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The Presence Of James Joyce In The Poetry And Prose Of A M Klein

Harold Heft

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**THE PRESENCE OF JAMES JOYCE
IN THE POETRY AND PROSE OF A.M. KLEIN**

by

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**Submitted in partial fulfilment
of the requirements for the degree of
Doctor of Philosophy**

**Faculty of Graduate Studies
The University of Western Ontario
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ABSTRACT

This thesis examines the details of A.M. Klein's interest in James Joyce, as well as Joyce's effect on Klein's major works. Klein's fascination with Joyce's literary innovations is apparent in almost every aspect of his literary career, and there is evidence to suggest that Klein's involvement with Joyce's writing spans almost his entire career as a writer. Klein's attraction to Joyce's writing stimulated his artistic development, and his attempts to write critical essays on Joyce's novel Ulysses ultimately drew him away from his creative writing.

In Chapter 1, the available information on Klein's involvement in Joyce studies is presented in chronological order. This information includes Klein's letters to various correspondents, an application that he submitted to the John Simon Guggenheim Foundation, and the marginal notes in books from his personal library. Together, these pieces of information form a narrative which may subsequently be applied to critical readings of Klein's criticism, poetry and prose.

Chapter 2 places Klein's three critical essays on Ulysses within the context of the evolution of his Joyce studies. These essays are also examined in the context of Klein's critical apprenticeship, which includes readings in the Talmud and New Criticism. The annotations in books of criticism from Klein's personal library inform the discussion of his Joyce criticism.

Joyce's presence in Klein's poetry is discussed in Chapter 3, beginning with examinations of the three poems that he announced as experiments in Joyce's techniques. The poetry that Klein wrote after these experiments is then considered in the context of his earlier approaches to Joyce's linguistic style.

Chapter 4 examines how the structure of Klein's novel, The Second Scroll, is guided by his studies of Joyce's novel, Ulysses. Klein's third Ulysses essay, "A Shout in the Street," argues that the second chapter of Ulysses employs Vico's cyclical pattern of history to move toward a providential moment. Similarly, Klein's novel follows a cyclical pattern in its progress toward a new age of divinity in Israel.

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Introduction

The trajectory of A.M. Klein's creative growth is not difficult to trace. First, while Klein's early poems are dominated by his attempts to come to terms with the various aspects of his Jewish identity, in the later work he exhibits greater freedom to explore other themes and cultures. Klein's sensibilities may not change radically, but his willingness to explore a wider variety of experiences in his poetry is evident.¹ Second, it was not until the end of his career as a creative writer that Klein was able to complete and publish a novel. Finally, in his early poems, Klein often adopts language and poetic forms that reveal an indebtedness to writers of earlier literary periods, whereas in his later work he becomes more fully immersed in the modernist aesthetic. As a result, he begins to use language and form in increasingly experimental ways. Klein did not begin his career as a modernist, but at some point he discovered the modernism that would enable him quickly to reach his artistic maturity. What appears most remarkable about Klein's creative development is not necessarily the nature of the changes in his poetry and prose, but the rapid pace at which he matured artistically. Klein was in his forties when he stopped writing, and he was in his mid-thirties when he wrote the majority of the poems that would eventually be published in his final volume of

poetry, The Rocking Chair.² The details of Klein's engagement with modernism have the potential to provide clues to an understanding of his progress.

It is not easy to position different modernist figures within Klein's development, since he cultivated friendships with many writers in Montreal and read widely in the work of international literary figures. His involvement with such Canadian modernists as A.J.M. Smith, F.R. Scott and Leo Kennedy is well documented,³ and may be interpreted as the practical phase of Klein's engagement with modernism, since one of the goals of these writers was to advance Canadian poetry into the modernist era. Klein's own approach to modernism, however, appears to have evolved independent of the aesthetic theories of other Canadian writers, and is more easily linked to the major modernist figures he was reading and criticizing. These include W.B. Yeats, T.S. Eliot, Ezra Pound and James Joyce.

Of this group, Joyce stands out as the dominant figure. Not only did Klein own and annotate more books by or about Joyce than by any other author, but there is evidence to suggest that Klein's involvement with Joyce's writing spans almost his entire career as a writer. This involvement deepened and grew increasingly complex as Klein's poetry and prose matured. Near the end of his career, Klein dedicated much of his spare time not to creative writing but to the task of writing criticism on Joyce's Ulysses. Klein's

attraction to Joyce's writing both stimulated his artistic development and, ultimately, drew him away from his creative work. In this study, the details of Klein's interest in Joyce, as well as Joyce's effect upon Klein's major works, will be explored.

There are two previous studies which focus upon the connections between Klein and Joyce. In "The Klein-Joyce Enigma," Leon Edel adopts a psychoanalytical approach, arguing that Klein, in his involvement with Joyce, "is like the biographers Freud described, smoothing out wrinkles, gazing into the countenance of their heroes and seeing the deepest unconscious feelings of their own lives" (28). In her essay "Portrait of the Poet as Joyce Scholar," Lorraine Weir attempts to prove that "Klein ingested what he needed of Joyce's work for his own art and recycled his findings in three critical studies on Ulysses" (47). These two essays represent brief introductions to the personal and literary aspects of the Klein-Joyce connection. In certain respects, they raise more questions than they answer, since they begin with the results of Klein's engagement with Joyce (mental illness, completed literary works), and attempt to advance theories based upon their readings of these results. They do not, however, provide a great deal of background information on the progress of Klein's involvement in Joyce studies, or on how that progress informed the various stages of his creative growth. In attempting to position Joyce

within Klein's life and career, it will be necessary to examine more closely Klein's readings in, writings on and changing feelings toward Joyce and his works. Only after such a close study can the Joycean presence in Klein's life and works be understood.

The information that will provide the background necessary to this study consists of some published and a great deal of unpublished material written by Klein on Joyce. This material includes the annotations in books on and by Joyce from Klein's personal library, Klein's letters to various correspondents, and an application which Klein submitted to the John Simon Guggenheim Foundation. Together, these pieces of information form a narrative that may subsequently yield critical readings of Klein's criticism, poetry and prose. The structure of this study is determined by the need to present these findings before re-examining Klein's creative work. In Chapter 1, the available information on Klein's reactions to Joyce is presented in chronological order. In Chapter 2, Klein's three critical essays on Ulysses are placed within the context of the evolution of Klein's Joyce studies, as well as against the background of his readings in the Talmud and New Criticism. Joyce's presence in Klein's poetry is discussed in Chapter 3, beginning with examinations of three poems that Klein explained as representing his experiments in Joyce's techniques. Finally, in Chapter 4, an attempt is

made to comprehend how the structure of The Second Scroll is guided by Klein's involvement in Joyce studies. Ultimately, this study will seek to establish both that Joyce provided Klein with a variety of literary models, and that Klein's involvement in Joyce studies inspired him to seek out new directions, and enabled him to develop his own forms of expression.

Endnotes

1. In "A.M. Klein: The Impulse to Define," E.A. Popham adds one earlier category to her study of Klein's creative development. Popham argues that, "without too much danger of contradiction, one can summarize Klein's basic themes as: (i) the need for social reform; (ii) the suppressed potential of the Jewish people; (iii) the nature of the French Canadian milieu" (5).
2. These calculations are based upon the dates provided for Klein's poems by Zailig Pollock in Klein's Complete Poems.
3. The relationships between Klein and these figures are discussed in Caplan's Like One that Dreamed (50-52).

Chapter 1

Some Apocalyptic Discoveries: Klein Reads Joyce

In June of 1948, A.M. Klein received his first letter from Ellsworth Mason,¹ then a doctoral candidate at Yale University. Mason had recently completed his thesis on James Joyce's Ulysses and Victorian thought, and had been informed by Leon Edel that Klein, a poet-lawyer in Montreal, shared his enthusiasm for Joyce's novel. The tone of Mason's letter is of a humbled student soliciting comments from an accomplished senior. The tone of Klein's first response is of an obviously flattered master prepared to condescend to his junior correspondent for the sake of Joyce scholarship. Mason is as self-effacing about his few accomplishments as Klein is grandiose and boastful. Through the subsequent twenty-six letters of their correspondence (which spanned four years), the roles of the two men were to shift often and dramatically. Where Mason was to prove himself a loyal and honest interlocutor, Klein's pride rendered him unwilling to accept valuable criticism or to share the full truth about the nature of his studies. Though the two were never to meet, their dialogue occupies a central position in one of the darkest and most misunderstood chapters of Klein's life and career, his obsession with Joyce and his subsequent descent into silence. Only a thorough, step-by-step examination of

Klein's path into Joyce scholarship will provide the background required to understand Joyce's role in Klein's own writing and life. No longer can we be satisfied with Usher Caplan's conclusion that "All that has survived of [Klein's Joyce commentary] are some scanty notes, a few tattered, marked up copies of Ulysses, and a small library of copiously annotated books on Joyce" (Like One That Dreamed 218).

The Mason correspondence did not initiate Klein's involvement in Joyce scholarship, but it did stimulate him to act upon aspirations which, until that point, remain unfulfilled. Prior to the Mason correspondence, Klein had made many verbal and written claims about the critical and creative attention he was in the process of dedicating to Joyce. His long-standing dialogue with Leon Edel on the subject is well documented. According to Edel, "we [Edel and Klein] talked of the book [Ulysses] originally in 1928; and twenty years later it bore fruit in his pastiches of the imagination mingling myth and legend, against the old background of Montreal" ("Marginal Keri and Textual Chetiv" 20).

Klein's first serious response to Joyce was as a creative writer. In a 1944 application to the John Simon Guggenheim Foundation, (which, according to G. Thomas Tanselle of the Guggenheim Foundation, "was probably written in the autumn of 1943"), Klein argued his need for a grant

on the basis of a projected group of poems he was to write, the first of which was to deal specifically with his aesthetic response to Joyce. In this application, Klein describes his undertaking as

A long poem of homage to James Joyce, rhymed, and employing the linguistic technique of "Finnegan's [sic] Wake." I believe that Joyce, having invented the contrapuntal literary method -- productive of effects hitherto known only to music -- was misguided in seeking, over a period of seventeen years, to apply it to what was essentially a narrative or expository task. Joyce's paragraphs of double-and-triple entendre, taken separately and without relation to the whole book, would make a splendid anthology of original verse. His method is primarily a poetic one. I would now like to pour his unconventional language into conventional forms; and already I have attempted this technique in "Variations on a Theme," published in Preview (Montreal) and to be re-published in the forthcoming New Directions Annual. ("The Lost A.M. Klein Guggenheim Application" 79-80)

This short prospectus, rather than announcing a poetic enterprise, marks an instant where poet and critic collide. Klein's response to Joyce's technique appears more

intellectual than creative. Apparently, Klein's ambition seems to be to re-write Joyce as a personal exercise in understanding Joyce's techniques. Thus, more than four years prior to his first concerted effort to write and publish Joyce criticism, Klein, however unaware, is already becoming a Joyce critic. It is probable that the Guggenheim Foundation's refusal of this proposal is what forced Klein to the next logical step where he "reduced his poetry to a hobby and . . . treat[ed] Joyce as his vocation" (Edel, "The Klein-Joyce Enigma" 28).

Klein Studies Joyce -- Pre-1944

The discovery of this lost application, which coincides with the recent release of Klein's own annotated library (containing numerous books on and by Joyce), makes it possible to begin understanding the chronology of Klein's readings in and engagement with Joyce. In order to give this chronology structure, 1948 will be treated as a climactic year (being the year in which Klein actually emerged as a Joyce scholar). All years leading to and following that climax will be treated accordingly.

The earliest documented fact on the subject is that Klein was introduced to Ulysses in 1928 when Edel allowed him to read a contraband copy of the novel (Edel, "The Klein-Joyce Enigma" 28). Klein's attachment to the novel

and its author was immediate and lasting. According to Edel, after his initial reading of Ulysses, Klein "talked of Leopold Bloom and Joyce's mythic wedding of the Wandering Jew to the Wanderer, the navigator and adventurer, after the Trojan War" ("The Klein-Joyce Enigma" 28). Klein subsequently re-read the novel at least once every two years (Edel, "The Klein-Joyce Enigma" 28). Edel seems surprised and distressed when, in the following sentence, he states that "a decade later, Klein is still wandering with Joyce" (28).

The years between this initial introduction of 1928 and 1943, when Klein felt knowledgeable enough to project a long poem on Joyce, must be regarded as formative. It is difficult to determine exactly how Klein continued to respond to Joyce between these years, particularly in light of the fact that other stimuli such as his poetry, his legal career, and his responses to the Second World War seem to overwhelm other considerations. There are no accounts of conversations in which he may have participated on the subject, nor are there overt examples in his critical, creative or journalistic work of his reactions to Joyce aside from a single passing reference in a 1932 book review ("White Magic" 12). Still, evidence such as the marginal notes in Joyce books collected by Klein suggests that he continued to pursue the subject throughout this period.

The Joyce books that Klein began to accumulate as they

became available throughout these years, as well as the markings which litter the pages of these books, contain information on the nature of Klein's engagement with Joyce's writing during this period. (It should not be forgotten that Joyce's scandalous reputation rendered such books as Ulysses difficult to acquire at this time, and the mere fact that Klein owned them attests to his dedication.) Among the books dating from this period, Klein's copies of Ulysses are most obvious in their importance. Though Klein did not begin writing sustained criticism on Ulysses until 1948 (the 1943-44 Guggenheim application refers to Finnegans Wake and not to Ulysses), the dating of these Joyce books and Klein's marginal comments in them suggest that he had begun annotating the novel as far back as the late nineteen twenties or early 'thirties. Klein owned two copies of Ulysses published by Shakespeare and Company. The first of these (printed in 1927) was signed and dated by someone named Henri Rainville, while the second (printed in 1928) was signed and dated by Klein in 1932. The multiple copies of Ulysses from this period demand special attention, in that they provide strong evidence that Klein was beginning to interpret Joyce before books of criticism (particularly those by Stuart Gilbert, Herbert Gorman and Harry Levin) became available. Of these copies, the Shakespeare and Company edition signed by Klein in 1932 is the logical starting point for an examination of Klein's Joyce studies,

since there remain no earlier definite examples of his annotating a copy of the novel.

In some respects, there is little in these markings to suggest that in the early nineteen thirties Klein was more than a good reader of a challenging novel. In his efforts to understand the novel's meaning, he translates foreign words and phrases employed by Joyce. Wherever possible, he records the etymologies of enigmatic references. On the inside front page, he translates words such as "Scylla" into Hebrew. In the margins of the novel, he engages in different critical exercises. For example, he divides the name "Malachi Mulligan" into poetic scansion units (4). In addition, he notes that Joyce's word "ghostcastle" is a "Greek combination word," and that the word "shapely" is somehow related to "Rimbauld" (10). Most important, Klein has begun to relate key sections of the novel to Homer's Odyssey. Characters are identified by Klein with their archetypal predecessors. Certain chapters are related to those of the original epic.

Klein's ability to perform these rudimentary critical feats should not be surprising, since he was a student of classics at McGill in the nineteen twenties. In fact, his copy of S.H. Butcher and Andrew Lang's translation of Homer's Odyssey, published in 1909, which he would probably have had to own in the nineteen twenties as a student, contains many annotations which relate Homer's epic directly

to Joyce's novel. Where the 1909 Odyssey reads "the long haired Achaeans," Klein has scribbled "Irish Intellectuals," and where Homer refers to "the lady of the braided tresses," Klein writes "Molly Bl" (11). Though these comments appear commonplace to readers today, it should not be forgotten that Klein, in the late nineteen twenties and early 'thirties, had nothing but an illegal copy of Ulysses and a translated copy of the Odyssey with which to work. Klein himself would have been justified in regarding his initial interpretations as original. The important books of Joyce criticism he was later to own had yet to be written. His background as a classics, Hebrew and literary scholar may have given him reason to believe that he possessed unique insight into Joyce's work.

The markings in this Shakespeare and Company edition of Ulysses, as well as those which appear in the 1909 Odyssey, represent an introduction to the development of Klein's engagement with Ulysses through later unsigned copies. Of these, two copies of the novel (neither dated by Klein), both published by Random House Modern Library in 1934 (and printed in 1934 and 1942 respectively), stand out as most significant, in that they represent the point at which Klein shifts from being an astute reader to a dedicated, if not obsessive, reader. The 1934 copy, for example, contains the first instance in which Klein lists cryptic, often illegible topics on the inside front and back cover pages in addition

to his marginal notes throughout the novel. The first few pages of these lists suggest that Klein was combing through the novel and extracting references that seemed significant. The following is an example of a few lines from this list (with "?" representing illegible words):

- 439 - spillspelling
- 444 - shanging etc - judgement
- 485 - Viturghl
- 492 - footstep on floor
- 503 - ? flower
- 563 - whol, ?, waltz, ?
- wiswitchback
- 591 - Bloom in gloomloomdoom

A second type of list, found on the title page of this earlier Random House copy of the novel, finds Klein developing a more advanced theory of the workings of the Odyssey in Ulysses:

- Nestor - Telemachus, Pisistratus, Elna
- Proteus, ? Elane, ?
- Calypso, Ulysses, Calliope
- Lotoplogi - Eryloshi, Polis, Ulysse, Nausiky
- Hurty - Ulysses, ?, ? ?

Finally, probably the most significant of these lists, written on the back inside cover pages of this copy of Ulysses, is an extensive catalogue of literary and historic texts, presumably for Klein himself to cross-reference as he

continued his work on Ulysses. Though several pages of this list are rubbed out (by excessive handling) and illegible, what is important is that there are hundreds of references on the list, and that Klein notes texts from several different languages. The items on the list seem randomly chosen, but all evidently had some significance to Klein's reading of the novel:

Sweets of Sin

Works of Major

D'Annuzzio - City of the Dead

Yeats: The Adoration of the Magi

Adventures of a Gentleman - Bulwer-Lytton

Jonah Barrington's - Recollections

The House of the Churchyard - Le Fanu

It is difficult to determine Klein's intentions in writing these three lists or even when he wrote them. What is important is that in the nineteen thirties, Klein's engagement with the novel was continuing to deepen and develop, and that he seems to have imposed an apprenticeship upon himself in which he was filling many gaps in his literary background to help him better understand Ulysses.

The copy of the Random House edition printed in 1942 deserves particular notice because there are many indications that this was the copy used by Klein as he began to plan the writing of his three critical essays on Ulysses. Aside from the usual esoteric notes written throughout the

margins of the novel, there are extensive notes relating directly to the ideas which were eventually to become the three completed essays. (Also noteworthy is the absence of notes on topics not relating to these three essays, which suggests that Klein may never have completed as much of his Ulysses studies as he wanted others to believe.) It is apparent that this was the first edition read by Klein after gaining access to seminal books of Joyce criticism, including Gilbert's 1930 James Joyce's Ulysses, Gorman's 1939 James Joyce, and Levin's 1941 James Joyce. For this reason, Klein read this copy of Ulysses with a clearer understanding of how the chapters related to the different sections of the Odyssey, and with a more precise notion of the exact origins of references in the novel. Within this framework, he began, at some point, to note his own theories in the margins of this text, such as that of the embryonic development paradigm which was to become the "Oxen of the Sun" essay. (References to that theory litter the pages of the "Oxen of the Sun" chapter of this copy.) It is fairly certain that Klein was using this copy until 1948 because of the fact that he complains to Mason (in a letter dated December 8, 1948), of the poor quality of the French translation of Ulysses, and there are many instances on the pages of this copy in which he takes it upon himself to translate different phrases into French.

As central as this copy of Ulysses is to our knowledge

of Klein's growing involvement in the novel, other books by or on Joyce which were owned by Klein in the pre-1944 period are also valuable. Among these, two books, Finnegans Wake and Levin's James Joyce were signed and dated by Klein in 1939 and 1942 respectively. Klein's copy of Finnegans Wake is important because it was this novel, not Ulysses, to which Klein alluded as a model for his poem "Variations of a Theme" in the 1944 Guggenheim application. What is immediately evident about the annotations in this copy is that Klein began his reading of Finnegans Wake with the same interpretive energy as with Ulysses, but, after the first fifty pages, desisted. Klein's interest in these initial pages is, as with Ulysses, in deciphering particularly problematic phrases. For example, where on the third page Joyce writes "passencore," Klein scribbles "pas encore," and next to "sesters wroth," he writes "Esther Ruth sisters [?]." Also important are the many lines on these pages next to which he marked "U," probably indicating an ongoing search for possible connections between Finnegans Wake and Ulysses. Klein owned a 1932 copy of Anna Livia Plurabelle which he appears to have read prior to Finnegans Wake, since the "Plurabelle" chapter of Finnegans Wake re-inspired his interest in annotating after a lull of hundreds of pages. The annotations of the 1932 book are, however, sparse, and also relate only to deciphering words and phrases. According to Caplan, Klein was less interested in Finnegans

Wake than in Ulysses because he did not feel Joyce's language and form had achieved the same effect (156), and Klein's 1944 Guggenheim application supports this argument.

On December 13, 1939, Klein wrote to Edel commenting on essays by Edel and Edmund Wilson, and on Finnegans Wake. In this letter, Klein writes that "having spent several weeks of evenings on the book myself, I can only descry here and there a bright constellation, the rest being fog and nebula." Klein then proceeds to outline a possible critical approach to the novel, which seems reminiscent of his Ulysses criticism. He writes that "I impatiently await the publication of a key to this book in seven volumes; otherwise it does seem a great waste of seventeen years of genius. Perhaps someone should compile an anthology of 100 pages of the intelligible portions of Finnegans [sic] Wake." These comments are consistent both with the annotations in Klein's copy of Finnegans Wake (which reflect early critical ambition and then, possibly, frustration), and with Klein's opinion of the novel expressed in the Guggenheim application, (which was written approximately four years later), that the novel "would make a splendid anthology of original verse."

Aside from Levin's book, Klein owned at least four other works written on Joyce in this period: those by Gorman and Gilbert, as well as Miles Hanley's 1937 Word Index to James Joyce's Ulysses and Paul Jordan Smith's 1927

A Key to the Ulysses of James Joyce. In Levin's book, Klein underlines many sentences, most of which relate either to Joyce's method or to analogies with the Odyssey model. Klein uses the back page of the book, as in his 1934 Ulysses, to list possible intertextual references, including "Wilhem Meister / Sons and Lovers / Moby Dick / P.J. Smith - Map of the City of Dublin / War and Peace." Also on the back page is a note that Klein wrote to himself to "draw up a list of tortures inflicted on Jew," which may relate to his desire to understand the means by which Joyce created Leopold Bloom.

To judge by Klein's markings, Gorman's James Joyce is most important for its effect of giving Klein a clearer understanding of the exact connections between Ulysses and Homer's Odyssey. Klein's marginal comments in Gilbert's James Joyce's Ulysses indicate his first attempts to act as an independent, confident Joyce scholar, in that his notes mostly question Gilbert's methods and results, and rarely, if ever, indicate that he has acquired new information from the book. Hanley's Word Index to James Joyce's Ulysses appears to have been used by Klein solely as a reference guide and, as with Gilbert's book, Klein's only significant annotations are corrections of the author's interpretations. Lastly, Klein main interest in A Key to Ulysses was in Smith's ability to link Ulysses with the Odyssey but, as with Gilbert, he quickly tires of the author's facile

observations and begins to comment sarcastically. For instance, opposite Smith's comment that "Joyce is no mean student of philology," Klein has scribbled "Really!" (78). Throughout the book, he writes such comments as "Epiphany!" (88) and "This is just the point!" (77) which indicate that Klein, at this early stage, is beginning to feel as capable as some of the critics who were then publishing on Joyce. His comments in all these books from the pre-1944 period have two common themes: the desire to obtain information on Ulysses and a growing aggressiveness in his approach to Joyce scholarship. In Klein's annotations are the seeds of what was soon to become his determined and obsessive approach to Joyce scholarship.

1944-1947

The books by or about Joyce published before 1944 and owned by Klein seem at first an unlikely introduction to what he was to write in his 1944 Guggenheim application. Though his interest to this point is mainly critical, the subject, "which [had] been clamouring within [him] for utterance" ("The Lost P.M. Klein Guggenheim Application" 79) demands creative expression. Where his previous (and future) interest is almost exclusively in Ulysses, his inspiration in the application is Finnegans Wake. Klein, who in earlier readings had a difficult enough time grappling with Joyce's

content, suddenly seems confident, not only in discussing Joyce's method, but also in feeling prepared to improve upon it in his own poetry. The question that must be asked of this application is whether Klein was simply grandstanding for the sake of trying to impress the Guggenheim judges -- or did something occur that enabled him truly to believe in his mastery of Joyce? One possible reason for a sudden shift in attitude is suggested by Caplan in his assertion that "Joyce's death in 1941, and the closing of his canon, probably marked a turning point in Klein's obsession with the man and his work, just as Bialik's death in 1934 had prompted him to begin his translations of the Hebrew poet" (Like One That Dreamed 155). What is certain is that Klein, in attempting to use his learning in Joyce to secure a grant, had entered a new phase of his relationship with Joyce, a phase wherein he began to regard his gifted insight into Joyce's work as potentially profitable and beneficial to his own literary career.

Regardless of Klein's motivations in using Joyce on his application, the proposal itself can be regarded as an important moment in Klein's career as a reader of Joyce. While it is uncertain whether he had any intention of ever writing this "long poem of homage to James Joyce," there is no evidence that the poem was ever written or begun. This leaves the question of whether it was the Guggenheim Foundation's refusal of this application which directed

Klein away from his poem of "homage" and toward Joyce criticism as the proper outlet for his insight. (This speculation is supported by the fact that later in his career, Klein turned again to the Guggenheim Foundation to ask for financial aid for a critical project on Ulysses.) The refusal of this application, at least in regard to Klein's interest in Joyce, apparently forced him to turn toward alternate means of expressing his ideas.

More important than the effect of the refusal by the Guggenheim Foundation is the critical insight offered by Klein in the 1944 application. His understanding of Joyce's uses of language, as well as his willingness to comment and even offer improvements upon it, are bolder than anything he had before written on the subject. The comments on Joyce in this application anticipate the ambition of his later critical efforts. Where his critical agenda in his three Ulysses essays will be to find single keys to understanding individual chapters of the novel, his poetic mandate assumes that Joyce was "misguided" in seeking ". . . to apply it [the contrapuntal literary method] to what was essentially a narrative or expository task" (80). Klein is attempting to find a single key to a better understanding (or expression) of Joyce's vision. As will be the case in his criticism, Klein has difficulty humbling himself, as he is constantly attempting to force his literary hero into his own paradigms. His talmudic training seems to inspire him to

interpret texts in a corrective manner. Nonetheless, the ambition expressed in this proposal, as well as the hint that he has already attempted to incorporate Joycean methodology in the poem "Variations of a Theme," will prove helpful in determining Joyce's effects on Klein's creative development.

The rejection of the 1944 application did not dissuade Klein from his Joyce studies but, as suggested earlier, it may have forced him to recognize the limitations of dealing overtly with Joyce in his poetry. (It is worth noting that the other specific projected poems of this application, such as a long satiric poem on law, the emendation to "The Merchant of Venice," and a poetic play set in Prague, were never written either.) From this point onward, Klein was to pay "homage" to Joyce in criticism and in creative style and technique only. Between 1944 and 1948, he continued to accumulate Joyce books which were both to inspire his curiosity and to indicate new directions in the nature of his interest. Of the books from this period, eight have been collected from his library. Among the most important of these are a 1945 printing of Joyce's Exiles, and a 1944 copy of Stephen Hero. Klein's marginal comments in the pages of these works indicate a desire to build upon his knowledge of Joyce oeuvre.

Klein wrote very little on the pages of Exiles, but he did underline or draw marks next to lines which relate to

the condition of the artist and the lack of understanding between characters. He underlines Bertha's line, "Happy! When I do not understand anything that he writes, when I cannot help him in any way, when I don't even understand half of what he says to me sometimes!" (132). Though Klein's underlining of such lines is consistent with the focus of his interest in Joyce thus far, it is considerably more difficult to explain the enigmatic comments scribbled by him on the inside back cover page of this copy:

Pullulant among the cities of three continents,
 Jewrie, Juivres, Judengasse, ghetto, zhidors??,
 judria ?, the sacred slums of God. It is meant
 [crossed out] Prima and bishop, architect of the
 huddled suburb, mean to build [crossed out] ? to
 just the stuff we did witness, usually still to
 confess their own public, private truth.

The subject of this note (which seems to anticipate the Casablanca ghetto chapter of The Second Scroll) is apparently related to Klein's response to anti-semitism, and the book's 1945 dating supports this assumption. It is, however, difficult to determine whether the note has any connection with his reading of the play or whether he was simply using this page as scrap to record a thought. The word "Pullulant," which opens this passage, is also used in Klein's poem "Portrait of the Poet as Landscape," which, according to Pollock's dating in Klein's Complete Poems, was

also written in "c. 1944/1945" (639). Moreover, "Portrait of the Poet as Landscape," like the sections of Exiles underlined by Klein, examines the condition of the alienated artist.

In his 1944 New Directions copy of Stephen Hero, on the other hand, Klein's interests are in the troubled history of the manuscript as discussed at length by Theodore Spencer in the edition's introduction, and with references in the text that relate to his readings in Ulysses. As to the first of these concerns, Klein's underlining of the fact that the manuscript had been rejected twenty times may relate, as will be discussed in the post-1948 section of this chapter, to his attempts to identify his overlooked career with the troubled career of Joyce. A characteristic example of his interest in relating Stephen Hero to Ulysses is found later in the introduction, where Klein writes "see if detain used in Ulysses," next to the statement, "I hope I'm not detaining you" (28). Such attention to minute detail suggests that Klein may have read Stephen Hero primarily to shed light upon Ulysses.

The remaining books from this period in Klein's personal library each hold an important position in the development of his interest in Joyce studies. Of these, the earliest and arguably the most important is Max Harold Visch and Thomas Goddard Bergin's 1944 translation of Vico's Autobiography. Klein wrote extensive notes on the pages of

this copy, most of which relate to possible connections between Vico and Ulysses. Though Vico's Autobiography was published in translation in 1944, it may be argued that Klein's interest in Vico did not occur until after Mason suggested the topic in 1948, since nowhere does Klein indicate a knowledge of this connection until the Mason correspondence begins. The book, therefore, may be regarded as belonging to the 1948 or post-1948 period.

Also from 1944 is Joseph Campbell and Henry Morton Robinson's A Skeleton Key to Finnegans Wake, which Klein annotated sparsely in several places that refer to the workings of the novel. The superficial nature of these markings indicates that this book was of minor importance to his growing appreciation of Joyce. More noteworthy is Sean O'Faolain's 1947 The Irish which, like Stephen Gwynn's undated Dublin Old and New, was used by Klein to enhance his understanding of the physical, spiritual and mythological landscape of Joyce's Ireland. Though there is evidence that Klein read The Irish with considerable interest, his markings in Dublin Old and New (which we do not know when he obtained or read) are far more interesting. Not only does Klein note references to key figures and landmarks in Dublin, but he writes yet another list on the back page of fifty-one entries, including Joyce scholars such as Stuart Gilbert, Levin, Frank Budgen and John J. Slocum, literary figures such as T.S. Eliot, Ezra Pound and Italo Svevo, and

institutions like Belveder House, McGill Libraries and Random House.

There is also, from the 1944-7 period, evidence that Klein was becoming a more confident Joyce critic. His markings in Richard M. Kain's Fabulous Voyager are almost exclusively intended to correct the author's many assumptions. Where Kain writes of the "Lord Mayor of Dublin passing through the city," Klein notes "It's not the Lord Mayor" (27).² There are too many such corrections to list; often Klein marks-off full pages with a simple "False" or "?" to indicate his displeasure. Klein's attitude toward Kain indicates that he has entered the game of Joyce scholarship competitively. Finally, though Klein writes little in Leon Edel's 1947 James Joyce: The Last Journey, Klein received the book in its year of publication, and his old friend's publishing success in Joyce studies may have impressed upon him the need to achieve his own eminence. Two odd facts worth noting about this book are that Klein's few markings are messier and more nervous in Edel's book than in others, and that Edel, though a long-time friend, neglected to write any inscription in the copy he sent to Klein.³ Klein does, however, write Edel "a hasty note of congratulation" on July 16, 1947, in which he expresses that Edel had done a "beautiful, a touching job" on his Joyce book. (This Klein writes despite the fact that, as he notes, he "hate[s] these feminine adjectives.") Klein

concludes his assessment of Edel's book with the compliment that "you have handled an adventure essentially romantic in a style truly classic." The letter discusses Edel's style and Klein's response to it, but fails to address the subject of Joyce except to say that Klein worships Joyce "this side idolatry."

Klein's involvement in Joyce studies in the year 1947 concludes with a letter written from Klein to Edel on December 24, in which the intensity of Klein's critical interest seems to alter dramatically. His inquiries are, at this point, detailed, and reflect a definite agenda. For example, he asks, "Have you in your reading, encountered any suggestion as to the identity of Leopold Bloom," noting that "His [Bloom's] address, 7 Eccles St. in 1904, was an unoccupied house; some have said that there is in Bloom not a little of Italo Svevo; others -- not without supporting evidence, affect to see in Bloom a picture of Joyce himself at the age of 38." For the first time, there is evidence both that Klein is beginning to ask his own questions as a Joyce critic and that he has begun his own research independent of available critical texts. If 1948 is, as has been suggested, the pivotal year in Klein's career as a Joycean, then his apprenticeship, at this point, appears to be nearly complete. Soon after, Edel, who was not primarily a Joyce critic, attempted to re-direct Klein's inquiries to Mason.

1948

1948 was arguably the most important year in Klein's life. On the global scale, Israel became a state, an event which Klein regarded as nothing short of miraculous. His own career saw the publication of The Rocking Chair, the last collection of new poems by Klein to be published in his lifetime, and a work that moved him to the forefront of Canadian literature. Moreover, in 1948, while continuing to manage his multiple vocations, Klein added one more career to his continually growing list; he officially became a Joyce critic. Appropriately, the year began with Klein's strongest statement about his Joyce scholarship to date, which is described by Leon Edel in "The Klein-Joyce Enigma:"

Klein writes 22 January 1948: "I have reread it [Ulysses] on average of once every two years (and always found fresh novelties in it) and now I am ready for the task," What is this portentous task? -- "a line-by-line, or rather page-by-page, commentary on Ulysses, tracking down all the allusions, indicating the abstruser stream-of-consciousness paragraphs, the mental associations and sequences, and relating the parts to the whole etc." His method "makes evasiveness impossible." It is the method of the "glossators -- no more no less; only with embarrassment to myself can I skip

the cryptic." Skip the cryptic! The talmudist has found a new Talmud -- the glossator-gadiator a gigantic bull -- a million word text for his lit-crit. (27)

In a part of the January 22, 1948 letter not discussed by Edel in "The Klein-Joyce Enigma," Klein describes himself as "fortunate . . . in stumbling upon some apocalyptic discoveries." It is this good fortune which, he writes, "keeps up my interest in something which, after all, is mere hobby. I am having a good time." As Edel suggests, this letter marks a turning point in Klein's involvement in Joyce studies. In the letter, and in others that followed, Klein indicates that much of his work is already completed. The only extant indication of work completed to this point, however, is Klein's annotations in his Joyce books, and these annotations do not demonstrate a readiness to complete sustained and sophisticated critical work. Though Caplan suggests that it is likely Klein destroyed most of his work on Joyce some time before his death (Like One That Dreamed 218), there is no proof that Klein, at any time in his life, was in the habit of destroying his work regardless of his or the public's attitude toward it. Surely he would never have destroyed anything that he was as proud of as his Joyce scholarship? Rather, there is now strong evidence to suggest that Klein was not able to accomplish any sustained criticism on Joyce at all until the correspondence with

Ellsworth Mason had begun, and that Klein's small contribution to Joyce scholarship was written primarily on the basis of information supplied innocently by Mason.

To understand the full significance of Mason's role in Klein's development as a Joyce scholar, the dynamics of their relationship, as it evolved in their letters, must be examined closely. As already noted, Mason's first letter was written simply to ask whether Klein would like to begin a dialogue on their respective studies in Joyce. Klein's first response, written on June 8, 1948, raises suspicion both in its tone and content. Klein begins this letter by informing Mason that the subject of Viconian thought and Ulysses (Mason's thesis topic) had occurred to him, but he confesses that he had not "descried those equations between Odyssean chapters and Vico's cycles." This comment is significant in that Klein's previous notes never refer to this connection at all, though Viconian ideas will become central to his Joyce studies from this point forward (particularly in his 1951 essay, "A Shout in the Street"). Secondly, Klein also asserts in the letter of June 8 that, "As for my annotation, it is now more than three quarters finished," and that, "In method, I have sought to [employ] the tradition of exegesis which prevailed in the 19th century."⁴ These statements are troubling, since nowhere is there any indication that he had "finished" any work up to this point (even the markings in his copies of the novel

cover only a small percentage of pages). A possible explanation for these claims is that Klein, ready to enter the world of literary criticism, was beginning to project a representation of himself as a Joyce scholar, whether or not he had the credentials of a scholar. As will be seen, the work he eventually did complete has little connection to the boast of this letter. Among other claims made in the letter are that "explaining the obvious . . . is a risk with which I am willing, for the sake of Joyce's reputation, to embarrass myself," that ". . . I began this work five years ago," that "I do not think I will have difficulty [publishing]," and that "It [the commentary] will run as 2 is to 3 -- 20 pages of notes on thirty pages of text." The boldness of these claims is evident; Klein is, at this point, either deluded about the extent and importance of his work or he is intent on deluding others to earn acceptance into what he may have perceived as an elite group of Joyce critics.

Two days later (in a time when mail could be exchanged in two days) Mason replies. Klein's project, he writes in a letter dated June 10, 1948, is something every Joyce scholar has wished to accomplish but found too time consuming, and he believes Klein fortunate that his project is "an avocation" and "so much more enjoyable in contrast with the routine of your daily occupation." Mason tells Klein of Bergin and Fisch's new translation of Vico's New Science,

laments the shoddy work of such critics as Gilbert, Tindall and Gorman, and asks Klein a variety of questions on specific references in Ulysses. Most important, he sends Klein a copy of a letter written by Joyce to Frank Budgen on the embryonic structure of the "Oxen of the Sun" chapter of Ulysses. Thirteen days later (June 23, 1948), Klein writes back to say that despite the fact that "Court sessions come to a head this time of year," he has begun an analysis based upon the Joyce letter to be sent to Mason in one week's time. This analysis (which is dated June 21, or two days earlier than Klein's second letter) is forty-four pages in length, based entirely on the Joyce letter, and later to become Klein's first of three published essays on individual chapters of Ulysses. The rapidity with which this essay was written is not necessarily surprising; Klein, as an editorial writer, was accustomed to writing quickly and under pressure. What is surprising is that a critic who is over "three quarters finished" a much larger, more important work would be so anxious to complete a comparatively minor study based upon a single piece of information, that this study (completed in just over one week) would be all he had to show his fellow scholar of his "Five year's" work, and that he would feel a pressing need to make his recent accomplishment available to Mason with such haste.

Nevertheless, the completion of the "Oxen of the Sun" essay substantiated Klein's representation of himself as a

Joyce scholar. On July 6, 1948, Klein wrote to Edel, claiming that Edel had done him "a tremendous favour" by mentioning his work to Mason. In this letter, Klein explains the contents of the Joyce-Budgen letter, and transcribes Mason's statement that "If you [Klein] have fathomed [Joyce's embryonic structure] . . . you're much sharper than I think anyone except Joyce is." Klein informs Edel in this letter that he interpreted Mason's statement as a challenge which "struck at my vanity," and that the result of this challenge is "the enclosed letter [the first draft of "The Oxen of the Sun" essay], a copy of which I have this day sent to Mason." In perhaps the most significant statement of the letter, Klein writes that "I must tell you that this is the most exciting thing I have done in a long time, and that the revelations this analysis makes are positively apocalyptic." The letter of July 6 then concludes with some remarks which may help in understanding Klein's perception of himself as a critic:

Because it was your remembrance of me that brought the Joyce letter to my hand, I owe you this copy; because you are a Joyce chassid I would want you to have it in any event.

It took me three weeks of my spare time to write the thing; it will take you at least three evenings to read it, a copy of Ulysses in your hand, -- but if you have time drop me a line about

it.

These statements reveal an awareness on Klein's part of his criticism as a talmudic exercise, as well as an effort to control the way in which the criticism will be perceived.

Mason wrote a short letter acknowledging the receipt of the essay on July 7, 1948, which was followed by a response by Klein to Mason on August 19, 1948, acknowledging the receipt of Mason's thesis. Before Mason had the opportunity to comment upon the essay, Klein had written a letter (on July 17, 1948) to Henry Allen Moe, then President of the Guggenheim Foundation, explaining his work on Joyce and inquiring about funding for his project. Klein's letter to Moe is more of a personal plea than a proper application, and since he never entered the official competition that year, the Guggenheim Foundation currently has no record of the letter or of an application from Klein in 1948. It is questionable whether Klein ever sent the letter at all, since the copy that remains requires corrections, and there is no record of a reply from Moe. Klein, having written a proper application four years earlier, obviously knew the correct procedure and consciously chose not to follow it. It is possible that the rejection of his 1944 application discouraged him, and that he decided to take another route. Whatever his reason for writing this letter, if it was ever sent it was rejected, for Klein's work was never funded. What remains, however, is the five page letter to Moe

outlining his role as Joyce critic based, no doubt, upon his own opinion of the value of the "Oxen of the Sun" essay.

Klein's letter to Moe of July 17, 1948, whatever its history after it was written, represents the core of Klein's career as a Joycean. It illustrates the extent to which Klein had deluded himself into believing that he had already taken his position among the leading group of Joyce critics of the time. He begins by noting the important work completed by critics such as Gilbert, Levin and Kain, and by allowing that "These works are by no means, by no means to be underestimated." Despite the efforts of these other scholars, however, Klein expresses that Ulysses "remains, though universally admired, not totally understood." Thus, it is Klein's task to rescue the novel by performing a "paragraph by paragraph" annotation of the book, of which 210 pages "of Random House text [is] already done." Apparently Klein had misplaced hundreds of completed pages described a month earlier to Mason. The inconsistencies between the stories told to Edel, Mason and Moe (and between all three stories and the remaining evidence), are too great to ignore. In this letter, there are instances of Klein equating his critical work with Joyce's writing, particularly when he states that "from the outset [his study] is doomed to be no more of a best-seller than Ulysses itself."

Klein's plan for work, as expressed in his letter to

Moe, appears misdirected and random. For example, the ninth item he proposes to solve in his work is described simply as "Across the page the symbols moved in grave morrice . . . a darkness shining in brightness which brightness could not comprehend." It is unclear how Klein would have expected Moe to understand either the nature of this utterance or the problem it presented to a Joyce critic. Klein then explains that he cannot "refrain from mentioning discoveries which [he has] made concerning the internal structure of the famous Oxen of the Sun chapter, discoveries which reveal this chapter to be the most ingenious and elusive tour de force in all literature! But really" There is no suggestion as to why these "discoveries" deserve specific notice, where his hundreds of other completed annotated pages are discussed only in generalities.

In addition, the letter to Moe emphasizes Klein's financial dire straits, and the unfortunate fact that much of his work has been laid aside due to financial considerations. He claims that his Joyce work was completed "while [he] was a visiting lecturer in Poetry at McGill," that he has now returned to his law practice, and that "such a labour of love [the Ulysses criticism] would mean to [him] a loss of at least \$4000.00 per year." Though Klein considered this "a trivial sum considering the importance of the work upon which it is to be expended," it was never to be granted. Finally, this letter, despite its many

problems, illustrates the energy and determination that Klein dedicated to his Joyce studies. Of course, the ensuing rejections would take their toll, but it should not be forgotten that Klein ultimately did undertake his Joyce work at his own expense. Though the experiment later went awry, Klein's Joyce criticism appears to have been a source of pride, and Caplan's assertion that "No task that Klein undertook gave him as much pleasure as his work on Ulysses" (Like One That Dreamed 155-6) should not be discounted.

On August 24, 1948, Mason wrote Klein a thirteen page critique of his "Oxen of the Sun" essay. The harsh words offered by the once humble Mason must have come as an unpleasant surprise and disappointment for Klein. Mason, it seems, had acquired additional knowledge on embryonic development and this, coupled with his reservations about Klein's methodology, led him to conclude that Klein's "first attempt . . . still require[d] a great deal of additional work, and more concentration on the broader problems of the chapter." Then, after listing an extensive series of perceived problems with the essay, Mason asserts that:

. . . to create your patterns you are forced to dig for the most covert kinds of evidence to convert into recalls to fit your scheme; at the same time you are forced to ignore recalls that shout out loud in the surface of the texture, and which do not fit your scheme at all. You are

implying that Joyce would bury his pattern in abstruse references, and at the same time completely contradict your pattern. I do not think that you can really believe this. You know too much about Joyce to believe it.

