line of hexameter, could conceivably be the beginning of an epic poem. As such, Ovid uses elegy, which is tied up with the city, as a way of incorporating the martial themes typically associated with the mythical past into contemporary Rome.

Likewise, when Joyce invites the reader to compare Dublin to Homeric Greece, the mundanity of Dublin is thrown into relief. Homer's Penelope is loyal to Odysseus, but in *Ulysses*, Molly Bloom is having an affair with Blazes Boylan. Her meeting with Boylan that day remains ever-present in Bloom's mind. For Joyce, cuckoldry and doubt are the cornerstones of a modern and urban relationship, rather than loyalty and security, which would typically be expected. The introduction of a third man may even figure as an elegiac interpolation within Joyce's quasi-epic Dublin. *Amores* 1.4 is addressed to the *puella* in the presence of her husband, and questions of doubt and jealousy pervade the poem:

> ergo ego dilectam tantum conviva puellam
>   aspiciam? tangi quem iuvet, alter erit,
> alteriusque sinus apte subiecta fovebis?   5
>   iniciet collo, cum volet, ille manum?

> Therefore should I, as a diner, only look upon the beloved girl?
>   Will there be another who enjoys your touch?
> And will you warm the breast of another, snuggled up close?
>   Will that man throw his hand on your neck when he wishes?
>   (3-6)

The complex city, the primary space of Roman love elegy, is topographically other to the flocks and fields of pastoral, and this is mirrored thematically. The openly intellectual and subversive personae of the city, with their secret messages (15ff.), contrast with the simple shepherds of pastoral. For example, the shepherd Corydon (Virgil *Eclogues* 2.56) of Virgil's *Eclogues* pines for the beautiful young boy Alexis, but the shepherd is too boorish. Here, the word *rusticus* 'rustic' (2.56) comes to mean 'boorish' or 'unrefined' too. The paradigms of jealousy and adultery found in urban elegy differ from the simpler paradigms of pastoral love found in the

countryside. Indeed, Ovid is contributing to, rather than originating this tradition. Catullus 51 (1st century BCE) is addressed to Lesbia, the *puella*, while she is seated at a table with another man and is based on an earlier fragment by the Greek poet Sappho. Horace *Carmina* '*Odes*' (23 BCE) 3.5.25ff. describes a woman committing adultery at dinner parties. For both authors, then, the city becomes the space for another, perverted phenotype of love, characterised by doubt, jealousy, secrecy, and adultery. Nevertheless, for Joyce, these traits sustain an urban relationship. Despite her affair with Boylan, 'Penelope' finishes with Molly remembering Bloom's proposal to her: 'his heart was going like mad and yes I said yes I will Yes' (*U* 732).

Both authors also use the city as a space where everything else can be found. In 'Araby', the young narrator employs his imagination to refigure Dublin as another place in a spirit of pseudo-play. He frequently visits a market with his aunt and envisions himself as a medieval knight: 'I imagined that I bore my chalice safely through a throng of foes' (*D* 20). He goes to a charity bazaar held in Dublin, and he conceives of the market as an exotic and oriental space brought inside the city of Dublin.[105] He thinks, 'The syllables of the word *Araby* were called to me through the silence in which my soul luxuriated and cast an Eastern enchantment over me' (*D* 21). Despite remarking the English accents of the women who work there, the imagination prevails over reality and he still sees the jars as 'eastern guards at either side of the dark entrance' (*D* 23). The Orient is perceived by the boy as more displaced from Dublin than any other place, both culturally and geographically. As such, it is like Ovid's Tomis. Within the space of the city, though, all the other spaces of the empire are brought together.[106] Ovid makes similar observations about Rome in both the love poetry and from exile. in the *Ars Amatoria*, he writes about a naval battle which Augustus staged in Rome:

> quid, modo cum belli navalis imagine Caesar
>   Persidas induxit Cecropiasque rates?

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[105] I use the word 'oriental' because it carries the colonial and othering undertones which characterise the boy's thoughts.
[106] Ireland at the time was colonised by the British, but it is close to the United Kingdom relative to its other colonies, and critically, the two women working at the stall had English accents, so are presumably members of the colonial class.

nempe ab utroque mari iuvenes, ab utroque puellae
　　Venere, atque ingens orbis in Urbe fuit.
quis non invenit turba, quod amaret, in illa?　　　　　　　　　　　175
　　eheu, quam multos advena torsit amor!

