Joyce's Art of Mosaic

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In *The Art of James Joyce*, A. Walton Litz's trail-blazing study of 1961, the image of Joyce as a mosaicist recurs with notable frequency; "[l]ike a mosaic worker," states Litz in a discussion of *Ulysses*, "he began with the basic outlines of his work and elaborated upon them, gradually establishing through a succession of detailed additions the extraordinary symbolic and realistic unity of the novel."[1] David Hayman echoes the comparison two years later in referring to one of Joyce's six methods of composition in *Finnegans Wake* as "piecemeal or mosaic"—relying "more heavily upon ornament and logic than on plot development."[2] The analogy has vivid appeal in its antique distinctiveness, conjuring the figure of an artisan practicing an ancient skill involving the arrangement of minute permutable parts into tessellations of line and color. The trope is one to which Litz returns with the pertinacity of a mosaic worker (12, 27, 58, 62, 92). In deploying an image that implicitly affiliates Joyce's later works with classical models of craftsmanship, associating them with a tradition his writing seems all at once to celebrate and to question, Litz was reprising a connection drawn by such predecessors as H. G. Wells, Valery Larbaud, Ernest Boyd, Frank Budgen, and Joyce himself, among others. This essay harnesses the analogy as a heuristic tool for the exploration of Joyce's works, shining a spotlight on both its illustrative usefulness and its telling limitations. No single image can capture the specificity of texts as multi-faceted as

Ulysses and *Finnegans Wake*. The idea of a textual mosaic, in both its partial aptness and its imperfection, eloquently testifies to this fact.

The earliest use of the image in a Joycean context is attributable to Wells, who in 1917 called upon it to convey the structural fragmentation of *A Portrait of the Artist as a Young Man*.[3] Wells mobilizes the metaphor to convey the "startling" separation of the novel's parts, which are not so much linked together as asyndetically juxtaposed: "It is a mosaic of jagged fragments that does altogether render with extreme completeness the growth of a rather secretive, imaginative boy in Dublin" (87). Through the image of a mosaic of sharp, irregular pieces, Wells unwittingly identifies Joyce's great departure: his transformation of the ploddingly sequential narrative prose of *Stephen Hero* into a much starker, disjunctive disposition of episodes and chapters.[4]

It was with reference to *Ulysses* that the analogy was next unfurled. This time, the analogist in question was Joyce himself. It was he who, in 1921, selected the image of mosaic to describe the outlandish appearance of the proofs he was dispatching to the printers. On 7 October, he announced to Harriet Shaw Weaver that

> I am here again with MSS and pencils (red, green and blue) and cases of books and trunks and all the rest of my impedimenta nearly snowed up in proofs and nearly crazed with work. *Ulysses* will be finished in about three weeks, thank God, and (if the French printers don't all leap into the Rhône in despair at the mosaics I send them back) ought to be published early in November. I sent the *Penelope* episode to the printer as Larbaud wants to read it before he finishes his article for the *Nouvelle Revue Française*.[5]

Joyce's jocular acknowledgment of the alarming aspect of his interlinear and marginal scribblings—an assortment of color-coded indecipherabilities dissimulating cryptic order beneath surface chaos—inaugurates the use of the image as an analogy not for the finished book, but for the material traces of his own processes of revision.

Larbaud, Joyce's devoted new champion, was at this time already engaged in preparing the lecture on *Ulysses* he was to give at Adrienne Monnier's Maison des Amis des Livres on 7 December 1921 (and the text of which would subsequently be published in the *Nouvelle Revue Française* as well as in T. S. Eliot's *Criterion*[6]). It was he, probably at the author's direct or indirect suggestion, who next picked up the image of Joyce as a creator of mosaics. Referring to *Ulysses*'s "minutely detailed scheme"—the curious frangibility of the whole into "eighteen sub-divided panels"—Larbaud explains that:

> On this web, or rather in the compartments thus prepared, Joyce has arranged his text. It is a genuine example of the art of mosaic. I have seen the drafts. They are entirely composed of abbreviated phrases underlined in various-coloured pencils. These are annotations intended to recall to the author complete phrases; and the pencil-marks indicate according to their colour that the underlined phrase belongs to such or such an episode. It makes one think of the boxes of little coloured cubes of the mosaic workers. ("*Ulysses*" 102)

The metaphor of mosaic sits at the hinge between two different ideas. The sectile makeup of *Ulysses* itself is at first the tenor of which mosaic is the vehicle. But by a shift that occurs on the cusp of Larbaud's

observation that "[i]t is a genuine example of the art of mosaic," Joyce's drafts themselves become the tenor. By this deviation, Larbaud's use of the image aligns with Joyce's in his letter to Weaver. The handwritten traces of the author's "formidable labour of manipulation" ("*Ulysses*" 102) are described as an arresting combination of color and code recalling the painstaking manual work of mosaic craftsmen.