Mason seems to have offered these and other comments in a genuine effort to be helpful. Klein was to respond to the letter with a petty counter-attack on Mason, which implied a willingness to forge ahead with his Joyce work despite Mason's reservations.⁵

In this counter-attack (written on October 14, 1948), Klein does not immediately address Mason's comments, but begins by himself attacking Mason's thesis. His complaints, and the manner in which they are listed, read strikingly like those of Mason's previous criticism of Klein's work. Where each of Mason's criticisms are substantiated, Klein leaves his unsupported. For example, Klein's sixth and final criticism is that there is no indication that Joyce was creating the pattern Mason discovered (which is a similar complaint to that which Mason had made of Klein's essay in his letter). Unlike Mason, however, Klein does not support this argument by suggesting a counter-reading or a more valid reading of Joyce's structures. (It should not be forgotten that while Klein disagrees with Mason's Viconian theories in this letter, he will later draw on those theories in his own work.)

Once Klein has accomplished this "eye-for-eye" critique in his letter of October 14, 1948, he is prepared to address Mason's reading of the "Oxen" essay. While "far from agree[ing] with its strictures," he does concede that he "found it very useful, both in that it provided some additional corroborative insights, and in that it indicated where [he] had not sufficiently explained [him]self." Then, in the process of countering Mason's arguments, Klein makes three enigmatic statements, each of which reflects his dedication to Joyce studies and his lack of proper perspective. First, he "def[ied] anyone -- even the most ingenious -- to make a similar pattern of any other paragraph in Ulysses or any other book," and admits that his "analysis is ingenious . . . for it is only a reflection of Joyce's ingenuity." Second, he informs Mason that the essay "with emendations and elaborations, mainly prompted by your letter to me, is to be published shortly in a Canadian publication: Here and Now." (It remains to be seen exactly how much of Mason's advice Klein truly integrated.) Finally, he projects petty motivations onto Mason in the letter's conclusion:

Let us not fall prey to the occupational disease of the Joyce critic: a mania for the monopoly of the quiddity. There are not many to whom one may speak intelligently on Joyce -- let us not restrict that number further.

The ironies of these statements are apparent; though Klein had yet to publish a word of Joyce criticism, and though he had proven himself capable of the pettiest academic jousting, he has suddenly adopted the role of a benevolent member of some perceived community of Joyce scholars. In addition, if there is, in fact, "a mania of the monopoly of the quiddity," it is Klein, not Mason, who has either created it or proven a capacity for adopting it. (Mason, after all, did not hesitate to share information with Klein.) Klein, as a critic, fails to recognize his relative insignificance, and seems to be involved in an ever-evolving process of constructing his relationship with Joyce and with other Joyce critics.

The critical bantering between Klein and Mason did, if nothing else, inspire them to renew their correspondence with added enthusiasm. Seven more letters were to be exchanged before the end of the year, and the bulk of the information communicated was of a less personal, more scholarly nature. In a letter of October 16, 1948, Mason agrees with Klein that there are problems with his thesis, and supplies additional information on embryonic development and other topics. Moreover, he directs Klein to a scholar named John Kelleher (a prominent Joycean of the time) for information regarding the "Deshil" allusion in the novel. (Klein had previously accused Mason of "hoarding" the information.) On November 2, 1948, Klein responds,

providing answers to some of Mason's questions on allusions in Ulysses and asking eight similar questions. The letters continue along these lines until the end of the year, with only one notable exception. On December 8, 1948, after the usual exchange of information, and after complaining about Joyce's allowing the poor translation of Ulysses to be published, Klein relates his academic pursuits to his personal dilemmas:

My manuscript is growing apace, and Joyce's wonders do not cease. Hardly a week passes by without its revelation. The man is inexhaustible, has the true gift of tongues. But when I shall finish the work I do not know; again and again I am interrupted by having to make a living, not only for myself, but my wife, my three children, and my dog. O that my father had left me an estate!

These remarks represent a sudden and unexpected shift in the tone of the correspondence. The fact that he continues to contradict himself on the degree of completion of his work need not be discussed further. The date and tone of the remarks, however, indicate that Klein may have received a reply from Moe around this time, and that these unexpected personal comments may have arisen out of the disappointments contained therein. Klein's sense of his own difficulty in attaining his creative and intellectual goals at the expense

of his practical concerns may represent part of his ongoing identification with Joyce.

Much like 1947, 1948 concludes with a letter from Klein to Edel that indicates the extent to which Klein has progressed (both in terms of insight and ambition) as a Joyce scholar. Although this letter, dated December 28, 1948, begins with a few personal statements, Klein quickly changes the topic to address an issue that Edel raised in a previous letter. From the contents of Klein's comments, it appears that Edel has informed Klein of a demand for papers on Joyce, and Klein seems willing to write on almost any topic which will enable him to find an audience:

Your suggestion about Jolas'⁷ about-to-be resurrected transition -- how permanently valid the transition name is! -- is exciting. Nothing would please me more than to appear in fair Paris in explication of the Master. Do you write to Jolas? If you do, you might put the bee in his bonnet, too. Would he be interested in an essay on any of the following subjects -- I select a few

1. A Progress of Parodies: an analysis of the parodies of the Oxen of the Sun, their identification, and comparison with the models on which they are based. An emendation of the principles on which the authors to be parodied were chosen.

2. The Fox and his Grandmother: an explication of the riddle on page 27.
3. Poetic and Mimetic Techniques in Ulysses.
4. The Black Panther.
5. Circe's Swine: A medical study of the zoo on Mabbot St.
6. Viconian Thought in Ulysses.
7. The Christological in Ulysses.
8. The Patriotism of James Joyce.
9. The Proteus that Joyce caught. An analysis of the protean devices used in the third chapter.

Although there is no indication that Edel ever forwarded these suggestions or that they were given any consideration (Klein never appeared in Paris to discuss Joyce), the fact that Klein felt qualified to discuss any of these topics at the end of 1948 suggests a growing confidence. Most of these topics had already been discussed in some form in Klein's correspondences with Mason, though many were never converted into completed essays. There are, however, hints in these topics of the directions Klein's criticism may have taken had he not ceased writing on Ulysses after his third essay. Klein is prepared to "send [Jolas] a copy of The Oxen of the Sun essay which is to appear in Here & Now, next issue, January," to help substantiate him as a Joyce scholar.

Three annotated books published in 1948 relating to

Joyce studies are found in Klein's collected library. The first, Auguste Morel and Stuart Gilbert's French translation Ulysse, is noteworthy because of Klein's extreme dissatisfaction with their work. This volume contains minimal markings on the first thirty pages (most of which are Klein's own translations of individual words), and none for the remainder of the book. Klein also owned a copy of Bergin and Fisch's translation of The New Science by Vico. Klein acquired this book either at the urging of or in response to Ellsworth Mason, and it was to prove helpful over the next few years. This volume contains notes and charts written by Klein which relate to the work he was later to complete on "A Shout in the Street" and its relation to Vico's cycles. Finally, Klein owned a copy of Lucie Noel's James Joyce and Paul L. Leon: The Story of a Friendship, which was published in 1948, but seems to have been read by Klein during or around the time of his breakdown. The annotations in this book are of a different nature from what has been seen previously. Often running across pages sporadically and wildly, they attest to the growing obsession of Klein's involvement with Joyce and Joyce criticism. There are instances where his remarks read as answers to statements made by the author, such as when Noel quotes the question "'Don't you know that you arrested him six months ago?'" and Klein writes "So police don't know" (41). Klein begins to divide up commonplace words

into units, as though searching in these units for coded meanings. For example, he divides the word "Dr-u-ot," and writes next to the units "Christi -- positive -- continuous" (38). Among other words divided are "Le-for" (36), "Lausanne" (29), "ca-fe" (27), "Cham-pagne" (27), "Eur-as-ian" (23) and "ad-renalin" (22). Though it is unclear when Klein acquired and read this book, the nature of his annotations suggest an unhealthy and obsessive involvement in his studies that seems in many ways an inevitable conclusion to the pattern established in his approach to the subject long before this reading.

1949 and beyond

On February 26, 1949, Klein mailed a copy of his soon-to-be published "Oxen of the Sun" essay to Mason, asking Mason to "recognize all the places in which it had been amended in answer to [Mason's] original objections." Though Mason refrained from criticizing this essay further in subsequent letters, he must have noticed that Klein's amendments were minimal, and that his objections to the basic assumptions behind Klein's work had been ignored by Klein. What remains is the original essay with several extra explanatory statements, some extra examples to support the argument, and more graphic charts to guide the reader. Klein's desire to place a band-aid on his existing essay and to see it in

published form is understandable; he may have sensed that if he failed to generate a reputation soon, he would never again have the opportunity. In some respects he was correct in his judgement; though the essay was published in the relatively obscure Canadian journal Here and Now, Klein's own initiative in circulating the essay prompted Mason to state in a letter of March 12, 1949 that his colleagues had reacted "much more favorab[ly]" to the essay "than [his] own reaction last summer."

Two letters written by Klein to Edel in February of 1949 indicate the alarming rate at which Klein's delusions were growing. The first of these letters, dated February 15, 1949, seems to respond to a suggestion by Edel that Klein travel to New York to further his career as a Joyce scholar:

As I see it, my coming to New York would have one or all of the three following purposes

- (a) To address the Joyce Society
- (b) To meet possible publishers
- (c) To be lionized.

Klein then writes that, as for first of these purposes, "that would be nice, not so much because I desire to give public speeches, but because I would like to meet people affected with my own passion." On the topic of possible publishers, he writes that "I do not think my difficulty will be there -- although I would appreciate you sounding

Lippincott -- my real problem is -- a patron!" His response to the possibility of lionization is the self-effacing question, "what kind of lionization is it when you pay for it yourself?" He again alludes to his financial woes in the question, "where, oh where can I find the tenth part of a Miss Weaver -- the one who financed Joyce so generously. All I would require would be a 10%, a 5% interpreters' fee." Klein writes to Edel again one week later (February 23, 1949), to acknowledge receipt of Edel's book on Henry James. Included in the letter is "an offprint of my article on The Oxen of the Sun -- amended, and now vaunting a chart."

The publication of Klein's "Oxen of the Sun" essay, the Governor General's Award Klein received for The Rocking Chair, and the early optimism of his election campaign for a seat in the Canadian House of Commons were all early indicators that 1949 would become the most productive and rewarding year of Klein's career. He had become so confident in his ability to complete his Joyce work, in fact, that in the "contributors" note of the issue of Here and Now in which the his "Oxen of the Sun" essay appeared, the essay is described as "the appendix to his forthcoming critical study of Ulysses" (88) even though there remains no evidence that this extended study was ever begun. The euphoria of these early triumphs did not last long. On June 27, 1949, Klein suffered what must have been one of the most bitter disappointments of his life. Not only did he lose

the election, but he also received only fourteen percent of the vote, placing him a distant third behind even the Communist Party candidate who had formerly spent several years in prison for his public support of Hitler (this in a predominantly Jewish riding). According to Caplan,

Klein tried to put on a brave face and shrug off the defeat as mere 'politics,' but privately he expressed a bitter sense of rejection: the community whose great champion he had been all his life had now rudely turned him down. His appeal to the voters had indeed been so unabashedly personal that he could hardly have interpreted the results in any other way. (Like One That Dreamed 161)

Klein's earliest reference to his second published essay on Ulysses is found in a letter dated approximately three months prior to the election, and, within the context of his defeat, it is not difficult to imagine the need for the affirmation that he was soon to seek from the acceptance of this work. In a letter to Mason dated April 6, 1949, Klein makes a passing reference to an essay he is preparing on the first chapter of Ulysses, the technique of which, he feels, is "almost as amazing as that of 'The Oxen of the Sun.'" Despite the harshness of Mason's initial comments on the "Oxen" essay, Klein again solicits Mason's criticism for his second essay and, in a letter of May 2, 1949, his pre-

election confidence radiates from the page. (Perhaps it was only through this new-found confidence that Klein mustered the courage to turn again to Mason for an appraisal.) Describing his "curiosity about Joyce learning [as] insatiable," Klein introduces his "Black Panther" essay on the "Telemachus" chapter of Ulysses as

constitut[ing] the discussion of technique appended to my annotations on Telemachus. It has me very excited for I think that in it I have made the very basic discovery about Ulysses (and explained, incidentally, why June 16th). My proof is again pragmatic and therefore, I think, irresistible. If Judge Woolsey⁸ had had the benefit of my discourse, he'd have fallen off his bench with shock and alarm. Indeed, I fear greatly that the Black Panther -- when published -- which, I imagine, will be shortly -- may result in the re-imposition of the ban. So do my annotations frustrate their own purpose.

The enthusiasm expressed in this letter seems at once to be a reflection of Klein's positive frame-of-mind and, simultaneously, his attempt to influence Mason into reading this essay more favourably than he did the "Oxen of the Sun" essay. It is hard to believe that Mason did not notice the fact that, once again, Klein was writing on a topic which he had never before mentioned as an area of interest, and which

Mason himself had been the first to suggest only months earlier. In a letter of February 19, 1949, Klein thanks Mason for a copy of his paper on James Joyce and Vico's cycles, noting that Mason's "varying descriptions of God" in the first three chapters of Ulysses are very shrewd. Klein's second published essay on Ulysses, "The Black Panther," deals specifically with varying depictions of God in the first chapter of the novel. Prior to this reference, there is no indication that Klein had given any thought to this specific issue in Joyce as a topic for serious critical study.⁹ An examination of Mason's unpublished paper, entitled "James Joyce's Ulysses and Vico's Cycle," suggests that many of Klein's ideas were taken from Mason's work. For example, in discussing the first chapter of Ulysses, Mason builds an argument on the importance of theology in Joyce:

The Art of this [first] chapter is Theology, and from his opening ritual to the end of the chapter, Buck Mulligan repeated expresses himself in ritualistic speeches. Mulligan is specifically described as the Father-priest. (6)

Klein's second Joyce essay, "The Black Panther," argues that "The art of the first chapter of Ulysses . . . is theology" (326), and supports his argument with the fact that "[Malachi] Mulligan, in the five required sacerdotal vestments arrayed, is dressed for his first function"

(331).¹⁰

Soon after his election defeat, Klein, who had not yet received any reply from Mason on "The Black Panther," wrote asking for an answer before the end of July as he would soon be leaving for Europe. (Strangely, Klein does not mention Israel to Mason even though it is to be the raison d'etre of the trip.) In this short letter of July 18, 1949, Klein mentions that his election campaign has made time pass quickly, but he does not discuss the election results. The correlation between the election and his need for Mason's reply is striking. In the wake of his defeat, a downcast Klein seems desperate for a positive review of his Joyce studies as an affirmation of his intellectual worth before his departure. He was to receive no such affirmation. Three days later (July 21, 1949), Mason replies, saying that he had not had time to give the essay "the attention it deserves," because he had been trying to repair his car. (Klein had sent the fifteen page essay almost three months earlier.) Then Mason writes his "off-hand reaction" to the essay, which is worth quoting at length:

. . . while some of your analogies seemed to fit nicely, most of them seemed to be reaching pretty far. I think that where you and I differ fundamentally is in evaluating this kind of technique. If your explication were exactly as Joyce intended in his chapters, the technique

involved, although it is dazzling in its ingenuity and multiplicity, seems to me to be of minor esthetic value. All that you can say about it is that if Joyce wanted it so, it didn't seem to get in the way very much. While Joyce, for reasons deep in his personal psyche, is continually casting his material into different patterns which require complete submission from the reader if they are to register, he always subordinated this kind of performance to some major esthetic consideration, and it is this fact that saves the book from being an intertwining of clever handsprings and finger exercises. It is a fact that shows his great genius, that he is something more than the sum of his idiosyncrasies [sic]. After the reader gets past the initial awe caused by Joyce's incredible ability to juggle five patterns at once, this aspect of the book should recede in importance because it is more or less mechanical, and often (Homer, colors) disorderly to an extent that noone [sic] has yet commented about. While you certainly have passed this neophyte stage, you often seem to have passed on to it again on a new level, at least that is what I felt here and there in your Oxen article. You seem, at points, to be so awed by Joyce's

ingenuity (this, to some extent, because it reminds you of your own) that you are carried away, and consequently over value, if I am right, what you see as Joyce's patterning ability.

These "off-hand" remarks, received by Klein less than one month after his election defeat, devalue Klein's entire critical approach. The relationship between the two scholars had become reversed; now Mason is the teacher (and an impatient teacher at that) and Klein the student waiting for signs of approval. It is not surprising, then, that this letter marks the end of the relationship and correspondence. (Klein wrote one final letter more than three years later [on October 2, 1952], but Mason did not respond to his confused plea to rekindle the correspondence.) Klein, who felt he had been denied the literary and political recognition he deserved, had now been shunned intellectually as well. Although Mason's letter did not fully dissuade Klein from pursuing his Joyce studies further, its timing could not have encouraged Klein in his efforts to convert his work into a major book. As will be seen, with Mason gone, Klein sought other sources of inspiration for his engagement with Joyce.

It is not surprising that immediately following this series of disappointments, Klein began to regard his upcoming trip to Israel as an exercise in both communal and personal renewal. Israel, in a sense, soon became the

"cause" onto which Klein could project the energy and hope that had once belonged to his literary, political, and intellectual dreams. There are instances in his accounts of this journey where it is uncertain whether Klein's experience of Israel was of a historical or a personal miracle:

In his lifetime, and after, that dream had been broken and nightmared; he himself, at the age of forty, had died, a broken-hearted man, a pillar shattered; and now, on the heights of Beit Vegan, the pillars of the mausoleum rose in a posthumous vindication and embrace.

We stood in silence upon that height, our thoughts grappling with justice and history.

("Notebook of a Journey" 355)

Moreover, the energy he expended on his North American fund-raising tour after the trip led to a physical collapse which, some believe, eventually contributed to his emotional breakdown:

Apart from any unseen biological determinants that might have been operating, the most obvious antecedent, in [his older son Colman's] view, was his father's overwork and exhaustion during the early fifties. From late 1949 until the fall of 1952 Klein spent about half his time travelling and speaking all across the United States and

Canada. He took very seriously the need to raise money for the fledgling State of Israel, and for a while was probably the single most popular speaker on the United Jewish Appeal circuit. (Caplan, Like One That Dreamed 182)

In his fund-raising efforts, Klein had finally found, if only for a short time, a cause that desperately needed his creative and intellectual talents.

Joyce was, in many ways, an important filter for Klein's experience of Israel, and therefore his interest in Israel reinforced his connection to Joyce (in Mason's absence). Since Klein's trip was a spiritual quest, it is appropriate that he seized the opportunity to stop in Dublin and visit the spiritual home of his mentor as well.

According to Edel:

On the way home he stops in Ireland, but we do not know whether he visits Dublin or simply glances the environs of Shannon. I had said to him on the eve of his journey, "I suppose you planned this so you might stop in Dublin on the way." His eyebrows had shot up and he answered with his strange little asymmetrical smile: "You are right -- I go to Jerusalem to visit Dublin." ("The Klein-Joyce Enigma" 31)

There are, however, no records of this stop in Dublin because, according to Caplan, "as an emissary of the

Canadian Jewish Congress Klein had little business in Paris and none in Dublin" (Like One That Dreamed 171).

Nevertheless, the evidence of Klein's using his experience of Israel to reinforce his ties with Joyce suggests that Klein's interest in Joyce became both stronger and more problematic during this period. Klein's relationship with Joyce developed at this point, not through his criticism, but through his adaption of Joyce's methods in the writing of The Second Scroll." It could be argued that Joyce's connection with Dublin provided a model for Klein's relationship with Israel. Klein was not the first to recognize the connection between Joyce and Israel, for in his copy of John Harvey's 1949 Dublin -- A Study in Environment, Klein drew emphatic markings beside Harvey's suggestion that "the reader . . . perhaps regards the Irish as vociferous nuisances rather like the Zionists" (4). Klein must have been both disturbed and amused by the timely coincidence of this observation.

After his severing of ties with Mason in July of 1949, Klein's reputation as a Joycean continued to grow. In the Spring of 1950, his second essay, "The Black Panther: A Study in Technique," appeared in the influential New York journal Accent, which was published by New Directions. Though there remain no records of when or how Klein submitted the essay to Accent, as with "The Oxen of the Sun," it was probably submitted after Mason had read it

(before Klein left for Israel). Klein probably did not hesitate to use the connections he made when The Hitleriad was published by New Directions in 1944. (This claim is made on the basis of the fact that on March 7, 1949, Klein wrote James Laughlin of New Directions, enclosing with his letter a copy of "Oxen of the Sun," which he describes to Laughlin as making "a fabulous discovery -- I throw modesty to the winds -- a discovery that has eluded Joyce commentators for 30 years -- and it proves Joyce again a titanic figure in our literature." On April 20, 1949, Laughlin replied, writing that "I am not enough of a Joyce scholar to know whether you are completely on the beam, but certainly it is very impressive and convincing. When I get back to New York, I will take the matter up with Slocum¹² and see what he thinks about the possibility of getting the James Joyce Society to subsidize your research and the eventual publication of the book at New Directions." In other words, before the publication of "The Black Panther" in New Direction's journal Accent, Klein had already been soliciting support from Laughlin.¹³) It is doubtful that Klein amended the essay after receiving Mason's critique, since the amendments to "Oxen" were only made on the basis of specific recommendations offered by Mason, and no such recommendations were suggested in Mason's comments on "Black Panther." According to Caplan, although Klein's work on Joyce was interrupted by the Israel trip, "the notice

["Black Panther"] attracted prompted him to pick up where he had left off" (Like One That Dreamed 185).

Klein's "Contributors" note in the Spring, 1950 issue of Accent reads, "A.M. Klein is a lawyer in Toronto; Canada's outstanding contemporary poet (The Hitleriad, The Rocking Chair, etc.); and the author of a forthcoming extended commentary on Ulysses" (191). Each of these three statements is in some way questionable. Firstly, the fact that Klein was not a lawyer in Toronto suggests that the note was probably an incorrect version of information provided by him. Secondly, it seems untypically immodest for Klein to have permitted himself to be referred to as "Canada's outstanding contemporary poet," even though his recent Governor General's Award would have supported this assertion. Most relevant to the present discussion is the fact that Klein's biographical note again refers to his "extended commentary on Ulysses" as though it was completed and merely awaiting release (and as though it was a completely separate work from his two published essays on Joyce) when, in fact, this commentary was never to be written. This contributor's note in Accent seems to contradict the final paragraph of an article on Klein by D.C. Spurgeon, entitled "Wither a Green Haired Poet," published in Saturday Night on May 23, 1950 (this date coincides with the Spring 1950 publication date of the issue of Accent in question). The paragraph, which concludes an

extended discussion on Klein's opinion that the poet need not be any more abnormal than other members of society, details the "facts" of his involvement in Joyce studies. The "commentary on Ulysses," rather than "forthcoming," is described as being in progress:

Klein's most ambitious project has been in gestation for the past five years, and, he estimates, will require another two to be born. It is the titanic job of an annotation, line by line, of James Joyce's "Ulysses." (46)

Following the publication in Accent, Klein began to work to solidify his reputation as a Joyce scholar. According to Caplan, it was also during this period (the year following the publication of "Black Panther") that Klein's work in Joyce studies "was beginning to appear frighteningly obsessive" (Like One That Dreamed 183). Caplan cites as one example of this behaviour a lecture on Joyce that Klein delivered at Harvard University in the Summer of 1950, in which he described Joyce "as a humiliated pauper and neglected genius" (183). Following this lecture, Merrill Moore, a poet and psychiatrist, was quoted as saying to F.R. Scott, "Your man Klein is ill, seriously ill. He wasn't talking about Joyce, he was talking about himself!" (183) Also in the Summer of 1950, Klein wrote to Edel, discussing an article that Edel had written on Henry James and Joyce. In this letter, dated August 2, 1950, Klein

extends the metaphor of he and Edel as talmudic-literary scholars, and the subjects of their critical studies are no longer seen as literary figures, but as revered rabbis:

I read your article on James and Joyce with a great deal of interest -- and frequent friendly dissent. It was as if two Chassidim [followers of revered rabbis], having met, set to praising each their own Rebbe [Rabbi]; the one says the Telser Rebbe is chief among the saints and scholars, and the other that his Rebbe, the Belser Rebbe, is nonpareil. So with us, I felt as I read your essay the furious conflict of two idolatries, mine and yours.

These statements provide evidence both that Klein regarded his Joyce criticism as a talmudic exercise, and that he may have been losing perspective on the extent of personal involvement this exercise required.

Following the Harvard lecture, Klein continued his work on Joyce with enthusiasm. He completed his third and final essay on Ulysses, "A Shout in the Street," before the end of the year. The fact that the essay deals with the second chapter of Ulysses could support the inference that Klein, in preparation for the completion of his "extended commentary," was beginning to take a more organized (chapter-by-chapter) approach to his criticism. Since it has already been argued that neither of the first two essays

could have been written by Klein without the use of information provided by Mason, it should also be noted that this essay, which deals specifically with the workings of Viconian cycles in the chapter, also focuses on an issue (Vico and Joyce) which had not occurred to Klein before his reading of Mason's criticism.

The similarities between Klein's "A Shout in the Street" and Mason's unpublished essay, "James Joyce's Ulysses and Vico's Cycle," which Klein had read earlier, are unmistakable. Klein's essay opens and closes with a quote by Joyce, advising that he "would not pay overmuch attention to these theories [Vico's] beyond using them for all they are worth, but they have gradually forced themselves on me through the circumstances of my own life" (342). Klein makes two errors in his use of this quote. First, he writes in an endnote that the quote is "From one of Joyce's letters in the collection of the New York Public Library" (366). The letter, in fact, belongs to the British Museum (Joyce Selected Letters 313-14). Second, he applies the quote to Ulysses, but in the letter from which it is taken (which was written by Joyce to Harriet Shaw Weaver on May 21, 1926), Joyce was not discussing his use of Vico in Ulysses, but rather in Finnegans Wake. A possible reason for Klein's erroneous use of the quote is found in the fact that Mason, in his essay "James Joyce's Ulysses and Vico's Cycle," applies this quote to Ulysses (without mentioning its

context), and fails to document the location of the letter (2).

There are several other echoes of Mason's criticism in Klein's "A Shout in the Street." Klein concludes his essay with the statement that "the sum is done. Vico, Dalkey, is indeed Vico -- The Key" (366). In Mason's essay, the same reference in Joyce is discussed as possessing similar significances, as is recognized in Mason's argument that "Set off in Stephen's thoughts as a complete unit are the words, 'Vico Road, Dalkey.' The point of these words is clear -- Vico Road is the Viconian cycle, as Vico describes it" (5). In addition, near the end of "A Shout in the Street," Klein writes that "We leave Mr. Deasy, with dancing coins on his wise shoulders . . . standing, as God, in the midst of the providential flux and reflux of history, a checkerwork of leaves" (366). This statement echoes Mason's assertion in "James Joyce's Ulysses and Vico's Cycle" that "In this chapter Joyce also makes much symbolic use of coins, which Vico specifically connects with his Aristocratic age, and the chapter ends on this note: 'On his wise shoulders through the checkerwork of leaves the sun flung spangles, dancing coins'" (7). Where in his previous essays Klein borrowed only small pieces of information provided by Mason, now that the two have ceased communicating Klein appears free to borrow from the central concept of Mason's own unpublished original work.

"A Shout in the Street" was delivered first at a meeting of the James Joyce Society in New York in February of 1951, and, according to Caplan,

Leon Edel . . . remembered it as one of the most brilliant lectures he had ever heard. Klein requested in advance that his listeners come with their copies of Ulysses in hand and, like a Talmud teacher, made them turn back and forth to specific pages and paragraphs, which he elucidated with beguiling cleverness and wit. (Like One That Dreamed 184)

Subsequently, Klein again turned to his New York connections at New Directions to publish the essay. In this instance, his work appeared in the 1951 New Directions annual, and for the first time his biographical note provides an accurate description of his life and accomplishments:

A.M. Klein, a Montreal attorney, is one of Canada's leading men of letters. He has just published a novel, The Second Scroll, with Alfred Knopf. His book of poems The Rocking Chair won The Governor General's Medal for Poetry in 1948. He is represented on the New Directions list by The Hitleriad, a verse satire on Hitler & Co. Klein has been at work for several years on an analysis of Joyce's Ulysses, other parts of which have appeared in the magazines Here and Now and

Accent. The section presented in this volume was read in New York last year at a meeting of the James Joyce Society and caused, to put it mildly, a sensation. (20)

The publication of this essay marks the end of Klein's contribution to Joyce scholarship. Caplan writes that in the Autumn of 1951 Klein "was distracted by the excitement of seeing his novel published," after which "he never managed to regain his momentum" (Like One That Dreamed 184-5). It is doubtful that he could have continued without Mason. Perhaps this is why he tried to resume the correspondence with Mason in 1952. Perhaps this is also why Mason never replied.

Between January and November of 1951, Klein wrote six letters to Edel, in five of which he discusses some aspect of his Joyce studies (the sixth, a letter dated September 17, 1951, is the only typed letter Klein wrote that year, and discusses, almost exclusively, The Second Scroll). It may be significant that Klein's correspondence with Edel on the subject of Joyce intensifies at the same time as his correspondence with Mason ends. Through these letters, it is possible to trace Klein's increasingly obsessive approach to his Joyce scholarship. On January 16, 1951, Klein confirms "that I shall be in New York on the second to address The [James Joyce] Society and look forward to seeing you again." The conditions under which he will be

addressing the society are further elaborated upon in the subsequent paragraphs of the letter:

. . . [you] may have [been] told you about my request that members of the audience have with them copies of Ulysses. It was an embarrassing thing to ask for -- it makes me feel like a double-dyed dominic, pompous-pedantical -- but without this, the talk is impossible. I intend a detailed analysis of the Nestor chapter, and will show how this simple (sic)¹⁴ classroom scene was written. It is fabulous, also very funny. What Joyce did here is unexampled -- other writers have not dreamed of such a thing, let alone dared it.

But enough of riddles. Let us, until the second, abide the questions

Klein's letter to Edel of August 30, 1951 contains comments on an issue of the journal Envoy¹⁵ which Edel had sent some time earlier. This letter describes Klein's reaction to an article on Joyce's acquaintance Oliver Gogarty ("The man had thought himself an author, and in his declining years discovers himself to be -- a footnote"), and his impression of the "parochialism" of many of the articles in the journal ("All these Irish Catholics write with an eye to the ear of the confession box"). This parochialism ultimately provokes a hostile reaction from Klein:

Above all, over all, enclosing it as it were with

a binder -- the stupidity! The lazy ignorance and the aggressive stupidity! Who was it said that if you truly seek to understand infinity -- consider human stupidity . . . He had an inkling."

In a letter written on October 8, 1951, Klein describes Edel's review of The Second Scroll as "my one consolation," and proceeds to outline the bad luck he has endured with other reviewers. One such malevolent reviewer is S. Morgan Powell who, Klein writes, "intends 'to do a job' on me -- largely because he hates Joyce disciples, hates Zionists, and I being both, am therefore [an] unfathomable akomination." On October 19, 1951, Klein provides Edel with a more detailed explication of The Second Scroll than that which he had sent on September 17, seizing the opportunity to compare (even through denial) Edel's relationship with the novel to that of Joyce's friend and critic Valery Larbaud's relationship to Ulysses. Klein, apparently responding to a suggestion by Edel that the information provided by Klein might be used for a critical analysis of the novel, writes that "Of course you may use the explication I gave you, though not given were they as Joyce's to Larbaud. I am no Joyce, and you are no Larbaud to my Joyce. The exegesis was sent as from friend to friend."

Finally, on November 12, 1951, Klein wrote to Edel to thank him for a copy of the journal A.D.,¹⁶ and to comment

on an article contained therein. In Klein's remarks may be detected a competitiveness that, it could be argued, borders on bitterness:

The article therein on Joyce was good; not by any means exhaustive, but good; it was amusing to read the author's ambivalent reference to myself, and then to see him follow, like a right leal disciple, along the paths I have charted.

Again Klein's statements suggest a need to assert himself and to find his place in the perceived world of Joyce criticism. In his essay "The Klein-Joyce Enigma," Edel describes a "last letter" from Klein, dated October 15, 1952 (31). This followed a letter from Klein, written "a few weeks earlier asking for the particulars about [Edel's] little book James Joyce: The Last Journey" ("The Klein-Joyce Enigma" 31). Edel describes this final letter as being "stiff and cold and brusque" (31), and records that it "ends with a sudden 'because of other plans I am putting my Joyce work aside'" ("The Klein-Joyce Enigma" 32).

It is possible to trace some of the stages of Klein's deterioration (and even his knowledge of the potential connection between Joyce and the deterioration) through the annotations in the Joyce books he acquired after 1948. For example, the earliest book in Klein's library from this period is Carl G. Jung's 1949 Ulysses -- A Monologue, during his reading of which Klein seems to have been preoccupied

with the possible associations between Ulysses and what Jung called "the schizophrenic condition of the mind" (7). Among the statements in Jung's book which Klein underlined or marked as significant are, "[Ulysses] not only begins and ends in nothingness, but it is of nothing but nothingness" (2), "The perceptive functions . . . are given preference . . . the discriminating functions, thinking and feeling, are as consistently suppressed" (7), "What kind of carefully guarded secret might it be that is hidden with matchless care under seven hundred and thirty five unendurable pages" (13), and

If worms were gifted with literary powers they would write with the sympathetic nervous system for lack of a brain (7). I suspect that something of this kind has happened to Joyce, that we have a case of visceral thinking and feeling with a severe repression of cerebral activity and its confinement to the perceptive process. (3-4)

Klein's attention, firstly, to Jung's book and, secondly, to these specific passages indicates a concern on his behalf with the relationship between the novel and an instability of the mind.

Also in Klein's collection from 1949 is Dublin -- A Study in Environment by John Harvey. The annotations in this book suggests a subtle shift in Klein's interest from scholarly matters to the need to establish a more personal

connection to Joyce. Where in earlier books on Dublin Klein seemed to be searching for clues in the descriptions of the city's cultural activities to help him locate the sources of certain allusions in Ulysses, in reading Harvey's book he appears to be less concerned with understanding the city and more interested in the gossip surrounding Joyce's legend. Instead of searching for the common, day-to-day life of the people around Dublin's streets and landmarks, Klein becomes at this point more concerned with Dublin's literary scene. Klein seems to have re-focused his attention from Joyce as a chronicler of his city to Joyce as a public figure.

In February of 1950 Klein obtained a copy of W.Y. Tindall's book James Joyce (which was published in that same year) possibly as a gift from the author. On the first page of Klein's copy Tindall wrote a dedication, "For A.M. Klein -- From one Joycean to another -- with admiration." What is most ironic about Tindall's signing of this copy is that prior to this contact between the two scholars, Klein was brutal in his assessment of Tindall's work. In his letter to Mason of February 19, 1949, Klein had written:

Your note on Tindall shocked me. So soon? Here I am, at least five years at work on the one book Ulysses, and every advance I make discloses new horizons -- while William York Tindall, from his Columbia altitudes, can take in the whole globe at a glance! Some people have all the talent -- and

presumption.

Apparently Tindall's show of kindness toward Klein in 1950 did much to alter Klein's opinion of his work and, when Klein tried (on October 2, 1952) to resume the correspondence with Mason, he made a special effort to adjust his earlier judgement of Tindall, writing that "You disparaged both Levin and Tindall, but though much too gay, they are not altogether deceivers. One may learn from them. They deviate into sense." Also of interest in Klein's copy of Tindall's book are Klein's annotations, which, on close inspection, reveal a developing mania on Klein's behalf. As in earlier books, Klein underlines important phrases and scribbles notes to himself beside significant passages. In Tindall's book, however, Klein also circles many seemingly commonplace words, and draws strange designs through or around them as though searching for hidden meaning. For example, on page vii of the introduction, he places parentheses around the word "Bridgewater," draws a line through the letter "g" in the word (spelling the word "Bridewater"), and writes an exclamation mark in the margin beside the word. On page 1 of Tindall's book, he scribbles a circle around the word "Beethoven," and draws an arrow that extend from the margin to the word, with the point of the arrow placed at the first "e" and a question mark placed at the marginal end. Equally odd is that Klein is not only interested in the contents of Tindall's book, but seems to

feel a personal involvement in Tindall's "acknowledgements" as well. On page vii of the acknowledgements, he underlines the names of Tindall's friends and colleagues such as "James Gilvarry," "Nathan Halner," and "Elizabeth and Cecilia," and, as though commenting upon Tindall's interactions with these people, he places either an exclamation or question mark beside each name.

Of the three remaining documents from this period in Klein's library, only the journal A.D. was obtained during his productive period. The second book, a copy of Joyce's Chamber Music, is the most interesting of the three, since it was published in 1954, and therefore read by Klein at a time when he had ceased writing Joyce criticism, but shortly before the final severe breakdown which forced him to withdraw from society. The notes contained in this book appear to represent a desperate and confused attempt to resume his criticism. Klein took a special interest in the introduction, which was written by Tindall. Where Tindall refers to Joyce's writing as "those hymns in honor of extravagant beauty" (6), Klein notes "not sense of word;" where Tindall acknowledges "John Hinsdale Thompson, who kindly transcribed [Chamber Music] for me" (7), Klein jots down the enigmatic words "a forgery?" Later in the introduction, Klein attempts to comment upon Tindall's assumptions either with question marks, words written in Hebrew, or cryptic remarks. In some of Klein's marginal

notes, there are suggestions that he is still able to respond to the text with critical insight. On page 30 of the introduction, Tindall quotes the line "My hope and all my riches is," beside which Klein writes "My mind to me a kingdom is." Later, on page 76, next to Tindall's comment that "Calpe, identical with calpis, means urn or water pot," Klein has scrawled "also vagina." Klein also makes scanty notes on the pages of Joyce's text following Tindall's introduction of Chamber Music. In these notes he appears to be trying to continue the type of annotation he formerly applied to Ulysses, though not as successfully. Where on page 145 of Chamber Music Joyce writes the word "tears," Klein comments "puns," and on page 197, Klein reminds himself to "See Wysse on character of moon (ref to moon in Portrait)."

The only book remaining in Klein's library, published in the period after Klein fell silent, is Jean Paris' 1957 James Joyce par lui meme. It is difficult to determine when or how Klein obtained this book, or even if he read it. There are no markings on its pages.

Endnotes

1. I am grateful to Ellsworth Mason for his permission to discuss the contents of these letters, and for his valuable insights on the nature of his correspondence with Klein.
2. It should be noted that Klein, in this instance, is probably wrong, unless his comment refers to some idea other than Klein's actual assertion.
3. This assertion is based upon the assumption that the copy of Edel's book collected with Klein's library in the National Archives of Canada is, in fact, the copy Edel originally sent.
4. The exact tradition to which Klein is referring here is not clear, and Klein does not proceed to outline his relationship with this tradition. As will be discussed in Chapter 2, Klein's criticism evolved out of many traditions, and it is difficult to determine why he may have indicated this tradition when discussing his approaches to Ulysses.
5. It is possible that part of Klein's resentment toward Mason's critique stems from the fact that he had already begun the process of publishing "Oxen of the Sun" (as is

discussed in his October 14, 1948 letter to Mason).

6. These concluding comments echo the sentiments expressed in Klein's poem "Of Kith and Kin."
7. Eugene Jolas was a friend of Joyce's and an important early figure in Joyce scholarship. Jolas was the founder of the journal transition which published Finnegans Wake serially in the late nineteen twenties (Ellmann 587). Klein here seems to be responding to information that Jolas was attempting to revive transition.
8. Judge John M. Woolsey, on December 6, 1933, decided to lift the ban on Ulysses in the United States. The text of this decision is included in the 1934 Random House edition of Ulysses.
9. In his letter to Edel of December 28, 1948, Klein suggests "The Christological in Ulysses" as one possible topic for his submission to the recently revived journal transitions. Klein, however, had probably read Mason's paper on Vico and Joyce before this date, and he had definitely, several months earlier, read Mason's thesis, upon which the paper was probably based.

10. In a letter to the author of May 18, 1992, Mason reacts to some of the findings of this study. Responding to the nature of my inquiries into his relationship with Klein, Mason writes, "Counsel: NEVER drop anything until it is completely dead-ended. NEVER stop asking questions that ARE VALID." Mason's memory of the details of his correspondence with Klein is imperfect; he does not recall whether Klein read his thesis or his paper on Joyce and Vico, though the letters themselves prove that Klein had read this material. Nonetheless, he writes that "According to your timing, if it checks out, you have established post; now proceed to establish propter and you are home free. Klein was so fertile of ideas that anything was likely to precipitate a whole mass of connected ideas, like a grain of salt dropped into a supersaturated solution." Mason also writes in this letter that, "You are right about Joyce as therapy for Klein, and he joins a great many others who have written about Joyce to preen their own ego," and that "Edel was convinced that Klein's study of Joyce was pretty far advanced, and Klein's assurance that this was so made me give up the idea of compiling a Ulysses handbook."
11. The relationship between Joyce and The Second Scroll will be further discussed in Chapter 4.

12. John J. Slocum was a noted Joyce scholar at this time. At some point in their correspondence, Klein must have asked Laughlin to intervene with the officials of the James Joyce Society on his behalf.
13. I am grateful to James Laughlin for providing me with copies of the letters between himself and Klein which are quoted here and elsewhere in this dissertation.
14. This "(sic)" is Klein's own, and presumably represents a response to the suggestion that Joyce could ever be "simple."
15. An annotated copy of Envoy may be found in the collection of books from Klein's library in the Canadian National Archives. This copy contains some markings beside certain sections of articles, but these markings are sparse and not as informative as those described in other books from Klein's collection.
16. As with Klein's copy of Envoy, a copy of A.D. 1951 is collected among his annotated books at the National Archives of Canada, and contains few significant markings.

Chapter 2

Klein Writes Joyce Criticism

Almost half-a-century after Klein began writing Joyce criticism, responses to his Ulysses essays continue to vary, and the only certainty in these responses appears to be that no two scholars can agree on the value of his insights or on the logic of his methodology. Lorraine Weir, in her essay "Portrait of the Poet as a Joyce Scholar," is among the most enthusiastic of defenders of Klein's Joyce essays. Included in her study are the claims that "It is only in the last decade that Joyce studies have begun to catch up with Klein's scrupulous methodology" (47), and that Klein's "Oxen of the Sun" essay "remains the locus classicus for any student of the chapter as well as of Joyce's methodology in general" (48). Even more bold is Weir's assertion that Klein's "Black Panther" essay "has been absorbed into so many commentaries upon Ulysses that one comes upon the original almost with shock" (50). Though Weir's is perhaps the strongest praise extended to Klein's Joyce criticism, it is by no means the only positive notice his essays have received. Stuart Gilbert, in his 1952 book James Joyce's Ulysses, refers in a footnote to Joyce's letter to Budgen as having been "quoted by Mr. A.M. Klein in his brilliant and detailed analysis of 'The Oxen of the Sun'" (298). In his 1976 Epic Geography: James Joyce's Ulysses, Michael Seidel

argues that "A.M. Klein, in his usual way, has gone to far greater pains [than does Mason] to prove that Vico overwhelmed at least the chapter in Ulysses whose schematic art is history, Nestor" (48). Robert Janusko's asserts that Klein's first essay represents "The most complete, most frequently cited, study of the 'Oxen of the Sun'" (41). In addition, Phillip F. Herring's labels Klein's "Oxen" essay as "an imaginative excursion worthy of the master" (30), and Stanley Sultan's describes it as "perhaps the most detailed study of a part of Ulysses ever published" (279).

While these statements may appear sufficient to secure Klein's position as an important pioneering Joyce critic, such is not the case, since there are also many critics who recognize the problems with his scholarship. Janusko provides a summary of some less favourable reactions to Klein's Joyce criticism:

Klein's ["Oxen"] article, although usually described as "brilliant," has added more to the confusion about the chapter than to an understanding of it, and has not won unqualified acclaim. Hugh Kenner, referring the "curious reader" to Klein's "labyrinthine schematization" of the chapter, warns that "It probably isn't necessary to suppose that Joyce wasn't quite so fantastic a mathematician as Mr. Klein would like to believe." Ellsworth Mason, admitting that

Klein provides some insight into the details of the chapter, believes that "Mr. Klein's article on "Oxen" is demonstrably wrong," but does not support this assertion. J.S. Atherton states, "Anyone following Klein's steps must be grateful to him," but concludes, "Joyce uses the details he inserts more light-heartedly than Klein could believe and produces effects funnier than Klein realized." (3-4)

Janusko's account of reactions to Klein's criticism contains one false assumption. While Mason may not "support [his] assertion" in the article quoted by Janusko (the title of which is "The End of the 'Oxen of the Sun,'" published in 1956), he does substantiate it in his 1978 article "A Pisgah Sight of Palestine" (the publication of which pre-dates Janusko's book by five years):

Klein was unable to distinguish himself from Joyce, and neither Kloyce nor Jein will pass for the original. He was the twentieth-century counterpart of the Shakespearian code-hunter that so beset us early in the century, sniffing out the text for the exact word that proved his case where right beside it lies a word that disproves his case, and unfortunately, this brilliantly gifted man never was able to bring his critical faculties to focus sharply on Joyce without passing them

through his own opacities. (Mason, "A Pisgah Sight of Palestine" 144)

In this statement, Mason locates one of the problems that has prevented Joyce scholars from agreeing on the value of Klein's contribution; the Ulysses essays cannot solely be read as studies in Joyce scholarship since they relentlessly point back toward Klein himself.