How about when Caesar recently brought Persian
　　And Athenian ships in the image of a naval battle?
Surely young men and girls came from either sea
　　And the huge world was in the city.
Who did not find something to love in that crowd?
　　Alas, how many people a foreign love twisted!
　　　　　　(1.171-176)

The battle is a re-enactment of the Battle of Salamis, originally fought between an alliance of Greek city states and Persia. The re-enactment compares the victory over the Persians by the Greeks to Augustus's naval victory over Mark Antony and Cleopatra at the Battle of Actium. It also cements Rome's imperial power in the Mediterranean, as Augustus miniaturises the exotic Greece and Persia on stage within the walls of the city. This metaphorical collocation of two of the great military powers of history in the city is mirrored by the demography of the spectators in the crowd, and the phrase *orbis in urbe* refers to both also. Furthermore, the re-enactment itself is a generic subversion: the martial event, which typically belongs to the epic sphere, has been subsumed into a spectacle and juxtaposed with the themes of *amor*.

In *Pont*. 2.10, Ovid writes about Rome in this way from the edge of the empire, rather than from the centre. In the letter, addressed to Macer, he uses the language of vision to describe the other places he visited while living in Rome:

te duce magnificas Asiae perspeximus urbes:
　　Trinacris est oculis te duce visa meis.
vidimus Aetnaea caelum splendescere flamma

under your [Macer's] guidance we gazed on the great cities of Asia:
　　under your guidance Sicily was seen by my eyes
we saw the sky blaze with Aetna's flame
　　　　　　(*Pont*. 2.10.21-23)

Verbs of vision in each line (*perspeximus, visa, vidimus*), as well as *oculis* 'eyes' underline the visuality of Ovid's reverie, and reinforce his repeatedly stated belief

that he is at the *ultima terra* 'end of the world' (*Tr.* 3.4.52). The exotic spaces he describes were accessible from the world's metaphoric centre in Rome, but everything around Tomis, at the edge of the empire, is unknown, and he is cut off from anywhere else.

Rome and Dublin figure as spaces which are metaphorically unrestricted by urban themes. What is found in other genres, such as epic and pastoral, is often found somehow subverted in the city, whether that is an adulterous marriage, or an epic naval battle reduced to an urban spectacle. The subversion of generic conventions can be pushed even further though, to the point where the quotidian can be elevated to the sublime, and the sublime can in turn be subverted into the quotidian. As such, divine inspiration, divine visitation, and other physically impossible phenomena can occur in the urban space.

Locus amoenus – the pleasing place, divine visitations, and metapoiesis

In his essay 'Epic and the Novel', Russian literary critic Mikhail Bakhtin writes:

> The epic as a genre in its own right may, for our purposes, be characterized by three constitutive features: (1) a national epic past—in Goethe's and Schiller's terminology the 'absolute past'— serves as the subject for the epic; (2) national tradition (not personal experience and the free thought that grows out of it) serves as the source for the epic; (3) an absolute epic distance separates the epic world from contemporary reality, that is, from the time in which the singer (the author and his audience) lives.[107]

On account of 'absolute epic distance', the world of epic is presented as absolutely divorced from the world of the poet. There is a general understanding that in the national epic past, the realm of possibility was different, and therefore it is entirely plausible for Aeneas and Odysseus to enter the underworld or interact with deities. Aside from the *Heroides*, *Fasti*, and *Metamorphoses*, however, Joyce and Ovid both write about the contemporary city. And as I discuss above, both authors write about the city in such a way that it at least *appears* to present itself as an accurate

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[107] M. M. Bakhtin. 1981. *The Dialogic Imagination: Four Essays*, translated by Caryl Emerson and Michael Holquist (Austin: University of Texas Press), p. 13.

representation of the material city. There is no understanding that supernatural events can or should occur in the urban sphere. Yet in actuality, the city again subverts the conventions of other genres by either supernaturalising and sublimating quotidian phenomena, or by presenting the supernatural and grandiose phenomena of other genres as mortal and urbane.

In the 'Cyclops' episode of *Ulysses*, Joyce's technic is listed by the Gilbert schema as Gigantism, and his style is hyperbolic to the point of parody at various points. Set in Barney Kiernan's pub, the xenophobic citizen pulls out his handkerchief, on which several Irish sites and monuments are apparently depicted: 'Glendalough, the lovely lakes of Killarney, the ruins of Clonmacnois [etc…] all these moving scenes are still there for us today rendered more beautiful still by the waters of sorrow which have passed over them and by the rich incrustations of time' (*U* 318). His use of ecphrasis and the epic catalogue to describe the handkerchief subverts epic conventions[108] – it would be physically impossible to depict so many things on such a small item. This hyperbole and subversion is rendered even more ridiculous by the high-register language Joyce uses to describe the handkerchief, which contrasts with the mundane nature of the item itself. The technique of the episode attempts to suggest that *literally* everything can be found in the city, but at the same time exposes the futility of attempting such a task by subverting literary devices typically found in epic. Joyce shows this futility again in 'Ithaca', *Ulysses*'s seventeenth episode. It is written in the style of a question-and-answer catechism and in highly technical and subject-specific scientific language. Joyce attempts to tell the reader everything that is happening so exactly and in so much detail that the narrative itself is assimilated into a stream of information. He wrote to Frank Budgen that 'not only will the reader know everything and know it in the baldest coldest way, but Bloom and Stephen thereby become heavenly bodies, wanderers like the stars at which they gaze'.[109] The episode tests the limits of what might be