In the aftermath of its adoption by one of Joyce's best-known acolytes, the image continued to find favor. Even in the context of a piece largely driven by disagreement with Larbaud, Boyd homed in on the same trope to admire Joyce's use in *Ulysses* of such a seemingly mechanical a structure to create "so living and so moving" a work; like Wells and Larbaud before him, Boyd seizes on the metaphor to marvel at the paradoxically holistic, organic effect of schematic fragmentation: "out of the innumerable fragments of which this mosaic is composed Joyce has created a living whole, the complete representation of life."[7] The parallel assumed more concrete and historical contours when Budgen tentatively took up the image in *James Joyce and the Making of "Ulysses"*:

> If there is a correspondence for Joyce's writing in the pictorial arts it is the mosaic artists of Rome and Ravenna who would supply it. No nervous impulses created for them or disturbed their handiwork. They built with an inexhaustible patience their figures of saints and angels out of tiny pieces of coloured stone.[8]

Budgen's musings about Joyce's mosaicist practices show the image acquiring a certain authoritative familiarity, notwithstanding the differences of emphasis in evidence in each of its appearances. The accent placed on calm, impersonal, meticulous craftsmanship, and the

resort to a recognizably Joycean term—"handiwork," Stephen's derisive word for God's creation of the world in *A Portrait* (*P* 215)—bespeak Budgen's attunement to Joyce's works.[9]

This increasingly established motif of Joycean criticism continued into the *Wake* years. It was Joyce himself who, in 1925, and once again in the context of a private letter, premiered the application of the image to his *Finnegans Wake* manuscripts: "I composed some wondrous devices for /\d during the night and wrote them out in the dark very carefully only to discover that I had made a mosaic on top of other notes so I am now going to bring my astronomical telescope into play" (*LettersI* 235). As in his earlier depiction of the proofs for *Ulysses*, Joyce uses the term to convey the near illegibility of his handwritten markings and to capture the aggravating effect of his unwitting superimposition of layers of writing. Conjuring a vignette of himself composing "devices" in the dark, he also pictures himself as an astronomer by day, using a telescope to make sense of the manuscript constellations in his own night sky. For all the humorous ingenuity of the epistolary conceit, Joyce's image of "a mosaic on top of other notes" is, in some lights, a rather poor fit for the palimpsestic character of his nocturnal scrawl—for mosaic tiles neither overlap nor stack. His benighted, involuntary merger of textual strata, and the material and chronological layering thereby produced, are incongruent with the discrete horizontal juxtapositions involved in mosaic work.

Budgen followed Joyce in returning to the mosaic motif in the *Work in Progress* years. In his *Exagmination* essay of 1929, he calls on the mosaic trope to render the effect of Joyce's activation, by operations

similar to those of old Norse poets, of the full gamut of a word's connotations, so that "the image of the thing besung might appear with new life out of the multicoloured mosaic of its attributes and associations."[10]

As this non-exhaustive survey shows, by the time Litz seized on it in 1961, the image had already accrued the kind of currency and authorized status which made it seem "strikingly appropriate" (12). For most twenty-first-century readers, however, the idea of a literary mosaic evokes different associations than those displayed in these comments—associations deriving from Julia Kristeva's definition of text as an intertextual "mosaic of quotations."[11] Kristeva's influential use of the image, mobilized in 1967 in the context of her presentation of Mikhail Bakhtin, seems, aptly enough, to be drawn directly from his survey of the citationality embraced by medieval culture. For Bakhtin, "[t]he role of the other's word was enormous at that time. . . . The boundary lines between someone else's speech and one's own speech were flexible, ambiguous, often deliberately distorted and confused. Certain types of texts were constructed like mosaics out of the texts of others."[12]