While this argument partially justifies the split in the Joycean community's reaction to Klein, it does not explain why Klein scholars have proven more reticent in discussing the Joyce essays than almost any of Klein's sustained and completed creative works. Many Klein critics accord these essays passing notice, but in acknowledging their importance little effort is made to explore their technique, substance, intent or success. In almost all instances the essays are noted only as an introduction to discussions of other aspects of Klein's life and work. For example, Edel refers to the essays as Klein's attempt to "draw a map of the maze [the Ulysses structure] and discover the exit," but proceeds to argue only that "Klein's emotional investment in Joyce sprang out of the many resemblances between himself and the Irish writer" ("The Klein-Joyce Enigma" 29). In other words, Edel, whose proximity to the subject would arguably have made him an ideal candidate to discuss both Klein as a critic and the methodology of the essays, carefully avoids these subjects

in favour of a psychoanalytical reading of Klein's obsessive identification of himself with Joyce. Even Weir, in whose estimation Klein's essays "form part of the critical tradition with which any serious reader of Joyce's work inevitably contends" (47), refrains from evaluating the content of Klein's Joyce essays. Instead, she praises the essays only as an introduction to her argument that "Klein's criticism is the arena where he can be observed acquiring and moulding data for his own artistic use" (50). This argument, however, is flawed, not only because it overlooks the fact that Joyce can be detected in Klein's creative work long before Klein began writing the essays (the bulk of Klein's poetry was, in fact, written before the essays), but also because Weir does not adequately explain the connection between the essays and Klein's creative interpretations of Joyce.

A rare instance in Klein scholarship in which some effort is made by critics to discuss the content of the Ulysses essays is found in Caplan and Steinberg's introduction to A.M. Klein: Literary Essays and Reviews. Though much of this discussion focuses on the historical information surrounding Klein's engagement with Joyce, Caplan and Steinberg eventually direct their attention to the essays themselves:

The interpretive method that [Klein] adopted was to a large degree inspired by the classical Jewish

commentaries on the Bible, in which every single word must be explained and accounted for. Often the aim of such commentary is not to provide the simple meaning of a word or phrase, but to uncover the subtle and complex hidden meanings. Klein, it is true, had set out with the intention of providing a fairly basic glossary of terms and allusions; in the end, however, what interested him most was the analysis of abstract and hidden patterns, perceived within a framework of elaborate and rigidly determined schemes. (xix)

This brief paragraph provides an introduction to the type of approach required for an understanding of Klein's Joyce essays. Caplan and Steinberg are correct in assuming that a necessary preliminary step in attaining this understanding is a comprehensive breakdown of Klein's intellectual and critical background (which they initiate by gesturing toward the Talmud) in order to discover how he arrived at the stage where he was capable of writing the essays.

Caplan and Steinberg also do a valuable service in focusing on the importance of Klein's idea that the work of art must possess a quality of concealment, and that the role of the critic is to recognize and discuss the interplay between concealment and revelation. This concept is outlined by Klein in his "Marginalia" column of June 11, 1948,¹ in which he describes "all created things" as

originating from, and therefore reflecting, "the first formula, Genesis, Chapter 1:"

The establishment of two lights, one for day and one for night. This is to teach us that all created things are worthy of their Creator only if they can be appreciated on two levels; if in a poem, everything is clear as daylight, it might as well have been written in prose; if, on the other hand, its moonlight radiance, shrouded in shadows, threatens to remain so forever, it is a light again unsatisfying; it thwarts the natural desire for clear and complete vision. The compromise consists in the alternation of the two kinds of light; one mystical, the other apocalyptic. (182)

Similarities between "Marginalia" and Klein's Joyce criticism are obvious and not fortuitous, for the first instalment of "Marginalia" was published ten days before Klein mailed the first draft of "The Oxen of the Sun" to Mason, and the final instalment was published in January of 1949, the same month as "Oxen" was published. In addition, key words such as "mystical" and "apocalyptic" are repeated in claims made by Klein to Edel about his Joyce criticism during this period. It is the search for things "mystical" and "apocalyptic" in the text that Caplan and Steinberg call Klein's "analysis of abstract and hidden patterns," and their recognition of this search calls attention to one of

the most problematic aspects of the Ulysses essays. Critics who praise Klein's Joyce scholarship agree that it does, indeed, attempt an analysis of the patterns of the text. Those who feel the criticism fails might substitute "analysis of . . . patterns" with "creation of patterns" or "forcing of patterns." The failure of critics to agree upon Klein's Joyce criticism may be the result of an inability fully to understand his critical approach. An exploration of Klein's critical education is a necessary introduction to a discussion of the Joyce essays. Such an exploration will establish that the inability of scholars to reach a consensus on the essays reflects the contradictions and paradoxes within Klein's critical strategy.

The Critical Apprenticeship

It is one of the paradoxes of Klein's life and career that at the same time as he strove to attain recognition and respect as a critic, he remained openly sceptical toward critics and their vocation. In many of his own critical writings, Klein turns his attention from the subject at hand and becomes, instead, self-consciously critical of the act of engaging in criticism. Examples of this are found in those articles in which Klein exhibits a self-consciousness that ultimately translates into an affinity for what he perceives as the neglected, downtrodden artist figure. The

result of this bias is that more often than not, Klein's critical voice describes the critic and the public as malevolent or commercialistic, and the writer is regarded as an outcast and victim. Nowhere is this more evident than in Klein's "Book Reviewing, in Seven Easy Lessons," which was originally published on December 10, 1948, only a few weeks before the publication of "The Oxen of the Sun." In this article, Klein explores what he sees as the lost art of book-reviewing, only to establish that "the contemporary book review is a production altogether sui generis" (193), with the result being that the "Snarler [one type of reviewer] is quoted, the author, not" (195). Klein's view of the causes of the artist's plight is expressed with equal verve in his "Writing in Canada: A Reply to a Questionnaire," written to Raymond Souster in February and March of 1946:

. . . to have great poets, one must have great audiences. On the Canadian scene, both the audience and its greatness are as yet, mere potentialities. And our critics are not doing very much to convert the potential to the actual.

(221)

This suspicion of contemporary critics and audiences rendered Klein continually and painfully aware of his own critical role. This is the case in his "Review of the Tales of the Hasidim: The Later Masters,"² (which, like "Book

Reviewing, in *Seven Easy Lessons*," was written in December of 1948), in which he writes that "It is, we fear, because a subtle poison has entered our constitution that so many excerpts fail to move us except with impatience or annoyance" (75). Perhaps it is because of his negative view of the critic that Klein attempts to soften critical judgement in a self-effacing metaphor.

As Caplan and Steinberg point out, "much of what we might call Klein's literary criticism was essentially journalism -- usually written in haste, rarely polished, and often consciously ephemeral" (xi). Moreover, Klein wrote a great deal of his criticism in the form of editorials for the Canadian Jewish Chronicle, which meant that he was catering to a familiar audience who expected his writing to be equally familiar in tone. The readers of his editorials were mostly Jewish Montrealers, and it therefore would have been appropriate for Klein to assume a strong, impassioned stance on the many issues, cultural or otherwise, that influenced their lives. One such issue is anti-semitism, with which Klein continued to contend throughout his entire career as a critic. Examples of Klein's critical stance against anti-semitism are found in those articles in which he openly admits that his assessment of a writer has been informed by a personal or political mandate and not by a value judgement. This is the case in his writings on such literary figures as Ezra Pound, T.S. Eliot and Robinson

Jeffers:

We must admit by way of final word, that we regret having to judge a poet's work for the opinions which it expresses Our remarks are prompted only by a recollection of something we had read somewhere to the effect that a poet must possess a sense of common humanity; this we sought in the writings of Mr. Jeffers; and failed to find. ("Robinson Jeffers -- Poet-Fascist?" 235)

For Klein, no writers lacked "common humanity" as much as those who expressed anti-semitic sentiments in their writings or public announcements, and it was these writers who most provoked his critical scorn. In his verse review of The Cantos (written in the Autumn of 1948), he dismissed Pound as possessing only "a number of synonyms to wit / zhid, sheeny, jewboy, youpin, kike, shweef" ("Cantabile" 264-65). In November of 1948 Klein responded to Eliot's winning of the Nobel Prize with the reflection that "Perhaps the final test of a man's religion and humanity is his attitude toward minorities. The minority with whom Eliot seems to have been obsessed are the Jews -- and here, too, his 'poetic' utterances are such as to make one question whether the Nobel Committee really knew what it was doing" ("T.S. Eliot and the Nobel Prize" 274).

Of course, Klein's criticism was not written for his Canadian Jewish Chronicle readership. There are, however,

aspects of the Ulysses essays that make a knowledge of his earlier critical writings necessary. For instance, in the previous chapter it was suggested that Klein's skill as an editorial writer may have enabled him to convert material supplied by Mason into his own criticism more quickly than one might have believed possible. In addition, Klein's harsh assessments of Jeffers, Eliot and Pound (among others) is a result of his personal reaction to their anti-semitism. Does he, then, take a personal interest in stimulating interest in such writers as Rilke, Kafka and, most importantly, Joyce, because their reactions to the human condition reflect his own? The fact Joyce was an Irish-Catholic judeophile inspired Klein to approach his fiction with a distinctly positive predisposition or bias. Finally, a knowledge of Klein's career as an editorial writer may also help solve the question of why his unorthodox literary criticism never goes to great lengths to establish an argume: , but always begins with the argument already assumed. Since Klein's editorials almost always dealt with topical issues, there was little need to outline the issue he was addressing, and the habit of omitting introductory comments appears to be a feature of his essays.

Klein's editorial-writing and journalistic background, however important to an understanding of his critical writings, represent only two of the many traditions through which he was approaching Joyce. Another that deserves

notice, if only because Klein names it as his primary critical model in his first letter to Mason (dated June 8, 1948), is "the tradition of exegesis which prevailed in the 19th century, the tradition exercised upon our classic English and Latin-Greek." It is unclear what, exactly, Klein understood this tradition of exegesis to be, or why he announced it to Mason as his sole model. Since his poetry had been criticized as being too reliant on Jewish themes³ (and thus alienating non-Jewish readers), Klein may have been anxious to deflect Mason's attention away from the Jewish (talmudic) methodology of the criticism, and therefore announced an English tradition as his source. Though Klein does not explain his idea of nineteenth-century exegesis, he does provide some details for Mason in the letter of June 8, 1948, on the nature of his critical approach. He explains that "in the course of [his] detailed annotation the Homeric parallels are exemplified, [and] the literary techniques analyzed." In addition, he writes that he feels as though "the [annotation] should be done . . . as though with a pointer. A pointer pedagogue I have turned out to be."

It is significant that at the same time as Klein described to himself to Mason as "A pointer pedagogue" of Joyce studies, he was also employed at McGill University to teach courses in the history of poetry and poetic form and in twentieth-century British poetry (Caplan, Like One That

Dreamed 154). This experience should be considered important to Klein's development as a critic. According to Caplan:

. . . it was only while lecturing at McGill in the late forties that [Klein] found the opportunity to get down to serious work on Joyce. As a teacher he was ideally suited to give an entire course on Ulysses, but that would have put the university in too awkward a position, since the book was not at the time legally obtainable in Canada. (Like One That Dreamed 155)

While the correlations between Klein's McGill lectures and his Joyce essays may not be immediately apparent, it is possible to employ his experience at McGill in formulating a more general idea of the critical biases that were to inform the essays. Of special interest in this regard is the fact that one of the texts that he used to teach poetry was Cleanth Brooks, Jr. and Robert Penn Warren's 1938 Understanding Poetry: An Anthology for College Students.⁴ Klein's critical interests may be detected in the notes he left in his personal teaching copy of the anthology, and in the key words and phrases he underlined while reading the text. The book begins with Brooks and Warren's "LETTER TO THE TEACHER," which was intended to instruct teachers on proper methods of teaching poetry. Klein took great interest in this section of the book, as seen in his

underlining of the final four words of Brooks and Warren's statement "that if poetry is worth teaching at all it is worth teaching as poetry" (vii). This indicates that he, like the New Critics, agreed that the work of art itself, as well as the technique or texture of the work, must remain the primary subject for critical analysis. Klein also placed a check mark next to the three things that Brooks and Warren caution are "substitute[s] for the poem as the object of study," which include "Paraphrase of logical and narrative content," "Study of biographical and historical material," and "Inspirational and didactic interpretation" (viii). In addition, Klein paid close attention to such statements as, "A poem^s should be treated as an organic system of relationship, and the poetic quality should never be understood as inhering in one or more factors taken in isolation" (ix), and ". . . one must consider not the elements taken in isolation, but in relation to the total organization and intention. That is, the elements must play an organic part in the poem" (23 -- Underlining Klein's). That Klein emphasized these statements allows us to begin reading the Joyce essays as having emerged from the New Critical tradition, in that each of these critical strategies are present in the Ulysses essays. Klein's essays focus almost exclusively on the novel itself in examining the relationship between one element of a chapter and the workings of the chapter as a whole.

On closer inspection of his library and essays, it becomes evident that Klein's teaching of Understanding Poetry was neither his first nor his most revealing contact with New Criticism. In his 1946 "Reply" to Souster's questionnaire (the writing of which coincided with the beginning of his contract at McGill), Klein poses the rhetorical question, "who is our Edmund Wilson, who our T.S. Eliot?" ("Writing in Canada" 220). It is significant that both Wilson and Eliot had written critical pieces on Ulysses that would have been available to Klein, and Klein may have been reacting to each of these critics in his Joyce studies. In his 1923 review, "Ulysses, Order and Myth," Eliot refers to Ulysses as "a book to which we are all indebted, and from which none of us can escape" (198), and discusses Joyce's use of The Odyssey as "a way of controlling, of ordering, of giving a shape and a significance to . . . contemporary history" (201). In Axel's Castle, Wilson, like Klein, comments on the "Oxen of the Sun" episode of Ulysses. Wilson's reaction to the episode differs dramatically from Klein's:

As for the special technique, it seems to me in this case not to have any real appropriateness to the situation, but to have been directed by sheer fantastic pedantry: Joyce describes his method here as "embryonic," in conformity to the subject, maternity, and the chapter is written as a series

of parodies of English literary styles

(215)

According to Weir, Klein's reference to Wilson is the result of his being "the first to publish a detailed analysis of a formidable Joyce text" (47). Weir's explanation of the reference to Eliot is that "Like Eliot, Klein found nutriment in the Joycean and Symbolist meditations upon the modality of the visible" (47). Neither of these interpretations is entirely valid. Weir assumes that Klein's focus on Wilson is the result of them both having completed essays on Joyce, but Klein asked the question two years before writing his "detailed analysis," "The Oxen of Sun." In addition, there is more to Klein's critical identification with Eliot than Weir accounts for.

Klein owned a copy of Eliot's 1932 Selected Essays, and, while reading it, made notes and marks that may be regarded as those of a writer seeking and acquiring critical guidelines. In his reading of the essay, "Tradition and the Individual Talent," Klein appears most interested in Eliot's theory of the interplay between past and present, as well as in Eliot's idea of the constitution of the poet's mind. Though Klein's annotations are too numerous to list, the most relevant to our understanding of his Joyce criticism is his underlining of the entire passage in which Eliot describes the poet's mind as "in fact a receptacle for seizing and storing up numberless feelings, phrases, images,

which remain there until all the particles which can unite to form a new compound are present together" (19). This passage is associated with Eliot's "catalyst" theory of the poet's imagination, which is discussed earlier in the essay, and which Klein read closely, underlining key words in Eliot's description of "the action which takes place when a bit of finely filiated platinum is introduced into a chamber containing oxygen and sulphur dioxide" (17). Klein's attention to these passages relates to his Joyce criticism, in that one of his main concerns in the essays is in locating the disparate elements of the chapters of Ulysses by arguing the presence of a single, unifying element. Later in the volume of essays, Eliot writes that "The comparative study of English versification at various periods is a large tract of unwritten history" ("Christopher Marlowe" 118), next to which Klein wrote the correction that "There is Saintsbury's 'Historical Manual of English Prosody.'" It is significant that Klein used Saintsbury to challenge Eliot, but did not recognize in his first essay that Saintsbury was one of Joyce's sources for "The Oxen of the Sun" (Ellmann 475). Had Klein recognized Saintsbury as one of Joyce's sources, he would have saved much of the time he spent trying to connect all the chapter's allusions with their original texts, and he probably would have gained a better understanding of Joyce's methodology.⁶

Also important to an understanding of Klein's Joyce

criticism is his underlining of (and drawing a line of emphasis next to) Eliot's statement that:

Where a poet's mind is perfectly equipped for its work, it is constantly amalgamating disparate experiences; the ordinary man's experience is chaotic, irregular, fragmentary. The latter falls in love, or reads Spinoza, and these two experiences have nothing to do with each other, or with the noise of the typewriter or the smell of cooking; in the mind of the poet these experiences are always forming new wholes. ("The Metaphysical Poets" 273)

This quotation (and Klein's emphasis of it) is significant because Klein's critical treatment of Joyce seems derived from it. As in Eliot's definition, Klein regarded Joyce as a writer whose talent, as catalyst, was in enabling disparate elements to form an original compound. On the basis of this definition, he understood the role of the critic to be that of dividing this new compound back into its original elements.

Klein also underlined and drew a line of emphasis next to Eliot's assertion that "To bring the poet back to life [is] -- the great, the perennial, task of criticism" ("Andrew Marvell" 278). His attention to this passage is important, not only because he would have sought assurances that his criticism possessed a social relevance, but also

because it appears to support Caplan's argument that "Joyce's death in 1941, and the closing of his canon, probably marked the turning point in Klein's obsession with the man and his work" (Like One That Dreamed 155). Finally, next to Eliot's statement that "All we can hope to do, in the attempt to introduce some order into our preferences, is to clarify our reasons for finding pleasure in the poetry that we like" ("John Dryden" 295), Klein drew a marginal line of emphasis and wrote "true." Klein's agreement with Eliot's passage is significant in the context of his Joyce criticism, in that his Joyce essays reveal an effort to impose order upon the different elements present in the chapters of Ulysses, and thus to prove Joyce's ingenuity.⁷

Another book of criticism that was owned by Klein is Elizabeth Drew's Directions in Modern Poetry, which he signed and dated in 1943. While reading this book, Klein made an emphatic line next to Drew's statement that "T.S. Eliot has said that to select a good new poem, to respond properly to a new poetic situation, is the most severe test of a critic" (11). Klein regarded his responses to Ulysses as such a test. For example, in his letter to Mason of June 8, 1948, he writes that "explaining the obvious . . . is a risk with which I am willing, for the sake of Joyce's reputation, to embarrass myself." Klein also drew a mark next to the passage where Drew quotes Eliot's definition of meaning in poetry which states that poets have the choice

either "to satisfy the habit of the reader" in creating "ordinary" meaning, or to "assum[e] that there are other minds like their own" and thus create greater poetic intensity through the elimination of meaning (91). Klein's interest in this definition is notable in the context of his Joyce essays, firstly because he often expressed the "apocalyptic" nature of his discoveries (suggesting that he had discovered a previously concealed meaning), and because of his personal identification with Joyce which he may have felt made these discoveries possible. Finally, Klein displayed a keen interest in a statement where Drew attempts to compare the technique of Eliot with that of Joyce:

The other factor of which we are everywhere conscious in Eliot's early work (as in that of his great prose contemporary James Joyce) is that research in psychoanalysis had enormously extended the technique for the study of the subconscious processes of the human mind. (42 -- Underlining Klein's)

Klein's underlining of key works in this passage, as well as his writing the number "2" in the margin beside it,⁸ indicate that he was, particularly at this early stage, seeking to acquire new critical strategies which could be used to expand his appreciation of Joyce's prose. Klein's interest in Joyce and psychoanalysis was to continue throughout his career as a Joyce critic, as is seen in his

reading of Jung's 1949 book Ulysses: A Monologue. It could be argued that Klein's attention to psychoanalytical readings of Joyce's work relates to his ongoing personal and critical identification with Joyce.

Eliot is only one of many literary critics discussed by Drew, and Klein's interest in other writers and theories examined in Directions in Modern Poetry is equally important to an understanding of his critical education. For instance, where Drew outlines seemingly opposing critical theories, Klein numbered the theories "1" and "2," and underlined important words:

The authors agree with C. Day Lewis that one of the duties of a critic [1] is 'to erect signposts for the reader, to help him overcome difficult places, to make him feel the journey is worth undertaking.' There are other critics who disapprove of this method, who hold that the only [2] way to come to the spirit of poetry is by direct intuition; that 'we murder to dissect' . . . it is difficult to see how a good poem can lose anything by elucidation. (14 -- Underlining and numbering Klein's)

It is easy to understand why Klein was interested in these opposing theories, since his own criticism seeks a middle ground between them, where the critic can "erect signposts," but do so as though "by intuition."

Another critic discussed by Drew in whom Klein takes a great interest is I.A. Richards. In reading Drew's outline of Richards' theories of literary criticism, Klein seemed to have been developing his own methods for interpreting Richards. This is the case in the following passage where he marked "a," "b," "3" and "4" next to points in Drew's quotation of Richards' criticism of Eliot:

In [Eliot's early poetry] we have expressions of the divorce between the community [a] and its old cultural unity, between the [b] poet and the people; we also feel the weariness and staleness of spirit which [3] paralyse all positive attitudes, and the awareness of [4] a new dimension in the apprehension of life through psychological investigation. (42 -- Lettering and numbering Klein's)

In reading this passage, Klein appeared to be analysing Richards' method of close-reading, where critical attention fluctuates between the specific and the general, and between the effect of the poem and the cause of that effect. Later in the book, Klein drew a "v" mark next to the statement that "'We have so built into our nervous system a demand for intellectual coherence, even in poetry, that we find a difficulty in doing without it,' says I.A. Richards" (92). The importance of Klein's interest in this statement will become more evident when his attempts to discover order and

meaning in Ulysses are discussed. What is significant at this point is Klein's interest in discovering viable theories of "meaning" in critical interpretation. It is therefore noteworthy that where Drew, in discussing F.H. Bradley's Appearance and Reality, writes that "The unity of the poem is the unity of [Bradley's] circle; and this condition is the form, which is never that of the development of a theme, but that of variations on a theme" (47-8), Klein underlined the key words relating to the structure of meaning. His focusing on this statement is significant not only because his Joyce criticism treats "meaning" in individual chapters of Ulysses as structural "variations" on single themes, but also because "Variations on a Theme" is the title of the poem which Klein, in his Guggenheim application, announces as representing his first attempt to use Joycean techniques in his own poetry. The application was written late in 1943, the same year in which Klein's copy of Directions in Modern Poetry was dated.

The notes made by Klein in his copies of New Critical books are, for the most part, consistent with the comments on criticism that he wrote in his own essays and reviews. In his discussion of Bialik's poetry written in July, 1942, he argued against what he regarded as a movement "of effete aestheticism," which seems to correspond to Eliot's discussion in favour reading of poetry within a social context:

[Effete aestheticism] implies that the poet is above and beyond the battle, a sort of chronicler who records, but does not participate in the deeds of his fellow-men. Not such is the function of him who bears the name poet -- the maker. He too is part of the fighting forces, as much so, indeed, as the trumpeter, marching into the fray.

("Bialik Thou Shouldst Be Living at This Hour" 33)

Though this statement can easily be read as the rationalization of a poet who was not fighting in a current war, it is, more importantly, an attempt to establish a social context for literature. This idea of the relationship between art and society is further explored in Klein's 1948-49 "Marginalia," in which art is discussed as having a responsibility to reflect the world and the freedom to chose the nature of that reflection:

-- But even assuming that contemporary life -
- which, by the way, has been going on from time immemorial -- is actually formless, am I correct in saying that the reader of your poem is intended through its formlessness to obtain an image of our contemporary chaos? The chaos of life is equated by the chaos of the poem? Is that right?

-- That is exactly what I meant. (189)

In Klein's definition, art does not appear independent of the artist. He or she is described as "internal light [or]

radiance," which works together with "external light [which] is already assumed in the concept of form" ("Marginalia" 182). Though Klein, in his Ulysses essays, avoids discussion of anything other than the chapters themselves, it is possible to read his Joyce criticism as a discussion of the relationship between the text and Joyce's "internal light," or creative processes. His "apocalyptic" discoveries, then, may suggest a discovery of the artist as well.

Klein solidifies the connection between New Criticism and his own critical approach by arguing, in 1946, that no discussion of modern writing is complete without mentioning I.A. Richards:

Indeed, apart from this concession to the language of understanding, what emerges most blatantly from [Karl] Shapiro's thesis [in Essay on Rime] is an anti-intellectual bias, and, as corollary, a distaste for analytical literary criticism It is significant that in an essay discussing poetry and criticism in the twentieth century he finds no occasion to mention the name I.A. Richards . . . nowhere does he indicate the slightest appreciation of Richards tremendous contribution to the contemporary critical approach. In general, he seems to shy at anything which resembles a shadow of a thought.

("Annotation on Shapiro's Essay on Rime" 174)

In equating Richards with a pro-intellectual bias, and thus expressing a personal endorsement of "analytical literary criticism," Klein indicates that his own critical approach is something akin to that which Richards advocates.

Ultimately, Klein's version of New Criticism may be divided into two parts; firstly, he seems interested in the social relevance of criticism, and secondly, he wishes to formulate a theory for reading the text. Chris Baldick, in his book The Social Mission of English Criticism, develops a theory of the social aspect of New Criticism that relates to Klein's approach to literary criticism:

What is consistently characteristic of this line of critics' is less the institutional guarantee of order (which can vary from Arnold's state and Eliot's church to Richards' League of Nations) than what may be called its subjective correlative: the equation, that is, of social and cultural orders with a certain balance or harmony of the individual mind. If the comprehensive order aspired to by these critics has a core or centre of gravity, it is the individual psyche -- almost a First Cause to which literary and social phenomena are referred back for explanation in their work. (213)

One of the most important aspects of Klein's criticism is

that he never lost sight of the fact that it was primarily a moral judgement made in response to a chaotic world. Both his criticism and his choice of works to criticize reflect the labours of a writer working to distinguish right from wrong, or justice from injustice. His choice of Ulysses as a subject for criticism is not only significant because Joyce wrote about the struggles of a wandering Jew in a hostile world, but because the book represented an opportunity to seek order in a text that concealed that order within confusion.

The second part of Klein's New Critical strategy, that of his method of examining the text, must again be defined in terms general enough to apply as well to the methods of all the critics Klein was reading. One such definition is offered by Terry Eagleton in his Literary Theory: An Introduction, where he describes a New Critical reading as an "account of a poem [that] offers a stringent investigation of its various 'tensions,' 'paradoxes,' and 'ambivalences,' showing how these are resolved and integrated by its solid structures" (49). As will be seen, Klein's search for a "solid structure" in Ulysses to explain the "ambiguities" is both the driving and destructive force behind his Joyce criticism.

It is not difficult to understand why Klein was drawn toward and skilled at the aspect of New Criticism that called for "a stringent investigation" of the text. This

method of critical investigation, advocated by New Critics, has a great deal in common with the critical methodology employed in the Talmud, which Klein had studied from an early age. According to Caplan, Klein "could spew forth the Bible and sayings of the Talmud in the same breath as Shakespeare and Keats" (Like One That Dreamed 52), and he had begun a "major translation project" of "an English rendition of selected Talmudic legends and sayings" (188). Though the Talmud is too intricate to be defined in any single, all-encompassing statement, Jacob Neusner provides an outline of fundamental aspects of the Talmud's critical methodology. In Neusner's description may be detected both the strengths and limitations of Klein's application of talmudic methodology to Joyce:

. . . first, phrase-by-phrase exegesis of Scripture, second, amplification of the meaning of a verse of Scripture. These are the two ways a Talmudic sage might approach the problem of the Mishna. He had the choice of explaining the meaning of a particular passage or of expanding upon the meaning -- nothing else. True, in dealing with Scripture he might systematically interpret one thing in terms of something else But that is still not much more than the exegesis of the passage at hand for a given purpose, established a priori. (81-82)

The Talmud is the result of thousands of years of interpretation (employing a rigorous method of exegesis), of the original biblical scriptures, in order to establish more updated laws. Though divided into several parts, the two principle sections of the Talmud are "the Mishna, as the text, and the Gemara as a voluminous collection of commentaries and discussions on that text" (Mielziner 3). In Edel's discussion of "The Klein-Joyce Enigma," the association between talmudic commentary and Klein's Joyce essays is fully explored. In quoting letters written to him by Klein, Edel expresses shock and dismay at Klein's terminology, which indicates to him that Klein, a talmudist in search of a secular scripture, was reading Ulysses as a modern day Torah, and like a talmudist, was examining the text "'line-by-line, or rather page-by-page'" ("The Klein-Joyce Enigma" 27). The similarity between Klein's "line-by-line . . . page-by-page" description of his criticism, and Neusner's "phrase-by-phrase" description of the talmudist's exegesis should not be overlooked. It appears evident in Klein's letter to Edel that his intention from the onset was to prove that a talmudic reading of Ulysses was not only possible, but the ideal approach to Joyce's novel. Moreover, his impulse to write criticism upon a talmudic model inspired him to examine every minute detail, every allusion, and ultimately every word of Ulysses, and to elaborate on his findings until a larger set of rules, laws

and principles governing the text as a whole emerged from his commentary. Both Klein's understanding of New Criticism and his talmudic background have a common basis in the hermeneutic circle which is explained by Friedrich D.E. Schleiermacher in Hermeneutics: The Handwritten Manuscripts as being based upon the idea that the meaning of "every word in a given passage must be determined in relation to its coexistence with the words surrounding it" (127).

Although the Talmud was central to Klein's religious education and thus to his secular critical work, the book of the Kabbalah, or practices in Jewish mysticism, is also important in its relationship to the Joyce essays. Klein, in fact, had made an association between Ulysses and the Kabbalah twenty years before the completion of the essays, in a review of Ariel Benison's The Zohar in Moslem and Christian Spain. In this review, Stephen Dedalus is discussed as possessing the necessary interpretive skills for the study of the Kabbalah:

In a typical passage of James Joyce's Ulysses, the hero, Stephen Dedalus, considering that all humanity is bound together in a net of allied and related navel-cords, is driven by the stream of consciousness to think of telegraph wires, at which reflection he mentally makes note of a telephone number It is precisely this kind of telephonic connection that Dr. Benison, as

mediator between the sublunar and the supernatural, achieves. ("White Magic" 12)

This analogy between Dedalus and Benison is vague, and it is necessary to look beyond the hints left by Klein to argue a connection between Klein's essays on Ulysses and the Kabbalah. According to Gershom G. Scholem, (one of whose books, Major Trends in Jewish Mysticism, is collected with Klein's library in the National Archives of Canada), "Most if not all Kabbalistic speculation and doctrine is concerned with the realm of the divine emanation of sefiroth, in which God's creative power unfolds" (On the Kabbalah and its Symbolism 35). The Kabbalah, as the study of "creative power," places the kabbalist in a position beyond that of interpreter. In seeking to understand not only the text but the creation of the text (which, in religious terms, is creation itself), kabbalists assume the role of co-creators. Scholem acknowledges that the kabbalist "bows to authority in pious veneration, but this does not prevent him from transforming it, sometimes radically." (On the Kabbalah and its Symbolism 22) Klein's knowledge of the role of the kabbalist may have helped shape his image of himself as a Joyce critic. His radical approaches to Ulysses, and his inspired attempts to mould the novel to specific symbolic arrangements, may be regarded as his effort to participate in, or experience first hand, the original creative process of the novel, much as the kabbalist, while acknowledging the

original author of the scriptures, strives to share in the act of creation. As in Scholem's definition of the kabbalist, Klein presented each of his Joyce essays as though they were inspired by the discovery of a "new symbolic meaning" in the text. Moreover, Klein's strenuous attempts to establish that these "symbolic meaning[s]" dominate the chapters of Ulysses could be interpreted as his attempts to transform the chapters (or at least subsequent readings of them).

The Criticism

"Oxen of the Sun"

It is not surprising that Klein's "Oxen of the Sun" essay has been described as both "brilliant" and "demonstrably wrong," since it is an extraordinary attempt to interpret Joyce's chapter on the basis of flawed information. The problem is that the version of the Joyce-Budgen letter upon which Klein based the essay contains many errors. On the basis of these errors Joyce's meaning is altered, and it appears remarkable that Klein could argue his reading to any conclusion.¹⁰ It is a testament to his determination to complete the essay that in accepting the flawed letter at face-value as his paradigm, and in adopting the critical strategy of strenuously trying to fit the entire chapter

into that paradigm, Klein somehow manages to force a square peg into a round hole, even though the signs of his misguided labour remain conspicuous. Ultimately, both assessments of his criticism are correct, in that Klein's effort is "brilliant," and his results "demonstrably wrong." Between these two extremes remains his critical strategy of accounting for every word in the chapter by arguing that the entire chapter is informed by "'the natural stages of development in the embryo'" as outlined by Joyce in his letter to Budgen ("The Oxen of the Sun" 290).

The minor errors in Klein's copy of the Joyce-Budgen letter (which include its date," some punctuation, the inclusion of an extra "and," and the replacement of "Ja. Lynch" with "Sa Lynch") distort the original¹² letter, though perhaps not its entire meaning. Other inconsistencies, however, are more integral to Joyce's meaning. For instance, in Klein's version of the Joyce-Budgen letter, there is a statement that reads, "then a passage solemn uses Milton, Taylor, and Hooker" (289) where the original reads "then a passage solemn as of Milton, Taylor, Hooker" (Selected Letters 252). The difference, though subtle, is crucial to Klein's misreading of Joyce. Where in Klein's version the word "uses" implies that Joyce is vigorously working his chapter into a tight scheme, in the authentic version Joyce, in writing "as of," appears less formal in his attitude toward the structure and sources

of the chapter. Joyce's words "as of" also provides more of an indication of his use of parody in the chapter. The misapprehension of Joyce's intention initiated by this discrepancy relates to many of the critiques of Klein's essays, including the statements that "It probably isn't necessary to suppose that Joyce wasn't quite so fantastic a mathematician as Mr. Klein would have us believe," and "Joyce uses the details he inserts more light-heartedly than Klein could believe" (Janusko 3-4). In the next significant discrepancy between the two versions of the letter, Klein's version reads, "pidgin English, nigger English, Cockney, with Bowery slang," where it should read "pidgin English, nigger English, Cockney, Irish, Bowery slang." Though this error also appears minor, it disrupts the neatness of Klein's scheme, which relies upon a perfect match between the list of allusions provided in Joyce's letter and the appearance of those allusions, in sequence, in the chapter.

In addition, the sentence which in Klein's version reads "This progression is also linked back at each part subtly with some foregoing episode of the day and besides this, with the natural stages of development in the embryo, and the periods of formal evolution in general" ("The Oxen of the Sun" 289), should actually contain the words "faunal evolution" instead of "formal evolution" (Joyce, Selected Letters 252). This inconsistency possibly strikes the most serious blow at Klein's reading of the chapter, particularly

since he refers back to it in the second paragraph of his essay and labels one of the subsections of the essay "'AND THE PERIODS OF FORMAL EVOLUTION IN GENERAL'" (315). The replacement of "faunal" with "formal" initiated both a misreading of the content of the chapter ("formal" is general and imposed while "faunal," which pertains to the fauna, or "animal life of any region or epoch" [OED], is specific and organic), and a wrongfully assumed rigidity on Joyce's part in arranging the elements of the chapter. Had Klein's essay been introduced with a correct version of the letter, he may have been forced to acknowledge that Joyce was seeking to create a more organic, and therefore less mathematical, reflection of evolution in his chapter. While Klein would have been correct in seeking to chart the stages of a "formal" evolution, he may also have recognized the futility and counter-productiveness of arranging a "faunal" evolution into strict divisions. Joyce's choice of the word faunal may also playfully allude to the mythic figure of the faun.¹³ As a result of his flawed version of the letter, Klein could not account for the possibility that the embryological development described by Joyce in the letter may be directly linked to the mythic pattern of the novel. In his poem "Girlie Show," Klein associates the figure of the faun with ancient pantheistic rites (Complete Poems 571). Had this association extended to Klein's reading of "The Oxen of the Sun," his essay may have been radically

altered.

Finally, where Klein's version of the letter reads "Anglo-Saxon motives recur" (289), in the original version of the letter Joyce writes "Anglo-Saxon motive recurs" (152). It should be reiterated that in Klein's essay, even so small a numerical inconsistency leads to a breakdown in his assessment of Joyce's structural balancing of the chapter. On the basis of the clues Klein believed to be provided in the letter, he calculated the number of recapitulations in the chapter to be equal to the number 273, or the same amount of days as "the actual duration of gestation" (321). This number, however, was arrived at by Klein under the assumption that there were more than one "Anglo-Saxon motives" in the chapter. Though it could be argued that the neat mathematics of Klein's assessment would have appeared suspect no matter which version of the letter he used in the essay, the fact that his version provides false mathematical clues renders his calculations meaningless and almost bathetic.

While the errors in Klein's version of the letter represent a serious hinderance to his interpretation of "The Oxen of the Sun," there is evidence to suggest that his understanding of the chapter, independent of the letter, was imperfect and that the essay would have contained errors nonetheless. In the years prior to his writing of the essay, Klein was reading Ulysses and secondary material on

Joyce on a continuous basis, and was making grandiose (and false) claims about the advanced stages of his own criticism. Still, when he received the Joyce-Budgen letter from Mason, he immediately accepted it at face-value in its flawed form. In a sense, Klein, who in many respects conceived of the act of criticism as a talmudic exercise, required, as in talmudic discussion, an authoritative text against or out of which his argument could emerge. Moreover, as a follower of the New Critics, he viewed his critical role as one of having to establish command over every aspect of the chapter in order to make pronouncements about the chapter as a whole, and the possession of the letter enabled him to exhibit that command. Though there was no reason for Klein to question the authenticity of the letter, it is still possible to question how Klein, whose engagement with Ulysses and Ulysses criticism was (the evidence suggests) extensive, could fail to recognize at least the fact that the letter, while outlining one theme of the chapter, does not necessarily consolidate the chapter as a whole.

Klein's interactions with Mason following the completion of the first draft of "The Oxen of the Sun" provide some answers to this question. On August 24, 1948, Mason wrote his detailed, thirteen page critique of Klein's essay, calling it "a magnificent and fruitful first attempt," pointing out many inconsistencies, and summing up

his observations with the statement that "to create your patterns you are forced to dig for the most covert kinds of evidence to convert into recalls to fit your scheme." Despite the tone and validity of Mason's objections, when Klein replied on October 14, 1948, he stood behind his findings with great tenacity:

I defy anyone -- even the most ingenious -- to make a pattern of any paragraph of Ulysses or any other book. That my analysis is ingenious is modestly granted -- very modestly, for it is only a reflection of Joyce's ingenuity.

By the time Klein wrote this reply, his essay had already been accepted for publication in Here and Now, and a brief comparison between the original version of the essay that was read by Mason, and the final, published version reveals a great deal about Klein's attitude toward Mason's criticism. There are very few alterations to the actual argument, the only difference being that in preparing the final version, Klein added throughout the essay more examples from the chapter to support his paradigm. For example, the seventh and eighth paragraphs of the "MIRRORS WITHIN MIRRORS" section, which provide three additional examples from the text that refer to the third month of pregnancy, as well as a note on the mirroring of "The first three months Calypso, Telemachus, Nestor" (295), were added after Mason read the original draft. A possible reason for

these additions is that Klein, in the interim, re-read the chapter and found more examples from the text which he felt would support his argument. Although Mason, in his critique of the essay, corrects many of Klein's correspondences (he writes, for example, that "Canvasser Bloom" belongs in "Aeolus" and "not Cyclops"), Klein does not alter his findings on the basis of these suggestions. The fact that Klein changed so little in his argument following Mason's critique implies that, despite Mason's complaints, he maintained full belief in the validity of his findings.

On closer inspection, however, the essay reveals a series of statements which were probably added after Klein read Mason's harsh criticism. These statements appear specifically designed to address Mason's argument that Klein, to write the essay, was forced to "dig for the most covert evidence," and "ignore recalls that shout out loud on the surface." Klein writes, near the beginning of the essay, that "It should be stated here, to avail throughout, that often the point where one month ends and the other begins cannot be indicated with precision . . . it is 'a ninepart episode without division' that Joyce is writing" (291). Klein also interrupts his argument to point out that "The indicia adduced throughout this essay . . . are by no means exhaustive" and that "Many other . . . [embryological identities] will occur to the reader as, warned to look for them, he parses his way through the relevant paragraphs"

(291).

Later, in the "MIRROPS WITHIN MIRRORS" section, Klein again interrupts his argument by directly addressing his reader (whom he appears to anticipate being as harshly critical as Mason) with such remarks as, "One is quite conscious of the fact that this exegesis, precisely because of its complication, may prompt some readers to incredulity and resistance" (313), "hostile critics may now use the evidence here addressed as further substantiation for the general charge of Alexandrianism levelled against Ulysses" (313), and "The difficult is not necessarily artificial. A birth, too, is laboured" (314). These additions to the essay occasionally reveal Klein attempting to manipulate his argument through metaphor, as is witnessed in his assertion that "Joyce, Houdini-like, permitted himself yet further to be trussed up in embryological reference, shackled with linked recapitulations, fettered by parody, bilbo'd by evolution, and, at the end (through nine episodes) escapes alive!" (314). Earlier in the essay, where Klein writes that "A potential birth is described" (292), the original version sent to Mason read that the birth is "vividly" described. Klein's assertion that "Embryological correspondences are here difficult to establish; it would seem that the paragraph, like Bloom himself, is here 'oblivious of the ties of nature'" (297) is also absent from the original version of the essay. In addition, Klein writes later in

the essay that "Such ambiguity, considering the different levels upon which Joyce wrote, was unavoidable; it was, like miscarriage, an occupational risk" (314).

These statements are puzzling not only because they interrupt (and therefore undermine) an otherwise confident sounding argument, but also because they merely reiterate over and over the point made in the third paragraph of the essay that the argument "is an attempt -- in some aspects tentative" (290) to understand Joyce's chapter. The fact that this statement was present in the original version of the essay sent to Mason -- but not sufficient to satisfy Mason's demand for precision and added justification in the argument -- enables us to infer that Klein internalized Mason's many complaints a great deal more than he allowed Mason to believe. Klein also attempted, in the final published version of "Oxen of the Sun," to eliminate the obscurities of his findings and further establish his command of the subject by including a chart. This chart was designed to indicate exactly where each different reference in the chapter fit into his scheme.

In his October 14, 1948 reply to Mason's critique of "The Oxen of the Sun," Klein writes that "My letter to you, with amendments and elaborations, mainly prompted by your letter to me, is to be published shortly in a Canadian publication: Here and Now." It was through this publication that Klein's reputation as a Joyce scholar

spread, and therefore the nature of the publication is worthy of investigation. The first detail of the publication that appears significant is that it appeared in a Canadian journal, which is important not only because much of Joyce scholarship was centred in and around the James Joyce Society in New York, but also because Ulysses was still not legally obtainable in Canada.¹⁴ Since Ulysses was at the time banned in Canada, it is possible that Klein was forced to develop strategies to avoid quoting the novel directly. This hypothesis is supported by the fact that in his two later essays (both published in American journals), Klein quotes full passages of the novel, while in "The Oxen of the Sun" he merely quotes individual phrases or alludes to the sections that he is discussing. The second aspect of Klein's publication in Here and Now that seems conspicuous is that the journal was primarily a venue for creative writing, and Klein's essay stands out not only as the sole work of criticism in the issue (it is listed in the table of contents under "prose" along with five short stories), but also because Klein himself published a poem, "Lone Bather," in the same issue.

In a letter to the author of April 13, 1994, Here and Now editors Cathy Arthur and Paul Arthur have provided information on the circumstances surrounding the publication of Klein's "Oxen of the Sun" in their journal. Admitting that the "strongest and most dedicated raison d'etre" of

Here and Now was its publication of creative material, the Arthurs write that "it was not per se the policy of Here and Now to include only creative writing," and that "the magazine included other critical essays besides Klein's." Cathy Arthur also points out that "I believe we were looking for (subconsciously) first rate Canadian literary criticism to prove . . . that we as literary and reading people were capable of providing a body of critical work equal to anything being done abroad or to the south of us." On the subject of their acceptance of "The Oxen of the Sun" for publication, the Arthurs recall that "the manuscript . . . arrived at the magazine's office with . . . hoopla and fanfare. We had heard something about it, to whet our literary appetites, and when it finally appeared, with the author's accompanying letter, we were altogether delighted and impressed." Unfortunately, the Arthurs do not comment further on the nature or source of this "fanfare," or on the information that reached them prior to the essay.