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[108] Ecphrasis is a literary device found commonly in epic poetry, in which a poet describes in great detail a scene depicted on a work of visual art. Cf. *Met.* 3.205-226, the catalogue of Actaeon's dogs for an example of an epic catalogue and *Met.* 2.5-18 for an ecphrastic description of the doors at the palace of the sun.
[109] Joyce, quoted by Johnson, 'Explanatory notes', *Ulysses*, p. 958.

typically thought of as narrative, and so the hyperbole reaches the point of parody. Unlike 'Cyclops' which assimilated the epic past into the city, the Dublin of 'Ithaca' assimilates the celestial realm beyond an absolute spatial divide into the space of the city.

In the epic *Metamorphoses*, Ovid often introduces a mythical scene in a *locus amoenus* 'pleasing place' at the 'panic hour of noon'.[110] Segal describes the *locus amoenus* as an 'almost stereotypic sylvan scenery. A secluded grove, quiet water, shade, coolness, soft grass, sometimes rocks or a cavern, are the usual attributes.'[111] Ovid may signal to the reader that something untoward is going to happen in the epic past with a phrase such as *mons erat* 'there was a mountain'. In one particular case, he sets the wider landscape for the virgin goddess Diana's grotto where she bathes:

> *mons erat* infectus variarum caede ferarum
> iamque dies medius rerum contraxerat umbras
> et sol ex aequo meta distabat utraque,   145
> […]
> *vallis erat* piceis et acuta densa cupressu   155
> nomine Gargaphie succinctae sacra Dianae,
> cuius *in extremo est antrum* nemorale recessu
> arte laboratum nulla […]
>
> There was a mountain stained by the slaughter of many beasts
> And now midday shortened the shadows
> And the sun was at equal distance from either goal
> […]
> there was a valley thick with pine and sharp cypress
> Sacred to the girt Diana, with the name Gargaphie,
> In the furthest cranny of which is a sylvan cave
> Wrought by no art […]
>   (3.155-158; emphases my own)

Ovid progressively zooms in from a panorama of the epic landscape to the most hidden corner of the scene. It is here that the unsuspecting hunter Actaeon sees her bathing, and for this Diana transforms him into a stag: Actaeon is subsequently torn

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110 Charles Segal. 1969. *Landscape in Ovid's Metamorphoses* (Wiesbaden: Franz Steiner Verlag), p. 4.
111 Segal, p. 4.

to shreds by his own dogs. This is but one example of such a scene being employed as the site of rape or other violence. The intensely visual and idyllic language fosters a bucolic atmosphere in which violence against a mortal corresponds to violence committed against an otherwise peaceful landscape. Furthermore, the peace of the landscape corresponds to Diana's virginity. As such, Diana's divine violence against Actaeon may be read as a response to Actaeon's own violence: a figurative rape of the virginal setting.

Ovid also employs such scenes in his elegiac work, however, and these scenes attract the topoi of epic into urban literary landscapes. In *Amores* 1.5, Ovid describes a sexual encounter with Corinna in Rome, and sets the scene as a *locus amoenus* at midday in the opening line: *aestus erat, mediamque dies exegerat horam* 'it was hot, and the day had driven out its middle hour'. After Corinna's arrival, the sexual encounter begins:

> deripui tunicam; nec multum rara nocebat,
>   *pugnabat* tunica sed tamen illa tegi;
> quae cum ita *pugnaret*, tamquam quae *vincere* nollet,   15
>   *victa* est non aegre proditione sua.