Joyce, a self-confessed "scissors and paste" man (*LettersI* 297), finder of literary *objets trouvés*, writes works that answer to Kristeva's definition of the text.[13] Indeed, R. B. Kershner invokes this image of mosaic as a figure for intertextuality in noting that

> we have . . . become increasingly aware of the extent of Joyce's use of borrowed materials in his work; as a postmodernist portrait of Joyce the mosaic-worker emerges more clearly in the critical

consensus we are inclined to take more seriously his own disclaimers of originality as it is conventionally construed.[14]

Against this background of epistolary and critical deployments, what can Joyce's literary uses of "mosaic" in his *oeuvre* tell us about his art? The following pages consider the term's appearances in *Ulysses*, scrutinize one of its several outings in *Finnegans Wake*, and explore what the manuscript archive, too, reveals about Joyce's "mosaic" tendencies.

***Ulysses*: "Aeolus"**

The first appearance of a "Mosaic" in *Ulysses*, capitalized and adjectival, ostensibly has little to do with the craft of mosaic, referring instead to Jewish religious law.[15] And yet "Mosaic" and "mosaic" are not as unrelated as they might seem. In "Aeolus," Stephen listens as J. J. O'Molloy recalls one of those "polished periods" deployed by the barrister Seymour Bushe in his defense of the accused in the Childs murder case:

> –He spoke on the law of evidence, J. J. O'Molloy said, of Roman justice as contrasted with the earlier Mosaic code, the *lex talionis*. And he cited the Moses of Michelangelo in the vatican. […]
>
> J. J. O'Molloy resumed, moulding his words:
>
> –He said of it: *that stony effigy in frozen music, horned and terrible, of the human form divine, that eternal symbol of wisdom and of prophecy which, if aught that the imagination or the hand of the sculptor has wrought in marble of soultransfigured and of soultransfiguring deserves to live, deserves to live.*
>
> His slim hand with a wave graced echo and fall. (*U* 7.746-72)

Seymour Bushe's oratory, recalled by O'Molloy, links the Mosaic code—which by its name recalls the commandments engraved by Moses upon tablets of stone—to the stone effigy of the Moses of Michelangelo, which sits (ironically, given the intended contrast between Roman and Mosaic law) in Rome. The passage links "Mosaic" words and sculpture—which, like mosaic, is an art of stone. It does so through the allusion to the engraved tablets of stone, to Moses's '*stone effigy*," but also through the depiction of O'Molloy "moulding his words" in emulation of Bushe's "polished periods." The description of the sculpture as "*frozen music*," and therefore as rhythmic, recalls Joyce's earliest musings about art. As he wrote in 1903, "[s]culpture is associated with movement in as much as it is rhythmic".[16] Such a conception of rhythm as structural relation is eminently suited to the characterization of the finely calibrated relationship between part and whole intrinsic to the art of mosaic. "Mosaic" thus acquires connotations relating to law, religion, sculpture, rhythm, gesture.

"Circe"

References to Moses and the Mosaic code continue when O'Molloy reappears as Bloom's defense barrister in "Circe." In this context, Bloom himself seems briefly to become Moses, under the influence of his lawyer's references to his "native place" as "the land of the Pharaoh" (*U* 15: 946-7). Seeking to protect Bloom from the "howling" populace, O'Molloy pleads—in the episode's typically topsy-turvy fashion—*for*, rather than

against, the application of "Mosaic Law," which is now recast as an improvement on the "law of the jungle" with which it was previously implied to be synonymous: "I will not have any client of mine gagged and badgered in this fashion by a pack of curs and laughing hyenas. The Mosaic code has superseded the law of the jungle" (*U* 15.967-70). The recurrence of "Mosaic" here begins to perform a "mosaic" function by acting as a vector for what Kenner, with reference to "Circe," calls *Ulysses*'s "newly acquired trick of quoting from itself."[17]

In yet another instance of what Ronan Crowley terms "the episode's rampant and bewitching repetition," "Mosaic" returns as a capitalized epithet two hundred lines later, with the emphasis still falling on the term's Jewish and legal meanings.[18] As Bloom awaits his sentence, Sir Frederick Falkiner, the Recorder of Dublin, rises from the bench "*in judicial garb of grey stone* […] *stonebearded. He bears in his arms an umbrella sceptre. From his forehead arise starkly the Mosaic ramshorns.)* (*U* 15.1162-65). In an ironic symbolic reversal of the historical Falkiner's anti-Semitic judgements, it is the judicial officer's turn to play Moses and to don the Mosaic horns mentioned in "Aeolus."[19] The repetitions within the stage direction ("*garb of grey stone*," "*stonebearded*") recall Bushe's mannered allusions to Moses as "*soultransfiguring*" and "*soultransfigured*" in "Aeolus", and partake in "Circe's" signature reiterative syntax and "mosaic" intertextual energies.