The Arthurs also point out that, following the arrival of the essay, they "rationalized [their] enthusiasm and acceptance of the work with the argument that it was breaking new ground and offering to [their] reading public in Canada and outside the country, the two-fold opportunity of getting at the same time inside the minds of the prodigious Joyce and the fascinating Klein." Klein's attitude toward the essay was expressed in the letter

accompanying the submission of the essay to Here and Now. The Arthurs remember that "Klein articulated his belief that the work served as an important contribution to Joycean thought with all its complexities and labyrinthine legerdemain." Finally, responding to my demand for any information which would help understand the process through which Klein got his three Joyce essays into print, the Arthurs write that "The process which placed his essays into print was purely the recognition of the themes by the author, and partly the freshness and newness of his approach to the basic subject." There is, however, also a suggestion that Klein made a personal appeal on behalf of his essay. Cathy Arthur remembers that "in a telephone conversation with Klein soon after the essay arrived, Paul was impressed by the author's persuasiveness and dedication." The Arthurs provide no further details on this conversation.

In March of 1949, Klein forwarded published copies of "The Oxen of the Sun" to Mason for circulation among U.S. Joyce scholars. Upon reading a copy of the published version of "The Oxen of the Sun," Mason remarked (in a letter of March 12, 1949) that "I do think that the chart reinforces your argument," and that "I left a copy in Cambridge to be circulated, and I'm glad to report that off hand comments received so far are much more favourable than my own reaction last summer."

"The Black Panther"

The first reference to Klein's essay "The Black Panther" is found in a letter dated April 6, 1949, in which Klein writes to Mason ostensibly to provide "the appraisal of Stan [Stanislaus Joyce] that [Mason] ask[ed] for," but concludes with a request for information:

I recall from one of your earlier letters that you have Thom's Directory. Is there any mention of Lalouette's (p.10)? I doubt it. I will be disappointed if there is. Also, have you been able to identify Seymour and Clive Kempthorpe (p.9)? If you can you will destroy an assumption upon which there hangs a tale horrendous. Please write me on these points. If the thing is as I suspect, I shall shortly communicate to you my complete annotation on Chapter One. Its technique is almost as amazing as that of "The Oxen of the Sun."

This paragraph represents a rare instance in which Klein discusses his criticism prior to its completion. In this passage, Klein provides an indication of his overall critical strategy when he describes the technique of "The Black Panther" as being "almost as amazing as that of 'The Oxen of the Sun.'" Klein's letters and the biographical notes in the journals where his Joyce essays were published

suggest that, at this point, he was projecting a book discussing every chapter of Ulysses. This statement implies that the book, in its completed form, would have sought to argue a different allusive pattern for every chapter of the novel, each of which would be "almost as amazing" as the paradigm outlined in "Oxen of the Sun." As a result, each technique discovered by Klein would have as its goal to reveal the source of "almost" every allusion in the chapter.

There exist no indications that Mason ever responded to these inquiries, and less than a month later (on May 2, 1949), Klein writes that "For your [Mason's] personal perusal -- and, if you wish, John Kelleher's" -- I enclose my essay on The Black Panther." Klein's assessment of his essay in this letter is as self-congratulatory as may be found anywhere in his correspondence with Mason:

But the thesis I here present -- and which Joyce presented -- is not as blasphemous as it seems. On the contrary, it is profoundly religious, for no-one better than you will be able to realize how its fundamental equation harmonizes with the Viconian doctrine that human history is a manifestation of Providence and that in that sense, humanity itself is divine.

While Klein's letters to Mason suggest an increasingly unhealthy involvement in Joyce studies at the time "The Black Panther" was written, the essay itself, paradoxically,

contains a number of indications that he was beginning to work towards the completion of his exegesis in an organized way. Where "The Oxen of the Sun" shows little sign of being more than a single, isolated essay, there are certain subtle differences in "Panther" that suggest that Klein was beginning to envision his individual studies as part of a larger continuum. Many of these alterations, however, are superficial. For instance, the length of "Panther" is approximately one-third that of "Oxen." This difference may have resulted from the possibility that Klein, inspired by the success of "Oxen," was thinking more realistically about the necessity of writing chapters at a proper length for a book-length study. The fact that Klein, in "Panther," returns to the first chapter of Ulysses, and begins to proceed through the novel sequentially (his third essay deals with the second chapter of the novel) suggests that he may be taking a more systematic approach to the completion of his studies. He may also have envisioned his full annotation of Ulysses as progressing (as in Gilbert's book James Joyce's Ulysses) in the same sequential order as the novel, and it is possible that his return to Joyce's first chapter was designed to organize his efforts toward that goal.

Another difference between "Oxen" and "Panther" is that in the second essay, Klein appears more sensitive to the fact that not every reader is as familiar with Joyce and

Ulysses as himself. Where in "Oxen" the argument is assumed from the onset, and Klein advances his findings without much attempt to direct the reader, in "Panther" his growing sensitivity is apparent, in that he actually makes a point of introducing and outlining his position, and in so doing recognizes (if grudgingly) that there may be readers who cannot anticipate his exact intentions in writing the essay:

The proof of the chapter's concern with things sacred does seem, however, to postulate a method of equation too facile to have recommended itself to the fastidious and paradigmatic mind of James Joyce. Throughout the text haphazardly to sow religious symbols and then to proclaim that text as of texture theologic is not at all Joyce's way of encompassing his ends. To him, as numerous examples show, design and pattern are of primary importance: the text sometimes may appear incoherent, the structure never is. (326)

This statement, in which Klein acknowledges the modernist emphasis on structure as a controlling agent over chaos and loss of meaning, represents a departure both from his earlier Joyce criticism and from his other critical writings. Klein's response to the needs of the ordinary reader may have been initiated by the assumption that a complete, book-length study would have to be more accessible. Klein's use of the word "paradigmatic" in this

paragraph, which better reflects his own interest in finding the key to the chapter rather than Joyce's approach, highlights his critical limitations. Other superficial differences between "Oxen" and "Panther" include the fact that in the second essay, Klein quotes directly from the text, where in "Oxen" he only alludes to passages¹⁶, and the fact that "Panther" was published in an American journal and not, like "Oxen," in a Canadian creative journal.

Despite these differences between Klein's first two Joyce essays, on closer inspection it appears that the structure of "The Black Panther" is, in large part, consistent with that of "The Oxen of the Sun." Where in "Oxen" Klein relies upon the Joyce-Budgen letter as an authoritative document justifying his argument (much as in the Talmud arguments evolve out of older authoritative pronouncements), in "Panther" he again structures his essay around a Talmudic model. When, in the opening lines of "Panther," Klein refers to the commentators who "point with obvious pertinence to the great number of ecclesiastic gestures and theological terms in which the chapter abounds" (326), he is arguably positioning these unnamed "commentators," as he did Joyce (and leading Joyce scholars) at the beginning of "Oxen," as the talmudic Mishna (or older text), upon which he will base his Gemarah (or textual commentary and revision). Unlike "Oxen," in which Klein names and cites his sources, in "Panther" he keeps his

Mishna anonymous since, in fact, the ideas were not gleaned from general consensus (as he implies) but, rather, they were probably taken from Mason.

As in his first essay, the reasons for Klein's need to adopt a talmudic model appears twofold; on the one hand, he understands the strength of this model in building an argument that appears to be part of an ever-developing dialogue, while on the other hand he seems determined to use the model as a defence against the possibility of his authority being undermined in future attacks on his scholarship. After invoking an imaginary body of "commentators" to establish the validity of his argument, Klein proceeds to betray himself by demonstrating hostility towards and fear of the perceived reader. By adopting a threatening tone and evasive style, Klein aggressively demands full submission on the part of his reader toward his argument before he attempts to prove the hypothesis:

These, and an entire catechism of questions which will present themselves, as their answers in the following paragraphs are suggested, can be met, it is submitted, not through the adding up of a list of discrete allusions, but only through the acceptance of a theological hypothesis, consistent and complete -- and through a recognition of the daring, and -- were it more explicit -- the blasphemous, adumbration which casts its cruciform

shadow over the entire chapter. (326-27)

The resonantly legal terminology of this passage ("it is submitted"), which reads almost as a dramatic court-room address, reflects a need on the part of Klein to make his case as strongly as possible. The religious terminology he uses appears designed both as a metaphor appropriate to his argument, and as an effort to guide the reader's acceptance of his authority beyond question. Not only does the tone of the passage echo that of a sermon, but the religious terms used by Klein imply that he has discovered the single correct line of reasoning in his response to the chapter (much as there is, in theory, a single correct answer to each catechistic question). In finding the answer, and in articulating that answer in terms that echo the religious overtones of the chapter, Klein, we are to assume, has lent a sense of purpose to the chapter. This paragraph is paradoxical, since Klein argues that because his position cannot be proven by "adding up a list of discrete allusions," acceptance of his hypothesis demands the complete trust of his reader. He then follows that argument by, in fact, adding up allusions. Logically, the reader must either trust Klein completely and believe that the next ten pages of his work represent a superfluous exercise, or trust him only enough to believe that the bulk of his essay is unconvincing.

In "The Black Panther," Klein subtitles his essay "A

Study in Technique," and the "technique" in question could as easily refer to the intricacy of his own essay as to that of Joyce's chapter. Even if Klein is referring to Joyce's technique in this subtitle, he quickly succeeds in making that technique his own by using the same method of alluding to and playing on elements of the New Testament, so that by the essay's conclusion the technique in question is as much his own as it is Joyce's. Much as Joyce succeeds in inverting religious ritual in the opening chapter of Ulysses, Klein is determined to succeed in performing that same inversion in his discussion of Joyce's inversions; it appears that he is attempting to write a religious parody of a religious parody. In so doing, he seems determined to mimic Joyce, and to contain Joyce in explanation while echoing him in technique. One might explain Klein's efforts by focusing on his interest in the Kabbalah, in that he understood that it was within the critic's capacity to re-create the moment of original creation through a symbolic re-examination of that creation, and through the ability to carry it, in the criticism (or re-enactment), to a level of meaning never before realized. The heading of the first section of the essay, Imitatio Dei, refers to the Christian idea of embarking upon an imitation of the life of Christ. Though different from Joyce and Klein's goals in writing their respective "Black Panthers," this ideal could serve as a metaphor both for Joyce's re-writing of the Black Sabbath

in his chapter, and for the kabbalist's goal of imitating, and thereby re-living, God's moments of creation.

In the letters Klein wrote to Mason in the Spring of 1949, and in the essay itself, he sets a straightforward goal for his essay; he would solve every enigma of Joyce's "Black Panther" through his equation of religion and blasphemy with the workings of the chapter.¹⁷ As in "Oxen," once the programme of the essay is established, Klein's efforts are mostly manifested in matching his paradigm (in this instance it is the presence of the Mass and, its inversion, the Black Mass) with correspondences in the chapter. Though Klein makes a number of valid points in his essay, the discussion begins to disintegrate when many of the associations appear forced. For example, Klein argues that Dublin should be regarded as the ideal setting for "THE WITCHES' SABBATH" because there are two lines in a Robert Burns poem (not alluded to by Joyce) which read that something "is just as the deil's in hell, / Or Dublin City" (338). Even more contrived is Klein's argument that "no sacred bell is ever heard" in the chapter because "bells drive away evil spirits" (339). This does not take into account that it is unconvincing to argue the existence of one thing through the omission of something else.

Nonetheless, Klein, having structured his argument toward the most specific correspondence in the chapter, and feeling confident that he had reached that goal, begins at

this point to formulate general rules out of his findings. For example, having reduced the chapter to its correspondences with the Mass and the Black Mass, and thus, in theory, having exhibited a command over every word and allusion in the chapter as possessing a place in his narrow paradigm, Klein appears to feel justified in solving the great mysteries of the chapter, such as Stephen's being called "dogsboddy," since dog, spelled backward, is God (340).¹⁸ The new-found command of the chapter Klein obtained through his correspondences allows him to solve the mysterious June 16, 1904 dating of the novel, since, within his paradigm, that date, after a complex series of omissions and mathematical equations, would have been the Feast of Corpus Christi (341). In other words, since Klein felt that he had found the single system operating in the chapter, there is not a word, allusion, or reference that he did not feel capable of explaining. As overly ambitious as these assumptions appear, none can compare with the single statement, concluded from his argument, that "Ulysses was in a sense intended, therefore, as the body of Christ, rendered literature" (340). Klein's paradigm appears to have glossed the entire novel by finding its central metaphor. In addition, this metaphor seems designed to elevate Ulysses to a status on par with the New Testament. Though the talmudist would not consider the New Testament sacred, or worthy of talmudic investigation, the literary critic may.

One of the obvious, albeit superficial, differences between "The Oxen of the Sun" and "The Black Panther" is the overall change in critical tone from sober and direct in the first essay to playful in the second. The reason for this change may be found in the fact that Klein, whenever he is playful, flippant, eloquent or punning with language, is so, not in relation to things sacred to the Jewish faith and not in relation to things neutral, but always in relation to New Testament allusions and terminology. Klein is free to play on "catechism of questions," "cruciform shadow," and "evangelical coherence," precisely because the New Testament, though a sacred document, is not sacred to himself. Klein may have recognized it as a document which merited talmud-like examination but, because it lacked personal significance to him, he was free to approach it with a less solemn tone than that usually applied to religious documents. In much the same way as he is describing Joyce's chapter as a mock ceremony that is based upon inverted versions of religious ceremonies, Klein alters his critical tone so that the essay itself becomes a mock, or inverted, version of a talmudic exercise being applied to a lower form of religious text.

"A Shout in the Street"

Since Klein's correspondence with Mason ended on July 21,

1949" (when he received Mason's critique of "The Black Panther"), there remains no information on how his work on "A Shout in the Street" developed. Instead, there is only one anecdote in Klein scholarship relating to his third and final essay. That anecdote, described in Like One That Dreamed, is of Klein's presentation (indeed, performance) of "A Shout in the Street" at the James Joyce Society in New York City in February of 1951, before which "Klein requested that his listeners come with their copies of Ulysses in hand and, like a Talmud teacher, made them turn back and forth to specific pages and paragraphs, which he elucidated with beguiling cleverness and wit" (Caplan, Like One That Dreamed 184). This account brings several important issues in Klein's scholarship into focus. For example, there have been hints in the earlier essays that Klein tailored his work to different audiences. In his essays, Klein always appears intensely aware of the scrutinizing eye of his assumed reader, and one of his preoccupations is in consistently addressing that reader's potential reservations. He seems determined to guide the reader's response to his criticism. In this instance, we see that Klein's natural element as a critic is as an orator. As in a court-room setting or a talmudic discussion, issues and arguments could be openly debated; rather than existing as a personal, private and authoritative endeavour, here Klein's criticism achieves the

characteristics sought by all talmudic scholars, in that it has become communal, oral, interactive, argumentative and seemingly spontaneous. Moreover, Klein as critic appears in Caplan's account of Edel's description freer and more dynamic than in his written critical voice. No longer is he preoccupied by fears of attacks on his scholarship. Rather, he is anxious for the participation of others.

As a former student of Classics and Law (and as a politician and speech writer), it is likely that at some point Klein became acquainted with the characteristics of classical oration. The fact that his criticism translated so successfully into an oral exercise indicates that the connection between classical oration and Klein's criticism is worthy of consideration. In A Handbook to Literature, C. Hugh Holman and William Harmon list the seven parts of the classical oration:

. . . (1) the entrance, or EXORDIUM, to catch the audience's attention; (2) the NARRATION, to set forth the facts; (3) the EXPOSITION or DEFINITION, to define terms and open issues to be proved; (4) the proposition, to clarify the points at issue and state exactly what is to be proved; (5) the confirmation, to set forth the argument for and against and to advance proof; (6) the confutation or refutation, to refute the opponents arguments; and (7) the conclusion or EPILOGUE, to sum up the

arguments and stir the audience. (350)

Each of these points or requirements is present, in sequence, in "A Shout in the Street." Klein opens the essay with a quotation, "From one of Joyce's letters in the collection of the New York Public Library" (366), in which Joyce uses humour to stress the connection between his works and Vico's theories:

I would not pay overmuch attention to these theories [Vico's] beyond using them for all they are worth, but they have gradually forced themselves on me through the circumstances of my own life. (342)

This brief exordium is immediately followed by a lengthy narration, in which the fact of "These theories, enunciated principally in Vico's Scienza Nuova . . . must of necessity be stated briefly" (342). In this narration, Klein explains the principles of Vico's cyclical theory of the three historical stages, the age of gods, the age of heroes and the age of men. Klein then makes the transition from the narration to the exposition in the paragraph that begins, "That in the writing of the Nestor chapter Joyce made frequent allusion to the Viconian philosophy cannot be gainsaid" (345). This exposition is elaborated in subsequent paragraphs, concluding with the statement that "One is also conscious, in place after place throughout the chapter, of peculiarities in sentence structure which seem

to suggest the hither and yon of Vico's ricorsi" (346).

The transition from exposition to proposition, or from the general argument to "exactly what is to be proved," is signalled by the rhetorical question, "Is there more?" (346). This proposition is then clearly outlined in the assertion "that there is hardly a phrase which has not been, at least in its sequence in the text, predetermined by [Vico's] pattern" (346). In the paragraph that follows, Klein introduces both his confirmation and his confutation. The confirmation is designed in the form of "The table which follows" (346), which charts Joyce's chapter as progressing through thirty-six Viconian cycles. In his confutation, Klein does not exactly refute his opponents arguments, but he does seem to anticipate those arguments and deflect them by engaging the reader in his discussion. Klein's assertion that "The reader will himself, we trust, find further instances in the text to corroborate our thesis" (346), appears designed to dissuade readers from postulating their own opposing theses. Following his detailed, thirty-six point confirmation, Klein concludes with a series of equations proving the symmetry of the chapter, and by arguing that "Vico, Dalkey [an enigmatic reference in the chapter], is indeed Vico -- The Key" (366). In other words, his argument has proven that Vico is the key to the entire chapter. This epilogue itself concludes with Klein's restating the Joyce quotation which opened the essay, as

though Klein's efforts have proven, beyond a doubt, that Joyce was correct.

In addition to Klein's use of the seven parts of the classical oration in "A Shout in the Street," there are indications in the essay that his confidence in himself as a critic had developed by the time his third essay was written. Where in "The Black Panther" Klein is witnessed, for the first time, introducing his topic to help guide the reader through his argument, in "A Shcut in the Street" he not only introduces the argument, but provides background material on Vico's philosophy so that the reader who is unfamiliar with the topic may follow the discussion. As in his second essay, it is possible that this development was brought about by the demands of the editors of the journal (in this case the American periodical New Directions) in which the essay appeared. Klein also begins experimenting in the essay with his critical methodologies, and the result is that the essay reaches a level of sophistication and artistry not previously realized in his Joyce scholarship. Where in the two previous essays he adopts as his agenda simply to impose one system (embryological development, the ritual of the Mass) onto another (individual chapters of Ulysses), in his third essay he begins to develop new strategies and approaches. For example, "A Shout in the Street," more than either of the previous essays, seems to have been written as part of a continuum of essays dealing

with the novel as a whole. Klein has not simply begun examining Ulysses in sequential order, but is also building upon his earlier work (as seen in the fact that he twice refers to his own work on "The Black Panther") and is beginning to envision his criticism within an overall, accumulative context. The correspondence he recognizes between the word Haines and the Viconian age of gods (149) could not have been made without the discoveries of his second essay. In "Shout," then, Klein is no longer merely equating a chapter of Ulysses and one corresponding system (Vico), but, rather, he is equating Ulysses, Viconian cycles, and the scholarship he had already applied to the novel.

Klein's growing confidence as a critic may also be recognized in the fact that he is beginning to experiment more freely with critical form, in that where his first two essays are strictly linear (leading always to a predetermined conclusion), "Shout" highlights Klein's critical flair by adopting a cyclical structure. This structure, which leads the reader not toward a conclusion but back toward the Joyce letter that opens the essay, is significant in its imitation of the *ricorsi* (which always return to the beginning) outlined in Vico's philosophy. The essay then, in a sense, becomes, both in form and content, an exercise in recognizing the working of cycles. Similarly, Klein shows his developing confidence by

imitating in his criticism the method of Vico. Klein explains in the essay that Vico emphasizes the importance of philology in understanding history (344-45), and he tries to prove the existence of Viconian cycles in the chapter through his own philological discoveries. For example, Klein argues that the nobility of the names listed in cycle three, and the origins of such words as "Sargent" in cycle fourteen and "Stuart" in cycle twenty, help establish Vico's cycles as the most important paradigm of the chapter. Klein's description of Vico's methodology could as easily be applied to his own critical approaches:

Vico's doctrine is thus a paradoxical one. His method of arriving at it also deviates from the usual norms of research. It is not from a study of chronology -- here, says Vico, all is dark and obscure -- but from philology, an analysis of the origins of basic words, that he comes to his conclusions. (344-45)

Klein's emphasis of Vico's philological approach may have been derived from the "Introduction" to The New Science in the 1944 translation of Vico's Autobiography, Klein's annotated copy of which is collected in the National Archives of Canada. In this "Introduction," Fisch and Bergin point out that "in Grotius, [Vico] saw for the first time how philosophy and philology, the science of universals and the research into every sort of particular fact, need

not remain two separate forms of knowledge merely juxtaposed or opposed, but might be united to constitute 'a system of universal law'" (40). Fisch and Bergin later point out that on the basis of his readings, Vico "had proceeded to read his own metaphysics and epistemology into certain Latin roots and phrases," and that "if he had not looked for abstruse and speculative ideas in the roots of speech, he would never have discovered the true character of the fantastic thought in which language began" (56-57).

Despite the fact that Klein attempted to revise his critical approaches, as in the previous two essays talmudic methodology remains the guiding force behind his critical insights. For instance, the quotation that opens and closes the essay has already been discussed both in the context of the classical oration and as echoing Vico's cycles, but equally significant is the fact that Klein is establishing Joyce through this quotation as the talmudic Mishna (or earlier, authoritative commentary) upon which he may build his Gemara (or later, rigorous commentary), much as he did with the Joyce-Budgen letter at the beginning of "The Oxen of the Sun."²⁰

Since Klein's continuing reliance upon the talmudic model is evident, it is possible to recognize that almost all the approaches he adopted in "Shout" are consistent with those of his earlier Joyce essays. His reliance upon neat, ordered columns into which he may fit all his

correspondences actually increases over that of the previous two essays. In fact, although the tone of his explanatory paragraphs in "Shout" indicates a greater awareness of the demands of the reader, the proportion of pages dedicated to paragraphs of explanation to those dedicated only to columns of correspondences (approximately five pages to twenty pages) suggests that Klein himself is more determined than ever to retreat behind his linear patterns and columns. Rather than learning to find and assert his critical voice, Klein again reveals only his desire to contain Joyce's chapters in his various paradigms. When Klein states that "there is hardly a phrase which has not been, at least in its sequence in the text, predetermined by this pattern" (346), he is actually defining the critical strategy he sought to apply to each chapter of the novel -- to contain it in its entirety so that there will be "hardly a phrase" of Joyce's work unaccounted for, and so that there can exist no critic who can "gainsay" his findings. The Talmud provided not only the methodology (word-by-word analysis) on which to base this task, but also the precedent (of a critical commentary equal in authority to the original text) to believe the task feasible.

Once again, this strategy is intended to lead him to a point where there is not a single enigma in the chapter that cannot be solved by his scholarship. As in the earlier essays, however, Klein's solutions to the problems of the

chapter appear overly contrived. Where in "Oxen," for example, Klein conveniently calculates the number of correspondences in the chapter to equal the number of days in a pregnancy, in "Shout" he equates all the combinations of numbers in the chapter to equal thirty-six, which he explains as "Three twelves are thirty-six, and so in the addition of the numerals of the date of the Battle of Asculum -- 27 plus 9, B plus C" (366). Klein's arrival at this number is as much the result of conveniently ignoring other possibilities as of discovering the correct solution in the chapter, since he does not take into account other possible dates and numerical combinations. It is possible that Klein sought to discover this particular number in the chapter because all multiples of eighteen (or chai) possess a mystic significance in Judaism. Klein's criticism also enables him to conclude that Mr. Deasy stands "in the midst of a providential flux and reflux of history" (366) and therefore represents the single point at the centre of all phenomena. The Joyce quotation that opens the essay has, through Klein's insights, been made "oracular" (366).²¹ Klein's observations, it appears, had as their goal to discover mystic patterns operating in the chapter, and thus to give "Nestor" a cosmic significance, enabling the reader to recognize how the chapter contains all of history in its cryptic patterns.

The paradox of Klein's talmudic approach to Ulysses is

that it enabled him to write the only sustained literary criticism of his career while at the same time limiting and ultimately ending his career as a critic. Like a talmudic scholar whose discussions build only upon existing information and arguments, Klein responded to the information that Mason provided by applying it to his readings of the chapters of Ulysses. Though his three essays prove that Klein possessed certain interpretive skills (particularly in analysing the etymologies of words), the fact remains that these essays do not contain original insight, nor do they attempt to discuss any of the subtleties (such as characterization or humour) of the chapters. The essays, ultimately, are one-dimensional; they establish Klein's skill and inventiveness in conforming a chapter to a paradigm, but they do little to explain the chapter. Through his essays, Klein imposes order onto Joyce's chaotic chapters, but the usefulness of such an exercise may be questioned, since it only establishes Klein's ability to perform these critical feats. Finally, like a talmudic scholar who relies upon dialogue to generate an argument, the momentum of Klein's critical writings on Ulysses could not survive beyond the conclusion of his dialogue with Mason. It is ironic that Klein's critical writings on Ulysses inspired him only to fit Joyce into single-dimensional schemes, since it was Joyce's fiction that provided the techniques through which Klein broadened

the scope of his creative writing, and which enabled him to reach his artistic maturity.

Endnotes

1. The publication date of this particular column is not explicitly noted in the "Marginalia" section of Klein's Literary Essays and Reviews, from which Klein's various critical pieces are quoted in this chapter. The date was therefore gleaned from the descriptions of Klein's various "Marginalia" columns provided in Pollock, Caplan and Rozmovits' A.M. Klein: An Annotated Bibliography (189).
2. Klein's review of Tales of the Hasidim is, in Literary Essays and Reviews, entitled "A Chassidic Anthology" (74-77).
3. For one instance of this common complaint, see G.K. Fischer's account of Earl Birney's reaction to the esoteric Judaism of Klein's poetry (116).
4. The significance of this choice of texts is not necessarily that Brooks and Warren were well-known New Critics. Their anthology may have been standard at McGill and therefore it need not be assumed that Klein was adopting a New Critical approach merely because he used it.

5. It should be noted that Klein continually stressed that he "considered Ulysses a long poem" (letter to Mason, June 8, 1948). Thus, while New Critics emphasize critical treatments of poetry in their theories, Klein's possible applications of these theories to Ulysses should not be considered inconsistent with their critical guidelines. In addition, Brooks and Warren produced a companion text to their Understanding Poetry entitled Understanding Fiction (1943), in which their New Critical approach to pedagogical and critical practices are extended to fiction.
6. For an example of Klein's labours in tracking down the allusions in "The Oxen of the Sun," see Wynne Francis' description of her visit to Klein's law office (quoted in Caplan, Like One That Dreamed 184).
7. Klein's use of the words "ingenious" and "ingenuity" to describe his criticism as a reflection of Joyce's novel are taken from a letter to Mason dated October 14, 1948. This letter is quoted in Chapter 1.
8. "1" was probably Drew's discussion of Laforgue's influence on Eliot (40-41). This, however, is not certain, since Klein numbered and lettered passages in the book in a manner that appears random and probably had

significance only to himself.

9. By "this line of critics," Baldick is referring to New Critics whose critical writings reflect a broader social relevance.
10. The copy of the letter sent by Ellsworth Mason to Klein on June 10, 1948, is not among Klein's papers in the National Archives of Canada. An excerpt of the version Klein used for his essay is included in the text of the essay itself.
11. While the original date of Joyce's letter is March 20, 1920 (Joyce Selected Letters 251), Klein records the letter's date as "the second of March, 1920" ("Oxen of the Sun" 289).
12. By "original" I am referring here and elsewhere to the version of the letter published in Selected Letters of James Joyce 251-52.
13. I am indebted to Noel Peacock for drawing my attention to this possible pun.
14. In "Here and Now: A Note and an Index," Bruce Whiteman discusses the fact that the editors of Here and Now

worked to establish their journal in the U.S., and particularly in New York City. Whiteman notes that "The American poet Carrol T. Coates, who at the time was working at the New York Public Library, worked with Ralph Gustafson to find material in the United States and to place Here and Now in the important New York bookstores" (77). While the journal may not have been an obvious choice for the publication of a scholarly piece on Ulysses, the fact that it was distributed in New York indicates that it could have reached an audience of Joyce scholars.

15. John Kelleher was a prominent Joyce and Irish Studies scholar at Harvard at the time that Klein was corresponding with Mason.
16. This may have resulted from the fact that "Panther" was published in the United States, where Ulysses was at the time legally obtainable.
17. According to Darcy O'Brien, "Mr. Klein's use of the word 'equation' is ill-chosen, of it rules out the irony which riddles the episode. These 'equations' are not serious but mocking" (73).

18. There are traces of both the Talmud and the Kabbal in these findings. In the Talmud, specific issues are debated over and over until a command over the problem is agreed upon and general rules for living may be extracted from that understanding. Klein seems determined to follow this same progression, in that once he has contained the chapter in question within his paradigm, there is nothing general or specific in the chapter he cannot explain. In addition, the Kabbal is very much present in this "dog-God" finding, in that one kabbalistic practice was to examine arrangements of numbers and letters to determine symbolic connections between seemingly disconnected things.
19. As noted in Chapter 1, Klein did write one final letter three years later.
20. It should be noted here that in using Joyce's letter, Klein is not only employing the talmudic Mishna-Gemara model, but is also using the critical strategy of grounding his insights in the creative (or original) author's authority. The implication of this theory is that the critic has license to elaborate on these theories because the author claimed it is so. The irony in this instance is that, as was discussed in Chapter 1, Joyce, in this quotation, is discussing Vico in Finnegans Wake, not Ulysses.

21. The fact that Klein places so much emphasis on this quotation, which is not discussing Ulysses, renders this conclusion, and the many assumptions upon which it is based, suspect.

Chapter 3

Longing For the Multiplying Word: Joyce and Klein's Poetry

Although there exists extensive evidence attesting to Klein's long-term involvement in Joyce studies, isolating Joyce as a distinct element in Klein's poetic development remains a speculative task. Joyce's literary innovations may have offered Klein some helpful examples of the potential of, for example, language-play in a literary work, but it would be difficult to argue with authority that Klein's linguistic technique was derived exclusively from Joyce. Other English-language modernist writers, such as Eliot and Pound, were also experimental in their use of language, and we may be certain that they, too, were read extensively by Klein. Pound, like Joyce, expanded the potential of the English language by using English words originating in or alluding to foreign languages. When this technique re-appears in Klein's poetry, it is not easy to determine whether Klein was exclusively working from a Joycean model, or whether this technique was derived from readings in a number of different writers.

The difficulties in isolating the Joycean elements of Klein's poetry are compounded by the equally formidable task of establishing definitions of Joyce's various techniques suitable to a study of this nature. For more than half-a-century, Joyce critics have attempted, with varying degrees

of success, to explain his innovations. Fortunately, Klein not only admitted in two instances to the presence of Joycean models in his poetry, but specified how he sought to integrate Joyce's techniques as well. Moreover, Klein listed three poems which were written with the sole intention of experimenting with Joycean techniques: "Variations of a Theme," "Sennet from Gheel," and "Spring Exhibit." Klein's understanding of the poetic potential of Joyce's techniques, and the three poems that he listed as case-studies in the poeticization of Joyce's method, will facilitate the tracing of Joyce's presence in Klein's poetic oeuvre.

In his two statements, Klein not only outlines what he considers most useful in Joyce's innovations, but he also indicates where he feels his vision differs from Joyce's. The first instance in which Klein describes his ambition to integrate Joyce into his poetry is found in a letter to James Laughlin of New Directions, dated November 3, 1942:

A word is required, if at all required, only about the 'new directional' [poems] -- Variations on a Theme, Sennet from Gheel, Spring Exhibit. The wild direction is Joyce's but the careful walk is mine. I believe that 'Finnegans Wake' has uncovered a marvellous technique, marvellous in that it approaches the virtues of music, not by mere echolalia, but by releasing a swarm of

concordant melodies. But it is a technique for poetry, not for prose. Certainly it is not adapted to a long narrative or detailed exposition. Poe's poetic principle here receives its best illustration.

In this letter, Klein provides many valuable insights into the nature of his poetic interpretation of Joyce, not the least of which is his motivation for applying the Joycean model to poetry and not prose. The description of the usefulness of Joyce's methods detailed in this letter is consistent with the thoughts on the same subject that Klein expressed almost exactly one year later in his 1944 Guggenheim Application. In the application, what Klein had described to Laughlin as "a marvellous technique" which releases "simultaneously a swarm of concordant melodies," has become, "the contrapuntal literary method -- productive of effects hitherto known only to music" ("The Lost A.M. Klein Guggenheim Application" 79-80). Where, in the Laughlin letter, Klein hints at his sceptic'sm about Joyce's choice of prose over poetry, in the Guggenheim Application he is far more direct in assessing Joyce's choice of literary form:

I believe that Joyce . . . was misguided in seeking over a period of seventeen years, to apply [the contrapuntal literary method] to what was essentially a narrative or expository task.

Joyce's paragraphs of double-and-triple entendre,² taken separately and without relation to the whole book, would make a splendid anthology of original verse. His method is primarily a poetic one. I would now like to pour his unconventional language into conventional forms ("The Lost A.M. Klein Guggenheim Application" 79-80)

As in the letter to Laughlin, Klein names "Variations of a Theme" as one poem in which he has consciously attempted to adapt his understanding of Joyce's methods to "conventional forms." The fact that Klein's two descriptions of his poetic interpretation of Joyce's methods are wholly consistent, even though they were written one year apart, establishes that neither statement was written on a whim, and that Klein was prepared to abide by this interpretation.

The Joycean technique that Klein seems most interested in adapting to his poetry is what he calls, in the Laughlin letter, "a swarm of concordant melodies," and, in the Guggenheim Application, "the contrapuntal literary method." Although the wording of these two statements differs, the fact that they are both, in Klein's view, intended to bring about "the virtues of music" or "effects hitherto known only to music" allows us to assume that Klein is saying essentially the same thing in both statements. His meaning, however, is unclear, in that he may be confused in his understanding of "Poe's poetic principle." It is possible

that Klein is alluding to Poe's famous statements that "a long poem does not exist" and that "the phrase, 'a long poem,' is simply a flat contradiction in terms" ("The Poetic Principle" 266). Klein's argument, then, is that Finnegans Wake is flawed because the musical, poetic technique used by Joyce in writing the novel is better suited to the writing of shorter poems. An examination of "The Poetic Principle" reveals that Klein may have been misreading Poe's essay to prove his point. When Poe discusses the concept of music in poetry, he is, in fact, referring to the rhythms of poetry which, when realized, may give the poem a musical quality:

Contenting myself with the certainty that Music, in its various modes of metre, rhythm and rhyme, is of so vast a moment in Poetry as never to be wisely rejected -- is so vitally important an adjunct, that he is simply silly who declines its assistance, I will not now pause to maintain its absolute essentiality It is in Music, perhaps, that the soul most neatly attains the great end for which, when inspired by the Poetic Sentiment, it Struggles -- the creation of supernal Beauty.

(274)

Although Klein may have been alluding to Poe's statement on the long poem, his general reference to "The Poetic Principle" suggests that the aspect of Joyce's technique that he most wished to integrate into his poetry was in some

way connected to rhythm and metre. This point, however, is contradicted by his other statements, which indicate a different and more likely ambition on Klein's part. Such statements as "the wild direction is Joyce's and the careful walk is mine," and "I would now like to pour [Joyce's] unconventional language into conventional forms" reveal that Klein had his own ideas about rhythm and form, and that it is specifically on the level of form that he wished to deviate from Joyce.

Although Klein alludes to "Poe's poetic principle" as "receiv[ing] its best illustration" in the "concordant melodies" of Finnegans Wake, his understanding of the musical quality of Joyce's prose reflects an awareness of a critical discourse on the relationship between music and literature, to which Poe is one contributor. In his book Joyce and Wagner, Timothy Martin discusses the integration of music into Joyce's fiction. In many respects, this discussion may be regarded as an elaboration of Klein's interpretation of music in Joyce. For instance, Martin explains that Joyce's use of music relates to "The aim of modernists," which "was 'to enlarge our vocabulary of the subconscious'" (144). Joyce's enlarged vocabulary is similar to Walter Pater's argument that art "is always striving to be independent of the mere intelligence, to become a matter of pure perception," and that "the ideal examples of poetry . . . [are] those in which the

constituent elements of the composition are so welded together, that the material of subject no longer strikes the intellect only" (114). According to Martin, "Joyce links 'abstract' musical expression with the increasing subjectivity of modern art" (144).

Martin places Joyce within a tradition of poetry and musical effects by explaining that "Eichendorff, Poe, Baudelaire, Verlaine, and Mallarmé had all written poems intended to be musical in an auditory sense; the Symbolists were absorbed with the idea that poetry should be in some sense 'musical'" (144), and proceeds to discuss the distinctions between different writers' approaches toward integrating music into prose writing:

For writers of fiction the affiliation with music was particularly strong A celebrated passage in Aldous Huxley's Point Counter Point on the "musicality of fiction" considers the idea of "contrapuntal plots" as well as a symphonic model of theme, development, and recapitulation At a time when fiction had focused on "internal" experience and was motivated less by plot than by character, musical form seemed to offer a measure of structure and unity. (145-46)

This passage pertains to Klein's understanding of Joyce, in that it focuses less on the rhythmic quality of music in poetry and more on the structural integration of musical

form into literary works. The similarities between Huxley's "contrapuntal plots" and Klein's interpretation of Joyce's "contrapuntal literary method" are obvious. In both cases, the emphasis is on the arrangement of themes in a work of fiction to create a musical effect. Though there exists no evidence of Klein's having read Huxley's Point Counter Point, the fact that it was first published in 1928 suggests that Klein's insight may have been informed, directly or indirectly, by it.⁴ In order to illustrate how the contrapuntal arrangement of themes is integrated into Joyce's fiction, Martin quotes Joyce's statement that "A man might eat kidneys in one chapter, suffer from kidney disease in another, and one of his friends could be kicked in the kidney in another chapter" (144). In other words, a writer may borrow from the contrapuntal structure of a musical piece by continuing to present variations on single themes.

By choosing the word "contrapuntal" to describe his perception of the musical effect, Klein is implying that what is important in this technique is its ability to interweave, through language, multiple themes. The Joycean musical effect that Klein wished to achieve in his poetry existed in the associative quality of the language, not in its rhythm. In both the Laughlin letter and the Guggenheim application, Klein claims that Joyce's paragraphs, taken individually, are themselves poetic, and that they gain a poetic quality not by their rhythm, but by suggesting a

variety of meanings simultaneously. Important to Klein's theory is his feeling that for Joyce's contrapuntal method to achieve the proper musical effect, it must be expressed in short, intense works, not in lengthy narratives. The "simultaneous swarm of concordant melodies" that he discusses in the Laughlin letter is therefore not necessarily a rhythmic effect, but musical in the sense that different notes (ideas, themes) may be sounded through the use of language containing multiple possible references. In seeking Joyce's presence in Klein's poetry, it will be necessary to understand how Klein sought to manipulate language so that words would simultaneously offer several possible interpretations, both in themselves and in relation to the poem as a whole.

The Three Joyce Experiments

"Variations of a Theme"

The poem "Variations of a Theme" represents the results of Klein's creative interpretation of Joyce, and gestures at the process of this interpretation. Written, according to Pollock, circa 1942 (580), the poem was first published in Preview 5 (July 1942) under the title "Variations on a Theme." The shift in titles to "Variations of a Theme" in New Directions 8 (1944) and subsequent publications

highlights the Joycean technique of the poem. "Variations" are defined in The New Grove Dictionary of Music and Musicians as "A form in which successive statements of a theme are altered or presented in altered settings" (536). According to Pollock's "Textual Notes," the heading "Finger Exercises" was hand-written by Klein on the earliest known manuscript of the poem (901), which indicates that Klein may originally have considered the poem merely an experiment in variations. The shift from "Variations on a Theme" to "Variations of a Theme" suggests a change in Klein's approach to the poem. While the first title indicates only one theme onto which the poet will impose variations, the second title promises that the theme in question is at once both singular and plural, and that the recognition of this plurality is the challenge to the reader. The shift from the original version with the "Finger Exercises" sub-heading to the final version de-emphasizes the poet's role in manufacturing the variations.

For Klein to reproduce the musical effects he admired in Joyce, it was necessary for him to develop a version of Joyce's techniques suitable to his poetry. Again, Pollock's textual notes to "Variations of a Theme," provide a number of clues to the ways in which Klein reworked words and allusions in an effort to approach, more and more closely, his ideal of the Joycean model. On first glance at the sixteen alterations⁴ made by Klein in revising the poem

through the five different manuscripts collected by Pollock, it becomes evident that his primary concern was in increasing the number of possible meanings of each word. For instance, in the first line of the poem, Klein originally wrote "Enamort have I been of blissful death" (901). In this line, the only word that stands out as embodying several contrapuntal meanings is "Enamort," which suggests at once love (enamoured), death (mort), and a love of death (the combination of the two in a Joycean portmanteau word). The word "enamort" also echoes the poetic word "enamorata," which means "to inspire with love" [OED]. "Blissful," in the first manuscript, was changed to "bliss-ful," and remained "bliss-ful" in the second manuscript (901). By the final manuscript, however, the word had been altered to "bleaseful" (901). As Pollock points out, this line, and the two that follow, are an allusion to the opening lines of Keats' "Ode to a Nightingale," the first of which is "I have been half in love with easeful death" (987). The change from "blissful" to "bliss-ful" allows Klein to suggest at once the words "bliss" and "full." Klein's alterations seem to indicate his dissatisfaction with the original line, and that he turned to unconventional punctuation to increase its potential.

The second change accomplishes what the first change attempted. "Bleasureful," like "enamort," suggests a variety

of meanings that ultimately connects this line to the contrapuntal themes of the poem as a whole. The word "bleaseful" is more than an amalgamation of Klein's "blissful" and Keats' "easeful." Though both these words are positive (as are "pleaseful" and "bless," which are also hinted at), a number of words, such as "bleak," "blear," "bleed," and the French "blesure," and "blesser" (meaning "wound" and "to wound" [Harrap's])⁵ hint simultaneously at the opposite, more conventional associations with the concept of death. It is possible that Klein is playing on the fact that "The meaning of bliss and that of bless have mutually influenced each other since an early period," which has led to "a gradual tendency to withdraw bliss from earthly 'blitheness' to the beatitude of the blessed in heaven" [OED]. The fact that Klein creates a new word to replace an existing one indicates a willingness to open his poem to multiple interpretations.

Klein's allusion to the lines from "Ode to a Nightingale," which themselves contemplate death as a luxurious state, indicates from the onset that "Variations" will explore several different responses to death, and following this allusion Klein begins to compile additional allusions which evoke these responses. It could be argued that Klein, in "Variations of a Theme," is playfully examining the Romantic confusion of beauty and death which, according to Mario Praz, were "looked upon as sisters by the

Romantics [to such an extent] that they became fused into a sort of two-faced herm, filled with corruption and melancholy and fatal in its beauty -- a beauty of which, the more bitter the taste -- the more abundant the enjoyment" (31). The final line of "Variations," "And more than ever, mortal, it seems rich to die" (578), alludes to Keats' line "Now more than ever seems it rich to die" (Pollock 987). By ending the poem in this way, Klein not only brings the allusion full circle, but also suggests an association between cupidity and death in "Variations." Klein is punning on Keats' use of the word "rich," infusing it with a meaning more connected to his "Variations" than to Keats' "Ode."

Other revisions listed by Pollock are equally helpful in explaining Klein's Joycean experiment. For instance, in the first and second stanzas of the poem, the speaker lists, in italics, twenty-two names used in personifying death. These names are reminiscent, both in their playfulness and, occasionally, in their sound, of the names of foreign dignitaries listed by Joyce in the "Cyclops" chapter of Ulysses (252). Each of the names in Klein's poem alludes to several aspects of death and thus possesses multiple meanings. The intended meanings behind certain of these names are more obvious than others; the difficult ones are often cryptic and esoteric. When the speaker refers to the name, "Barow de Hearse," for instance, certain associations

are immediately evoked, but the full significance of the name remains vague. Pollock's textual notes reveal that "Barow" had been "Barrow" in all but the copy-text (902). In addition, Pollock's explanatory notes describe "Baron de Hirsch," as a "nineteenth-century Jewish philanthropist" (987). Klein, then, is taking advantage of the similarity between the words hearse and Hirsch to suggest a connection between wealth, royalty, and the burial (transport) of the dead. Like a hearse, a barrow is also built to transport items from one place to another, and could easily, though in a less dignified and ritualized manner, transport the dead. A barrow could also be "a grave mound," and a hearse is equally part of the burial sight, being "A temple shaped structure" on which "it was customary for friends to pin short poems or epitaphs" [OED]. This second meaning of the word hearse is important, since the motif of epitaphs, elegies, sermons, and, more generally, the words associated with death is central to the poem. In eliminating one "r" from "Barrow," Klein is able to render the word exactly one letter removed from both "Baron" and "barrow," thus evoking them both almost simultaneously.