> I tore away her thin tunic, which didn't hide much,
>   But nevertheless she fought to be touched by it;
> Though she fought, she did not want to win,
>   So she was conquered easily by her own betrayal.
>   (13-16; emphases my own)

The duplicated language of battle and of domination (italicised) heightens the violence of the scene. Ovid justifies this violence by claiming that she only pretends to resist, but De Boer notes that in the following inventory of Corinna's individual body parts (19ff.), Ovid does not mention the 'face, eyes, and mouth—her means of self-expression.'[112] She also strengthens her case for the encounter as violent by comparing it to *Amores* 1.4, 1.6, 1.7, and 1.8. In 1.4, the jealous *amator* is unable to exert any control over the *puella*, while 1.5 and 1.7 depict violence against Corinna,

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[112] Katherine R. De Boer. 2021. 'Violence and Vulnerability in *Amores* 1.5-8', *American Journal of Philology* 142: 259-286, p. 266.

and 1.6 and 1.8 'threaten violence against two subaltern characters, an enslaved doorkeeper and an aged former prostitute.'[113] Although the *Metamorphoses* was written after the *Amores*, the scene nevertheless functions as an intrusion by epic sexual violence against an innocent victim into the urban landscape. The *amator* assumes the roles of both the violent god and the transgressive mortal, and the epic violence is attracted into the contemporary and urbane from the absolute epic past.

However, the paradigm is again inverted since Corinna enters the space of the *amator* rather than the other way around: *ecce, Corinna venit, tunica velata recincta* 'look! Here comes Corinna, covered by an unbelted tunic' (9). While the scene can be viewed as an instance of epic violence by a god against an innocent mortal subject, it has also been suggested that, read alongside divine visitations in the *Aeneid*, Corinna's appearance at midday is figured as a divine visitation.[114] Furthermore, *Pont.* 3.3 describes the final visitation by Amor to Ovid in exile, and recalls *Am.* 1.5. The scene is set similarly to Corinna's visitation: *nox erat* 'it was night' (5) and, just as the sun is at its hottest in Rome in the first poem, the moon is at the brightest point of its monthly cycle (6). The moment of apparition, *stabat Amor* 'Love was standing there' (13) also recalls *Corinna venit*. Yet Love's arrival does not bear the immediacy nor the excitement of Corinna's visitation: he is *vultu non quo prius esse solebat* 'not with the face he used to have' (13), and Ovid describes in detail his dishevelled appearance. By heavily alluding to *Amores* 1.5 in *ex Ponto*, Ovid effectively adds further significance to his earlier love poetry. Tomis is cast as a loveless landscape, where even the god himself is dishevelled and miserable. The sad spirit of Tomis conditions the god of love and supersedes his thematic domain, and the divine visitation is unimpressive. There is no love in this poem. On the other hand, the arrival of mortal Corinna is a sublimation of urban and quotidian material into the grand and divine. Amor himself need not be present for the romanticised erotic encounter to occur at noon in Rome's *locus amoenus*.

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[113] De Boer, p. 262.
[114] T. D. Papanghelis. 1989. 'About the hour of noon: Ovid, *Amores* 1,5', *Mnemosyne* 42: 54-61, p. 55; W. S. M. Nicoll. 1977. 'Ovid, *Amores* I 5', *Mnemosyne* 30: 40-48, p. 42.

Another poem also reinforces the reading of Corinna's apparition in *Amores* 1.5 as a divine visitation. In *Amores* 3.1, Ovid provides a *vetus et multos incaedua silva per annos* 'an ancient wood, uncut through all the years' (1), another *locus amoenus*. While the poet imagines himself walking around the scene, *venit…Elegia* 'here comes Elegy' (7), and she competes with a personified Tragedy to convince the poet to write in her metre. He describes Elegy's body in much the same way as he describes Corinna, adding that *pes illi longior alter erat* 'one of her feet was longer than the other' (8), like the personified book-scrolls in *Tristia* 1.1 and 3.1. Tragedy, on the other hand, is described fitting her own genre. Wyke notes that the choice between Elegy and Tragedy is inspired by Hercules's choice between Vice (Kakia) and Virtue (Aretê), and writes, 'Elegia and Tragoedia are clearly differentiated as respectively *meretrix* and *matrona*', i.e. between the mistress and the 'respectable Roman wife'.[115] While it makes sense that the descriptions of Elegy's body 'reproduce attributes ascribed elsewhere to elegy's beloveds', it may also be argued that Corinna is not only a *puella* and a divine persona, but is retroactively elevated to the status of elegiac poetry itself.[116] The setting is metapoetic, since the poet visualises himself in this wood meditating on what he will write, and forms of poetry itself visit personified. This *locus amoenus* exists as a heterotopia, a metaphorical elsewhere for poiesis to occur. In the setting of *Amores* 1.5, this space of poiesis is assimilated into the city; her visitation as a Muse, like Elegy, and the erotic encounter itself give cause to the poet to write amatory verse. By retroactively alluding to *Amores* 1.5 in his later poetry, Ovid writes the former into an intersection of erotics, epic violence, divine visitation, and poiesis. By recasting the *locus amoenus* in all of these contexts, the space of *Amores* 1.5 becomes a heterotopic stage on which all these things are attracted into the urban and quotidian.