The third appearance of the word "mosaic" in "Circe" follows another mention of horns ("*the antlered rack of the hall*" [*U* 15: 2032-33]), but in other respects marks a semantic departure:

> *A shade of mauve tissuepaper dims the light of the chandelier. Round and round a moth flies, colliding, escaping. The floor is covered with an oilcloth mosaic of jade and azure and cinnabar rhomboids. Footmarks are stamped over it in all senses, heel to heel, heel to hollow, toe to toe, feet locked, a morris of shuffling feet without body phantoms, all in a scrimmage higgledypiggledy. The walls are tapestried with a paper of yewfronds and clear glades. In the grate is spread a screen of peacock feathers.* (*U* 15.2040-48)

The word sheds its initial capital and its moorings in law, race, and history to designate instead the pattern on the "*musicroom*" floor (*U* 15.2040). But this mosaic is a fake, the ornate, gem-like sophistication of the words used to convey its colors standing in contrast to the cheapness of the oilcloth. It is a *trompe l'oeil*, an illusion—like the phantom morris which stamps the floor, like the fronds and glades which tapestry the wall, like the screen of peacock feathers which conceals the grate.

Though the oilcloth mosaic is not made of literal pieces, the passage which describes it is a mosaic whose pieces are drawn from diverse sources. For example, the phantom morris stamped on the floor like an archive of prior dancing occasions points back to "Nestor", where the dancing figures are the algebraic symbols that "moved in grave morrice, in the mummery of their letters" across the page of Cyril Sargent's copybook: "wearing quaint caps of squares and cubes. Give hands, traverse, bow to partner: so: imps of fancy of the Moors" (*U* 2.155-57).

Whereas Bloom's thoughts in "Sirens" entwine dancing with mathematics or "Musemathematics" (*U* 11.834), "Circe's" music-room scene links dancing with geometry via the rhomboids of the oilcloth. As the episode's carousel gathers momentum, its deformation and reformation of the mosaic pieces of other episodes impart an increasingly giddying sense of semiotic systems—words, sculpture, gesture, color, dance, geometry, mathematics—rhythmically intertwining, in a peacockish fanning-out of all mosaic's latent connotations.

The morris dance is again central to the next relevant scene in "Circe's" tessellated textual world. Here '*the night hours*' enter '*masked, with daggered hair and bracelets of dull bells* […] *curchycurchy*[ing] *under veils*':

> (*Arabesquing wearily they weave a pattern on the floor,*
> *weaving, unweaving, curtseying, twirling, simply swirling.)* […]
>
> (*Twining, receding, with interchanging hands the night hours link each each with arching arms in a mosaic of movements. Stephen and Florry turn cumbrously.)* (*U* 15.4081-4101)

The stage directions, once again, abound in repetitions (the redoubled "twirling," the tripled "weaving" and "unweaving") and rhyming variations (the "twirling" leading to "swirling" and "twining," the "curchycurchy-ing" turning into "curtseying") which create a sense of ceaseless activity. The passage also teems with words from other parts of the book, in keeping with "Circe's" logic of "conspicuous and sustained recurrence

to earlier episodes of *Ulysses*" ("Fusing" 341). The "twining" recalls the "strandentwining cables" of "Proteus" (*U* 3.37); the "weaving and unweaving" revisits Stephen's musings in "Scylla and Charybdis" (*U* 9.376); the morris dancing once again echoes "Nestor"'s "grave morrice" (*U* 2.155) as well as the episode's other "phantom morris" (*U* 15.2045); "simply swirls" recalls the allusions to "Seaside Girls" that reverberate through "Calypso," (*U* 4.282, *U* 4.209, *U* 4.43), "Sirens," (*U* 11.687-8, *U* 11.941), "Nausicaa," (*U* 13.906, *U* 13.942), and "Oxen of the Sun" (*U* 14.1107). This "mosaic of movements" is a mosaic of textual fragments, the pieces lit up by their "strandentwining" connections to other passages—as if the episodes themselves were linking hands, curtseying to each other in a "whirligig" (*U* 15.4112) to make the attentive reader's head swirl.