This association with the word "Baron" reiterates four additional motifs of the poem. Firstly, Klein is continually using words that are derived from foreign languages or allude to foreign cultures, possibly to indicate a universality in death, and possibly to associate

death with specific aspects of different cultures. In his use of foreign languages, there is an emphasis upon German as the language most closely associated with death, which is not surprising considering the fact that the poem was written in 1942, at the height of the Second World War.⁶ The word "Baron" also restates the motif of death as being somehow associated with royalty (as though death were somehow a noble state), and almost all of the other names which personify death in the poem also, in some way, denote nobility. Finally, Baron de Hirsch, as most of Klein's contemporaries would have known, was renowned for his tremendous wealth. The reference participates in the poem's motif of death as being intimately connected to wealth. This motif is evoked in other portmanteau words of the poem such as "vault-face" and "Gold Gotha." As in much of Joyce's writing, beyond the evident meanings of words there often exists a variety of esoteric interpretations in "Variations of a Theme." The phrase "Barow de Hearse" relates to Klein's personal experience of death as a Jewish Montrealer, in that one of the cemeteries in Klein's own community is named after Baron de Hirsch. Thus, several motifs, such as burial sights, the transportation of the dead, royalty in death, death and finances, death and language, and death in its relation to Klein's own personal experience (the local cemetery) are all evoked in the phrase. In addition, Klein shows as much willingness to use

the material of his Montreal Jewish community in his writing as Joyce does his Dublin community.

Not all of Klein's revisions are as helpful as the elimination of "r" in "Barow" in enabling us to understand his intent or meaning. One example of Klein's revisions confusing his meaning is the name listed in the ninth line of the poem, "Mr. O. Topsy-Turf, of Cher Noel House" (579). Though "Topsy-Turf" seems a fairly obvious reference to the digging of earth to bury the dead, "Cher Noel House" (which again alludes to a language other than English, in this instance French) is more obscure. According to Pollock, Klein, in an earlier manuscript, had written the word "Hatchment" where "Cher Noel" was later to appear (902). "Hatchment," which is defined as "a square or lozenge-shaped tablet exhibiting the armorial bearings of a deceased person" [OED], is more obviously associated with the themes of the poem than "Cher Noel." Examined more closely, the meaning of "Cher Noel" becomes more evident. The words "Cher Noel," translated into English, suggest "expensive Christmas." In addition, if "Cher Noel House" were to be mispronounced by an anglophone, it may sound similar to "Charnel House," which is "A burial place, cemetery" [OED]. Where, in the twelfth line, Klein writes "Undone Checkofsky," he had written, in the earlier version that appeared in Preview, "Ne-colei Hell-ytch" (Pollock 902). Klein is attempting to create Russian sounding names in both

versions, but the earlier version, which sounds similar to the words necrolatry and hellish, has a more apparent association with death than "Undone Checkofsky." "Undone," however, means "Brought to decay or ruin" [OED], and Klein may also have been trying to suggest "Undine," "A Supernatural female being, imagined as inhabiting water" [OED]. "Checkofsky" is similar to "Chekhov," the Russian playwright who often wrote on bleak themes, and could also mean "Check off" which, loosely interpreted, could mean eliminate, or die.

In his Joyce criticism, Klein was often obsessed with the hope of discovering the sources of Joyce's cryptic references. The process though which he altered some of his own phrases from those with apparent meanings to those with concealed significances suggests that like Joyce, Klein sought, on occasion, to obscure meaning, and thus force the reader to understand the poetry by rigorous critical inquiry. Those instances where Klein is observed manipulating language to obscure meaning may be associated with the aesthetic theory expressed in his "Marginalia." According to this theory, "if in a poem everything is clear as daylight, it might as well have been written in prose" (182). Klein responds to this dilemma by offering a compromise which "consists in the alternation of the two kinds of light; one mystical, the other apocalyptic" (182). In other words, in good poetry, there must be both

concealment and the possibility of revelation.

The assumption that Klein's Joycean agenda entailed increasing the contrapuntal associative quality of his language is supported by many words for which Pollock does not record revisions. Of the remaining names in the first two stanzas of the poem, there is not one that fails to reiterate at least some of the multiple related themes evoked in the name "Barow de Hearse." Almost all the names listed could be interpreted as belonging to foreign cultures and to royalty. For instance, the name "Menhir von Wrinkle mop" refers, according to Pollock, to "'a tall upright monumental stone, of varying antiquity, found in various parts of Europe, and also in Africa and Asia' [OED]; a punning reference to Mein Herr" (987). The name, then, repeats (and varies) the motifs of nobility and death, structures of funerary monuments, foreign languages (especially German) and death, and language play (the name may be interpreted to mean "my leader of the wrinkled head"). More importantly, the name is also an allusion to one of the Joyce's foreign dignitaries listed in "Cyclops," "Mynheer Trik van Trumps" (252), and this allusion supports the assumption that the names in Klein's poem are modelled upon Joyce's example. "Harry Carey, Samurai," and "The mandarin chap Swo Seid," are both punning references to the notion of ritualized oriental suicides. "Rex Tumulus," and "Nick Ropoulos" are both derived from words (tumulus,

necropolis) which originate in Latin and Greek respectively, and refer to parts of a burial sight. Certain names, such as "Sire Mintz," "The Mausoleum, Sir Koph-Ag, L.A.G.," "Ripper R.I.P." and "Regratter Abie Taff," allude to the words associated with burial rituals. "Sire Mintz" is "sermons," "L.A.G." (as Pollock points out) could be "elegy" (987), "R.I.P.," is the abbreviation for "requiescat in pace" (and plays on the letters in "Ripper," which also refer to the notorious Jack the Ripper). Finally, "Abie Taff" may also be "epitaph." "Abie," a diminutive of Abraham, is a reference by Klein to his own mortality, in that the phrase could refer to "Abraham's (Klein's first name) epitaph."

Other names are more difficult to place in the context of the poem, but are as open to interpretation as those already discussed. "Chief Wenanwei" could be considered a pun on "went away" or "died," but "Wenniway, a Chipeway Chief," who is described in Chapter 10 of Alexander Henry's Travels and Adventures in Canada and the Indian Territories, Between the Years 1760 and 1776, could be added as a possible allusion. "Allover Cromlech," is at once the state of death ("all over"), a "cromlech" which is "universally recognized as a sepulchral monument" [OED] and Cliver Cromwell. The name "Rotter Doestenasher, graph," is, with the exception of "rotter," difficult to understand with any certainty, but may be a reference to the early Renaissance

play Ralph Roister Doister, by Nicholas Udall, or to the name "Senor Hidalgo Cabellero Don Pecadillo y Palabras y Paternoster de la Malora de la Malaria," in "Cyclops" (252). According to Pollock, the line on which this name appears was, in an earlier version of the poem, "marked for deletion" (902), but Klein, eventually, appears to have decided, despite this momentary misgiving, to keep the cryptic reference intact. The names "The Lord of Ghosts" (a reference to Lord of Hosts) and "The Cryptic Patriark," seem to be an announcement of the poet's efforts to conceal the full meanings of his puns.

The final two stanzas of the poem represent a shift from the speaker's naming of death to his various reactions to death, but in these reactions the themes evoked in the first two stanzas are continually repeated. Language play remains the most effective means by which Klein restates the poem's variations of a theme. For instance, in the lines, "I've seen / Hymn in his cere-monies and costumes, yea / As houriental djinn, of yestern mien, / As mielancholy Dane, and aye as Francheman gai" (579) the speaker appears simply to be suggesting that he has recognized death in many different incarnations, and thus he is reiterating the main point of the poem. In this utterance, these variations are repeatedly evoked in Klein's arrangements of letters and words. The word "Hymn" is another personification of death ("Him"), but it is also a reference to the words associated

with a memorial service and with the religious aspect of death. "Cere-monies" refers at once to "ceremonies," or the rituals surrounding death, "cere," or the act of enclosing "a corpse in a coffin" [OED], and "monies," or the fact that finances are intimately connected to death.

"Houriental djinn," may be associated with the "houris," "A nymph of the Muslim paradise," and "djinni" (a variation of "jinnie"), "one of the sprites or goblins or Arabian demonology" [OED]. The phrase also evokes the idea of an "Oriental din," or the type of music that may be associated with an oriental funeral. The "Houriental djinn," therefore, is both part of the Eastern burial ceremony, and alludes to different aspects of the Muslim concept of the afterlife. "Mien," is both a person's manner, or, in French, the possessive "mine." The "houriental djinn," then, is the speaker's own "yestern," or past. The final line of the stanza, "As mielancholy Dane, and aye, as Francheman gai," represents a chiasmas of themes. The two different responses to death depicted in the poem (as embodied in the opening word "enamort") are of positive and negative reactions to death. This line begins positively ("miel" is French for "honey"), shifts to negative in the same word ("mielancholy" evokes "melancholy"), remains negative in the word "Francheman" ("franchement," in French, is an expression meaning "frankly"), and shifts once again to the positive in the French word "gai," meaning "merry"

(Harrap's). In this single utterance, the poem's contrapuntal themes of international, inter-linguistic, and religious references, as well as (re)incarnations, burial rituals, and general reactions to death are reiterated through puns. Though Klein's description of the "Francheman gai" may be a stereotypical allusion to the gay Parisian, his description of the "mielancholy Dane" introduces the death-obsessed figure of Hamlet to the poem.

The fact that this single statement yields many variations of the theme of death is not surprising. This achievement represents a realization of Klein's Joycean ambition, and ideally each line of the poem would offer similar interpretations. Through his manipulation of language, Klein is able to realize what he claimed to be most helpful in Joyce's model, the simultaneous sounding of different, and occasionally oppositional, variations of a single theme. Klein described this technique as musical, and each variation, like a note in a musical score, is different but similar in its relation to the score (theme) and equal in its contribution to the whole. In addition, themes, like musical notes, are constantly repeated, but assume new meaning each time the context shifts.

"Sennet from Gheel" and "Spring Exhibit"

The two other poems listed by Klein as Joycean experiments in the Laughlin letter⁷ are consistent with "Variations of a Theme" in their application of Klein's interpretation of Joyce's contrapuntal technique. Like "Variations," both focus upon a single theme, and both use puns and allusions to divide the single theme into multiple, related themes. Although Pollock dates the writing of the poems as much as four years apart, it is evident from the grouping in the Laughlin letter that Klein regarded them as attempting the same exercise.

Klein appears to be trying to produce a similar effect to that of "Variations of a Theme" in "Sennet from Gheel" and "Spring Exhibit," and he achieves varying degrees of success in this effort. "Variations" is an accomplished poem because it may be read on many levels, and because each subsequent reading reveals new insights and new methods of integrating the contrapuntal technique. "Sennet from Gheel," on the other hand, is overly mired in experimental language, and is hardly readable on any level. "Spring Exhibit," presents the opposite problem, since its puns and allusions are often obvious, and represent little challenge to the reader. "Sennet from Gheel" and "Spring Exhibit," then, represent two extremes of Klein's poetic interpretation of Joyce. The two poems may be related to

Klein's aesthetic theory, in that in "Spring Exhibit," "everything is clear as daylight [and] it might as well have been written in prose," while "Sennet from Gheel" is "shrouded in shadows [and] threatens to remain so forever" ("Marginalia" 182).

Though "Sennet from Gheel" is nearly incomprehensible, this quality is consistent with the central theme of the poem, which is the thought patterns of the insane. Klein scholars agree that the Joycean overtones of the poem are evident. According to Spiro, the poem is "Written in the style of Finnegans Wake" (111), and Fischer writes that "Klein seems to have found a technique suitable to his purpose in Finnegans Wake" (103). Although neither of these critics attempts to explain the connection in any detail, their observations appear to have arisen out of their perception of Klein's attempt in the poem to create a language that reflects the randomness and associative quality of the thought patterns of the insane. The theme of madness affords Klein creative license to make unintelligibility itself one variation upon the theme of madness. As in "Variations," Klein announces his Joycean poetic intention, though more subtly, in the title of the poem. In his explanatory notes, Pollock quotes the Oxford English Dictionary, which defines "sennet" as "a set of notes on the trumpet or cornet, ordered in the stage directions of Elizabethan plays, apparently as a signal for

the ceremonial entrance or exit of a body of players" (976). Pollock also writes that sennet "suggests 'sonnet,' [and that] the poem is a Petrarchan sonnet with the eighth line missing" (976-7). Thematically, the word could also relate to "senate," in that the poem can be read as the words of a governing body of a town (Gheel) of mentally unstable inhabitants.¹ "Sennet," as "sennet," "sonnet," or "senate," defines the poem's agenda, much as the word "Variations" does in "Variations of a Theme." A "sennet" is a set of musical notes varying and relating to the single theme of an announcement. "Sonnet" is the form the poem will assume and from which it will deviate, and "senate" --the governing voice of the group -- is the position from which the poem's speaker will address the reader.

Unlike "Variations," there are few revisions recorded by Pollock from Klein's manuscripts for "Sennet from Gheel," and it is slightly more difficult to understand the process by which the poem was written. On close inspection, however, one finds evidence in "Sennet" of many of the methods Klein employs in "Variations." As in "Variations," there are a number of instances in which Klein alludes to literary sources, though nowhere in "Sennet" are these allusions as obvious or sustained as the allusion to Keats' "Ode" in "Variations." The poem opens with the statement "And these touched thunders" (542), which may be an allusion to the motif of thunder in Finnegans Wake, as recognized in

such words as "Tonnerre" (9), and the onomatopoeic sounds of thunder used by Joyce, as in the third paragraph of the novel (3). Moreover, the word "touched" in Klein's opening line suggests "the state of being mentally 'touched,' slight insanity" [OED]. The phrase "Mad as a hater" (542) evokes the poem's theme of hatred and war as being related to madness, and is an allusion to the phrase "mad as a hatter" which is most often associated with Lewis Carroll's Alice's Adventures in Wonderland. The seventh line of the poem, "Of these wildbats that frap in belfrydom!" is also associated with the theme of madness, in that it alludes to the proverbial expression "To have bats in the belfry," which means "to be crazy or eccentric" (Oxford Dictionary of English Proverbs 32). Klein's use of the name "Nick" (542) in the poem, according to Spiro, is an allusion to "The Devil (derived from Scandinavian mythology" [112]). Finally, "un-levined" (542) is a portmanteau word alluding to the Jewish story of the exodus from Egypt. Spiro writes that the word

connote[s] an incomplete or imperfect state. The Israelites ate unleavened bread at the Exodus because they could not wait for it to rise properly (Exodus 12:34). In addition, 'levin' or 'leven' in Old English, is a flash of light, or lightning. 'Un-levined,' then, could also mean 'unenlightened,' without the light of reason, and

is intended to be ironic. (112)

Spiro's explanation connects the line to the opening statement of the poem in its association of lightning, enlightenment, and madness. It is also significant that the word "levin" appears in Joyce's "Oxen of the Sun" chapter of Ulysses, in a line where Joyce, according to Klein's essay on the chapter, is parodying "Old English Wayfarer and Traveller poems. Mandeville" (Klein, "Oxen of the Sun" 322); "Lo, levin leaping lightens in eyeblink Ireland's westward welkin" (316). The similarities between Klein's use of the word "levin" in the poem and Joyce's use of the word in Ulysses provides evidence that Klein is attempting in the poem to echo Old English, much as Joyce is doing in "Oxen of the Sun." The word could also represent a punning reference to Joyce scholar Harry Levin.

The allusion to the Jewish exodus from Egypt provides insight into the meaning of the poem as a whole, in that the poem speaks of asylum inmates who have fled from invaders and found greater madness beyond the asylum. The word "unlevined" creates an analogy between the departure from Egypt and the lunatics' departure from the asylum (and between the Egyptians and the German Nazis of the Second World War, whom Spiro identifies as the invaders [111]), and thus comments upon the consistently precarious and transitional position of Jews in the world. In both "Variations of a Theme" and "Sennet from Gheel," the opening of the poem (the Keats

allusion and lightning) reappears in the final utterance of the poem to create a cyclical structure and a sense of closure. This structure may be associated with Klein's impression of the "musical" quality of Joyce's contrapuntal method, in that it appears to combine both the "careful walk" and the "swarm of concordant melodies" discussed in Klein's letter to Laughlin. Circularity, in other words, proves that swarming may be controlled by the poet. In "Marginalia," Klein describes this poetic structure as "Centripetal: Where the mind of the reader, at the conclusion of the poem, is drawn back to the poem's vortex" (183). When this technique is used, "The reader . . . finds himself impelled to retrace his steps, seeking once more the heart of the poem" (183).

Klein's manipulation of language in "Sennet from Gheel" appears specifically designed to create many simultaneous variations on the theme of madness. He again employs puns and portmanteau words to suggest nuances beyond the obvious meanings of words and phrases. These puns are often obscure, and require a knowledge of foreign languages and cultures, as well as an ability to recognize subtle letter arrangements, to appreciate their full significance. The final word of the poem's first line, "delyredrum" (542), represents a challenge to the reader. The most apparent interpretation of the word is in its relation to the word "delirium," which is one aspect of madness. This

interpretation is supported by the fact that "dely-" is an obsolete "form of words in DELI-" [OED]. "Drum" is also suggested, and thus establishes a pounding sensation as part of the delirium of madness. The pounding and throbbing of madness becomes a motif in the poem, reappearing in such words as "boom," "cracked," and "frap," which are similar to the French word "frapper," meaning "to strike, hit" (Harrap's). The last six letters of the portmanteau word "delyredrum" are "murder" spelled backward, and the portmanteau word also contains the word "lyre," which again associates Klein's Joycean experiments with musical effects.

Murder and war are continually associated with insanity through such other portmanteau words as "warfrom," which combines "wherefrom" and "warfare", "guerred," which is a verb formed of the French noun "guerre," meaning "War, warfare" (Harrap's), and "hundemonium," which blends references to the infernal city of pandemonium and the warlike huns. Spiro points out that "hundemonium" also contains the word "hunde," which is German for dog (111), and therefore associates madness with the animal-like, hun-like behaviour of the Germans during the War. Another variation on madness that is achieved through language-play is of religion being somehow opposite to insanity. The spelling of the word "sain" (542) equates "saint" with "sane," and this point is reiterated in the reference to the "Lord of Hosts" as a "kind exorcist" (542), which implies

that only piety may bring moments of sanity. "Unweal" means "Unhappiness; distress" [OED], and in the context of the poem may also suggest "unwell" and "wealth," as though the lust for wealth is synonymous with mental deterioration. Through words like "whirled," "hale" (which combines "hail," "health" and possibly "Seig heil") and "Fling," Klein creates the association between madness, or a world gone mad, and tempestuousness.

As in "Variations," certain words and phrases in "Sennet" are so obscure that only guesses may provide plausible interpretations. Such lines as "Outbrasting boom from shekels of cracked steel" (542) and "Arrave the whirled goon dapht" (542), suggest violence and upheaval, but the lines appear nonsensical, and may be related to the nonsense verse of such writers as Lewis Carroll and Edward Lear. This verse is characterized by a "lack of logic or consecutive development of thought" and by "the presence of coined nonsense words" (Holman and Harmon 355). While this verse is often humorous, it also places certain demands upon the reader. Since words and phrases often lack meaning in a conventional sense, readers must often interpret nonsense poems by association alone.

In the case of Klein's poem, possible associations exist in the sounds of words, if not in their arrangement. The word "shekels" from the first of Klein's seemingly nonsense lines conveys, according to Spiro, "a Joycean

multiplicity of meanings," combining captivity (shakels), enslavement (to industrialization), and "subjugation to the mercantile society ('shekels')" (111). "Whirled" appears to be a pun on "world"; "goon," which normally refers to a violent idiot, could as easily mean "gone"; and "dapht," (given the emphasis in these lines on madness and noise) could be either "deaf," "depth" or "daft." The lines, therefore, contain a number of possible meanings (such as "Arrave a world gone mad" or "Arrives the whirled deaf goon"). The state of violence in the world, as represented in war, cupidity, and industrialization ("cracked steel"), has created enslavement or entrapment that can be interpreted only as madness. The onomatopoeic resonances of violent upheaval seem as important as any meaning the words may convey. Klein's ability in these lines to alter language in order to multiply the possible meanings of each word again highlights his efforts to experiment with the Joycean model.

This is also the case in the line "As good and woad as other humus merde?" (542) where the combination of "woad" (a blue dye, or, in Old English, madness), "humus" (which describes decomposed vegetables but implies "humours" and "human"), and "merde" (which is French for "Shit" [Harrap's], but also suggests the word "made"), obscures meaning, and again the reader is left to search for meaning through associations. The full question that the poem's

speaker is asking is whether the invaders, called "horrorbingers," which is a portmanteau word combining "harbingers," "horror bingers" and "bringers of horrors," are more insane than the residents of Gheel. In the pun "humus merde," the speaker is asking whether the invaders are made of the same humours, or whether they are actually "human merde," or human excrement. Klein's use of words such as "merde," "guerred" (which are further associated through rhyme), and "Zaruck" (which is both Yiddish and German for "back" [Fischer 220]), establishes that in order to produce the Joycean effect of contrapuntal themes, he will employ words originating in foreign languages.

In the poem "Spring Exhibit," Klein appears to be attempting to present variations on a single theme in a poem that may be more easily interpreted. The result of this effort is a poem in which most of the puns, portmanteau words and allusions are so obvious that the challenge to the reader is minimal. While the theme of the poem, as suggested in the title, is the beauty of Spring, this beauty is regarded as the artwork of God. In order to communicate this conceit, Klein puns throughout the poem on references to the art world. Religion and art are combined in a number of phrases. The phrase "Manet from heaven" (624) merges a reference to the French painter Edouard Manet with manna, the food supplied by God to the Israelites during the exodus from Egypt. Klein uses "sistine" (624) to allude to the

Sistine Chapel while playing on the word pristine in describing nature. In addition to conventional religion, Klein suggests a relationship between pantheistic worship and the art world. Like "cézannes" (624), which combines "seasons" with a reference to the painter Paul Cezanne, "Riveros" (624) plays on the similarity between the word "rivers" and the name Diego Rivera. "[V]angogh" (625) is an obvious reference to Vincent Van Gogh and the "vanguard," "breukels" (624) combines the word "brooks" with the Breughel family of painters, "louvrese" (625) makes an adjective of Louvre, "Unchagalled" (625) suggests both the name Marc Chagall and the words "unchallenged" and "chagrined," and "fralipping" refers both to the Italian painter Fra Lippo Lippi and to "frolicing."

As in Klein's other Joycean poems, "Spring Exhibit," multiplies meaning by using or creating words which are derived from foreign languages. For instance, where Klein writes that "Van-terre is gone," the reference is not immediately apparent, since there is no famous artist with a name similar to this word. "Van" is Dutch for "of," and "terre" is French for "earth." "Van-terre," then, could mean "of the earth." The word may also allude to the fact that "vantere" is a variation of "vaunter," which refers to "A boaster or braggart" [OED]. "Glassic ice" (624) contains the words "classic," "glass" and "glace" (French for "ice"), and the pun, like the poem as a whole, suggests a certain

artificiality in nature. The word "pleinair" (625) evokes simultaneous thoughts "plenary," and the artistic term "plein air," which refers to "a style of painting representing out door scenes" [OED].

Finally, as in Klein's other two Joycean poems, the last line of "Spring Exhibit" creates a cyclical effect by turning the reader's attention back toward the poem as a whole. The phrase "primotif release!" (625), which closes the poem, can be read as relating to Klein's interpretation of Joyce's technique as the "release" of various "melodies," or impressions relating to the primary theme, or primary motif ("primotif") of the poem. The phrase also plays on the artistic movement of primitivism, and "primotif" may be interpreted as suggesting the French word "prise," which means "Capture" (Harrap's). "Primotif release," or "capture the motif of release," is therefore oxymoronic. The fact that "Spring Exhibit" ends with the word "release" could suggest that it belongs to Klein's category of the "Centrifugal" poem, "Where the poem, raising the reader to a speed of exaltation, at its conclusion, launches him forth with an accumulated circular force, from a tangent into space" ("Marginalia" 183).

A recognition of the allusions in "Spring Exhibit" provide insight into the poem's themes. Phrases such as "birds on the wing" (624), "O are these trees or but a dream of trees?" (625), and "Youth in plenair" (625), echo lines

from Samuel Taylor Coleridge's "Work Without Hope:"

The bees are stirring -- the birds are on the wing

--

And winter slumbering in the open air,

Wears on his smiling face a dream of Spring

And I the while the sole unbusy thing. (447)

Though "birds [are] on the wing," is the only obvious allusion in "Spring Exhibit," it does indicate that the echoing of "open air" (in "plenair") and "dream" may be intended to sustain the allusion. Though the speakers in both Coleridge and Klein's poems are appreciating nature's beauty, they may not necessarily be participating in it fully. Coleridge's speaker recognizes himself as the "sole unbusy thing," and the speaker of "Spring Exhibit" appears intent only on enjoying his surroundings through the artifice of painterly interpretations of nature. The question, "O are these trees or but a dream of trees?" tempo: rily breaks the flow of the poem. As in "Variations of a Theme," Klein may be alluding here to Keats' "Ode to a Nightingale," in that the line echoes the idea, if not the exact wording, of the question, "Was it a vision, or a waking dream / Fled is that music: -- Do I wake or sleep?" (Complete Poems 348)

Joyce Integrated into Klein's Poetry

The three poems which Klein announced as experiments in his contrapuntal theory of Joyce's technique represent a point of departure for an examination of Joyce in Klein's poetic oeuvre.⁹ Following the writing of his Joycean experiments, Klein's efforts at integrating the contrapuntal method into his poetry were not consistent. Many of his poems of the 1940s use only sparingly, if at all, the techniques that dominate the Joycean experiments. On the other hand, there are examples from this period of poems which rely heavily on Klein's idea of Joyce's techniques in the expression of their subject matter. In addition, it is possible to detect Joyce's presence in Klein's poetry of the nineteen-forties beyond Klein's continued use of language play. For example, many of the poems that were eventually published in The Rocking Chair seek spiritual renewal in the streets of Montreal. These poems dramatize the process through which the poet uses his imagination to transform the city into a variety of different settings, and in the process the poet is transported to different historical moments and spiritual planes. Klein's imaginative relationship with Montreal may be associated with the representations of Dublin in Joyce's fiction. This is not surprising, since, as discussed in Chapter 1, Klein was not only interested in Joyce's depictions of Dublin, but studied

non-fictional accounts of the city as well, as though he was engaged in a comparative study of the real and the imagined in Joyce's Dublin. Joyce may have represented to Klein an example of a writer who could elevate the day-to-day activity of his city to a mythic level.

In his book Epic Geography, Michael Seidel addresses both the mythic and commonplace depictions of Dublin in Ulysses:

Joyce may well have boasted to Frank Budgen that in Ulysses he wanted to present "a picture of Dublin so complete that if the city one day disappeared from the earth it could be reconstructed out of my book," but his narrative strategy in Ulysses touches more than city planning or civil defence. As Richard Ellmann puts it, Joyce reefs Homer's sails. He reconstructs an epic map as much as he charts the spaces of his native city. (123)

Edel's equation of Klein's readings of Ulysses with his later creative depictions of Montreal indicates that the transformations of Montreal that occur in Klein's poetry were informed by his readings in Joyce's fiction:

In later times [Klein] read Ulysses twice a year. We talked about the book originally in 1928; and twenty years later it bore fruit in his pastiches of the imagination mingling myth and legend,

against the old background of Montreal. (Marginal
Keri and Textual Chetiv 20)

Though Edel argues that Klein's myths exist "against the old background of Montreal," it would probably be more accurate to say that in Klein's poetry Montreal is not the background but an important part of the myth itself. "Klein's Montreal," according to Eli Mandel, "exists both in and out of time; and as fable, out of time, poised somewhere between the world of eternal forms and the world of transient human memory, between pure image and event" (119).

One Klein poem in which Joyce's linguistic techniques and his model of a mythic construction of a city are present is "Montreal," about which Klein wrote that "It contains not a word, substantive, adjectival, or operative, which is not either similar to, derived from, or akin to a French word of like import; in short, a bilingual poem" (quoted in Pollock, "Explanatory Notes" 998).¹⁰ "Montreal" is more than simply a bilingual poem. The words chosen by Klein are not only translatable into English or French, but the relationship between meanings in the two languages multiply the number of possible interpretations of the poem. Because the words used by Klein possess multiple meanings in each language, each meaning contributes to the poem's thematic division.

In the second line "Montreal" Klein describes the city's "sainted routs" (621), a reference, as Pollock points out, to the fact that "Many of Montreal's streets are named

after saints" (998). Moreover, the transformation of "saint" into an adjective enables Klein to suggest that these streets are, to him, sacred. The pun takes on added significance when one considers that the abbreviation for saint and street (or "St.," which would represent both on a street sign) are the same. The reference, in the same line, to the city's "ancient pavages" (621) further increases the significance of "sainted routs" in reflecting the Montreal landscape and Montrealers' sentiment toward their city. "Ancient," possesses slightly different meanings in French and English. "Ancien," like the English "ancient," refers to something antiquated, but also connotes a more personal sense of one's "Elders" (Harrap's). "Routs," by association, may be read as a pun on the word "roots." The line as a whole then ceases to be merely a description of place, and becomes a reflection of that place as part of Klein's personal legacy. This conceit is elaborated in the next line, where the "pavages" and "routs" "Traverse my spirit's conjured avenues" (621). In both English and French, "traverse" implies a crossing over, and "conjured avenues" evokes the landscape of the poet's imagination. Klein is evoking the grid pattern of city streets in creating his real and imagined cityscape.

Through the use of language which expresses several different ideas at once, Klein is able simultaneously to celebrate, describe, and provide a history of the city. In

the second stanza Klein acknowledges the presence of the Native population in Montreal, and thus shifts the focus of the poem from his emotional reaction to the city to a more historical examination. In order to accomplish this shift, he uses language which at once celebrates the Native while hinting at the current humiliated stature of Montreal's Native population:

Thus, does the Indian, plumed, furtivate
 Still through your painted autumns, Ville Marie!
 Though palisades have passed, though calumet
 With tabac of your peace enfumes the air,
 Still do I spy the phantom, aquiline,
 Genuflect, moccasin'd, behind
 His statue in the square! (621)

In this stanza, Klein expresses many different themes which reflect his conflicting feelings toward the Native figure and toward the city as a whole. The word "plumed," for example, alludes to the Native's traditional feathered headwear, which is commonly associated with ceremony. In its emphasis on the Native's feathers, the word also creates a sense of this population as bird-like, and somehow closer to nature. This idea is reiterated in the fact that the Native figure is able, or required, to "furtivate / Still through [Montreal's] painted autumns," presumably to escape the presence of the European settler. The description of the Native as bird-like is reiterated later in the word

"aquiline," which suggests that he possesses the features of an eagle. The words "furtivate" and "phantom" indicate that, like a bird, the Native is both indigenous to the island, and that he has been transformed into a ghostly presence by the invasion of later settlers.

Klein's choice of words to describe this aspect of Native existence affords us counter interpretations beyond the most apparent meaning. While "plume" can be taken as a description of the feathered quality of the Native, "plumed" may also describe a bird that has been "Plucked, stript of plumes or feathers" [OED]. In other words, Klein has evoked the Native figure in all his magnificence in order to hint at a completely opposite meaning; in his present incarnation, the Native has been robbed (plucked) of everything that once allowed him to thrive. This interpretation is supported by the description of the Native as a "phantom." Klein restates this idea in his reference to the Native as "Genuflect, moccasin'd, behind / His statue in the square!" which Pollock identifies as an allusion to "The statue of Maisonneuve in Place d'Armes [which] has four figures at its base, including an Iroquois" (998). The word "moccasin'd" is significant in its relation to the line, "With what strange moccasin stealth that scene is changed!" from Klein's poem "Indian Reservation: Caughnawaga" (641). In both references, Native attire is a link between a proud past and a humbled present. A final interpretation of the

word "plumed," is of "A long streamer of smoke, vapour, or other fluid issuing from a localized source" [OED]. As with the other definitions of the word, this meaning evokes another thematic possibility in the context of the stanza. This meaning of "plumed" relates directly to the "tabac of [the Native's] peace [which] enfumes the air," and therefore alludes to the reconciliatory ritual of the calumet.

The word "plumed" is only one instance where Klein uses various definitions and translations simultaneously to suggest different meanings. In the final stanza of the poem, Klein refers to "A parchemin roll of saecular exploit / Inked with the script of eterne souvenir" (623). On first glance, these lines may indicate that the city unravels to reveal the secrets that are written in Klein's eternal memories. "Parchemin," if read as a pun on "par chemin," or "by means of" the "way, road" (Harrap's) connects these lines with the earlier descriptions of the city's "sainted routs" and "ancient pavages." But if "parchemin" is translated as "parchment," then, through the association with "sainted routs," it may be read as a reference to scriptural parchment. "Exploit," however, is at once "The endeavour to gain advantage over (a person or place)" and "To utilize for one's own ends, treat selfishly as mere workable material" [OED]. One French meaning of "exploit" is "writ, summons." Moreover, the French "parchemin," if used in the context of "Allonger, etendre le parchemin,"

means "to pile up legal expenses" (Harrap's). Klein was both a poet and a lawyer, and he obtained his law degree at the Université de Montréal, a francophone institution. The ink[ing] of "saecular exploit," therefore, may also be a description of a lawyer exploiting clients with writs while burdening those clients with legal expenses." Though these lines could be read as relating to Klein's religious interest in the scriptural parchment or to his spiritual connection to the city, they are primarily an acknowledgement of the history of exploitation in the city. Like "plumed," Klein's use of the word "parchemin" possesses immediate positive associations, as well as negative resonances.

In addition to the Joycean techniques used by Klein in writing "Montreal," there may be detected in the poem more overt references to Joyce as well. In the first line of the poem, Montreal is described as an "isle riverain" (622). Besides using a French suffix to make an adjective of the word "river," Klein creates a word which, according to Pollock, "may be a punning reference to the first word of Finnegans Wake, 'riverrun'" (998). Both the allusion itself and the placement of the allusion ("riverain" and "riverrun" are at the opening of their respective works) are significant in announcing a Joycean presence in the poem. Klein and Joyce are defining the settings of their respective works by the river that runs through or past it.

In the fifth stanza, Klein describes Montreal's sounds as "sirens fluvial" (622). Not only is "Sirens" the eleventh chapter of Joyce's Ulysses, but it is also the chapter in which, according to Levin, "words and music are not simply associated; they are identified" (98). The fact that Klein read and annotated Levin's book, and that he related his use of Joyce's technique to music, indicates that his use of the word "sirens" could be an allusion both to the title of Joyce's chapter, and to the technique of the chapter. "Sirens" is also linked to the Joycean word "riverain" by the fact that the "sirens" are "fluvial" -- "Of or pertaining to a river or rivers" [OED].

Through the Joycean geographical allusions in "Montreal," city and speaker become linked spiritually and familiarly. Klein describes Montreal's Mount Royal as "my spirit's mother" (622), and its roads as "my signory" (622). These statements are reminiscent of Finnegans Wake, where Joyce obscures the divisions between the physical characteristics of the landscape and his human personae:

The great fall of the offwall entailed at such short notice the pftjschute of Finnegan, erse solid man, that the humptyhillhead of humself promptly sends an unquiring one well to the west in quest of his tumptytumtoes: and their upturnpikepointandplace is at the knock out in the park where oranges have been laid to rust upon the

green since devlinsfirst loved livvy. (3)

The association in this passage of Finnegan with "humptyhillhead" and the river "livvy" or "Liffey" anticipates Klein's poetic association of himself with his city's mountain and river in "Montreal."

Though Klein's strongest familial association of himself with the landscape is in his description of the mountain as "my spirit's mother," his complete union with the city is accomplished in the lines "Here in these beating valves, you [Montreal] will / For all my mortal time reside!" (623). The city has become the poet's heart, and its physical features (most specifically, its river) represent his blood.¹³ Klein's use of the heart as a metaphor for his attachment to Montreal is reminiscent of Stephen Dedalus' description, in A Portrait of the Artist as a Young Man, of "a spiritual state very like to that cardiac condition which the Italian physiologist Luigi Galvani, using a phrase almost as beautiful as Shelley's, called the enchantment of the heart" (213).

A second poem in which Klein attempts to create a bilingual (French -- English) language to express a bilingual culture (Montreal) is "Parade of St. Jean Baptiste." Though the poem attempts the same linguistic exercise as "Montreal," it was, according to Pollock, written approximately three years later, in 1947 (691). In certain respects, the poem appears to be an attempt to re-

write "Montreal" both technically and thematically. Among the bilingual words from "Montreal" that reappear in "Parade of St. Jean Baptiste," are the "painted . . . Indian" (691), "puissant" (691), "suburbs" (691), "farms the river parcelled out" (692), "infant" (692), "home" (692), "conjured" (692), "memories" (692), "nostalgic" (692), "mountain" (692), "river" (692), "promenades" (693), "rhetoric suave" (693), "pelts" (693), "boulevards" (693), and "chief" (693). Despite this replication, there is no indication in "Parade" that Klein is self-consciously commenting upon his achievement in "Montreal." Instead, the later poem is a more laboured, less economical attempt to use the contrapuntal technique. Whereas in "Montreal" Klein celebrates his city through language and the interplay between poet and subject, in "Parade" he is didactic in addressing both subject and technique, and the distance between poet and subject created by this didacticism renders his language forced and less playful. Rather than using language to echo the sounds of a Montreal street, the speaker of "Parade" assumes a judgemental attitude towards the city's French inhabitants in such lines as "Does it not palpitate pain / current nostalgic away from fantasy" (692), and "therefore, these rituals, which are therapy / [are] a ceremonial appeasement" (694). While the bilingual language of the poem attempts to reflect Montreal, the speaker calls attention to himself as outsider and interpreter by asking,

"O who can measure the potency of these symbols?" (693). The tremendous effort of the poem to define, rather than express, Quebecois culture is seen in such lines as "Quebec, its people; / flotation of faces" (691), and "the future dowers with power" (692).

Although in "Parade of St. Jean Baptiste" Klein attempts the same linguistic experiment as in "Montreal," the bilingual words used are not as effective in presenting as many simultaneous impressions of Quebecois life. In the first stanza, Klein connects the parade to four different themes: general merriment, the military, Roman Catholic influences, and the colours of the parade. There are several instances where Klein's choice of words enables him simultaneously to evoke more than one of these related themes. The word "enfilade," for example, refers to a "succession" of objects (as in a parade), and suggests the verb "enfiler," meaning "to thread" (Harrap's) which reminds the reader of the parade threading its way through the streets. "Vestment" is at once a general term for clothing and "A garment worn by a priest or ecclesiastic on the occasion of some service or ceremony" [OED]. "Tambour" is both a drum (evoking the military sounds of the parade) and a "spool (of reel)" (Harrap's). The word "ultramontane" makes the reader aware of French Canada's strong support "of Papal authority" [OED], and it may also represent a punning reference to Montreal's Mount Royal.

The puns in some of the other bilingual words that Klein uses in the poem are more difficult to detect, and fail to create the same contrapuntal effect as the bilingual words in "Montreal." "Puissant," for example, is a bilingual word describing power in both English and French, and therefore comments upon the representation of the power of the French Canadian nation in the parade, but it possesses only vague associations with the other themes of the poem. Pollock identifies the words "crouped," "curvetting," and "gambade," as "all terms referring to 'a leap or bound of a horse'" (1021), though again the words appear only to reveal Klein's linguistic virtuosity and fail in evoking more than a single aspect of the parade. The difference between "Montreal" and "Parade" is that in the earlier poem the many themes are present in the multiple interpretations of each bilingual word, whereas in the later poem the messages are evident and the bilingual words are presented almost ornamentally.¹³

Much as Klein's experimental poem "Spring Exhibit" borrows from the language of the art world, "Song without Music" represents an example of Klein experimenting with "musical effects" in his writing by adopting language normally associated with the world of music. In "Song Without Music," Klein is experimenting with the idea of music and sexuality as representing two variations on the same theme. The speaker of the poem is comparing a woman,

as sexual object, to a musical instrument. Each word of the poem that is derived from musical terminology, therefore, must also be a pun on some aspect of sexuality. As in the experimental Joycean poems, the title of "Song without Music" is also a comment on its style and subject. In addition, like "Spring Exhibit," the puns and portmanteau words of "Song without Music," achieve a humorous effect without necessarily striving toward subtlety. For example, the word "suite" (630) in the first line is an obvious pun on the pet name "sweet," and refers also to the speaker's song of love, to his lover, to the "suite" (room) in which the sexual act will occur, to his own penis (hence the invocation to the "suite" to "Rise up . . . and pass that resin'd resonant bow / Over that dear amati bawdy" [630]), and to the sweet taste of his lover. The word "mewsick" (630) (which, according to Pollock's textual notes, was originally "miosic" [910]), is probably an attempt to pun "music" with the slang term "pussy," and the word "sick," then, evokes the possibility of sexually transmitted diseases. Other puns in the poem are equally crude and playful. "Beau" (630) refers to "The attendant or suitor of a lady," and to the "bow" of a violin (which represents another phallic image). "Straddle-various" (630) is a not-so-subtle allusion to the famous Stradivarius brand of violin and to the sexual position of "straddling." Similarly, "g-string" (630) is both the string of the violin

on which the musical note "g" may be played, and a "piece of material worn by showgirls, strip-tease artists, etc."

"Hoyden" (630) is an allusion to the classical composer Franz Joseph Haydn and to "a boisterous noisy girl, a romp," and "Viola da gamba" refers to "an organ stop" and to the "northern form of jambe leg" [OED].

Klein's puns in "Song Without Music" are closely related to the "Sirens" episode of Ulysses, not only because both are structured on a musical model and focus upon the subject of music, but also because Joyce's sexual puns are echoed in Klein's poem. The reference in Klein's poem to the sexual, musical "suite" is reminiscent of Joyce's "By went his eyes. The sweets of sin. Sweet are the sweets. // Of Sin." (213). Klein may also have found a model for his bawdy puns in the terminology Joyce uses throughout "Sirens." Though Joyce's puns are not always as obvious as Klein's, he does often describe musical instruments and musicians in terms that possess sexual overtones:

See. Play on her. Lip blow. Body of white
 woman, a flute alive. Blow gentle. Loud. Three
 holes, all woman. Goddess I didn't see. They
 want it. Not too much polite. That's why he gets
 them. Gold in your pockets, brass in your face.
 Say something. Make her hear. With look to look.
 Songs without words. (234)

The similarities between this passage and Klein's poem could

support the argument that Klein's title is derived from the final phrase of the passage.

"Song without Music" is only one of many examples from this period in which Klein attempts to manipulate language to refer at once to bodily (or sexual) impulses and higher intellectual or artistic pursuits. In his poems where the contrapuntal method is in evidence, Klein's attempt to collapse this duality of the human condition is one of the most prevalent preoccupations. The poem "Love," for example, addresses this division directly by describing the concept of love as "half angel and half slut!" (573). Throughout the poem, Klein reiterates this duality through allusions and puns. Pollock recognizes the allusions to Dante in the line "It moves the sun and all the stars," to Keats in "his name be writ in water," and to Burns in "whose luve's a red red rose" (986). In each instance, however, Klein inverts the idealistic gesture inherent in the allusion by sullyng it with references to flattered "wench[es]," playboys, salesmen and Jack the Ripper, each of which suggests a less courtly approach to romance (573-4). In addition, the poem also contains less literary allusions, including "the farmer's daughter" (a stock figure of the bawdy joke [574]), and "Uncleanest of the four-saxon-littered herd!" (573). According to Pollock's textual notes, an earlier version of this line read "four-littered saxon" (899). The phrase, then, combines "four littered"

(the result of at least four sexual acts), and "four (saxon) letters" (the four letter word), which is "applied especially to any of several monosyllabic English words, referring to the sexual or excretory functions or organs of the human body, that are conventionally excluded from polite use" [OED]. The poem as a whole not only juxtaposes courtly words of love with gestures of lust, but examines how the first is constantly attempting to conceal the second. Where Klein refers to "the figleaf word / To hide the ambush of the treacherous gut" (573), he is alluding, of course, to the figleaves worn by Adam and Eve to cover their genitals. The "figleaf word," then, becomes the pleasant language which is intended only to conceal sexual impulse. In the line where Klein writes "The Ripper Jack whose luve's a red red rose" (574), he conflates Jack the Ripper and Burns' love poem to suggest that even the most violent of sexual crimes may be concealed behind the poetic language of idealized love. The line "June bridal cars sounding priapic horns" (574) makes the obvious point that the ritual of marriage is inspired by sexual desire. The line may also be an allusion to "The Waste Land," where Eliot writes, "But at my back from time to time I hear / The sounds of horns and motors, which shall bring / Sweeney to Mrs. Porter in the spring" (Collected Poems 60). Among the other puns of the poem which combine courtly love with sexuality are the "glove" which "Even reserved men wear" which suggests both

the attire of a well dressed lover and a condom (573), the "urgent throes" which are "testiculate[d]" (574), and the phallic, courtly "monorchid, valiant among thorns" (574), all of which uncover the sexual motivation behind conventional concepts of courtly love.