The recasting of the metapoetic space within the city also occurs in 'Nausicaa', the thirteenth episode of *Ulysses*. Using the tropes of Victorian romance, Joyce sets a similarly pleasant scene: 'The summer evening had begun to fold the world in its

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[115] Maria Wyke. 2002. *The Roman Mistress: Ancient and Modern Representations* (Oxford: Oxford University Press), p. 130; p. 132.
[116] Wyke, p. 122.

mysterious embrace' (*U* 331). He surveys the landscape of the Sandymount Strand, a beach in Howth, Dublin, before drawing the reader's attention to the Catholic church of Mary, Star of the Sea. Star of the Sea, Latin *Stella maris*, being one of the Virgin Mary's epithets.[117] Gerty MacDowell, a young girl, is on the beach with two friends, Edy Boardman and Cissy Caffrey, and Caffrey's two younger brothers, Tommy and Jacky. Bloom, who is on the beach by himself, is aroused at the sight of Gerty and masturbates. Throughout the episode, however, there are interpolations from the evening service at the church, where the men on a temperance retreat are 'kneeling before the immaculate, reciting the litany of Our Lady of Loreto…holy Mary, holy virgin of virgins' (*U* 338). Bloom, like Ovid, is faced with the choice of Vice and Virtue, *meretrix* and *matrona*, earthly goods and heavenly goods, Gerty and Mary. The temperance retreat and the emphasis on Mary's virginity highlight her heavenly virtue, while Gerty is sexual and earthly: 'she was determined to let them see so she just lifted her skirt a little but just enough…to draw attention on account of the gentleman opposite looking' (*U* 340).

As Bloom approaches climax the descriptions of Gerty, like her 'snowy slender arms' (*U* 350) and her face 'suffused with a divine' (*U* 350) come even closer to both an elegiac *puella* and a divine apparition. Then finally, after Bloom has climaxed and Gerty walks off, he notices that she cannot walk properly. 'Jilted beauty. A defect is ten times worse in a woman' (*U* 351). Gerty's disability and the language of defect *vis-à-vis* beauty (cf. *vitium* 'defect' at *Am.* 3.1.10) situate her within the realm of metapoetic spaces and divine visitations. As such, Joyce uses his fictional Dublin as a canvas for depicting a visitation from both a *matrona* recast as the Catholic Virgin Mary and a *meretrix* recast as a young girl (or nymph, according to the Gilbert schema) in a *locus amoenus*. He subverts the theme again though, as rather than engaging in a form of poetic creation, arguably a kind of procreation, he participates in *re*creation. The elegiac encounter of Joyce's modern city is entirely solo play. 'The Projected Mirage', Linati's sense, applies as much to the abstracted Virgin Mary as to the objectified Gerty, who is an object of his fantasy. The only 'poetry' Bloom produces in this metapoetic space is written in the sand as a hopeless

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[117] Johnson, 'Explanatory notes', *Ulysses*, p. 900.

message for Gerty: 'I. AM. A.' (*U* 364). The *amator* of Dublin is a perverted cuckold, an Onan, rather than a womaniser. Gerty also reappears in 'Circe' as a drunken hallucination (*U* 420), another inversion of a supernatural apparition in the city.

Conclusion

Although through different critical apparatus, the model of the literary landscape demonstrates how Ovid and Joyce use setting to craft fictional spaces which are at once meticulously modelled on the real city and function as a springboard of potentiality for other things to happen. For the displaced author, different places and the metaphorical associations which come with them engage in a dialogue and produce unique feelings. The paralysis of Dublin, fostered by a faltering nationalist movement, is thrown into relief by the kinetic dynamism of Paris in the early 20th century. In Tomis, Ovid finds himself ejected from the centre of the world and Roman Empire, living in a land at the very edge of Roman power. Both use setting and a 'spirit of the place' to reveal something about these places. Even as exiles, Joyce and Ovid have to negotiate a tension between being a product of a certain place and excluded by that same place, whether they were removed forcibly like Ovid or left due to a feeling of social and cultural ostracism like Joyce.

These literary landscapes, so exactly reconstructed, may exist as a form of self-consolation for the exiled artist. *Ulysses* recreates Dublin on 16th June 1904, the day that in real life, Joyce first had an appointment with Nora Barnacle, who became his partner for life. He crystallises this moment of Dublin's history in writing, yet simultaneously it is other to the real-life Dublin – it is an extrapolation, a fiction that extends beyond the lens of memory. Ovid, on the other hand, so intensely visualises what he supposes what Rome might be in the present. Yet the more intensely he uses visual language, the more he is faced with the fact that these are *imagines* or illusions. The more insistently the displaced artist uses the landscape as a way of reimagining oneself in the homeland, the more they substantiate their own identities as exiles. In this way Foucault's mirror both shows you elsewhere and situates you where you are.

In its fictiveness, however, the literary landscape allows the other place on the page to become so much more than what the city would typically allow. The urban, contemporary, and quotidian spheres are filled with supernatural, epic, divine, and metapoetic occurences. Just as Miró's *La Masia* trades off its naturalism in its vain attempt to catalogue everything on the farm, these cities in Ovid and Joyce serve as a canvas on which everything else can occur.

Epilogue

stare deum pelagi longoque ferire tridente 75
aspera saxa facit, medioque e vulnere saxi
exsiluisse fretum, quo pignore vindicet urbem;
at sibi dat clipeum, dat acutae cuspidis hastam,
dat galeam capiti, defenditur aegide pectus,
percussamque sua simulat de cuspide terram 80
edere cum bacis fetum canentis olivae;
mirarique deos: operis Victoria finis.

The god of the ocean stands there and strikes
The rough cliff face with his long trident, and from
The middle of the rock jumps seawater, by which token
He might claim the city; she gives herself a shield and a
Sharp spear, and a helmet for the head. Her breast is protected
By the aegis, and she imitates the earth struck by her spear
Pushing out a pale-green olive tree full of fruit;
The gods are in awe: Victory is at the end of her work.
  (Ovid, *Metamorphoses* 75-82)

Had Pyrrhus not fallen by a beldam's hand in Argos or Julius Caesar not been
knifed to death. They are not to be thought away. Time has branded them
and fettered they are lodged in the room of the infinite possibilities they have
ousted. But can those have been possible seeing that they never were? Or was
that only possible which came to pass? *Weave, weaver of the wind*.
  (James Joyce, 'Nestor', *Ulysses*, p. 25, emphases my own.)

For the displaced artist, literary portraits and landscapes arguably become a form of

self-consolation. The displaced author weaves an image of himself in the homeland,

which, in the moments of writing and reading, supersedes the immediate reality of

displacement. Latin *texo*: 'To […] weave', 'To put together or construct […] with

elaborate care', or even 'To direct (movements or similar) in an intricate course'.[118]

Also *textus*: 'a woven fabric', but also 'The fabric made by joining words together,

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[118] *OLD* s.v. 'texo' 1, 3, 4.

the body of a passage.'[119] These related words give us the English word 'text': 'The wording of anything written or printed; the structure formed by the words in their order; the very words, phrases, and sentences as written.'[120] Documenting a story in words, then, is inherently tied up with the language of weaving and tapestry. The italicised extract from *Ulysses,* in which Stephen is teaching a class on ancient history, is not the first time he thinks about weaving that day. In 'Telemachus', 'The void awaits surely all them that weave the wind' (21). Gifford notes Isaiah as a reference when God punishes the Egyptians who worship idols: 'Moreover they that work in fine flax, and they that weave networks, shall be confounded' (19:9; KJV).[121] He also cites John Webster's *The Devil's Law Case* (1623):

> Vain the ambition of kings
> Who seek by trophies and dead things
> To leave a living name behind,
> And weave but nets to catch the wind.[122]

For Stephen then, weaving the wind is further associated with orthodoxy (and in turn, heterodoxy and even heresy) in the first instance and with legacy in the second. While a net will not catch the wind, though, to weave the wind itself could mean storytelling, i.e. to weave the wind (with your mouth). This would be fitting with the schemata. The seventh episode, 'Aeolus', is set at the office of the *Freeman's Journal* and is told as a series of headlines followed by narration, which has been cut and rearranged by a narrator sometimes called 'the Editor' by critics.[123] Gilbert and Linati give lungs as the organ for the episode, and Linati gives wind and fame as two of its symbols. In Homer, Odysseus reaches the floating island of Aeolia, ruled by the king

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[119] *OLD* s.v. 'textus' 1, 3.
[120] *OED Online* s.v. 'text' 1a, accessed 3/9/21
<https://www.oed.com/view/Entry/200002?rskey=NBNVOA&result=1#eid>.
[121] Don Gifford with Robert J. Seidman. 1988. *Ulysses Annotated: Notes for James Joyce's Ulysses* (London: University of California Press), p. 26.
[122] Ibid.
[123] Johnson, 'Explanatory Notes', *Ulysses*, p. 809.