Among the poems in which Klein collapses the themes of bodily functions and higher intellectual ideals are "Et j'ai lu tous les livres," "Girlie Show," and "Sonnet Unrhymed." In "Et j'ai lu tous les livres," he equates the intellectual stimulation of reading with sexual stimulation implying, in the process, that it is impossible to suppress sexual desire with intellectual pursuits. The title of the poem may be an allusion to the bilingual line, "And triest, ah triest ate I my liver!" from Finnegans Wake (301). Klein equates intellect and sex in "Et j'ai lu tous les livres" through the juxtaposition of words relating to the two themes, as in the phrase "The brothels of the mind" (570), and through puns and portmanteau words. One such portmanteau word is contained in the phrase "the journalonanist spill" (570), which creates an analogy between the spilt ink of a journalist, and the spilt semen of an onanist, or masturbator. The word "minette" (570), as Pollock indicates, is French for a "fashionable, sophisticated, young woman" (985), but may also be translated as "pussy," as well as such familiar terms of endearment for a woman as "my pet" (Harrap's). Again, subtlety is not always a

requirement for Klein's puns, as is seen in the phrase "erected thought" (570).

The poem "Girlie Show" is an inversion of the duality of "Et j'ai lu tous les livres" and "Song without Music," in that, instead of seeking sexuality behind the language of intellect, it seeks higher meaning in open sexuality. The speaker of the poem is watching a strip-tease act and contemplating the possible religious imagery of the ritual. In the interaction between the dancers, music and audience, the speaker recognizes the archetypal rites of a pantheistic festival. The audience members are called "fauns" (571) which combines "faun" (demi-gods associate with Pan who, "like the Satyrs . . . were assimilated in lustful character" [OED]), with the words "fan" and "fawn." In the second stanza, Klein associates the audience's masturbatory practices with ancient Greek worship. The word "wands" (571) contains both phallic and mystical associations, and "oblique praise / In worship of the un-named omphalos" (571) is therefore the masturbation which was inspired by the bare navel of the stripper, and the worship of "the navel shaped stone used in the rites of many Greek and Roman cults" (Pollock 985). As in "Song without Music," Klein refers to a "g-string" (571) to associate the stripper's outfit with the music of the ceremony. The language of the poem suggests that in celebrations of the flesh may be detected spiritual celebrations, and alludes to various archetypes to

support this association.

Klein's "Lone Bather" depicts a scenario in which the duality of body and spirit is collapsed. In the poem, the physical confines of the body are transcended through contact with water, and the bather experiences a momentary feeling of oneness with the natural world. During this brief pantheistic instant, the speaker "lets go his manshape to become a bird" (685), and then, in succession, transforms himself imaginatively to a dolphin, a plant, a merman, a "heap of fruit" (685), and a "shoal of fishes" (686). Separated from the element of air, the imagination is free to assume any form it wishes. Through the immersion into water, the body and spirit coexist and wander freely together. The experience of water, as it is described in "Lone Bather," may have derived from the metaphor of water in Finnegans Wake. Not only is the Liffey River "interwoven as the symbol of life throughout Finnegans Wake" (Boldereff 161), but Joyce contemplates water as a liberating, rejuvenating force:

Polycarp pool, the pool of Innalavia, Saras the
 soft as, of meadewy marge, atween Deltas Piscium
 and Sagittariastrion, whereinn once we lave 'tis
 alve and vale, minnyhahing here from hiawather, a
 poddlebridges in a passabed, the river of lives,
 the regenerations of the incarnations of the
 emanations of the apparentations of Funn and Nin

and Cleethabala, the kongdomain of the Alieni, an
accorsaired race, infester of Libnud Ocean,
Moylamore, let it be. (600)

In order properly to express the pure freedom of the experience of water, Klein, like Joyce, experiments with unorthodox language and syntax, though not to the same extent as in this passage from Finnegans Wake. In a letter to Frank Flemington, Klein argues that the line which reads "as those, is free, who think themselves unseen" (685), is "psychologically correct," since "Like the protagonist, the syntax, too, is introverted, preoccupied with the self" (quoted in Pollock, "Explanatory Notes" 1020). The repetition of "lets go / lets go" (685) in the second and third lines of the poem, as well as "to the showers, / the showers" (686) in the final stanza, reflect the hesitation of the speaker to experience and express his full entry into, and departure from, the disorientating effects of water.

"Portrait of the Poet as Landscape," which is arguably Klein's greatest poem, is also the poem in which his interests in Joyce are most effectively integrated. The Joycean presence is immediately announced in the poem's title, which is, of course, a "verbal and syntactical allusion to Joyce's A Portrait of the Artist as a Young Man" (Bentley, "A Nightmare Ordered" 2). The allusion to Joyce's title invites comparisons and contrasts with Joyce's themes

and techniques. Klein's protagonist is not generally an artist, but, specifically, a poet, an alteration that could be interpreted as Klein's comment on Joyce's "poetic" techniques which, he argues in his Guggenheim Application, are inappropriately expressed in prose fiction. It is also possible that Klein, like Joyce, is using in his title the term most appropriate to his own self-definition. The difference in titles indicates that while Joyce's protagonist will develop a general aesthetic theory, Klein's interest will be directed specifically towards words and the poetic craft. Unlike the protagonist announced in Joyce's title, Klein's poet is not a young man; he is either older or his age is irrelevant. Joyce's title suggests that the young man is at the beginning of his artistic apprenticeship, while in Klein's "Portrait," the poet's apprenticeship is either complete or it is not of primary importance.

The word landscape, which replaces the "Young Man" of Joyce's title, possesses both positive and negative connotations, in that the word may indicate that the poet is part of a unified whole with his environment, or that he is insignificant and indistinguishable as an individual. Klein explained that the word "landscape" was chosen because "the modern poet is so anonymously sunk into his environment that, in terms of painting, his portrait is merely a landscape" (quoted in Bentley, "A Nightmare Ordered" 2).

This explanation gestures at one of the most important themes of the poem, the alienation of the poet and his efforts to emerge from that alienation. D.M.R. Bentley points out that this explanation does not account either for the fact that the poem was originally entitled "Portrait of the Poet as Nobody," or for the allusion to Joyce ("A Nightmare Ordered" 2).

Joyce's presence in "Portrait of the Poet as Landscape" exists both in the general allusive structure of the poem and in the specific details of the allusions. The poem, briefly summarized, is an examination of a poet-figure whose status may be "zero," but who eventually finds redemption in the fact that this status enables him "to praise / the world," an act which "is breath / to him" (639). Before the poet may reach this vital and redemptive stage, he must survive his nightmarish alienation within a society that is described as "a shouting mob" (635). In this society, the poet exists only as "somebody's vote, perhaps, an anonymous taunt / of the Gallup poll, a dot in a government table" (634). Klein describes the society and the poet's internal states through "controlling patterns and recurring allusions," which include Hamlet, Paradise Lost, and, of course, A Portrait of the Artist as a Young Man (Bentley, "A Nightmare Ordered" 7). According to Bentley, the depiction of the relationship between the poet's inner state and the society around him is not "merely an effort to mirror the

chaos, disorder, and fragmentation that is superficially apparent in the modern world," but rather an attempt to make the poem "an embodiment of the order and structure which [Klein] knew to be present in the balanced human mind and knew, too, to be discernable by such a mind when it seeks, not merely to reflect surfaces, but to discover significances" ("A Nightmare Ordered" 7). The result of Klein's search for order and structure in "Portrait of the Poet as Landscape" is "the recovery of even the most chaotic aspects of existence by forming them into patterns which reveal their significance" (Bentley, "A Nightmare Ordered" 8).

Bentley's description of Klein's efforts at "framing . . . patterns" to "reveal . . . significance[s]" prompts immediate comparisons with Klein's critical interests in Joyce. In his three Ulysses essays (and in the marginal notes of the Joyce books he collected prior to writing the essays), Klein demonstrates that his main concern in approaching Joyce's fiction was in finding order within the chaos of Ulysses. Not only is "A Portrait of the Poet as Landscape" itself structured in recurring allusive patterns which provide balance for the poem as a whole, but also, thematically, it seeks to establish a measure of order within a chaotic environment. The poet may feel alienated from "our real society" (634), but he himself, in reflecting the world, achieves "the necessary balance between self and

other, man and humanity, tradition and the individual talent" (Bentley, "A Nightmare Ordered" 12). The landscape in which the poet exists may be chaotic, but the poet's sensibility will impose order onto it, much as Klein, as a critic, sought to impose order onto Ulysses.

Throughout "Portrait of the Poet as Landscape," there are specific details that link the poem to Klein's interests in Joyce. The biographical anecdote that appears most relevant to a discussion of Klein's "Portrait" within the context of these interests is that of Klein's "strikingly impassioned speech" at Harvard University, "in which he portrayed Joyce as a humiliated pauper and neglected genius" (Caplan, Like One That Dreamed 183). The alienated artist that Klein saw in Joyce in 1950 is similar to the poet he created in "Portrait" six years earlier. In addition, there are similarities between Klein's poet's alienation and the alienation of Joyce's protagonist, Stephen Dedalus. Both Stephen and Klein's poet, in their alienated state, project onto the outer world "distorted images" (A Portrait of the Artist as a Young Man 99). Stephen recognizes that "A figure that had seemed to him by day demure and innocent" by night appears "transfigured by a lecherous cunning" (99). Klein's poet also endures delusions, suspecting "that something has happened, a law / been passed, a nightmare ordered" (637). Stephen realizes that in his alienation, "He was alone. He was unheeded, happy and near to the wild

heart of life. He was alone" (171). Similarly, when Klein's poet considers a perceived community of poets, he thinks that "He is alone, yet not completely alone" (636). Moreover, while pondering his artistic vocation, Stephen "saw too clearly his own futile isolation" which "had divided him from his mother and brother and sister" (98). Stephen is also described as "an ugly likeness" of his grandfather (94). Klein's poet, in a moment of intense awareness of his alienated state, considers himself "his mother's miscarriage, his great-grandfather's ghost" (635). Though some of these specific echoes may be coincidental, it seems more than likely that in creating the figure of a poet who is alienated from his community, family and lineage, Klein found inspiration in similar passages of Joyce's Portrait. In both Klein and Joyce's "Portraits," the artistic protagonists are engaged in a continuous process of self-definition, and this definition is always formed in opposition to real and distorted versions of the outer world.

Klein's poet is lifted from his self-effacing mood by responding to his memory of his early involvement with language, and it is this aspect of "Portrait of the Poet as Landscape" that seems most evidentially derived from Joyce's A Portrait of the Artist as a Young Man. Like Klein's protagonist, Stephen Dedalus finds in his relationship with language the comfort that is absent in his relationship with

humanity:

The phrase and the day and the scene harmonized in a chord. Words. Was it their colours? He allowed them to glow and fade, hue after hue: sunrise gold, the russet¹⁵ and green of apple and orchards, azure and waves, the greyfringed fleece of clouds. No, it was not their colours: it was the poise and balance of the period. Did he love the rhythmic rise and fall of words better than their associations of legend and colour? Or was it that, being as weak of sight as he was was shy of mind, he drew less pleasure from the reflection of the glowing sensible world through the prism of language manycoloured and richly storied than from the reflection of an inner world of individual emotions mirrored perfectly in a lucid supple periodic prose? (166-67)

This passage seems to relate to many important aspects of Klein's critical and creative interpretation of Joyce, including Joyce's expression of the musical quality of language, language as personified in an object of desire, and language as a source of solace for the alienated artist. In both Klein and Joyce's "Portraits," the language that redeems the artist is also that which permanently alienates him from society.

In Klein's poem, words possess human bodily characteristics, and thus enable the poet to develop a personal relationship with them:

the torso verb, the beautiful face of the noun,
and all those shaped and warm auxiliaries!

A first love it was, the recognition of his own.

Dear limbs adverbial, complexion of adjective,
dimple and dip of conjugation! (635)

Like Stephen, Klein constructs the conceit of vocabulary as a lover who is at once physical and purely a product of the imagination. In addition, there are suggestions that this linguistic lover is a projection of the self. It is "the recognition of his own" (635) that enables him to see "the loneliness peering from the eyes of crowds" (636). The poet's sensitivities toward the outer world continue to divide into smaller, more exact, units, until they are "the integers of thought; the cube-roots of feeling" (636), through which the world may be properly expressed by the poet. Klein explained this line as "the rational [being] contrasted with the emotional," in that "the former is referred to as whole number and the latter, more subtly, consists of cube roots" (quoted in Bentley, "A Nightmare Ordered" 21).

Having defined the poet's external and internal states, Klein proceeds to consider the many variations of the poet's identity that emerge from his moods, and these variations

are closely related to the depictions of artist figures in Joyce's novel. There are instances in Klein's "Portrait" where the poet is witnessed projecting his inner fears and fantasies onto the external world, and these fantasies provide a glimpse into the poet's imagination:

Thus, zoomed to zenith, sometimes he hopes again,
and sees himself as a character, with a rehearsed
role:

the Count of Monte Cristo, come for his revenges;
the unsuspecting heir, with papers; the risen
soul;

or the chloroformed prince awakening from his
flowers;

or -- deflated again -- the convict on parole.

(636)

These lines illustrate the process by which the poet's self-perception is defined in the context of his literary background which guides his responses to the world. The poet's fantasies are reminiscent of those of Stephen in Joyce's Portrait, not only in terms of the process by which they are imagined, but also in the choices of romantic, popular literary models on which they are based:

His evenings were his own; and he poured over
a ragged translation of The Count of Monte Cristo.
The figure of that dark avenger stood forth in his
mind for whatever he had heard or divined in

childhood of the strange and the terrible. (62)

In Alexander Dumas' *Count of Monte Cristo* both Stephen and Klein's poet find a model on which to base their fantasies of revenge against a society that has "imprisoned" them with neglect and alienation. These fantasies are only one response to the world; for both protagonists, the aesthetic response to the world ultimately provides a more satisfying answer to their alienation.

In the third section of the poem, Klein's poet recognizes that there are others who, like himself, have banished themselves to a poet's life. One senses, in such lines as "He is alone yet not completely alone" (636), and "O schizoid solitudes" (637), that this community of poets is at once a collection of individuals living the same fate as the protagonist and a series of projections of the poet's own self. (Klein was later to underline the sentence in Carl Jung's book *Ulysses: A Monologue* in which Jung argues that "Even the layman should have no difficulty in tracing the analogies between Ulysses and the schizophrenic condition of the mind" [7].) Like his fellow poets, of whom "some go mystical, and some go mad" (637), the protagonist of "Portrait of the Poet as Landscape" endures a variety of delusions and fantasies, each of which is the result of the perceived vulnerability of living through the divided self. He imagines a list of suspects who, "for a hobby" (638), may have "usurped" his identity. This appears similar to the

musings of Stephen Dedalus in the "Telemachus" episode of Ulysses, which conclude with the word "Usurper" (19). Subsequently, the poet imagines many variations of success relating to his vocation:

Fame, the adrenalin: to be talked about;
to be a verb; to be introduced as The;
to smile with endorsement from the slick paper;
make
caprices anecdotal; to nod to the world; to see
one's name like a song upon the marquees played;
to be forgotten with embarrassment; to be --
to be. (638)

These false definitions of success are soon rejected in favour of a more satisfying reward for the poet, no longer to reflect the world in fragments but, for once, "to be" part of a unified whole with his surroundings.¹⁵

When it is explained that this reward -- that is, Fame -- "has its attractions, but it is not the thing" (638), the poet is accepting that his alienation is the gift which allows him to be "the nth Adam taking a green inventory" (638). The interaction between his body, spirit, art and the external world is complete in the statement that "For to praise / the world -- he, solitary man -- is breath / to him. Until it has been praised, that part / has not been" (639). The theory of the relationship between the poet's mind and the external world that must be praised is closely

related to the aesthetic theory of Stephen in A Portrait of the Artist as a Young Man:

You see that it is the thing which it is and no other thing. The radiance of which [Aquinas] speaks is the scholastic quidditas, the whatness of a thing. This supreme quality is felt by the artist when the esthetic image is first conceived in his imagination. The mind in that mysterious instant Shelley likened beautifully to a fading coal. The instant wherein that supreme quality of beauty, the clear radiance of the esthetic image, is apprehended luminously by the mind which has been arrested by its wholeness and fascinated by its harmony is the luminous silent stasis of esthetic pleasure (213)

In Klein's line, "[Fame] has its attractions, but is not the thing" (638) may be heard echoes of the wording of Stephen's statement that "You see that it is the thing and no other thing." For Stephen this statement initiates his artistic appreciation for "the whatness of the thing," or the concrete qualities of the object. In Klein's poem the line enables the poet to turn from secondary pleasures ("to be recognized as The" [638]), towards the recognition of a more authentic version of success, which exists in his appreciation of the concrete objects around him. Like Stephen, the poet is able to praise the world through a

sympathetic identification with its objects ("Item by exciting item -- / air to his lungs, and pressured blood to his heart" [639]), and by praising it. In finding his artistic appreciation for the "whatness of the thing," Stephen recognizes its "radiance" and "luminous[ity]." Similarly, Klein's poet's "secret," which is expressed in the poetry that has named and praised the world, "shines / like phosphorous. At the bottom of the sea" (639). Once Klein's poet has recognized "the thing" (his pure aesthetic response to the individual items of the world), he "is psychologically prepared to live for the time being alone in dignified and contented isolation" (Bentley, "A Nightmare Ordered" 39).

The aesthetic theories of Stephen, which inform Klein's poet's different responses to his surroundings in "Portrait of the Poet as Landscape," may also be detected in several other poems of The Rocking Chair. The poem "Grain Elevator" is one example from the volume of a poem in which Klein examines a single, common object, and seeks in that object more universal and transcendental significances.¹⁶ Though Bentley suggests that Klein's "use of physical objects as an aid to meditation" "recalls such poems as Keats' 'Ode on a Grecian Urn'" ("Klein, Montreal, and Mankind" 39), another model for Klein may have been Stephen's aesthetic interpretation of a common basket in A Portrait of the Artist as a Young Man. The basket, he argues, exists both

unto itself and as part of a historical continuum:

In order to see that basket, said Stephen, your mind must first of all separate the basket from the rest of the visible universe which is not the basket. The first phase of apprehension is a bounding line drawn about the object to be apprehended. An esthetic image is presented to us either in space or in time. What is audible is present in time, what is visible is present in space. But, temporal or spatial, the esthetic image is first luminously apprehended as selfbound and selfcontained upon the immeasurable background of space or time which is not it. You apprehend it as one thing. You see it as one whole. You apprehend its wholeness. That is integritas.

(212)

In Klein's examination of the grain elevator, the object "becomes simultaneously its ugly, cubistic self ('A box: cement, hugeness, and rectangles') and a beautiful, humanistic metaphor ('this great box flowers over us / with all the coloured faces of mankind')." (Bentley, "Klein, Montreal, and Mankind" 39).

There are several similarities between Klein's grain elevator and Joyce's basket that support the argument that Joyce served as a model for Klein's universalizing impulse. First, both may be read as biblical allusions, in that

Joyce's basket may also be the basket which contained the infant Moses, and Klein's grain elevator exists "as in Josephdream," which is an appropriate Joycean portmanteau word (650). Second, they are both simultaneously functional and aesthetic, and in their functional capacity they are both associated with bread, which, in Klein's poem, "is its theme, an absolute" (650). Klein's elevator simultaneously provides the bread that sustains life and, examined against "the immeasurable background of space and time which it is not," it becomes imaginatively transformed, "and makes a montage / of inconsequent time and unctiguous space" (650). In Klein's "inconsequent time and unctiguous space" may also be detected echoes of Stephen's argument that "What is audible is present in time, what is visible is present in space."

Following the publication of The Rocking Chair, Klein wrote relatively few new poems. There are, however, poems from this period that indicate that Klein's interest in Joyce and his willingness to experiment with Joyce's techniques continued into the final stages of his career as a poet. In his verse review of Pound's poetry, entitled "Cantabile," Klein attempts to challenge Pound's ideologies by mocking his poetic style, and in the process he alludes directly to Joyce: "Otherwise, as Jimmy, quoting himself and poor Mr. Breen / E.P.: EP / 'EP. Est Perditus" (703). In a later poem entitled "Of the Making of Gragers," Klein

celebrates the noise-makers of the Purim holiday by employing onomatopoeic words that are similar to the flatulent "Pprrpffrrppfff" of Ulysses (229), or to the thunderous "bababadalgharaghtakamminarronkonnbronnton-nerronntuonnthunntrovarrhounawnskawntooohooordenenthurnuk!" of Finnegans Wake¹⁸ (3):

racketrackers	funaphores	hullbellows
flippics	titus-taps	sonorosnorers
fracasators	clangabangs &	clackacousticons
drums and bimbamboicores		vociferators
nazinoisicans	palmapats	gourds (707)

Though Klein's career as a poet was to end shortly after "Of the Making of Gragers" was written, the interpretation of Joyce's linguistic innovations seen in this poem suggests that Klein did not cease considering the poetic potential of Joyce's methods when his poetic activity slowed and eventually ceased. The playful quality of this late interpretation of Joyce gestures at the possible directions in which his interpretations of Joyce's techniques and themes may have proceeded had Klein remained active.

Endnotes

1. Although this poem is entitled "Variation of a Theme" in Klein's Complete Poems and other publications, I will refer to it throughout this chapter by the plural "Variations," since Klein used this title in his Guggenheim Application.
2. Klein's focus on the linguistic technique of Finnegans Wake as a poetic model represents a departure from his consistent critical focus on Ulysses prior to and following his statements of the early 1940s.
3. Klein's idea of Joyce's paragraphs of "double-and-triple entendre" may have originated in Joyce's response "To the objection of triviality [in his puns, to which] he replied, 'Yes. Some of them are trivial -- and some are quadrivial'" (Ellmann 564). It is not evident where Klein would have heard or read this anecdote.
4. There are two instances in Klein's Literary Essays and Reviews where Huxley is mentioned. In "Writing in Canada," Huxley's Time Must Have a Stop is noted as one example of a "spate of religious tracts . . . which sought to evangelize our generation" (217). Huxley is mentioned in "Departure and Arrival" as "a possible exception" to the modern writers who "invariably choose

their images, parallels, and parables from the realm of classical literature" (256). Though these references establish Klein's knowledge of Huxley's works, Huxley's Point Counter Point is not mentioned.

5. These sixteen alterations do not include the change in the title, for which Pollock does not account.
6. Harrap's Standard French and English Dictionary will be used throughout this chapter to translate French words in Klein's poems, as it was, during the period in which Klein was writing, an accepted scholarly French-English dictionary.
7. In his arrangement of poems in The Complete Poems of A.M. Klein, Pollock places The Hitleriad, Klein's mock-epic poem on Hitler's Nazi party and their policies, immediately after "Variations of a Theme." While there is no certainty that this is the exact order in which the poems were written, there are thematic similarities between the German allusions to death in "Variations" and the destructiveness of the German government described in The Hitleriad.
8. While "Sennet from Gheel" and "Spring Exhibit" are listed with "Variations of a Theme" as Joycean experiments in

the Laughlin letter, "Variations" is the only Joycean poem named in the Guggenheim Application. It is unclear why Klein would have neglected to list these two poems, since they had both, by the time the application was written, been accepted by Laughlin for publication with "Variations" in the 1944 New Directions Annual. The fact that Klein named only "Variations" in the application suggests that he may have considered "Variations" his most accomplished Joycean experiment.

9. In Tapestry for Design, Spiro explains Klein's choice of the town of Gheel by writing that "Gheel, a city in Belgium, had a colony of insane [sic] since the Middle Ages. They came, or were sent there, to pray for salvation" (111). Pollock also speculates that "Klein's interest in the town may have been aroused because its name suggests a Joycean combination of 'Gehenna' and 'Hell' ('Gheel rhymes with 'Hell')" (977).
10. The exact time-frame during which Klein integrated Joyce into his poetry is not easy to determine. Although his statements on the subject provide a clear definition through which this aspect of his poetry may be examined, the statements were written in 1942 and 1943. Since it cannot be argued with certainty that Klein was integrating his version of Joyce's techniques prior to

the early 1940s, this study will examine only those poems written after the earliest of the Joycean experiments.

11. In his explanatory notes, Pollock identifies "Montreal" as "reflect[ing] Klein's interest at this period in the language experiments of Finnegans Wake" (998).
12. Klein's poem "The Notary" describes a particular specialization among Quebec lawyers. The duty of the notary is solely to create legal documents. In the poem, Klein writes that the notary's "name [is] sacred upon the roll" (656).
13. In his poem "Doctor Drummond," Klein describes the incorrect depictions of French Canadians in the poetry of William Henry Drummond by writing that "the true pulsing of their blood his beat ignores" (656).
14. It is possible that Klein sensed the failure of the bilingual experiment in "Parade of St. Jean Baptiste," since, according to Pollock's "Explanatory Notes," he had originally intended to include this poem with "Montreal" in The Rocking Chair, but later expressed his misgivings about the poem in a letter to Frank Flemington (1021).

15. In his poem "Krieghoff: Caligrammes," Klein equates words and colours. Included among these colours are "red rufous roseate crimson russet red / blank candid white" (682).
16. This contrast between seeming and "be[ing]" imaged by the poet relates to Hamlet's famous "To be, or not to be" (Hamlet III, i), and to Hamlet's statement, earlier in the play, "Seems, madam! Nay, it is; I know not 'seems'" (Hamlet I, ii). In both Shakespeare and Klein, finding truth behind appearances is a central concern.
17. Two other poems from The Rocking Chair in which Klein attempts to find the transcendental significance of common objects are "The Sugaring" and "The Rocking Chair."
18. This is only one of ten such thunderous words in Finnegans Wake.

Chapter 4

The Eternal Cycle Continued:

Joyce, Vico and The Second Scroll

Introduction -- Viconian Echoes in The Second Scroll

The Second Scroll has inspired more critics to seek Joyce in Klein's writing than any other of Klein's works. Some of the reasons for this are obvious. Firstly, The Second Scroll is the only book-length publication of original material Klein was to produce after the appearance of his three Joyce essays. Second, Klein's choice of the novel form enabled critics to begin discussing the relationship between Joyce and Klein's writing, even though that relationship existed in Klein's poetry for at least a decade prior to the publication of the novel. Third, the subject matter of The Second Scroll inspires some immediate comparisons with Ulysses, and the titles of both novels invite comparative readings with a classical text. Finally, both novels emphasize the importance of the Jewish identity of their protagonists, and revolve around the Odyssean archetypes of the quest and the father-son relationship.

Since the earliest reviews of The Second Scroll, critics have sought connections between Klein and Joyce. Allan Mandelbaum lists Joyce among "the Rabbis" as an example of "Klein's symbolic mentors," and claims that what

Joyce does for the Irish "by eying them remorselessly," Klein accomplishes "for the Jews through love" (76). Mandelbaum then argues that Klein's prose, "in its heightened and inflated tone echo[es] the Joyce of the Sirens and Cyclops episode in Ulysses" (76). Although this statement is only made in support of another argument (on the subject of Klein's humour), it is one of the first instances in which a critic makes a specific comparison of the styles of Klein and Joyce. In another early review of The Second Scroll, Maurice Samuel recognizes a connection between Klein and Joyce, but neglects to discuss it further. Samuel argues that The Second Scroll "has [structural] affinities with the elaborate Joycean technique of symbolism: but of this nothing more will be said here . . ." (85). One other reviewer of The Second Scroll who associates the novel with Joyce and quickly abandons the topic is Malcolm Ross, who writes that "Obviously, Klein has been schooled by Joyce but, perhaps because of the clear, unequivocal religious affirmation of the novel, one is reminded not so much of Joyce as of Dante" (90).

Many books and articles have appeared in which critics have attempted, with varying degrees of success, to discuss Joyce's presence in Klein's novel. Leon Edel's "Marginal Keri and Textual Chetiv" is both distinguished and limited by its being grounded in Edel's personal response to Klein. Edel argues that Klein and Joyce are bound together by the

fact that "the mytho-poetic of Klein had found inspiration in the mytho-poetic of Joyce" (21), and because both The Second Scroll and Ulysses reveal "the same love of labyrinth-making, the same delight in allusion and secrecy, [and] the belief in the marginal Keri [that which is written] for the textual Chetiv [that which is read]" (22). Despite these claims, Edel proceeds to challenge the validity of the comparison, stating that Klein, "using some of the virtuosities of Joyce, stood up to that Irish myth-retriever and remained himself, remained Klein" (29). The arguments that Edel makes earlier in his discussion are also deflated by such concluding remarks as, "We find Joyce in The Second Scroll as we find him in Mrs. Dalloway or The Sound and the Fury," and "Klein withstood Joyce: that vampire he conquered" (29). The point of Edel's argument seems to be that The Second Scroll is a unique literary work, and not simply an effort to replicate Joyce's techniques. Edel's apology for Klein's use of Joyce is unnecessary, since The Second Scroll, despite its indebtedness to Joyce, is obviously an expression of Klein's own artistic vision.

Miriam Waddington's discussion of The Second Scroll in her book A.M. Klein rarely deviates from her emphasis on thematic concerns in Klein's work. She compares Klein's novel to Ulysses by arguing that both sets of protagonists "are engaged in separate but related quests," and she sees

their difference as existing in the fact that "Bloom and Stephen finally do meet at the end of the day's wanderings, but in The Second Scroll, the encounter between Uncle Melech and the narrator is not actual, but spiritual and metaphorical . . ." (120-21). For Waddington, this distinction is irrelevant because "Klein, like Joyce, attempts to merge, through this final encounter, the two aspects of life [physical and spiritual] which are represented by the narrator and Melech" (121). In the end, Waddington asserts that the two books are thematically bound by the fact that Melech, like Bloom, "discovers that 'man is not born for a day, but for all time . . .'" (122).

Waddington does not completely neglect stylistic comparisons. While analysing Klein's language, she writes that "Klein's syntactical structures . . . are most often Hebrew, his idiom is Yiddish," and his "linguistic style and word consciousness are Joycean" (126). It is regrettable that Waddington does not attempt to support the third of these claims. Although Klein may have been as conscious of his word choices as Joyce, it is difficult to imagine how the comparison might be assessed. While it is possible to detect Klein's experiments with Joyce's "linguistic style" in his poetry of the 1940s, the connections between Joyce's linguistic innovations and the heavily formalized prose of The Second Scroll are less apparent. At least one critic has adopted Waddington's approach in discussing The Second

Scroll. In his article, "Yet Another Gloss on A.M. Klein's The Second Scroll," Tom Middlebro' reiterates the ideas that "Klein found also a literary precedent for the use of the duel quest in James Joyce's Ulysses," and that "Joyce gave a model for juxtaposing a minutely particular contemporary story and a classical myth" (118).

Two more recent studies have advanced detailed comparisons between Ulysses and The Second Scroll. Rosmarin Heidenreich, in The Postmodern Novel in Canada: Narrative Patterns and Reader Response, sees the relationship between the novels as existing not simply on the level of their classical allusions, but also in the fact that "the epic features and allusions function as parody in the sense that they represent a deformation of some original epic reality" (127). Heidenreich's discussion of Klein's parodic use of allusion in The Second Scroll is informed by Linda Hutcheon's reading of post-modern fiction in Canada, in which Hutcheon argues that "Parody and irony . . . become major forms of both formal and ideological critique in feminist and Canadian fiction alike" (7). Heidenreich indicates that hyperbole is used in both Ulysses and The Second Scroll to create "irony [which] is also recognized by the reader in the allusive inflation of improbable incidents for comic effect, or in the metaphorical designation of an allusive relationship, exposing features of an event whose specific significance would otherwise remain unrecognized"

(131). Unlike many earlier critics, Heidenreich discusses Joyce's presence in specific episodes of The Second Scroll. She finds an example of the "inflation of improbable incidents" in "Leviticus," when Klein's narrator sees his head mounted on a platter in his reflection in a window (131). She also specifies scenes in The Second Scroll in which the narrator's quest, like that of Bloom, revolves around "the theme of 'almost' attaining one's goal . . . to the point where every feature in the chapter points towards this elusiveness and frustration" (133).

Another critic who recognizes in Klein and Joyce a link other than the shared use of classical allusions is Michael Greenstein. In his 1978 essay "History in The Second Scroll," Greenstein examines "two fundamental theories of history" in the novel, "the cyclic . . . and the progressively linear" (38). Greenstein argues that the cyclic "may have derived from Vico" (38). This recognition of the theories of Giambattista Vico's Scienza Nuova (New Science) in The Second Scroll allows Greenstein to perceive several correlations between Klein and Joyce. He writes that "Klein's interpretation of Christianity is circular too, as is seen in the dream of Melech as Pope, a transformation from Joyce's conversion of Bloom into Leopold the First" (40). Although Greenstein deviates from his specific focus on Vico, his emphasis on "history" in Klein allows him to make several more comparisons between Ulysses

and The Second Scroll. He finds similarities between Melech's letter on the Sistine Chapel and Joyce's "Oxen of the Sun" chapter, both of which, he feels, "imitate . . . embryology," which is recognized in Melech's description of the "'long umbilical cord of corridors behind [him, which] pressed forward with infant eagerness to enter this new world'" (42). Greenstein also argues that "Like Joyce, Klein resorts to medical and physical metaphors to examine spiritual, historical, and metaphysical theories" (44). Ultimately, Greenstein's purpose in his essay is not fully to explore Vico or Joyce's presence in Klein's novel, but to find in both sources support for his argument on "the necessity of completion in Klein's aesthetic theory" (45). In attempting to discuss this point, Greenstein may have discovered an important clue in understanding Joyce's presence in The Second Scroll; the cyclical reading of history discussed in Vico's New Science, and used by Joyce in the second chapter of Ulysses, "A Shout in the Street," is possibly the most significant structural model for Klein's novel.

In order to explore the possibility of Joyce having informed the structure of The Second Scroll through Vico (or vice versa), it is necessary briefly to re-examine Klein's third and final Joyce essay, "A Shout in the Street," in relation to The Second Scroll. Although the essay and the novel appear, on first glance, to have little in common, on

close examination several similarities begin to surface. The essay, in which Klein discusses Joyce's use of Vico in the second chapter of Ulysses, was first published in 1951, the same year in which The Second Scroll appeared. In other words, Klein was immersed in the writings of both Joyce and Vico in the early 'fifties. While the essay is arguably the last major critical piece Klein was to publish in his lifetime,¹ the novel holds the same distinction among Klein's creative works. Moreover, both The Second Scroll and "A Shout in the Street" may be read as commentaries on other texts. In the essay, Klein is commenting upon the discovery of historical cycles in Joyce, which he understands to have been informed by Vico. The Second Scroll, on the other hand, is a fictional elaboration or commentary upon the travel journals that Klein wrote on his fact-finding trip to Israel and published in instalments in The Canadian Jewish Chronicle. Where Klein's intent in finding Vico in Joyce's chapter is to recognize the workings of a cyclical pattern in Joyce's overall structure, The Second Scroll imposes onto Klein's linear travel journals a cyclical structure, which may indeed "have derived from Vico."

There are several specific echoes in The Second Scroll of statements made by Klein in his essay which indicate that the currents of thought informing one are also present in the other. Klein begins "A Shout in the Street" with a

brief synopsis of the main ideas of Vico's New Science, which he then applies to his examination of Joyce's chapter. In condensing Vico's 1112 paragraphs to a few pages of explanation, Klein reveals which aspects of the New Science are most important to his understanding both of Vico and of Vico in Joyce. Klein's discussion focuses upon Vico's description of the three stages of civilization which follow the age of "prolonged bestiality" that resulted from the Flood (343); these are the age of gods, the age of heroes and the age of men. The age of gods is initiated by "the sound of thunder in the sky," from which there is born fear and the establishment of "domesticity and legitimate union" (343). This age is characterized by a "Poetic" nature, "Religious" customs, "Theocratic" government, "Mute" language which finds "expression through religious act," and "Hieroglyphic" writing (344). One result of the age of gods is "social organization;" "'the impious-nomadic weak'" seek refuge, and the "'pious-strong kill the violent among them and take the weak under their protection'" (344). This leads to "'the appearance of two social classes, the protecting and the protected, the patricians and the plebeians'" (344), which marks the beginning of the age of heroes. The most important characteristics of the age of heroes are a "Heroic" nature, "Choleric, punctilious" customs, "Aristocratic" government, the "Law of Force," both "Mute and articulate" language, and "symbolic" writing or

expression (344). Finally, when the plebeians demand equality in society, the age of men begins. This age is characterized by "Human" nature, customs "Enjoining duty," "Human" government, "Laws of Reason," "Articulate" language, "Vulgar writing [and] Demotic speech" (344). Klein notes that "every step forward in this cycle of progress has been the result of an exercise of vice or weakness!" (344). The progression between these ages becomes cyclical by virtue of the fact that "the Age of Man does not remain static," but instead leads to what "Vico enunciates as the law of recurrence (the ricorso), the crumbling of society back to a second age of barbarism, whence it rises once more according to the already-enunciated providential pattern, through the ages of gods, heroes, men" (345).

Klein then proceeds to argue the presence of thirty-six Viconian corsi in the second chapter of Ulysses. In Klein's reading of the chapter, every word, allusion, number, and name corresponds in some way to characteristics of different stages of the cycle, even when, as at the conclusion of the third corso, the ricorso is absent, and its absence is announced by a reference to "'a disappointed bridge'" (348). These corsi are not regarded by Klein as proceeding slowly in Joyce's chapter, but rather as following in constant succession. This is significant, since in The Second Scroll the cycles are constantly informing the progress of the novel and advance quickly as

well.

As noted in Chapter 2, Klein's application of the Viconian paradigm to Joyce often appears contrived, and he treats the paradigm as a procrustean bed into which he can fit, through ingenious interpretation, every aspect of Joyce's episode. Though there is some validity to Klein's examination of Joyce's episode, the critical strategy of trying to find "The Key" (366) to the chapter is problematic, since in searching for this key, Klein does not explain the episode as much as he attempts to contain it. In addition, though Klein fits Joyce's episode into his Viconian paradigm, it is possible to question how strong an understanding of either Vico or Joyce is reflected in this exercise. Klein fails properly to account in his essay for the fact that Vico is not simply presenting a pattern. It is, rather, a pattern that Vico formulated from a thorough examination of history. While Klein illustrates that the pattern is present in Joyce, he does not consider the implications of the pattern in a broader historical context. The pattern, in fact, is more logically suited to The Second Scroll than to Klein's discussion of Joyce, in that the providential historical patterns discussed in the New Science have a more obvious connection to the rebirth of Israel described in Klein's novel. Regardless of the value of Klein's assessment of Vico in Joyce, it is evident that while writing The Second Scroll, he was immersed in the

project of understanding how Vico's cycles could provide a structural model for a work of fiction.

There are several clear echoes in The Second Scroll of Klein's interpretation of Vico in "A Shout in the Street." Near the end of Klein's synopsis of Vico in his essay, he points out that Vico's cyclical pattern "applies only to the histories of gentile nations," since "the Hebrews . . . were vouchsafed direct and immediate revelation. 'For where the gentile nations,' says Vico, 'had only the ordinary help of providence, the Hebrews had extraordinary help from the true God'" (345). Though Klein addresses this distinction in a general way, in the New Science Vico provides further details on the differences between the Hebrews and gentiles' relationships with God:

The Hebrews thought God to be an infinite Mind beholding all times in one point of eternity, whence God, either himself or through the angels that are minds or through the prophets to whose minds God spoke, gave notice of what was in store for His people. The gentiles fancied bodies to be gods (Vico, New Science 7)

This idea of the role of God, as it relates to "the Hebrews" outside the history of "gentile nations," is central to The Second Scroll. The narrator's search for his messianic uncle through the miraculous rebirth of Israel following the Holocaust possesses many suggestions of divine intervention

on the behalf of the Hebrews. "Judgements are for God," says one character encountered by the narrator near the conclusion of Klein's novel, "It is the Messiah's days because we see his signs and portents everywhere" (88). This general idea of the role of God in the novel may be related to other sources (including, of course, the Bible), and is therefore not wholly sufficient in establishing Vico's presence. There is, however, one character who serves as a mouthpiece for the role of God in the fate of the Hebrews. This character is an unnamed traveller who is seated next to the narrator on a flight to Israel. This traveller not only expresses Vico's theory on Gentile and Jewish relationships with Providence, but he also adopts many of the terms ("Hebrews," "barbarism," "idolatry") which are associated with Klein's use of Vico in his essay:²

The miracle of miracles for Christians, he asserted, was the miracle of the Incarnation. We Jews, however, had refused to surrender our belief to it because, among other reasons, we ourselves had exemplified through the centuries an opposite miracle. The Judaic Idea, he explained, had come into the world concretized in the customs and thoughtways of the Hebrews, garbed, as it were, in the vesture of chosen Israel. In a world of barbarism and idolatry it had been the Jewish nation that had been the dwelling-place of the

Immanence of Deity. (71)

Both Vico and the traveller draw connections not only between the Hebrews and God, but also between gentiles and the idolatry that distances them from God.

In his outline of the argument of the New Science in "A Shout in the Street," Klein proves his awareness not only of the cyclical pattern of history asserted by Vico, but also of Vico's methodology. "Vico's doctrine," Klein writes, is paradoxical, in that "His method of arriving at it also deviates from the usual norms of research" (344). Vico avoids the study of chronology, where "all is dark and obscure" (344). His theories, instead, are developed "from philology, an analysis of the origins of basic words" (344-45). As a result, "Much attention . . . is paid throughout the New Science to the derivations of names prominent either in early history or mythology" (345). The philological dimension of Klein's understanding of Vico is significant in Klein's use of this methodology to fit Joyce into the Viconian paradigm. Joyce's use of the word "Thursday," for example, allows Klein to argue the arrival at the age of gods by reading the word as corresponding to "Thor's day. The day of the thunder-god" (352). Klein's assumption is that in integrating Viconian cycles into his chapter, Joyce provided the Viconian philological clues which reveal Vico as the key to his chapter.

Klein's discussion of philology in Vico and his

application of this discussion to Joyce relates to the quest of the narrator in The Second Scroll. The initial purpose for the narrator's journey is to collect a volume of new Israeli poetry. Coincidentally, he receives a letter from his uncle before he departs, and he decides that in addition to his professional task, he will use the trip to try to find his uncle. Both quests have an immediate association with language; the narrator is employed to search for and collect distinctive writing and he will seek a relative that he knows only through written messages. (Klein's own purpose for travelling to Israel in 1949 was to gather information for a subsequent fund-raising tour; the idea of collecting poetry is entirely fictitious.)

During the narrator's trip, each language-related quest becomes increasingly focused upon philological concerns. The narrator never meets his uncle, but his relationship with Melech continues to intensify through the written word. When the narrator reads the letter containing his uncle's interpretation of the Sistine Chapel, his first response is not to the contents of the letter, but to the origins of the words, and simultaneously to the relationship between this letter and his primary, poetry-related quest:

He had not been quite precise, the Monsignor, in describing the language in which [the letter] was couched as Hebrew; Hebrew it largely was, but dominated by a polyphonous evocation of Aramaic --

the parole of Pumbeditha, Sura's cryptic speech!
 It would be, I decided after my emotional
 gratification had given way to literary appraisal,
 the first of the translations of my anthology.

(51)³

The narrator's ability to interpret language philologically is continually tested in the novel, for he must sift through many words and names in his search for poetry and his uncle. These philological mysteries are created by Klein's ability to integrate in his novel a similarly cryptic code to that which he detected in Joyce's second chapter. An example of the narrator's skills in interpreting the meanings of words being tested occurs in "Deuteronomy," where, in seeking his uncle's name on a lists of refugees recently arrived in Israel, he is astute enough to remark that although "Uncle Melech was nowhere listed . . . each name somehow seemed his alias" (76). In order to make this claim, the narrator not only interprets his uncle's name to mean "King, Son of David," but also knows that each name on the list, through some form of linguistic interpretation, could mean roughly the same thing.