Aeolus, the divine keeper of the winds. Aeolus gives Odysseus a bag of winds, intending for him to be carried home by the west wind, but when Ithaca comes in sight, Odysseus's men open the bag, and they are blown back to Aeolus's island. The winds (or 'hot air', more derisively applied to journalism) are reimagined by Joyce as consciously crafted and arranged stories. In turn, they are weaved and made into a text.

Ovid takes advantage of the connection between weaving and text in his invocation to the gods in the *Metamorphoses*: *ad mea perpetuum deducite tempora carmen!* 'Spin down this unbroken song to my own times!' (1.4). Then, at the beginning of book 6, Ovid tells the story of a weaving competition between Minerva and Arachne. Just as the metaphor of weaving fits the telling of a story, so the literal weaving is so intensely ecphrastic that it is superseded by the descriptions of what the two artists depict in the wool. Many of the stories told on the *textus* even feature transformation, blending seamlessly – despite our awareness of the seamstresses – the metaphorical fabric of the poem as a whole with the literal fabric of the story, unbroken or *perpetuum* like Ovid's larger epic. Moreover, the story of Europa, transported from her home in Phoenicia to Crete by Jupiter, from book 2 is *re*told in Arachne's wool. The ability of the stories on the literal fabric to overshadow the internal reality of the story corresponds to the ability of a text to transport the reader to another place, or to bring that place to its reader.

The weaving competition draws attention to the relationship between representation and misrepresentation in art – Minerva's tapestry tells stories of mortal's punished for arrogance and of the great deeds of gods. Her (textual) self-portrait shows the goddess surrounded by her iconography and victorious in her competition with Neptune for the patronship of Athens, anticipating the victory she expects over Arachne. Ovid depicts the artist crafting a literary self-portrait within his own poem. On the other hand, Arachne's tapestry tells stories of innocent

mortals deceived and raped by gods in changed forms. Like Joyce's Editor in 'Aeolus', each storyteller meticulously crafts and arranges the scenes and their personae. Yet, just as Jupiter deceives Europa *imagine tauri* 'in the image of a bull' (while *imago* could more fittingly be 'disguise' or 'illusion') (6.103), and just as Athena *simulat* 'imitates' or 'counterfeits' (6.80) her own self-portrait in the fabric, the conciliatory function of these portraits and landscapes is not only facilitated by its duplicity, but it is limited by it. Recalling the displaced Hemingway's meditation from the introduction, '[*La Masia*] has in it all that you feel about Spain when you are there and all that you feel when you are away and cannot go there. No one else has been able to paint these two very opposing things.' The act of crafting these portraits and landscapes of the artist in the homeland both brings it closer to the artist and substantiates the identity of the artist as displaced in both space and time. Emotionally, there is a co-occurrence of what we today call nostalgia (i.e. the feeling of fondness towards memories) and nostalgia at its etymological root, formed from Greek *nóstos* 'homecoming' and *álgos* 'pain'.

The above passage from *Ulysses* also touches upon the theme of potentiality, which informs the argument of this thesis. While Stephen is teaching the boys about history, that is, what *actually* happened, he thinks to himself about what *could* have happened. What if Pyrrhus or Julius Caesar had not died in the ways they had? This again links to the themes of heterodoxy in Isaiah: on one hand, there is the reality of history which weighs on Stephen's mind, but on the other, these realities are 'lodged in the room of the infinite possibilities they have ousted.' I suggest that Stephen's weaving of the wind is the telling of the stories of all the infinite possibilities. Both authors imagine the possibilities of their own lives – what if Joyce became another paralysed Dubliner, a mediocre Joe Hynes? What if Ovid returned to Rome after relegation and the ruin of his reputation at home? In a different sense, the *opifex* Daedalus is also a 'weaver of the wind'. 'Weave': 'To move repeatedly from side to side; to toss to and fro; to sway the body alternately to one side and the other; to

pursue a devious course, thread one's way amid obstructions.'[124] The mythical man is another artist who wove the wind to return home from his exile in Crete. He also symbolises potentiality in that his transformation transgressed the laws of what humans *should* do and entered the realms of mythic possibility, the *ignotas artes*.

In this thesis, I demonstrate how Joyce and Ovid both engage in an artistic programme of duplicity and potentiality, imagining versions of the homeland unbounded by the dictates of history proper. These literary portraits and landscapes present a distorted double: scenes affected by displacement, by warm nostalgia and the pain of absence. Its purpose is to both imagine an Odyssean *nóstos* or homecoming, and to further consolidate the identity of the artist qua exile. Like Homer's Penelope, the namesake of the final episode of *Ulysses*, who weaves Laertes's burial shroud and unravels it every night to delay the suitors, literary portraits and landscapes are an exercise in unravelling the tapestry of history and reweaving it in the artist's own vision. Even when Odysseus returned to Ithaca, both he and the island had changed over all those years.