In Tapestry for Design, Spiro explains that each of these names possesses divine implications. The name "Shloime Eryan," for example, is "Hebrew for 'Solomon the Pauper.'" The identification of the extravagant Solomon and the poor Messiah, both descendants of David, adds a measure

of irony to the variety of Uncle Melech's symbolic roles" (146). In his introduction to Vico in "A Shout in the Street," Klein quotes Vico's theory that "'The names of the first family fathers . . . were given them because of the various properties which they had in the state of the families and of the first commonwealths, at the time when the nations were forming their languages'" (345). In the context of this statement, Melech's name can be any alias relating to his "various properties," because he has recently arrived in a nation in the process of "forming [its] language."

Aside from the general ideological and methodological similarities between "A Shout in the Street" and The Second Scroll, there are specific echoes of the essay in the novel that are unmistakable. For instance, Klein argues that Joyce's use of coins in the "Shout in the Street" episode is informed by Joyce's integration of Vico, and concludes his essay with the assertion that "We leave Mr. Deasy, with dancing coins on his wise shoulders (all thirty-six of them) standing, as God, in the midst of a providential flux and reflux of history, a checkerwork of leaves" (366). Coins are also important in Klein's integration of the cyclic pattern into The Second Scroll. The resonances of Klein's reference to Joyce's "dancing coins on his wise shoulders" are evident in Klein's opening chapter, "Genesis:"

The angel who presided over my lesson, [the

teacher] would say, would drop down candy money if I did my lesson well. That angel kept his word, of course, and as his unseen coins suddenly hit and twirled on the big-lettered page, my mother would sigh and exclaim: "Oh, that he might be like his uncle Melech, a scholar in Israel!" (18)

In both Joyce and Klein, the coins fall from the sky, they are related in both novels to God, and in both instances they are associated with education (Mr. Deasy and the "angel" are both educators). Coins continue to appear throughout The Second Scroll, and each time they correspond in some way to Klein's integration of Viconian cycles.

The above evidence suggests a relationship between individual elements of the argument of "A Shout in the Street" and The Second Scroll. It remains to be seen, however, how Vico's historical cycles manifest themselves in the sentences, paragraphs and chapters of Klein's novel. "A Shout in the Street" begins and ends with a quotation by Joyce on Vico, advising the reader not to "pay overmuch attention to these [Viconian] theories beyond using them for all they are worth" (342, 366). The historical patterns that Klein discerns in Joyce's chapter informs the development of both individual episodes in his novel and of the novel as a whole. Klein, like Joyce, employs Viconian patterns, and also like Joyce he uses those patterns to structure a story that integrates many ideas and allusions.

When The Second Scroll is examined closely, the general pattern of history outlined by Vico is apparent and follows, as in Klein's reading of Joyce, in rapid succession. In order properly to argue this point, it will be necessary to examine the novel sequentially, chapter-by-chapter.

Genesis

In "A Shout in the Street," Klein quotes Vico's argument that the cycles of history begin with the Flood, during which "the races of mankind 'were lost from one another by roving wild in the great forest . . .'" (342). The Second Scroll also begins in darkness, in that the narrator's parents in Canada and his European uncle have been "lost from one another" by another sort of Flood. Although the period of darkness that opens the novel is most obviously an allusion to the darkness that opens the Book of Genesis, it may also be interpreted as an appropriate beginning to the Viconian cycle, where "the races of mankind" "were scattered" by the Flood ("A Shout in the Street" 342). The allusions to Vico are more subtle than the biblical allusions, but they are sustained and consistently parallel the biblical structure of the novel. Klein's attempt to superimpose the Viconian pattern onto his biblical allusions may also be related to his Ulysses essays. In the essays, Klein sought to explain how secondary allusive patterns

(embryology, the Catholic Mass, Vico) coexist with the most obvious structure of the novel, the Odyssean archetype. The Second Scroll represents another instance where Vico becomes an important structural model superimposed onto and commenting upon the primary allusive pattern of the novel.

"The tabu [of Uncle Melech's name] was recognized," the reader is told in the novel's opening paragraph, "and the subject was dropped" (17). The "Flood," we soon learn, was initiated by an act of violence (a pogrom) committed against Melech's village, which occasioned his loss of faith in God and his straying from his rabbinical calling. This memory of a period of darkness, however, quickly leads to a series of associations ("My uncle's name had not always been so unwelcome" [18]), and the narrator makes the transition further back to a time which corresponds to the first age of gods in the novel. It is significant that while Vico focuses on the "domesticity" of "shy, indocile women" as one key to the transition between the age of bestiality and the age of gods ("A Shout in the Street" 343), in The Second Scroll the narrator's shift in memory from Melech as apostate (darkness) to Melech as rabbinical scholar (God) occurs immediately after he describes his "brooding" mother performing the domestic act of rising "to serve tea" (18). Klein's choice of the word "brooding" may be, primarily, an allusion to Book I of Milton's Paradise Lost, where God, stares into the "Abyss" and considers the act of creation,

but an allusion to Vico's Flood is also suggested:

. . . Thou from the first
Wast present, and with mighty wings outspread
Dove-like satst brooding on the vast Abyss
And mad'st it pregnant: What in me is dark
Illumin, what is low raise and support

(19-23)

Although the pogrom, which initiates the period of darkness at the opening of The Second Scroll, is an allusion to the creation myth of the Book of Genesis, there is a more subtle suggestion of a correspondence to Vico's discussion of the Flood, particularly since it results in the principal characters of the novel being "scattered" from one another. The destruction or abyss of the pogrom gestures forward to the age of piety and the first Viconian corso of the novel.

Once this first transition from the age of bestiality to the age of gods has occurred, it is the accounts of Melech's various activities that dictate the advancements between the stages of the Viconian cycles in "Genesis." Initially, Melech is remembered as "the Ilui -- the prodigy of Ratno" (18) who had arisen as "a giant of the [Talmudic] law" (19), and is therefore part of the new age of gods. In providing the narrator's family with "a consoling contrast to the crass loutish life about us," Melech represents "Religious, pious . . . Customs." The narrator associates his own religious studies with his uncle's legendary

talmudic pursuits, and refers to Hebrew letters as "mystic blocks" (18). According to Spiro, Hebrew letters were considered "the building 'blocks' of creation" (124). The letters may be considered "Hieroglyphics." In The Great Code, Northrop Frye explains, with explicit and detailed reference to Vico, that Old Testament writing is "Hieroglyphic," "not in the sense of sign-writing, but in the sense of using words as particular kinds of signs. In this period there is relatively little emphasis on a clear separation of subject and object: the emphasis falls rather on the feeling that subject and object are linked by a common power or energy" (6). Hebrew letters, to the narrator, are therefore hieroglyphic by virtue of their physical appearance, which possesses associations with creation itself. The fact that Melech "knew not to identify the countenances on coins" (18) is consistent with the idea of his "Government [as being] Theocratic" in that he cannot recognize the aristocratic leaders represented on the coins. Melech's "Natural Law" is "Divine," as recognized in the narrator's awareness that he "sedulously observed" "The six hundred and thirteen injunctions of the Holy Writ" (19). We learn that Melech's "Language" is "Mute . . . [or] expression through religious act" through letters written of, not by, him from Europe, which report "that he had completely weathered the ocean of Talmud" (18). Melech's "poetic, creative" nature is seen in his praying, which is

described as "a flame tonguing its way to the full fire of God" (19). Melech may be positioned in the age of gods, since his language is the language of religious gesture, or, in Vico's terms, he speaks through "a divine mental language by mute religious acts or divine ceremonies" (New Science 306).

In the first transition from the age of gods to the age of heroes, the narrator's focus shifts from his uncle in Europe to his father in Canada. Significantly, the transition occurs when the father is in synagogue celebrating Simchas Torah, "the Feast of Rejoicing in the Law," which is characterized by its relationship with natural and religious cyclical patterns:

A year of the reading of the Law had been concluded, a year was beginning anew, the last verse of Deuteronomy joined the first of Genesis, the eternal cycle continued. Circular, too, was the dance, a scriptural gaiety, with wine rejoicing the heart, and Torah exalting it to heights that strong wine could not reach. (20)

This passage not only parallels Vico in its general reflection of cyclical patterns of history, but, more specifically, it corresponds to Vico's discussion of religion and law as being interrelated, and this connection survives through all stages of the cycle:

For in the time of the extreme savagery of

earliest mankind, when religion was the only means sufficiently powerful to tame it, providence . . . ordained that men should live under divine governments and that the laws everywhere reigning should be sacred Then came the human governments of aristocratic civil states, and, naturally continuing to practice the religious customs, they religiously continued to keep the laws mysterious and secret Afterward, when the time came for popular commonwealths . . . they ordered that the laws be written down. (316)

Both Klein and Vico's examinations of law are cyclical, and establish that "the observance of divine law is called religion" (Vico, New Science 335). This law, writes Vico, "was perpetuated through all subsequent governments" (335).

As in the first representation of the age of gods in The Second Scroll, each characteristic which Klein lists as belonging to the Viconian age of heroes in "A Shout in the Street" is represented in this stage of the cycle. The transition to the age of heroes is brought about by the narrator's memory of a letter from Melech reporting a pogrom, which corresponds to Klein's idea "that every step forward in this cycle of progress has been the result of an exercise of vice or weakness" ("A Shout in the Street" 344). (Although all the major transitions in the chapter result from shifts in the narrator's memory, they are all related

in some way to this pogrom, as are almost all shifts in subsequent chapters related in some way to the Holocaust.) The first indication that the arrival of Melech's letter corresponds to the beginning of the age of heroes is that "a number of the words on the sheets were carefully, though not illegibly, blocked out, as if laid out in little coffins" (21). These blocked out words, the narrator soon learns, "were the names of those who were no longer among the living" (21). The blocked out words are associated with the age of heroes on two levels: firstly, all nations that have entered this age have learned to "'bury their dead'" ("A Shout in the Street" 343); and secondly, the "Written characters" of this stage are "symbols."

During this age, Melech exhibits his heroic nature by having "the chu'zpa to intercede on the behalf of the old rabbi, Rabbi Hershel" (23). The "Choleric, punctilious" customs of this age are seen in Melech's response to the pogrom, in that his "tone of bitterness" enables him at once to quote "passages from the bible enjoining resignation" while at the same time venting his anger through the quoting of "Jeremiah: Wherefore doth the way of the wicked prosper? Wherefore are all they happy that deal treacherously?" (22). The fact that this age is characterized by the "Law of Force" is obvious, in that the villagers are defenceless against "the Balachovtzes" who "had robbed and pillaged and murdered" (21). The "Mute and articulate" language of the

age is evident in the knowledge that Melech continues to write, but when he is invited to emigrate to Canada, the letter receives "no reply" (22). Finally, the "Aristocratic" government of the age is established when the reader is informed that the pogrom was committed with the excuse that the Balachovtzes were searching for enemies of the czar. In addition, the narrator's father's argument, in synagogue, of the freedom enjoyed in Canada not only supports the aristocratic dimension of the age, but also contrasts with Melech's earlier response to coins:

Whenever one of his Ratno compatriots took it in his mind to run down Canada and its capitalism, my father would withdraw a coin from his pocket and point to the image thereon engraved: "See this man, this is King George V. He looks like Czar Nicholas II. They are cousins. They wear the same beard. They have similar faces. But one is to the other like day is to night. Nikolai might be a kapora for this one. After Nikolaichek you shouldn't so much as whisper a complaint against this country!" (24)

The narrator's father's descriptions of the features of aristocrats on coins corresponds to the age of heroes in its association with "heroic blazonings, with which arms [of patricians] are made to speak; this kind of speech . . . survived in military discipline" (Vico, New Science 306).

The father is participating in the idea that heroic crests identify the features of aristocrats. Furthermore, since the word kapora "refers to the ritual circling of a rooster" (Spiro 129), the idea of circularity is again repeated.

When the narrator's memory shifts forward again to recall Melech's career as a Bolshevik, the chapter enters the Viconian age of men.⁴ The transition is again marked by "vice or weakness," both because it is a response to the pogrom and because, in the narrator's father's opinion, Bolshevism "was tantamount to apostasy" (24). This age also becomes associated with a circular object, in that when the narrator's father is confronted with a communist argument, he exclaims "Hegel-baigal!" (24). (The phrase "Hegel-baigal" represents an instance in the chapter where Klein employs Joycean language play. The most immediate significance of the phrase relates to the narrator's father's frustration in trying to understand communist thought, and he thus reduces it, through rhyme, to a common article of food. The phrase may also be seen as an insightful comment upon the circular structure of the Hegelian dialectical argument.) Vico's description of the government of the age of men parallels the idealized version of Bolshevism imagined by the narrator in his youth:

The third [form of governments] are human governments, in which, in virtue of the equality of the intelligent nature which is the proper

nature of man, all are accounted equal under the laws, inasmuch as all are born free in their cities It is also the case in monarchies, in which the monarchs make all their subjects equal under their laws, and, having all the force of arms in their own hands, are themselves the only bearers of any distinction in civil nature.

(Vico, New Science 305)

The principles of Bolshevism, in theory, correspond to Vico's description of a society where "all are equal under the law." Melech's activities as a Bolshevik, in organizing a strike "among the employees of the Warsaw Bourse," as well as his "strange metamorphosis" from "Talmudic scholar . . . into Moscow student" (26), establish him, at this point, as existing in the age of men. The narrator's father's descriptions, earlier, of Czar Nicholas II and King George V, are also significant in the context of the age of men, in that George, as a monarch who "make[s] all . . . subjects equal," may be identified as a monarch of the age of men, whereas Nicholas belongs to the age of heroes, since under his rule "all civil rights were confined to the ruling orders of the heroes themselves" (Vico, New Science 305).

The narrator's perception of Melech as a Bolshevik itself contains a full Viconian cycle. Although Melech had entered his own age of men, in the narrator's youthful imagination this transition initiates a second age of gods,

in that "the reports of Uncle Melech's progress in the Communist Party not only failed to disturb [him] but indeed filled [him] with a secret pride" (25). At this point, the narrator creates for himself a new divine "image of the uncle who together with angels had stood invisible and auspicious over my Hebrew lessons" (26). Thus, Melech as a communist leader fulfills the same role for the narrator as he did when the narrator was a child. Characteristics of the age of heroes soon follow. In "A Shout in the Street," Klein writes that "The Age of Heroes . . . is characterized by the appearance of two classes" (343); in The Second Scroll the narrator is aware that even within the communist system there is a hierarchy, and he knows that "Uncle Melech never did rise to a high office in the Communist bureaucracy [because] his clerical antecedents stood against him" (26). The entry into the age of men in this cycle occurs not simply as the narrator describes Melech's activities as a socialist, but also, on a more personal level, when he realizes that he and Melech are, for the first time, made equal in status by virtue of the realization that they are both, simultaneously, university students. The second cycle of "Genesis" occurs entirely within the age of men of the major cycle of the chapter, and both cycles end at the same instant, when it is reported that Melech "was enveloped by the great smoke that for the next six years kept billowing over the Jews of Europe" (26). In other words, the

Holocaust represents the "crumbling of society back into a second age of barbarism," and gestures at the ricorso that will begin in the next chapter.

Exodus

"Exodus," the second chapter of The Second Scroll, opens with the details of the narrator's childhood fantasy of "a renewed Zion" (27). The earliest stages of this renewal follow the conclusion of "Genesis," in that for the Viconian cycle to begin anew, it must emerge out of a devastated society. The renewed Zion of the narrator's imaginings begins, accordingly, with "the roar and thunder of the battle of Gog and Magog," after which the clouds scatter, revealing "Hierosolyma the Golden!" (27). In this passage, the narrator evokes a desolated society out of which a new age of gods may arise. Although Spiro rightly identifies "Hierosolyma" as "The Roman name for Jerusalem" (131), echoes of Hiroshima (particularly since this city shines after "a great black aftermath cloud filling the heavens" [27]), are suggested. "Hierosolyma," then, may be read as a pun relating the promise of a new age of gods (in the return to Jerusalem), and to the destruction of recent historical events (Hiroshima). Klein is using the Joycean language play he developed in his poetry to help structure his novel upon the Viconian model.

Gog and Magog are "Nations with whom the people of Israel will [fight a] war at the end of days" (Spiro 131), and therefore the idea that the corso must begin with annihilation is again suggested. The narrator acknowledges that his version of the renewed Zion is an "amalgamation of Hollywood and Holy Writ" (27), and he equates it with the recent "cataclysmic war" (28), which has fulfilled the prophesy of "the thud and bruit of battle; but no golden dome" (28). Instead, people "as anonymous as the Bnai Brak" have announced their intention "to be, beneath the sovereignty of the All-Sovereign, sovereign" (28). In other words, the sovereignty of Israel has arisen out of destruction in a less glorious manner than the narrator had once imagined, but it had arisen nonetheless. This description of the beginnings of the renewed cycle corresponds to Klein's outline in "A Shout in the Street" of Vico's ideal of this historical period. In Vico, there is an emphasis on the sounds of thunder during the age of bestiality. "The idea of a god," Klein recounts, is the result of the fear experienced by bestial man at the "new appalling phenomenon" of a sky rolling "with the thunder and flashes of lightning" ("A Shout in the Street" 343). It is "To the sound of thunder in the sky [that] man enters the Age of Gods!" (343).⁵ Klein then commences his analysis of Joyce with the assertion that "Vico's civilizing thunder [is] heard" (346). Thunder is important in the opening of

"Exodus," where the events leading to the founding of Israel are described. Not only is the battle of Gog and Magog heard in "roar and thunder," but the comparison of the founders of Israel to the story of Bnai Brak is significant, in that Bnai Brak is a name of an Israeli city which literally means "Children of Lightning" (Spiro 131).

After these visions of destruction are described, the stages of the first Viconian corso of the chapter follow quickly. It is in the narrator's awareness of the modern day Israel "beneath the sovereignty of the All-Sovereign," which is described as "the holiest of the map's bleeding stigmata" (28), that the age of gods is perceived. The age of heroes is then briefly introduced in the transition from the divine nature of contemporary events to the fact that these events fill the narrator "with an afflatus odorous of the royal breath of Solomon" (28). This bizarre reference to Solomon's royal breath corresponds to the aristocratic quality of the age of heroes, as does the narrator's shift in focus from the intervention of God to the heroic personae associated with historic military triumph in Israel. Finally, the age of men is initiated by a gesture toward the more common duties and trials that the narrator must undergo to earn his right to visit Israel. Not only is he treated like all other travellers in enduring the many injections against disease (which are described in a playful, Joycean succession of words like "Scarified," "punctured,"

"pierced," "injected," and "needled" [28-29]), but he is also made aware of his status as one of the common group by virtue of his being the ninth person to receive his visa at the Israeli consul in Montreal. This makes him part of "the first "minyan," or one of the first of "the quorum of ten worshippers required for synagogue services" (Spiro 132).⁶

Once the narrator has considered the divine, heroic, and personal aspects of history that have made his imminent departure possible, a letter arrives from Uncle Melech which concludes the first and begins the second Viconian cycle of "Exodus." The letter belongs to the age of men by virtue of its being epistolary in nature (Vico describes the language of the age of men as "epistolary; or vulgar, which served the common uses of life" [New Science 18]), and the cycles that follow are therefore, in a sense, contained in the age of men. In the letter, Melech recounts the horrors he experienced during the war, as well as the events of his miraculous survival. He begins the letter with a description of his feelings about contacting his family again after many years, and his comments reflect a modern, urban version of Vico's description of the age of bestiality. Where in "A Shout in the Street," Klein quotes Vico's description of the sheltering cave as "a place where [primitive man and woman] both may be hidden from the obvious wrath of heaven" (343), in "Exodus," Melech describes himself as "one who having fled from out a burning

building runs up and down the street to seek, to find, to embrace the kinsmen who went with him in that conflagration and were saved" (30). Melech's description of his escape and search echoes the final line of Tennyson's poem "Ulysses," "To strive, to seek, to find and not to yield" (70), as well as Virgil's *Aeneid*, in his description of the pursuit through the burning city of Troy:

I call to witness Troy, her fires, her ashes,
And the last agonies of all our people
That in that hour I ran from no encounter
With any Greek, and if the fates had been
Foe: me to fall in battle, there I earned it. (47)

Immediately following his paragraph detailing the need for shelter from the "burning," Melech initiates the next age of gods with the statement that "I bless the Heavenly One for my rescue" (30). There is also the sense in this paragraph that, as a result of his survival, Melech is entertaining the impulse to assume responsibility for the spirits of those who perished in the Holocaust. He writes that he "must live the unexpired six million circuits," but acknowledges that "I grow bitter at my false felicity" (30). Like Vico's primitive man, Melech's awareness of public and personal gods is based upon his need to respond to otherwise unexplainable disasters.

This cycle is completed in the paragraph that follows. Melech invokes the age of heroes in the "images of the

white-robed monsters who deprived [the Holocaust victims] of race" (31), which corresponds to Vico's heroic (or anti-heroic) "Law of Force." It is significant that the "white-robed monsters" described by Melech deprive their victims of race, since in Vico's theory of the "Natural Law" of the age of heroes, the "law of force" is "controlled by religion." Religion, therefore, persuades plebeians in the age of heroes "to acquiesce naturally in force" (Vico, New Science 304). Melech's version of this acquiescence has disastrous results, and focuses on the dangers of abuses of the law of force. This is the first of many instances in the novel where the forceful, brutalizing behaviour of the ages of heroes will be represented in Nazi atrocities. Melech's attention then quickly shifts to the shared human experience of the D.P. camp, which initiates the age of men. The "Vulgar writing" which is characteristic of this age is witnessed in the "tattooed arms" of concentration camp survivors (31). Melech's attempts to count "over and over again the puny alphabetical files to which [the survivors] have been reduced" (31) reiterates the equality shared by all members of society in the age of men. The fact that the files are "alphabetical" again suggests the "vulgar" writing of the age of men. In addition, Melech's discussion of children in the camp wearing photographs of their deceased parents around their necks as "the multitudinous portrait-gallery of our people" (31) corresponds to the plebeians'

desire to "legitimize their children," which is one of the factors initiating the age of men ("A Shout in the Street" 344).

The ricorso occurs when Melech shifts his attention to the past, remembering that "It was late '39, and when the enemy swarmed over Poland, I found myself in Kamanets, still abashed by the treachery of the pact that the Soviets had made with the sons of Belial" (31), an event which, for Melech, represents a crumbling back to "a second age of barbarism." The developments of the Viconian cycles in Melech's narrative in "Exodus" are similar to those of the narrator in "Genesis," in that the cyclical patterns are inspired more by temporal shifts in memory than by chronological progressions. This corresponds to Vico's rejection of chronological readings of history. Melech explains the growing ghettoization and fear endured by European Jews in the years prior to the war. In response to the fear and darkness of this period, however, Melech and the other Jews of Kamanets turn toward God for security, not unlike primitive man creating gods in response to their fear of thunder and lightning. "With the six-pointed Star of David," Melech writes, "we were inoculated against the world. We lived from prayer to prayer" (32). The age of gods continues in the celebration of "the Sabbath of the Bar Mitzvah of Rabbi Zelig's youngest son" (32). When this religious ritual is invaded by Nazi forces who stage a

response to the supposed disappearance of their Commandant, the age of heroes begins. Once again, where Nazis represent the heroes in Melech's narrative, the "Law of Force" becomes the guiding characteristic of the age. At gun-point, these invaders commit "unspeakable" atrocities against the worshippers, including forcing them to dig their own common grave. As the Nazis represent anti-heroes in this and other cycles of the novel, the age of men that follows appears to be an inverted version of the Viconian ideal as well. Where, in Vico, plebeians initiate the age of men through their struggle for equality, at this moment in Melech's narrative the idea of equality presented is that of the multitudes dead in the common grave, and Melech shares in this equality by virtue of the fact that, alive in the grave, "their blood trickled on [his] skin" (35).

Melech's living death in the mass grave brings the previous cycle to an end, as once again society has returned to a point where "Darkness," literally and symbolically, "ha[s] fallen" (35). There is, however, one final cycle in the chapter. Once the soldiers finish covering the grave with a layer of earth, Melech rises out of the pit, "a shadow of the shadow of the night" (36), and yet another age of gods begins. Justification for reading this scene as the beginning of a new cycle is not only found in the echoes of Christ rising from his grave, but also in Vico's description of the "remnant" of nations, after a period of darkness,

rising again "like a phoenix" ("A Shout in the Street" 345). From this age of gods, Melech's narrative progresses to his survival through the kindness of a "good peasant family," the heroic patriarch of which is compared to "the man of Galilee" (36). The knowledge that the man in question is gentile indicates that Melech is comparing him to Christ, who made Galilee the main region of his ministry. When Melech's actions are associated with Christ, they are phoenix-like and therefore divine, whereas for the peasant they are compassionate, human and heroic. Finally, Melech concludes his narrative with a return to the D.P. camp, from which he observes "these overhauled corvettes, these leaking tubs, these discarded bottoms all of steerage compact" (36-37), which are carrying survivors to Israel. The fact that the passengers of these ships are described as "a cargo of remembered bones" returns the cycle to the age of men, since the equality among all the survivors is a result of their common ordeal. Klein's use of the word "remembered," as Pollock points out in his explanatory note to the poem "Meditation Upon Survival," may be read as a Joycean pun (reminiscent of Joyce's word "re-dismembered" in Finnegans Wake [Pollock 1014]), particularly since Melech later alludes to the "limbs, parts, and members of the [survivors'] bod[ies]" (105).

Following the completion of this final cycle of "Exodus," the chapter continues for one more paragraph, in

which Melech engages in a rhetorical game, articulating his destiny (to travel to Israel) in biblical language, language relating to the Mishna, talmudic commentary and in the tone of the Kabbalah. This concluding section represents a rare instance in the chapter where the Viconian cycles are abandoned, in that it deviates from the progress of the narrative and does not appear to conform to Vico's paradigmatic movements. It is also one of the sections of the novel which is, with few variations, transcribed from Klein's published travel journals (see "Notebook of a Journey" 340-41). This suggests that it is Klein's fictional account of the narrator and Uncle Melech which is most heavily indebted to the structure provided by Vico and assimilated by Klein through his study of Joyce. Although Klein wished to integrate certain exceptional passages from the journals into his novel, there are instances where these excerpts do not conform easily to the Viconian paradigm. These brief parodic passages are more reminiscent of Joyce's imitations of different writing styles (which are discussed by Klein in "The Oxen of the Sun") than they are of Joyce's use of Vico.

Leviticus

The third chapter of The Second Scroll, "Leviticus," begins with a ricorso, in that the narrator re-introduces the age

of gods in the statement that, while travelling over the Atlantic Ocean towards Israel, "through my mind there ran the High Holiday praise of God . . ." (39). Although this cycle does not begin with a period of darkness or bestiality, it is acknowledged that the "plane was suspended, even as over the abyss of recent history there had risen a new bright shining microcosm of Israel" (39). Again, Klein appears to be alluding in this statement to the passage in Book I of Milton's Paradise Lost where God "satst brooding on the vast Abyss" (21). Though the Miltonic echoes here and elsewhere in the novel appear more closely associated with Klein's biblical allusions, they are also contextualized within the novel's Viconian cyclical structure. Implied in Klein's narrator's statement is not only the recognition that the age of gods is born of a response to the recent period of darkness (an "abyss"), but also that the formation of Israel, as a symbol of rebirth, is divine. The age of heroes is ushered in at the point where the narrator recognizes the spiritual guidance and protection inspired by Melech over the years ("Had it not been his name that encouraged me forward from the first twisted aleph of my schoolbook to the latest neologisms of Hebrew poetry?" [40]). As Klein notes in "A Shout in the Street," "The Age of Heroes" is marked firstly by "the discovery of God and the foundation of religion, with altars and auspices controlled by heroes" (343). In this and many

subsequent instances, Melech is regarded as heroic by virtue of his role in guiding his nephew's relationship with God and the study of religion. Once again, the progression through the Viconian cycles in the novel is primarily the result of temporal shifts in memory, and only secondarily chronological. Finally, the first age of men of "Leviticus" is entered when the narrator decides, in Rome, "to visit the ghetto where the wonderful Immanuel, Dante's friend, first weaver of the Hebrew sonnet, had written his re-echoing Tophet and Eden" (40). Not only does "the ghetto" signify a place of common, if lowly, equality, but the reference to the written word evokes another characteristic of the age of men. Klein's use of the term "re-echoing" creates circularity in the passage. The cycle again ends in darkness, as the narrator, upon arriving at the camp, notes that "Melech was no longer there" (40).

The subsequent cycle follows quickly. The narrator is informed that Melech had left the camp with "a Nachum Krongold" (40). This name has no immediate relevance at this point in the novel. According to Spiro, however, "Nachum, a common praenomen, means comforted or consoled [Isaiah 40:1]), and Krongold means crown or gold. Both are 'companion' images to Melech as Messiah and as God" (137). In suggesting the coming of the Messiah, the name corresponds to the second age of gods of the chapter. It is significant that the names of Klein's characters,

interpreted philologically, indicate the different stages of the Viconian cycle, since Klein himself argued the presence of Vico in "A Shout in the Street" through philological examinations of the names in Joyce's episode. The narrator is then informed that Melech has come under the influence of Monsignor Piersanti, who is described as a "fisher of men" (40) in his attempts to convert Holocaust survivors. As in the previous cycle, the age of heroes, in this instance, is represented by one who controls the "alters and auspices" of religion, and tries to draw other, weaker members of society toward them. Finally, we learn that it is unclear "who had guided whom, Davidson the Monsignor or the Monsignor Davidson" (40), and we realize that the division of classes in this society has broken down. Once again the age of men is followed by a possible deterioration of social order, in that the narrator expresses fears that Melech, who is associated throughout the cycles with God, hero, and man, may be "a cutter-down of plants, an uprooter, a convert!" (41).

The cycle that follows the threat of Melech's conversion also advances quickly. The narrator establishes the next age of gods with the assertion that "Now I had to find him, for his sake and for our name's sake" (41), which, represents "An ironic reversal of the biblical phrase 'for His Name's sake' (Psalms 23:3) and [is] therefore a subtle allusion to Melech as G-d symbol" (Spiro 138). Monsignor

Piersanti, who is found at the Vatican Library, is still more carefully constructed as a representative of the age of heroes. The narrator guesses that "it was [Piersanti's] special duty to read all the books of the Index," and that Piersanti is "a student of the maladies of the age" (41). Piersanti, therefore, corresponds to Vico's theory of the hero as possessing reason "not naturally known to all men but only to the few experts . . . who are able to discern what is necessary for the preservation of mankind" (New Science 313). Once the narrator recognizes heroic traits in Piersanti, the age of men is initiated in Piersanti's discussion of the atrocities of the decade, and in his articulating "the easy explanation that both the economist and psychologist had to offer for the world's ills . . . as if he were plucking playfully a tuft of Marx's beard, a tuft of Freud's" (41). There are several indications of entry into the age of men in this statement. Piersanti must rely upon secular disciplines to explain contemporary history, and the theories of Freud and Marx are dependent upon the acceptance of common traits among all of humanity.

This age of men does not crumble easily back into darkness, as the narrator begins to evoke duelling notions of Light and darkness. "A great battle was being fought in my uncle's soul," the narrator acknowledges; "Sometimes he, the Monsignor, thought that the Light was beginning to break, but often, much too often, my uncle seemed to fall

back into the darkness" (41). As Melech's "spiritual vacillations" (42) make, according to Piersanti, "a very jagged spiritual graph" (42), so is this period characterized by "many relapses and backslidings" (42). The struggle between Light and darkness, as represented in Melech's backslidings, suggests the interplay between decadence and piety which dominates the period between the end of one corso and the beginning of the ricorso:

Thus in the midst of their greatest festivities, though physically thronging together, they live like wild beasts in a deep solitude of spirit and will, scarcely any two being able to agree, since each follows his own pleasure or caprice. By reason of all this, providence decrees that, through obstinate factions and desperate civil wars, they shall turn their cities into forests and the forests into dens and layers of men. In this way, through long centuries of barbarism, rust will consume the misbegotten subtleties of malicious wits (Vico, New Science 381)

During this intermediary period, Melech's soul is characterized by its "atheist delirium" (42). While Piersanti tries "to engage [Melech] in the right [religious direction]," Melech, at times, "did not appreciate at all" these efforts (42). Finally, Piersanti gestures toward the ricorso by stating that Melech "greatly loves the right

word," but that he "loves righteousness more" (42). In other words, Melech's association with the written word establishes him in the age of men, but his love of righteousness interrupts this age with a gesture forward to a new age of gods. Like Melech's spiritual graph, the Viconian chart, though still intact, contains a number of relapses. Piersanti's description of Melech's progress as "going two paces forward, one pace back" (42), echoes Lenin's famous moderate theory on the progress of communism in the Soviet Union, and again links the Viconian age of men with modern-day communism.

The next two cycles follow in quick succession, and the characteristics of the different stages in each cycle are similar. Beginning the first of these cycles is Piersanti's discussion of the Sistine Chapel, which Melech had entered with hesitance (or fear) not because of Michelangelo's art but because it is one of the Catholic "places of worship" (42). The age of heroes is soon reinstated by Piersanti's emphasis on his personal role as controller of "altars and auspices" (including the Chapel), in leading Melech to religion. Piersanti's hope is that Melech would allow himself to "be led from the Old Testament scenes to the New Testament truths" (43). The age of men is recognized in the fact that Melech's response is written in a letter to Piersanti. Again, this age is indicated by the epistolary, which enables Melech to communicate, at a distance, "the

current needs of [his] li[fe]" (Bentley, "The Wide Circle and Return" 35). Darkness returns in Piersanti's description of "the agony from which [Melech's] letter was written" (43).

As the interview between the narrator and Piersanti ends, the age of gods is invoked in Piersanti's hope that "there would be a showing forth, an epiphany" (43). The narrator then ponders a sequence of questions relating to Melech's spirituality, and we recognize that his need for Piersanti's religious guidance is a sign that the age of heroes has begun. Finally, it is again a reference to Melech's epistle, "now safe but obsessive in [the narrator's] pocket" (44) that signals the beginning of another age of men. The fear that the letter may contain the oxymoronic "dreaded revelation" (44), reiterates the uncertain interplay between Light and darkness, which concludes each of the cycles relating to the Piersanti episode.

The threat of Melech's conversion inspires in the narrator a fantasy of his uncle rising through the Roman Catholic hierarchy to the level of Pope, and eventually "proclaiming . . . the amalgamation of religions: Christianity, Judaism, Mohammedanism, a trinity of one" (45). This section represents a return to the age of gods, for it causes the narrator to contemplate "the labour of the first creation, come to rest in the universe's harmony,

sabbatical in universal peace" (45). It is also another instance of Klein inserting circular structures within his Viconian cycles, and thus emphasizing the cyclical as the guiding religious and historical pattern of the novel. As in the Simchas Torah scene in "Genesis," where "the eternal cycle continued" and the narrator's father "stood watching the sacred circle, smiling" (20), the narrator, in his fantasy, watches Melech "as he performs the annual cycle of religious rite," and imagines "the long round of his encyclicals" (45). Klein's use of the word "encyclicals" may be a self-referential comment on the Viconian cycles on which the novel is modeled. It is also reminiscent of the Joycean puns of his poetry. As a pun, the word suggests "cyclic," "encyclic," which means "an ecclesiastic epistle" [OED] and "encyclopedia." The word, then, not only invokes cycles, but possesses far-reaching religious and intellectual significances as well.

The age of heroes is initiated as the narrator sees his acquaintance Settano (who resembles "Satan in name and deed" [Spiro 189]), and recalls their conversation of the previous evening. The name "Settano" represents yet another philological clue, similar to those which Klein detected in Joyce's episode. In this instance, the age of heroes is invoked through irony, as the narrator recalls creating a pseudo-religion of Coca-Cola worship, and becomes "a typical emissary of the new religion, a sound, orthodox Cocacolian"

(45). During this heroic age, a connection is made between government (or nationality) and religion. There is a correlation between Vico's theory of heroic governments being "ascribed divine origin" (New Science 305), and the narrator's suspicion of Settano's attempts "to push [him] into a position where [he] would be advancing America as an example of spirituality" (46). It is only when the narrator recognizes Settano as a communist through "his materialist interpretation of history" and "that dialectical smile of his" (46), that the age of men interrupts the narrator's memory of his pseudo-heroic argument. Settano's "dark clerical [or satanic] design," and the fact that the narrator is "a little afraid" of his current situation, ends this cycle and gestures toward the next.

The cycle that follows is dominated by the character of Settano (Satan), and each stage is therefore inverted. It begins with Settano's mocking question "And how is His Holiness today?" (47), which initiates an ironic version of the age of gods. This is succeeded by a scene in which the narrator is forcefully led through the streets of Rome. Not only are Settano and his companions "heroic" in their ability to force the narrator onto a tour against his will, but the presence of the carabinieri, or Italian police who "are tall and they always come in pairs" (49), suggests that the narrator is the plebeian under a variety of different patricians.

Frye identifies the "hieratic" writing of the age of heroes as being "mainly allegorical" (5). This heroic episode contains one of the rare conspicuously allegorical scenes of the novel. While attempting to avoid the carabinieri, Settano's men force the narrator against a store-front window, in the reflection of which he sees his head "laying upon" a silver tray, like the head of St. John the Baptist. Though the allegorical quality of the scene is heroic, the fact that St. John the Baptist, as a precursor of Christ, possesses divine significances suggests that there are resonances of the age of gods in this age of heroes. Once again, the (epistolary) age of men is entered when Melech's letter is discovered by Settano, and the surrendering of the letter becomes the means by which the narrator earns his freedom from the patricians. In response to the events of this cycle, the narrator again experiences spiritual darkness, which he articulates in the utterance, "I felt very depressed" (50).

This depression ends only when the letter, which contains Melech's discussion of the Sistine Chapel, is returned to the narrator, and his response to the letter initiates the next cycle. Melech's letter has, in previous cycles, been representative of the age of men. Once the narrator reads it, and recognizes it as both "Poetic [and] creative," however, it becomes more closely associated with the age of gods. The letter is sufficiently poetic to

inspire "literary appraisal," and the narrator's appreciation of its creativity culminates in his decision to make the letter "the first of the translations in my anthology" (51). Melech's admiration of Michelangelo's art is described in purely spiritual terms, for he proclaims "everywhere the vividness with which [the figures] remembered God's first fingertouch" (51). Klein may again be using the word "remembered" as a Joycean pun, suggesting the idea of the re-union of human limbs. There is a subtle shift from the age of gods to the age of heroes as the narrator's focus changes from the creative, celebratory rapture of the letter to Melech's writings on the religious significance of the Chapel, as though, once again, Melech is serving as the controller of a divine altar. In each scene, Melech discusses a moral lesson which he relates to contemporary events, such as Noah's "parable of murder," the "allusion to his own time" in "The Flood," and "a veiled illustration of the slaughter of his generation's innocents" in "Noah's Sacrifice" (51). The age of men is soon recognized in Melech's assertion that "His people might be maimed but, as a people, could not be destroyed" (52). In other words, survival is assured, but only through the cooperation of all equal members of this society.

As in many cycles of this chapter, this corso ends not in pure darkness but in the ongoing battle between Light and darkness, and for Melech, as for the narrator, "The

Separation of Light and Darkness provides him his climactic opportunity" (52). At this point, the cyclical patterns that dominate the novel are again inscribed in the cycles themselves. The narrator is aware that "In a singular sentence, without beginning or end, [Melech] described God coming to the rescue of His people." This sentence again suggests a general cyclical pattern in the unfolding of history, and it allows the narrator to conclude that "Uncle Melech was hidden, but not lost" (52). At the end of this cycle, Light and darkness are again witnessed battling for control of Melech's soul, and this ambiguity is prolonged by a section in which the narrator, searching for his uncle at the American Joint Distribution Committee office in Rome, listens to "numerous groups of jargoning Jews" whose talk represents "a polyglot echoing of the more palpable anxieties of the exodus" (53). The snatches of conversation that he records are reminiscent of the confusion of the Tower of Babel.

"Leviticus" concludes with one final Viconian cycle, which begins with the reference to the character Krongold, whom the narrator visits in search of answers. Appropriately, when Krongold's office is entered, and the narrator is able to ask where Melech is located, the answer he receives is "God knows" (54). Where in "A Shout in the Street," Klein discusses the age of gods as being characterized by primitive man settling "'with particular

women'" and thereby "'solemniz[ing] marriages under cover'" (343), in this age of gods Melech, who has never married, is described as making ideas "a substitute for the woman he never married" (54). Although Melech is described as "a philanderer of words," (54) and is thus possibly a betrayer of the principles of the age of gods, it is soon discovered that he is, nonetheless, heroic, in that "He'd never leave a besieged city, a wounded companion" (54). This reference to the hero not leaving a besieged city may be another allusion to the description of the burning Troy in the Aeneid, and of Aeneus' statement that in defeat he "ran from no encounter" (47). There appears to be a consistency to Klein's allusions, where allusions to Milton's description of God often corresponds to the age of gods, allusions to the Aeneid and other classical texts indicates the age of heroes, and the age of men is often expressed through allusions to Bolshevism. This use of allusions in The Second Scroll is consistent with Klein's essays on Joyce, which are based upon the assumption that single allusive patterns dominate each of Joyce's chapters. Klein's use of allusive patterns in his novel are as consistent as he believed Joyce's to be. Krongold's heroic rhetoric transcends the distinction between physical and ideological heroism.

Ultimately, Krongold states that despite these heroic tendencies, Melech is most strongly attracted to the age of

men. Although he is, by nature, heroic, his goal is to become one of the masses. To realize this goal, he has travelled to Casablanca "to be with his Sephardic brothers, the lost half of Jewry," a journey which, the narrator is told, is consistent with his "passion for belonging to the minority" (55). Melech's progress has once again taken his nephew through the three Viconian stages, and the nephew is again left in darkness when the cycle is completed. The darkness is represented by uncertainty, and the ricorso is enacted in the transition from Italy to Morocco.

Numbers

Of the five chapters of The Second Scroll, "Numbers," which is set in Casablanca, is most heavily indebted to Klein's published travel journals. In this chapter, the narrative of the nephew's search for his uncle appears almost secondary to Klein's efforts to raise awareness of the plight of Moroccan Jews. The conditions for Jews in the Casablanca mellah (ghetto) seem to have had a profound effect on Klein, for much of his discussion of his trip in "Notebook of a Journey" focuses on this topic. The result of this focus in "Numbers" on Klein's well-intentioned but ultimately didactic non-fictional writings is that the Viconian pattern is often lost in the chapter, re-appearing only where the narrative of Melech and his nephew re-

surfaces.

In the sections of the chapter where the narrator is not discussing conditions in the mellah, the Viconian paradigm seems to be present. For instance, the chapter begins with a description of how Casablanca, prior to the discovery of the mellah, succeeded in charming (if not seducing) the narrator with its oriental beauty. This episode, which is absent from Klein's non-fiction writings,⁷ contains three recurrences of the cycle. The first age of gods is invoked in the narrator's appreciation of "this beautiful city," which is "arrayed in all the colours of Islam [and] stands mirroring itself in the mirror of the Atlantic" (56). The city is then compared to the heroic figure of Odysseus by being positioned by the narrator "As upon some Circean strand magical with voices" (56). The allusion to the Odyssey, like the earlier allusions to Virgil, suggests the beginning of an age of heroes. (It is also significant that the Odyssey provides a structural model for Joyce's Ulysses, and that "Circe" is the title of one of Joyce's episodes.) The fact that the narrator is residing at "the Hotel des Ambassadeurs," or the hotel named for the governing representatives of the society, is also an indication of the age of heroes.⁸ The narrator's focus soon shifts from the ambassadors of this society to the common features between himself and the society as a whole, and he recognizes in a singer's voice "the accents of forgotten

kinship" that indicate to him that his "ancestors [were also] that Arab's" (57). This age of men is extended in the "fable of an unlucky-lucky Negro whose skin changed with the changing of the seasons" (57), a figure who may be regarded as a representative of a society in which rank and distinctions between individuals are eliminated. This cycle then concludes with the narrator falling into a "disturbed" and "nightmared" sleep.

A second age of gods is ushered in by the mystic qualities of the city itself, which "shimmered of the East, and whose minarets, like flutes, charmed away all that of the Occident still clung to me" (58). These qualities soon give way to the heroic, in that the "boulevards [are] named after French marshals" and "the streets . . . remembered quietly mullahs and sultans dethroned" (58). The heroic resonances are quickly displaced by another age of men in the recognition that "this was commonplace and these people an arc on the rainbow of race" (58). Although "the rainbow of race" is associated with the age of men, the rainbow itself, as an allusion to the rainbow that concluded the biblical Flood, gestures toward the next corso. Before commencing the next cycle, the narrator again suggests an age of bestiality in the unfortunate comparison of "watermelon" to "miniature Africas, jungle-green without, and within peopled by pygmy blacks set sweetly in their world of flesh" (58). The narrator's engagement with

Casablanca before encountering the mellah inspires one more cycle, which begins with the god-like "ghosts of roses [and] seven-veiled shadows of the jasmine," continues in the "napoleonic strategy of my palate" and the "French bureaucrats," and concludes with a study of the work of the common "smiths, builder, and craftsmen" of the society (59). Darkness is re-introduced in the narrator's puzzled admission that despite the rich history of Judaism in the city, "I did not meet a Jew" (60).

This darkness extends to the beginning of the subsequent corso, where the narrator's second trip to the J.D.C. office "was again a frustration" (60). At this point in the search, the narrator seems to be searching not only for his uncle, but also for a more general sense of divinity in his surroundings. He introduces the next age of gods by imagining that the office in which he stands is "some palmettoed atrium of the Holy Land" (69). He informs the agency that he is "looking for a Melech Davidson" (60). This the first instance in which the uncle's full messianic name appears in the chapter. The suggestion of Melech as a messianic figure is rejected by the employees of the agency, one of whom responds by emphasizing Melech's human status in the question, "Monsieur Davidson?" (60). Instead of finding "a Melech Davidson," the narrator is introduced to a chauffeur named "Monsieur Dauphin," whose name signifies a heroic "regal term (the eldest son of a French king)" (Spiro

143). It is also during this age of heroes that the narrator receives what might be regarded as an example of "hieratic" or "symbolic" writing, in the form of "a double, a multiple exposure" photograph of his uncle (61). The narrator interprets this photo allegorically as representing the continued evasiveness of his messianic uncle. Finally, the narrator learns that the regal name Dauphin "had originally been Dalfen" (61), which is "a legitimate Jewish surname but also a comical Yiddish term denoting 'poor foolish beggar'" (Spiro 143). The shift from Dauphin to Dalfen, then, represents the shift from the age of heroes to the age of men. In this section of the novel, Klein appears to be advancing the stages of his Viconian cycles through his characters' names (much as he perceived Joyce to be doing in "A Shout in the Street"), and he is also playing on these names to alter their Viconian significances. Melech Davidson (Messiah) becomes Monsieur Davidson (man), and Dauphin (hero) becomes Dalfen (man or fool). The narrator's subsequent tour through the mellah may be read as a prolonged period of darkness, and is almost entirely derived from Klein's journals.

Once the tour of the mellah is completed and the conditions for Jews in Casablanca have been recounted, the narrator and Dauphin arrive at a synagogue where the final corso of "Numbers" begins. As in "Leviticus," the age of gods, as it is experienced by the narrator, need not relate

to a single religion, but may appear as an amalgamation of religions. In this instance, the narrator describes the synagogue as being adorned with "customary Judaic symbols" (66), but is surprised to find as well "a shaped metal hand," which, he is informed, is "'The hand of Fatima . . . for good luck!'" (66). The narrator's astonishment at this juxtaposition of religious icons reminds Dauphin of Melech's reaction, whose repeated words are characteristic of the age of heroes. For instance, in recalling the glorious past of sephardic Jewry, Melech had said that the forefather's of these mellah-dwellers were once heroic "'counsellors and advisors to caliphs, to kings . . .'" who "'sat in the seats of justice, judging'" (67). (This relates to "Vico's definition of 'heroic jurisprudence' as a cautious process involving 'the use of certain proper words' and 'taking care or making sure'" [Bentley, "The Wide Circle and Return" 14].) Melech had questioned how the city "'where Churchill and Roosevelt planned the [heroic] triumph of our civilization'" (67), could possibly contain such a ghetto. This cycle ends with an extended description of Melech's immersion into the world of the Jewish ghetto, which represents the age of men, since his efforts are to unite all Sephardic Jews in a common fight for equality. Melech, as a reformer, shows "that the death rate among males [was] fifty percent in thirteen years" (67), and organizes a mass revolt against a beggars' prison in the desert (68). These

activities are reminiscent of Melech's accomplishments as a communist. The chapter then concludes in darkness, when it is learned finally that Melech has departed for Israel, and the narrator resolves "to leave the city where the word Jew is a term of pornography" (69).

Deuteronomy

"Deuteronomy," the fifth and final chapter of The Second Scroll, opens with the narrator describing the events of his flight to Israel. From the plane he sees "the land lay[ing] before us like an open slanted Bible" and "clouds [like] herds of white horses," and he hears "the motors humming . . . whatever music my mind willed, ululative, Messianic, annunciatory" (70). These observations firmly establish the chapter's opening in a new age of gods which is entirely appropriate since this is to be the climax of both Melech and his nephew's personal and spiritual quests. The narrator soon begins a discussion with his unnamed companion, a character whose thesis, as seen in the introductory section of this chapter, is consistent with the cyclical pattern of the novel, as well as with Vico's separation of the Hebrews and gentiles' relationship with God. The traveller's opening comments represent a continuation of the age of gods. Despite the fact that he "know[s] more about the Tarot cards than about the Torah

scroll," he is knowledgeable enough to recognize "the Jewish nation" as "the dwelling place of the Immanence of Deity" (71). He then initiates the chapter's first ages of heroes and men through an interpretation of the history of Judaism. In the past, he explains, Jewish leaders were heroic by virtue of their being the embodiment of "the Idea's style and title" (72), whereas today, scattered across the earth, they are reduced to the more human, vulnerable status represented in "the verb to be confined to the passive mood!" (72).

From this diminished state, however, a second age of gods arises out of the traveller's theory. In response to this human exile, a spirit of divinity remained part of Jewry "as Absolute" and "as Essence" (72). This spirit itself takes on heroic characteristics by remaining "conqueror" (72), and by experiencing circumstance "as a gauntlet to be run" (72). Having adopted these heroic characteristics, worldwide Jewry becomes ensconced again in the age of men by "still further ghettoiz[ing] itself" and returns to darkness by losing "the contemplation of the One" (72). The traveller concludes this second cycle of the chapter by containing the entire structure and process of the Viconian cycle in his brief utterance that Jewish history has "constricted [God] until from Circle He diminished to Dot" (72).

Once the second cycle ends, the traveller's theory

proceeds with an assertion that appears inconsistent with the Viconian cyclical paradigm. Although the survival of Judaism has initiated "'the leap from mere Existence back into Essence'" (73), Judaism (and the traveller's theory) has failed to re-enter the age of gods. Rather, survival itself "'was our version of the incarnation'" (73). The narrator, who has experienced and articulated enough cycles in the novel to sense this inconsistency, demands the completion of the cycle by asking "'And what role . . . does Providence play in your scheme? You have forgotten, in your thesis, to place God'" (73). He does not, however, receive an answer, and rather than forcing a new cycle, the current cycle ends in disappointment. The narrator is demanding the theoretical resolution that, in Israel, he will have to experience personally.

In response to his frustration, the narrator initiates the next cycle by jokingly imposing God on his companion whom, at the Lydda airport, he sees in the distance. "[T]he last I saw of the man," he writes, "was as he stood there in front of the officer declaring his camera and, perhaps, his God" (73). As he begins his travels, the narrator is amazed to find how the sights of Israel, "disguised though [they] might be under a latter-day name," remind him of heroes of his "personal past" (73). The memory of these figures, who include "the famous merchant of Lud, whose shrewd manipulation of percentages had caused so much concern to

the sages of Talmud," and "Pharaoh in his tomb" (74), initiates the age of heroes. Finally, the age of men is introduced as the narrator recognizes that the common status of all Israeli settlers, "multitudes of [whom were] still unregistered and lost among the anonymities" (74), will make finding Melech nearly impossible. Adopting Vico's philological method (as well as Klein's own approach to arguing Vico's presence in Joyce), the narrator realizes that the word "recognition," "was acquiring . . . more and more of its Greek connotation" (74).⁹

It is this recognition of Melech's anonymity that ultimately enables the narrator to complete the cycle and return to an age of gods. The fact that "multitudes [were] severing their last connections with the exilic past" (74), forces the narrator to realize that "among these fluctuating and protean multitudes to look for Melech was to suspect him everywhere and to find him nowhere" (74-5). This dilemma is "Significant in the interpretation of Uncle Melech as G-d symbol" (Spiro 144), since it "suggests the idea of 'G-d in Search of Man'" (187). There are also echoes of Joyce's Ulysses in this reference to the "protean multitudes," not only because the third chapter of Ulysses is "Proteus," but also because the opening of Joyce's chapter refers to the "Ineluctable modality of the visible" (31). In other words, both Klein's "protean multitudes" and the first line of Joyce's "Proteus" focus on the inescapable limitations of

the visible. The description of Sephardic Jews in Israel as "Changed . . . and altered, transformed, not untouchables, but princes and princesses in a coloured book" (75) invokes the "aristocratic" government which characterizes the age of heroes. Several descriptions of the religious leaders of this society, or the controllers of religious altars, continue this age of heroes, including "the Talmud students of the corkscrew earlocks" and "the venerable elders of Jerusalem" (75). Since the age of heroes is inspired by the narrator's responses to the venerable qualities of the religious leaders of the society, the age of men occurs when, imagining his "mother's voice" among the Tisha B'Av mourners, he states that "I, too, was tearful among the mourners" (76). This is an instant in which he joins all mourners on an equal level, and a "Verbal echo . . . of previous themes [also] relate the end of the novel to the beginning to suggest the eternal cycle of biblical events" (Spiro 145). The narrator's participation on an equal level with holy worshippers in a religious ceremony of mourning indicates that all four stages of the cycle -- god, heroes, men and the return of social order to darkness -- are represented in this instant. (Tisha B'Av commemorates the destruction of the two holy temples.)

When the narrator reads "lists of refugees," in search of his uncle, and finds that "each name somehow seemed his alias" (76), it is evident that this age of men contains

elements of all the stages of the Viconian cycle. In "seem[ing] like his alias," "Most of these Hebrew and Yiddish names are metaphors, symbols, and concealed puns alluding to Uncle Melech's roles as Suffering Servant, Messiah, people of Israel, and G-d. Interpreted symbolically, they describe Jewish poverty, oppression, and suffering and imply a promise of future salvation" (Spiro 145). As the narrator travels through Israel, he cannot escape the divine and the heroic, even while experiencing the age of men.

As the narrator becomes immersed in Israeli culture, and his journey draws to a close, there is a sense that God exists everywhere, and is present to people at all levels of society. This infolding of Israeli society corresponds to the conclusion of the New Science, where Vico describes a society in which the divisions between the ages have collapsed into one:

But Providence, through the order of civil things discussed in this work, makes itself clearly felt by us in these three feelings: the first, marvel; the second, veneration . . . and the third, the ardent desire with which they burned to seek and attain it Their true meaning is that all the learned should admire, venerate and desire to unite themselves to the infinite wisdom of God.

(383)

Klein's reading of Vico's cycles in Ulysses may also have provided a model for the providential destiny of The Second Scroll. Klein's argues that "A Shout in the Street" concludes with Mr. Deasy standing "in the midst of a providential flux and reflux of history" (366), which he understood to be an appropriate conclusion to the Viconian pattern. In The Second Scroll, as Israeli society progresses toward this providential moment, the three ages of the corsi remain evident, though there are suggestions of divinity in each. It appears that the society is moving toward a perpetual age of gods.

The next cycle begins, therefore, with an echo of the previous age of gods, in that where the narrator previously evoked God by suspecting Melech "everywhere and finding him "nowhere," here his search among the list of names "seemed endless, tantalizingly familiar, yet forever elusive" (76). Spiro identifies this line as signifying the presence of God; much as the narrator's uncle is simultaneously familiar and elusive, "so is Israel's G-d as His people seek Him" (187). In the subsequent paragraph, the search for Melech reveals several heroic characteristics of Israeli society. For instance, the narrator decides to "cross the Mograbi, the central square in Tel Aviv," which is the "peripatesis and boardwalk of all its philosophies" (76). From this "vantage point," he is able to watch "the policeman on his cement elevation directing traffic with gestures reminiscent

of the blessing to the Sabbath candles" (76). In addition, the narrator finds that "those many men in Israel . . . looked like [the heroic Israeli leader] Ben-Gurion" (77). As in several earlier cycles, it is the epistolary which signifies the transition to the age of men. The narrator examines the anonymous "solitary letter-writers" and the "Jew lost in his epistolary dilemma" in the Tel Aviv cafes for signs of his uncle (77). Recognizing the futility of his search in an age where all are equal and anonymous, the narrator asks, "Was I Israel's census-taker?" (77). The perpetual age of gods is momentarily disappointed when an imposter, who may have been "one of those Germans stranded in the Middle East who deemed Israel the best of hiding places" (78), presents himself as Melech. The false hope and disappointment offered by this figure leaves the narrator to begin his search anew.

After the narrator introduces the ensuing age of gods with the statement that "it was [Melech], I felt, who was now pursuing me" (78), he recalls that he was originally sent to Israel because his "publisher had wanted a book" (78). The search for the new Israeli poetry, like the search for Melech, leads him through a series of Viconian cycles. During his search, he first encounters a number of Israeli artists and innovators who remind him of Melech's pious and creative qualities, which identify these figures as belonging in the age of gods. Included among these

artists are a painter whose work is reminiscent of Melech's "dark, angelesque meditations" (78), a farmer whose cure for arthritis "is somehow evocative of Uncle Melech," and the Lake Kinereth fishermen who sing the biblical, poetic "Rahel's song" (78). Again, Melech, like God, is known only through his omnipresence and invisibility, as in the statement that "I have him and I have him not!" (79).

The narrator recalls his publisher's insistence that finding divinely inspired poets to fill an anthology will "be a simple flower-picking foray" (79). This reference to "flower-picking" is a Joycean pun on the original Greek meaning of the word "anthology," which is "of a flower-gathering" or "A treatise on flowers" [OED]. The narrator realizes that "Since the death of Bialik there had risen no one in Israel to occupy his place of eminence" (79). There is a sense again that all three ages of the corsi have been collapsed into one time and place. Although there are varying qualities to the poetry found by the narrator, the fact that "poetic" expression is the language of the age of gods suggests that all three ages belong in a perpetually divine age. Instead of the divinely inspired Bialik, the narrator finds "the poet Uri Zvi [who] had captured, during the days of trouble, the imagination of the young and the daring" (79). This "out-roared lion" had once "stirred the hero's courage [and] reddened the compromiser's shame" (79), and is therefore, clearly, the poetic representative of the

age of heroes. "Behind" Uri Zvi are the poets whom the narrator identifies as "the lesser bardlings" (79), and who represent, poetically, the age of men. Despite the fact that they place themselves in opposition to the "paralysing self-pity" of the diaspora's "ghetto mentality" (79), "they invariably refer . . . to themselves as Anachnu (Us)" (79), refusing to allow one heroic individual to be distinguished from the group. In addition, the group's writing is regarded as "vulgar," in that "its reactionary mottoes stood as a wall against [the narrator's] enjoyment of its rich overhanging fruit," and because "Uncle Melech . . . would read this literature but once" (80). In contrast to these poets are the vulgar tourists against whom these "bardlings" are reacting. The tourists also belong to the age of men in that they are "filling Israel's hotels" and "did much to keep alive the resentments on which this poetry fed" (80). The narrator reaches the end of this cycle when he realizes that in his search for "the one melodic ascendancy," he has found only "the harsh scrapings, the dissonant attunements" (80).

As the narrator continues his search for new Israeli poetry, another age of gods is introduced in the discovery of "The poets of the settlements [who] were milder, kinder men" (80). Despite the fact that these poets manage only "a playing of minor chords," they did renew "the pastoral note these many long centuries unheard in Hebrew poesy" (81).

Moreover, these poets possess the Viconian ideal of "adamic intimacy" which enables them to call each animal "by their names -- and the marabou, amorphous, mystical, circling ever in a round" (81; emphasis added). For these poets, expression is achieved through religious act. Ironically, it is the same quality of their poetry that positions them in the age of gods and which renders their chords "minor." The awareness that the expression of these poets reflects backward to the Hebrew Bible and not forward toward prophecy forces the narrator to reject them. He is, instead, searching for a circular "tone that might yet again re-echo, not the faint echo of the long since sounded sound" (81). Part of the difficulty experienced by the narrator in his search for the proper Israeli poetry corresponds to Vico's discussion of the "Discovery of the True Homer," where it is acknowledged that the poetic expression of a period does not necessarily arise directly out of that period. In the case of Homer, he is clearly creating poetry of an age of heroes, though he himself lived in an age of men. It is partially in this discrepancy between ages that history is transformed into poetry and myth:

The fables, which at their birth had come forth direct and proper, reached Homer distorted and perverted [T]hey were all at first true histories, which were gradually altered and corrupted, and in their corrupt form finally came

down to Homer. Hence, he must be assigned to the third age of heroic poets. The first age inverted the fables to serve as true narratives The second altered and corrupted them. The third and last, that of Homer, received them thus corrupted. (Vico, New Science 277)

In the context of Vico's explanation of Homer's poetic process, Klein's narrator recognizes poets as belonging to different ages, but he cannot find the proper poetry for his anthology because he cannot reconcile the discrepancies between the various ages in which these poets exist and the perpetual age of gods that he is experiencing in Israel.

The narrator then turns from these pious poets to "the young and very wise Nathan . . . who moulded the ancient speech to modern use" (81). This poet is representative of the age of heroes, firstly, by virtue of his name being an allusion "to the hero of 'Nathan the Wise,' a drama by Gotthold Ephraim Lessing (1719-81), which had a significant impact on the prevailing attitude toward Jews" in the eighteenth century (Spiro 149), and secondly, by corresponding to Vico's paradigm in the sense that he writes poems "whose wit had but one target: the iniquity of gentiles" (81). The age of men, as before, follows quickly from the narrator's observations; he is "not downcast" to find that "the creative fiat still remained hidden" (82). Rather, seeing that this is, in fact, a society where people

have arrived "to dig ditches and build roads and plant trees and found cities" (82) (in other words, it is a society "Enjoining duty"), the narrator is surprised to find that any writing at all, vulgar or otherwise, is being produced.

The narrator's search for publishable Israeli poetry, which has thus far been disappointed by derivativeness or mediocrity, ultimately becomes cyclical itself when he experiences the third, final and conclusive cycle related to this sub-plot. He first imagines the ideal poet who would satisfy all the requirements and highest expectations for his anthology. This poet, clearly, exists in the age of gods, both in terms of his possessing "the unique, the autochthonous, the primal seed," and in terms of his expression of the spiritual quality of "the very felicity of the world's first dawn!" (82). Again there is a sense that the narrator cannot find the poet who expresses the age of gods because he has not recognized, as Vico recognized, that there may be discrepancies between the poetic expression of an age and the age in which that poetry is written. As with all divine entities in The Second Scroll, the narrator realizes that, however well the poet may be envisioned, he is "still seeking him" (82). He does find "in Tiberias . . . a sort of consolation prize, a poet of an austere economy of words" (82). Although Spirc identifies this poet as "an imaginary character whom Klein conveniently places in Israel to express his critical views on Ezra Pound and the

Imagists" (220), within the Viconian paradigm it is evident that this poet is a representative of the age of heroes. The Tiberias poet is, as a theorist, an instructor figure to the narrator, and he also embodies several of the most important characteristics of Klein's understanding of this historic age. Klein, in his Joyce essay, records Vico's theory that during the age of heroes, customs are "punctilious." The description of this poet inspires comparisons with this characteristic because Tiberias is discussed as "sacred home of the punctators," and the narrator refers to the poet as a "kind of punctator, a pointer" (82). The word "punctator" in this context appears to be a Joycean portmanteau word, combining the words "punctator," "punctilious," and "pun." The Tiberias poet's writing, if nothing else, is punctilious, and though he may represent Klein's response to the Imagists, this response is expressed through the placing of the Imagists within the age of heroes.

Finally, in a moment of epiphany, the narrator recognizes that the poetry he has been seeking is present everywhere in the language of the "daily activity" of "merchants, tradesmen, day labourers" (84). The fact that this poetry of daily speech is human, articulate and demotic, establishes this linguistic phenomenon within the age of men.¹⁰ The commonality and general participation involved in this literary effort is witnessed in the fact

that "Nameless authorship flourished in the streets" (84). The description of this phenomenon as "the great efflorescent impersonality" (85) may be interpreted a euphemism for the linguistic principles of the age of men. Moreover, the fact that this "poetic" expression is generated not by a single poet but by a society (in an age of men) parallels Vico's theory that myth is created in the corruption of history as it is transformed in its passage through the ages. Myth, in other words, finds its expression in the reinterpretation of history. In this instance, it is biblical expression that is being corrupted and reinterpreted by the age of men in the creation of a new biblical, commercial vocabulary.

The rebirth of the age of men that the narrator discovers in the poetry of the streets does not so much initiate the next Viconian cycle as it contains the narrator's progress through the three subsequent historical stages. As a result of his recognition of the rejuvenated language, his "hope of finding Uncle Melech revive[s]" (85), and he begins to sense a divine presence in the fact that "this discovered poetry . . . had its one obsessive theme. It was obsessed by the miraculous" (85). Again, the "miraculous" results from the transformation of the biblical language of the age of gods into the corrupted expression of the "efflorescent impersonality." The "ingenuities" of the peoples' poetry is divine by virtue of its being the

incarnation of the "the gestures, and abracadabra of the performed miracle" (85). In this miraculous moment, the narrator recognizes heroic resonances, and this recognition enables him to negotiate some anti-heroic or negative ages of heroes of the past. Heroic acts become manifested in the rejuvenated language; "Little David had slain Goliath?" and "Deborah here had sung a victory the captors could not understand?" (85). The significance of the return of these heroic archetypes is that they enable the narrator to counter or respond to bitter heroic symbols of past "humiliations of [his] forefathers" (86). The heroic altars which represent this humiliation include "the temple of Caesar, the Temple of Castor and Pollux, the Temple of Vesta" and, most importantly, "the unspeakable arch, the Arch of Titus" (85-86). In response to the Arch of Titus, which celebrates the heroism directed against the Jews, the narrator realizes that recent events "really taunted Titus!" and that, finally, "The arch was not there! The stone had crumbled. I did not see the arch!" (87). This cycle, which, as already observed, occurs entirely within the previous age of men, returns again to this historical stage in the utterance that the peoples' "poetry of the recaptured time, was now evident" (87). When the narrator ends this cycle with the climactic statement that "I had found the key image" (87), it is difficult not to hear echoes of the conclusion of "A Shout in the Street," in which Klein writes

that "Vico, Dalkey, is indeed Vico -- The Key" (366).

"It was here that an act of piety spoke well for me," the narrator writes, gesturing toward the subsequent age of gods, "before the Rebono shel Olam, Master of Coincidences" (87). According to Spiro, "Rebono shel Olam . . . [is] Literally, Master of the Universe, but [is] translated by Klein homiletically" (151). The narrator's belief that his destiny is guided by divine intervention indicates that the concluding events of the novel are inspired by the age of gods. Realizing that he cannot travel to the Western Wall or Rachel's tomb to say a prayer for his parents (the presence of Arab troops renders it impossible), the narrator instead brings his "parents' greetings" to "the Synagogue of Rabbi Isaac Luria, known honorifically as Adonenu Rabbi Izhak, the which is initialled ARI -- the Lion" (87). (The name "ARI," then, obviously possesses heroic overtones.) The heroic status of this synagogue is confirmed in the narrator's encounter with an "affirm[ation] . . . the young boy prodigy and the old man who looked like Elijah" (88). This resemblance to the biblical prophet, as well as the old man's status as controller of the divine altar and educator of the young boy, establishes him as representative (in the narrator's perception) of the age of heroes. The old man then articulates a theory which is consistent with the novel on the whole, in that he argues the presence of the age of gods in the age of men. In interpreting only the events of

recent human history, he argues the presence of the Messiah on earth. The unusual aspect of this fundamentalist reading of biblical prophecies in the present day is that the man examines only human endeavour, and therefore either never exhibits any belief in a true divine presence, or he assumes that God is present in all of humanity. His argument is that, based upon biblical precedent, the Messiah may be detected in the fact that air travel makes "a route which but yesterday was long and arduous suddenly . . . short and speedy," and that his "generation [has] known deeper pain and bitterer agony" than any other. The narrator remains "sceptical" (89), presumably because this argument, like that of the traveller on the flight to Israel, excludes a direct reference to God.

Sensing the inadequacies of his explanation, the old man asks the narrator to stay "for the Sabbath" so that the "newcomer" may properly explain the theory (89). Thus, the final cycle of the novel begins by evoking the age of gods. The information that this newcomer "should be back for the Sabbath," "strongly implie[s] [the] association of Uncle Melech with the Messiah The era of the Messiah in traditional literature is referred to as 'the day of universal Sabbath'" (Spiro 151). The narrator knows "by intuition, by inner knowledge, by pentecostal visitation" (89) that this Messiah figure is his uncle. Melech's representation of the Messiah is reiterated in the statement

that "when he expounds the Maaseh Merkabah, it is as if the cherubim and the seraphim were with him holding up the celestial chariot" (89). The age of gods, therefore, exists in the description of the impending arrival of Melech. The age continues in the narrator's enjoyment of the anticipatory music of the Sabbath, which enables him to recognize that the words of religious prayers "had regained their original significance" (90). In this instance, four of the characteristics of the age -- poetry, creativity, religion and piety -- are at once realized, and they are reiterated in "the song of Rabbi Solomon Halevi Alkabez" (90) which is experienced as "expression through religious act" ("A Shout in the Street" 344). The narrator's religious ecstasy is interrupted by the radio announcement of Melech's death, and both the method of the tribal slaying and the reaction to it signify that the death corresponds to the age of heroes. It is evident that the governing law of this age is the "Law of Force;" "the assailants," we are informed, "were many against one," and their written signature is the allegorical pouring of gasoline onto the victim's body (91).

Following the tribal slaughter of Melech, the funeral is described in terms that suggest entry into an age of men that possesses divine qualities. "Representatives from all parts of the country," the narrator writes, "and all classes of the population would be present [at the funeral]" (91).

Spiro recognizes a "relationship between the death and heraldry" of Melech's funeral (153), and Vico's description of funeral rites. At Melech's funeral, "the banners and slogans were raised aloft, announcing the names and settlements in the Negev, in the Emek, in the Galil, each with its own exclamatory reaction to these obsequies which transcended their immediate purpose" (92). Though the immediate significance of this scene is of a group of common humanity (age of men) gathering together to partake of a holy ceremony, there are also some similarities between the "banners and slogans" raised in this scene and the heraldic blazons raised at "the lower ends of the fields where the dead were buried" (Vico, New Science 180). After describing the funeral, the narrator suddenly shifts his focus to his personal response, and the final age of men is introduced. He realizes that although the "vast congregation" is "gathered as for some high mythic rite," it is in fact this religious and heroic rite which conceals the "most personal experience and its most deeply cherished verities" (92). The word "as" to compare the congregation's participation in the "high mythic rite" also corresponds to Vico's idea of the Homeric discrepancy between history and the transformation of history into myth in subsequent ages. Melech, in his nephew's understanding, comes to exist on a common, human level in his martyrdom, and thus is rendered "a kind of mirror . . . of the events of our time" (92). As

a reflection of general humanity, then, his burial becomes an "antechamber to new life, the mise-en-scene for an awakening" (92). The fact that this burial occurs at the birth of this nation is significant in the context of "A Shout in the Street," in that Klein quotes Vico's theory to the effect that "By long residence and burial of their dead, [men] come to found and divide the first dominions of the earth" (343). Thus, in this age of men the following age of gods, which is not developed, is at least acknowledged.

As The Second Scroll closes, it becomes evident that Melech, in his nephew's perceptions of him, is divine, heroic and human at once, and it is this quality that enables the narrator to see him as representative of redemption. The cyclical patterns contained in the novel's conclusion both reflect and collapse the tripartite structure of the novel as a whole. As the narrator recites the prayer of mourning for his uncle, he feels himself to be "As at the centre of a whirlwind, amidst a great silence" (92). The fact that many of the events at the conclusion of the novel reflect or invert incidents of the novel's opening creates a cyclical, or, in Klein's terms, "centripetal" ("Marginalia" 183) structure. For instance, the narrator writes that "The name that had once rung for me with angel pennies was resounding now to the conning of a new alphabet" (93). In this sentence, a renewal of the pious language learnt in the opening chapter, a renewal of Melech as an

angel figure, and a return of the coins brings the novel to a cyclical close. Melech's influence, which initially aided in the narrator's Hebrew lessons, now enables him to recite Hebrew prayers and to recognize a more profound (or original) meaning in both words and prayers. The novel's closing utterance that "the beacons [are] announcing new moons, festivals, and set times" (93), gestures at the continued cycles of religious ceremony which dictate the cycles of prayer. There is also a cyclical closing of the Simchas Torah (which celebrates the fact that "A year of reading of the Law had been concluded, a year was beginning anew" [20]), which, in "Genesis" had been interrupted by Melech's letter announcing the first of his cycles of trials. Banishment has become reinstatement. The narrator's brooding mother, whose glasses of tea "each [contained] its floating moon of sliced lemon" (18), is also alluded to, and the source of her brooding (her brother's banishment) is finally resolved in a return to piety. The moon, which represents death and rebirth, is an appropriate image to open and close the cyclical pattern of the novel.

The Viconian cycles of The Second Scroll, as they relate to Holocaust and post-Holocaust events, appear, in retrospect, to have been predestined to arrive at a redemptive conclusion. In his reading of Vico and O'Hagan, D.M.R. Bentley suggests that the Viconian cycles "seem to reflect and invite the idea that somehow, somewhere in the

twentieth century . . . one huge historical cycle is drawing to a close and another is beginning to manifest itself" (26-27). The Second Scroll ends at a moment which gestures at once towards a cyclical past of exile and suffering and at a future of redemption through continued religious cycles. Klein's interpretation of history in The Second Scroll, like his interpretation of Vico in Joyce, concludes "in the midst of a providential flux and reflux of history." Klein suspected Joyce of providing Viconian clues in "A Shout in the Street" in the etymologies of words and names. Similarly, in The Second Scroll, the narrator recognizes the providential moment he is experiencing only when words "regained their original significance."

Endnotes

1. This claim may be disputed, since Klein did publish shorter works of literary criticism, as well as editorials containing social commentary, after 1951. In terms of his criticism, however, Klein was never again to publish anything as sustained or ambitious as "A Shout in the Street," and this essay, as is discussed in the first two chapters of this dissertation, marks the end of Klein's published (and possibly unpublished) Joyce criticism.
2. It is worth noting that Klein, in his published travel journals, writes extensively about his flight to Israel, but does not mention any companion resembling the one represented in The Second Scroll. In other words, this character and his argument were probably conceived independent of Klein's actual travel experience. See "Notebook of a Journey," 346-48.
3. Klein's narrator's recognition of Melech's Hebrew being "dominated by a polyphonous evocation of Aramaic" and thus relating to "cryptic speech" has Viconian significances. In his book The Great Code, Northrop Frye discusses the three types of expression in Vico's three ages as "extremely suggestive as providing a starting point for thinking about the place of the Bible in the

history of language as language" (5). "Langage," according to Frye's definition, is the "sense" of words that "makes it possible to express similar things in [different] languages" (4-5). The narrator's recognition of a "polyphonous," "cryptic" quality in Melech's writing suggests his use of a language that transcends the confines of meaning in a single language and possesses religious insight and significance.

4. It should be noted that there is some overlap between the age of heroes and the age of men in this cycle. One of the reasons for this is that the narrator, confronted with his uncle's communism, remembers again the scene of his father in synagogue where the age of heroes initially occurred. In addition, although it is the age of heroes that is aristocratically governed, Klein notes in "A Shout in the Street" that "The Age of Man frequently owes . . . its stability to a monarch" (345). This aristocratic overlap, therefore, is consistent with Klein's understanding of Vico's theory on the relationship between these two stages of the cycle.

5. Although thunder is usually associated with the very beginning of the Viconian corsi, it is here associated in a more general sense with the ricorso. This correspondence requires a loose interpretation of Vico,

though it is the strong overtones in The Second Scroll that inspire the comparison.

6. This represents an instance in which a historical fact -- Klein actually was the ninth person to receive an Israeli visa in Montreal -- is appropriately integrated into the Viconian scheme of the novel (See "Notebook of a Journey" 342).
7. To contrast Klein's brief description of the beauty of Casablanca in the travel journals with that which appears in the novel, see "Notebook of a Journey," 357-58.
8. This was the actual name of the hotel Klein stayed at in Casablanca. See "Notebook of a Journey," 357.
9. Though Klein's narrator's reference to the "Greek connotation" of the word "recognition" appears to be another Viconian gesture to word-origins in the novel, it is unclear what he means. If he is alluding to the original Greek meaning of the word, he is mistaken. According to The Barnhart Dictionary of Etymology, the word "recognition" does not originate in Greek, but in Medieval Latin.

10. This represents one instance where a section of Klein's travel journals are integrated, in context, into the Viconian scheme of the novel. See "Notebook of a Journey," 377.

Conclusion: Glossing the Glosses

The Second Scroll contains five Glosses, each of which corresponds to, and is intended to be read with, one of the novel's five chapters. In a letter to Edel of September 17, 1951, Klein explained the Glosses as his response to the fact that "no Jew can conceive of a Pentateuch without commentary." In other words, if the novel is modeled upon the Torah, the Glosses represent a version of the Talmud. The Glosses, however, are not written as commentary. Unlike the Talmud, they do not examine the primary text, seeking to extract meaning to be converted into law. There is little consistency between them, and occasionally the correlations between the chapters and their corresponding Glosses are vague. Moreover, some of the material in the Glosses was written before the historical subject matter of the novel (the birth of Israel and Klein's subsequent journey to it) ever occurred,¹ and it may be argued that this material, rather than having been conceived as part of the project of the novel, was instead tacked on for reasons known only to Klein.

Though some of the Glosses, such as "Gloss Gimel," which contains Melech's response to the Sistine Chapel, work well with the novel, the inconsistencies between some of the chapters and their corresponding Glosses render it difficult fully to accept the Glosses as representing "commentary."

Several critics have attempted to offer interpretations on the function of the Glosses. Spiro explains the design of the Glosses by arguing that "like variations on a musical theme [they] augment, repeat, and present in a different form the essence of each chapter" (154). Edel, on the other hand, asserts that the Glosses resulted from the fact that "the poet, dissatisfied with his venture into prose, was compelled to pick up his lyre again and retell the themes of his story in verse" ("Marginal Keri and Textual Chetiv" 23). Finally, in his introduction to The Second Scroll, M.W. Steinberg, like Klein, compares the Glosses to the Talmud, suggesting that the Glosses "elaborate upon or . . . help us to interpret events in the story" (ix). The inconsistencies between these theories only reiterate the questionable status of the Glosses within the context of the novel.

Aside from their function in the novel, there are two important facts that distinguish the Glosses: first, they represent the final section of the final book of original work Klein was to publish in his lifetime, and second, the material contained in the Glosses was written over a sizeable portion of Klein's career. "Of Remembrance," the fourth poem of "Gloss Hai," was published as early as 1938 (Pollock 489), while "Who Hast Fashioned," the first poem of "Gloss Hai," was written in 1950 (Pollock 707). The Glosses, then, contain material that was written before Klein began experimenting with Joyce's techniques in the

early 1940s, as well as material that was written close to the end of his career as a creative writer. Like the results of his engagement with Joyce, the Glosses reflect the range of Klein's talents. Moreover, the Glosses mirror every stage of Klein's involvement with Joyce's fiction, and thus reflect both the liberating and limiting results of that involvement.

"Gloss Gimel," or the "Excerpt from [Melech's] Letter," is at once a creative and critical work. In The Second Scroll, the narrator writes that, as poetry, the letter would be "the first of the translations of [his] anthology" (51). The narrator recognizes that the letter, though written in prose, employs certain poetic techniques, some of which are similar to Klein's Joycean experiments. For instance, the letter contains the language play which Klein first developed in his efforts to integrate Joyce into his poetry. In the letter, Melech writes that Michelangelo's "Atlas-shouldered" figures "all are adonic, almost adonaic!" (104). The word "adonaic" may be read as a Joycean portmanteau word, suggesting at once adonic poetic metre, the Greek God Adonis who embodies tremendous beauty, and the omnipotent Jewish God, "Adonai." In addition, Melech echoes "the idiom of the twins and doubles" in Michelangelo's work through the compound names "damonandpythias" and "davidandjonathan" (105).

Though the letter in "Gloss Gimel" is poetic, it is

also a work of criticism, and Klein's critical strategy in reading the Sistine Chapel reflects his readings of the chapters of Ulysses. In "The Myth of Exile and Redemption in 'Gloss Gimel,'" Pollock recognizes a connection between Melech's letter and Klein's interest in the Kabbalah:

The view of Michelangelo's painting as a text with as many meanings as readers is, in itself, profoundly Kabbalistic. To the Kabbalists the text is the Torah, the Pentateuch, which, as the word of God, has an "infinite capacity for taking on new forms" This is precisely Melech's attitude to the paintings on the ceiling of the Sistine Chapel. (29)

Pollock's argument on the Kabbalistic methodology of "Gloss Gimel" possesses obvious similarities with Klein's critical approaches to Ulysses. Moreover, in each of his Ulysses essays, Klein attempts to prove how a single paradigm (embryology, the Catholic Mass, Vico's historical cycles) informs almost every word in one of Joyce's chapters. In "Gloss Gimel," Melech is overwhelmed by the "cosmic vault" of the Chapel (103), and almost immediately begins to seek a paradigm through which to articulate his appreciation. At different points in his letter, Melech alludes to the paradigms of each of Klein's Ulysses essays. Greenstein discusses the embryological allusion in the reference to "the long umbilical cord of corridors behind me, [which]

pressed forward with infant eagerness to enter this new world'" (42). Moreover, the letter, like "The Black Panther," uses Christian allusions ("like something dreamed in a dream of walking on water" [103]), and, like "A Shout in the Street," it gestures at the cyclical patterns of Vico ("... from which they recoil back horror-struck. Circle-racked!" [104]).

Melech ultimately develops his own paradigm to apply to his interpretation of the Chapel. This paradigm consists of the analogies between Michelangelo's biblical scenes and the atrocities of recent history. In Melech's reading of the Chapel, Michelangelo's figures, by surviving the Flood (which may be read as yet another allusion to Vico), become reminiscent of the contemporary scenes of Holocaust survivors. The scenes of the Sistine Chapel are interpreted as prophetic, and every detail allows Melech to read the ceiling as "the landscape of our life on earth; no Eden, but the little to which we cling" (108). From his reading of the Sistine Chapel in the context of contemporary events, Melech is able to conclude that "in the hour of challenge is Israel saved" (112). The pattern of Klein's Joyce essays is consistently repeated in "Gloss Gimel;" the work of art is explained through a single paradigm, and the paradigm enables the critic to conclude with an all-encompassing generalization.

The poems of Glosses "Aleph," "Beth" and "Hai"

complement the subject matter of the novel, in that they express Klein's efforts to explore his Jewish identity. Appropriately, these poems often adopt the language and tone of Jewish prayers and incantations, and it could be argued that, because of this limited agenda, they more closely resemble the poems that Klein wrote prior to his Joycean experiments. On closer inspection, however, some of the characteristics of Klein's adaptations of Joyce's techniques may be detected in the poems of the Glosses. For example, the poem "Autobiographical" ("Gloss Aleph") was written shortly after Klein's first Joycean experiment, "Sennet From Gheel" (Pollock 567), and, though it is not obviously experimental, it does contain Joycean elements. Montreal, as it is imagined in the poem, has similarities with the Dublin of Joyce's fiction. As the "fabled city," Montreal transports the poem's speaker to the different mythic settings which are created by the distortions of memory. Like Joyce's Dublin, which is transformed into the mythic setting for the classical allusions of Ulysses, Klein's Montreal contains "childhood's ogred corridors" (96), "nonage days" (97), and "Time's haze" (97).

"Gloss Beth," which contains Klein's poem "Elegy," is primarily a response to the Holocaust, but the language of the poem, and Klein's method of examining its subject, occasionally reveal techniques adapted from Joyce. Though the poem is not dominated by language play, there are

instances where Klein manipulates language to suggest multiple themes simultaneously. A central problem of "Elegy" is the question of how God might allow the Holocaust to occur. In order to ponder this question, Klein must both address God and suggest that God may be absent. "Elegy" contains several phrases that enable Klein to indicate both these possibilities. For example, in the third stanza, Klein refers to a "thought-lost God" (99). Spiro identifies this phrase as alluding to "Aristotle's self-contemplating deity [who] is constantly contrasted by Jewish philosophers to the biblical G-d who is concerned and involved with humanity" (160). The phrase, then, evokes the idea of a God who is uninterested in participating in human events in a practical manner. "Thought-lost" also suggests "thoughtless," as though God may, in fact, have abandoned humanity. The fact that Klein's hyphenated word contains the word "lost" indicates that God may no longer exist. Spiro suggests a connection between "thought-lost" and the phrase "Thy abstracted throne" in the fifth stanza (161). Indeed, "abstracted," read as a pun, contains many different thematic possibilities. If read as "drawn off . . . removed" [OED], "abstracted" implies that God has been somehow forcefully distanced from humanity. "Abstracted" might also be read as "absent in mind" [OED], which indicates that if God is absent, it is the result of a lack of interest in Him. Finally, if "abstracted" is defined as

"Separated from matter or from concrete embodiment, ideal," or as "epitomized" [OED], Klein's phrase can be interpreted as representing an affirmation of God's omnipresence.

The poems of "Gloss Hai" are contextualized in the novel as Melech's "few sheets of manuscripts, drafts for a liturgy" (91), and are therefore further removed from Klein's Joycean experiments. There may still, however, be detected certain aspects of Klein's involvement with Joyce's works in these poems. The poem "Who Hast Fashioned," for example, is written in the language of prayer, and gives thanks for the fact that God thought to gift humans "with orifice, exit, and vent!" (136). Klein's idea of converting a holy prayer into a contemplation of the scatological is similar to Joyce's transformations and inversions of the Catholic Mass in the first chapter of Ulysses, which is the subject of Klein's second Ulysses essay, "The Black Panther." This connection is not fortuitous, since both "Who Hast Fashioned" and "The Black Panther" were written by Klein in 1950.

While Klein's interest in Joyce's techniques is reflected in the poetry and art criticism of the Glosses, his awareness of Joyce's use of Vico, which he argues in the essay "A Shout in the Street" and integrates into The Second Scroll, is echoed most clearly in the one act play of "Gloss Dalid," "The Three Judgements." The similarities between "Gloss Dalid" and The Second Scroll exist both in the

content and structure of the two works. In "A Shout in the Street," Klein interprets Joyce's use of coins as representative of the Viconian "providential flux and reflux of history" (336), and uses coins in an almost identical manner in The Second Scroll. Coins return again in "Gloss Dalid," in that the two beggars receive "two hundred gold coins / Nicked with petition, prayer and plea" when justice is rendered (115), and the name of a false lover rings "Like a counterfeit coin" (124). In addition, where thunder and lightning initiate the Viconian corsi in both "A Shout in the Street" and The Second Scroll, in "Gloss Dalid" the court session opens with a reference to court officials "Whose hearts with the echoes of justice thunder" (115), and concludes with an invocation to "Let lightning enlighten! Let this thunder thunder / Understanding!" (135).

Equally important to the specific echoes between "Gloss Dalid," The Second Scroll and "A Shout in the Street" is the presence in each work of the Viconian tripartite structure, which Klein first recognized in Joyce and subsequently integrated into his prose. "Gloss Dalid," like the five chapters of The Second Scroll, progresses toward a providential moment by following the Viconian cyclical structure. Not only are three separate judgements rendered in the course of the play but, as in The Second Scroll and "A Shout in the Street," the three stages of the cycle culminate in an age of perpetual divinity. This

providential age is articulated by the figure of a wandering Jew who, like Melech, recognizes in the return to Jerusalem a destiny where all three ages can exist in "triple justice: the recognition of kinship; the love restored; and acknowledgement of the one light!" (135).

Near the end of "Gloss Gimel," the figure of the Jew pleads for unity between the ages and between races by stating that "The syllables of Shem conjoin our speech" (133). The name Shem could be interpreted as representing both a Joycean pun and an acknowledgement of Joyce's presence in Klein's work. Shem is Noah's son who, after the Flood, repopulated Asia. Through Shem, therefore, all Arabs and Jews are related and should live in harmony. Shem is also one of HCE's sons in Finnegans Wake. Whether or not this allusion to Joyce is intentional, the statement is an appropriate comment on Joyce's importance in the development of Klein's linguistic style. In his experimentation with the language of Finnegans Wake, Klein acquired the ability to manipulate "the syllables" in the creation of a new, conjoined expression. Finally, Shem alludes as well to the word "Shema," or "The first word of the verse of Deut[eronomy] vi. 4 used as a name for three portions of the scriptures" which is "to be repeated twice daily by all adult Jewish males, and used as a Jewish confession of faith" [OED]. The Jew's reference to the "syllables of Shem," therefore, gestures at once towards Klein's moral

vision, which is grounded in his Jewish faith, his humanitarian vision, which is to realize harmony between races, and his literary vision, which was guided by his efforts to adapt Joyce's innovations to his own talents and experiences.

Endnotes

1. This assertion is made on the basis of Pollock's dating of the poems in Klein's Complete Poems.

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