While I have applied the same model to both authors, whereby duplicity and potentiality work in tandem, the types of portraits and landscapes in Joyce and Ovid are as different as are the circumstances of their exiles. Ovid has a large body of work written and set in Rome, which enters dialogue with his work in Pontus. The potentiality alluded to at the end of the *Metamorphoses*, in which his fame outlasts Rome, is undercut and seems a lost future. Sentenced to *relegatio* against his will, he imagines returning to a fabricated Rome ostracised by its citizens, reflecting his anxieties about his alienation. But nevertheless, he does not find sanctuary amongst the Getae in Tomis: *barbarus hic ego sum, qui non intellegor ulli, / et rident stolidi verba Latina Getae* 'Here I am the foreigner, who is not understood by anyone, / and the

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[124] *OED Online* s.v. 'weave' 1a, accessed 10/9/21
<https://www.oed.com/view/Entry/226681?rskey=bSyK6o&result=3#eid>.

stupid Getae laugh at my Latin words' (*Tr.* 5.10.37-38). Ovid is utterly exiled from Rome and from the Getae, completely alone. In this couplet, Ovid reimagines Rome as a double of Tomis – he is ostracised in both places. This augments the ostracism that Ovid faces when he imagines the potentiality of himself as the book-scroll returning to Rome, excluded socially and culturally, like he is in Tomis. Joyce, feeling culturally and socially excluded in post-Parnell Dublin, left Ireland voluntarily and wrote most of his work about Dublin from abroad. He paints portraits of men who he did not become, Stephens, Dorans, and Doyles who found themselves restricted by the nets of 'nationality, language, religion', rather than flying 'by' (i.e. through the agency of) them, as Stephen hoped to and Joyce did. These potentialities, this double Dublin or 'doublends jined', throw into relief the lost Parnellite future, rather than the historical Dublin which Joyce was excluded from. In turn, the same is revealed in Ovid: he is displaced from the Rome of the *Amores* not only by space, but by time. The double Rome of exile is characterised by censorship.

Taking this thesis further, one could firstly explore the authors' texts which remain unaddressed here. Indeed, the *Metamorphoses* and *Ulysses* are so large that great parts of them have not been discussed here. Furthermore, it would be intriguing to consider the representation of others in the texts – Ovid's named addressees in *ex Ponto*, for example, and how that other person assists in constituting the identity of the artist. Kennedy considers how in his novel, *The Last World*, Christoph Ransmayr has Cotta, a frequent addressee of Ovid's Pontic poetry, go to Tomi searching for Ovid. Through fictionalising Cotta and populating Tomi with characters recognisable from the *Metamorphoses*, Kennedy suggests that Ransmayr mixes the historical with the imaginary, and the past with the present.[125] Of particular interest would be Ovid's wife: she is addressed in several poems

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[125] Kennedy, p. 323.

throughout the *Tristia* and *ex Ponto*, and Molly Bloom lingers on the minds of many men throughout *Ulysses*, yet only shares her perspective in the final episode.

The implications of hauntology on exile in Joyce and Ovid could also be explored further, and how Ovid in particular oscillates between life and death from Tomis. His use of the words *imago* and *umbra* in the exilic poetry, as I have explored in *Tr.* 1.7 and 3.4, can also be explored in relation to spectres and ghosts, such as when Aeneas sees the *imago* of his deceased wife, Creüsa, in *Aeneid* 2.773, or of his dead father at 6.695. This intertextual reference opens the question as to whether an exiled writer may consider themselves or actually the homeland dead – exiled writers know themselves to be alive, but they write about historical places which are now 'dead' to them. We can also consider intertextual references to Ovid's own work in this way: at *Tr.* 1.7.13, Ovid's use of the term *formas mutatas* recalls the same phrase in the first line of the *Metamorphoses*. Ingleheart notes that the *Metamorphoses* and *Fasti* 'show clear signs of post-exilic revision'.[126] Therefore one may consider how Ovid uses intratextual reference to haunt his pre-exilic poems as a 'ghost' from Tomis. In the Narcissus episode, Ovid even addresses the boy directly in an apostrophe, and calls his reflection *imaginis umbra* 'the shadow of a reflection' (3.434), a surely intentional juxtaposition which anticipates his death and metamorphosis. The same thread may be pursued regarding both Joyce's pre-exilic stories from *Dubliners* which underwent revision from the continent and to *Portrait*, which began life as *Stephen Hero* in Dublin.

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[126] Ingleheart, p. 5.

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