Knowledge of the manuscript record adds to the dizzying effect of this kinetic mosaic, revealing that Joyce inserted these "mosaics" into "Circe" in reverse chronological order: the first to be encountered in the course of a linear reading, in other words, is the last to appear in the drafts.[20] As Crowley explains, the key stages of "Circe's" compositional history (after the note-taking phase) took successive material form in the "Trieste copybook," the "Paris copybook," the "Quinn draft," and the "Rosenbach manuscript" ("Fusing" 350). These drafts, especially the "Paris" and "Quinn" drafts, are, in Crowley's terms, sites of "intense revision and enlargement," in which "[t]he technique of quoting precise textual matter from earlier in the book" becomes increasingly pronounced ("Fusing" 351). First, Joyce seems to have used his "Circe" notesheets (compiled in the same period, June-December 1920,

as he drafted the episode) to shape the mosaic patterning of the dance.[21] On the left-hand side of a page tightly packed with jottings, the words "arabesque" and "mosaic" appear heavily crossed out in crayon (Notesheets BL "Circe" 3:10-12; see also *JJA* 12:45). The Trieste copybook, comprising the earliest draft of the episode, incorporates these words in a single stage direction:

> Arabesquing, they weave a pattern on the floor, curtseying, twirling, simply swirling, twining, receding, with interchanging hands linked each to each with arching arms, a mosaic of their movements. (*JJA* 14:237)

In the Quinn draft, this passage more closely resembles its final form as two separate stage directions:

> (arabesquing, they weave a pattern on the floor, weaving, unweaving, curtseying, twirling, simply swirling)
> […]
> (Twining, receding, with interchanging hands, they link each each with arching arms in a mosaic of movement.[22]

It is also in the Quinn draft that the two preceding instances of "mosaic" in "Circe" are first introduced. The "oilcloth mosaic" of the published episode (*U* 15.2042-43) appears as a "linoleum" mosaic in an insertion running down the left-hand side of a page and, several pages later, Sir Falkiner gains "Mosaic ^ram's^ horns," as yet uncompounded (Quinn draft,

ff. 8r, 15r). Both additions are crossed out, indicating their incorporation into the next draft. There is no trace of the first "Mosaic code," O'Molloy's botched defense of Bloom, in the surviving drafts of "Circe." It is tempting to speculate that this addition to the episode, made sometime between the Quinn and the Rosenbach drafts, was motivated by the three other "mosaics" which had by then assumed their place in the episode. In this way, the "Mosaic code" functions as a bridge between the mosaics of "Aeolus" and "Circe"—or, to use Crowley's phrase, as one of those "taut phrasal ligatures" characteristic of "Circe's" grammar of borrowing and transformation ("Fusing" 343). Be that as it may, these successive insertions effect a gradual teasing out of "mosaic's" nominative, denotative, and connotative possibilities.

Finnegans Wake

Mosaics continued to act as a spur to Joyce's creativity beyond the years of *Ulysses*. A mention of "the Mosaic dispensation (hanging)," filed under the heading "Cyclops", appears, heavily crossed out, in *Scribbledehobble* (or "VI.A"), one of the earliest notebooks used in preparation for *Work in Progress* (*JJA* 28:144). This gives rise to further mosaic elaborations in *Finnegans Wake*, such as the vignette of the cad spitting "in careful convertedness a musaic dispensation about his *hearthstone*" (*FW* 37.23-4) and the references to an "orange fin with a mosaic of dispensations" (*FW* 495.9-10), "this new book of Morses" (*FW* 123.34-5), and "boiling Mauses' burning brand" (*FW* 354.12-3). One use of "mosaic," in particular,

warrants closer attention. In I.5, Joyce deploys the term in a description of the appearance of the Letter:

> The proteiform graph itself is a polyhedron of scripture. There was a time when naif alphabetters would have written it down the tracing of a purely deliquescent recidivist, possibly ambidextrous, snubnosed probably and presenting a strangely profound rainbowl in his (or her) occiput. To the hardily curiosing entomophilust then it has shown a very sexmosaic of nymphosis in which the eternal chimerahunter Oriolopos, now frond of sugars, then lief of saults, the sensory crowd in his belly coupled with an eye for the goods trooth bewilderblissed by their night effluvia with guns like drums and fondlers like forceps persequestellates his vanessas from flore to flore. (*FW* 107.08-13)

After speculating about the author's criminal record (is he or she a recidivist delinquent?), the speaking voice wonders about "his (or her)" facial features (is the head shaped like a rain bowl or rainbow-coloured?). Soon the reader of the letter turns "entomophilust," a lover of etymology, or entomology, or entymology.[23] *Finnegans Wake* notebook VI.B.21, which Joyce used between January and April 1928,[24] bears traces of Joyce's deliberation about which form to choose:

> ~~etym~~
> ~~entomology~~
> ~~entymology~~ (*JJA* 34:93)

To this lusty specialist, the letter appears "a very sexmosaic of nymphosis." In biology, a "sexmosaic" is a hybrid, "an individual having some cells that are genetically of one sex and the rest of the other sex" (*OED*). "Nymphosis" is the metamorphosis undergone by moths or butterflies in changing from their caterpillar or larval state into their chrysalis or nymph state. As Fritz Senn notes, *Finnegans Wake* swarms with insects—which here seem involved in the kind of natural mosaic writing or organic semiosis an "entomophilust" or "entymologist" might be uniquely placed to read.[25] On this sexmosaic is figured Oriolopos, whose name merges the constellation Orion, named for the mythological Greek huntsman, and Uroboros, the legendary serpent or dragon depicted eating its own tail (*OED*). This strange character is pictured hunting "chimera," a term which denotes both the monster of Greek mythology, with a lion's head, a goat's body, and a serpent's tail and a biological hybrid or sexmosaic (*OED*). Within the sexmosaic, in other words, is nested a hybrid creature (Oriolopos) on the hunt for other sexmosaics.

The "bewilderblissed" chimera-hunter appears to couple with the objects of his hunt—whether these be women, like Swift's Stella and Vanessa, stars (Orion is a constellation; "stella" is Latin for star), or butterflies (a Vanessa is a species of butterfly). Mosaic hybrids—creatures caught between sexes—chanced upon as they transition between their larval and nymph states and between literal and mythic forms, enact a form of metamorphic writing in which the boundaries between things dissolve or deliquesce.

This passage is a very late addition to the text of the *Wake*—another example of Joyce's cumulative or "mosaic" method. The sexmosaic does not feature in I.5's earliest drafts; nor does it appear in the *Criterion* in July 1925, in *transition* in July 1927, or on the first set of galley proofs, on which Joyce worked between March 1937 and February 1938 (*JJA* 49:147).[26] Notes in VI.B.46 indicate that it was in 1938—in other words, extremely late in the writing process—that Joyce returned to the subject of insects. Perhaps looking for inspiration, he turned to the so-called "Index manuscript" and under the heading "Insects" re-encountered the words "nymphosis," "Vanessa," "sex-mosaic" (here still sporting a hyphen) feature under the heading "Insects" along with other additions to the passage and several unused notes (*JJA* 40:202).[27] Soon after these notes were taken, "sexmosaic" appears on the second set of galley proofs as an insertion running upward across the right-hand side of the page and continuing downward along the left-hand margin (*JJA* 49:437).

Joyce's late addition of the sexmosaic to his Wakean "mosaic" again illustrates his additive and peculiarly intertextual approach writing. Yet the connotative density and genetic history of the extract also arguably pull in another interpretative direction, highlighting the inadequacy of the mosaic image to capture the complexity of Joyce's linguistic experimentation. "Mosaic," when it denotes an art, suggests clear boundaries, a discernible "rhythm" (in Joyce's structural sense) and a design produced by finely regulated adjacencies. But the lines from I.5 are at least as much about the unpredictable, protean curvature of a personalized scrawl as about the polyhedronic regularity of a mosaic "tesseract" (*FW* 100.35). As the passage evokes a scene of fertile organic

profusion and interpenetration, so the writing under scrutiny morphs before the reader's "bewilderblissed" eyes into an erotic tessellation involving insects or nymphs or nymphomaniacs, and in which the different parts of a giant huntsman appear to mate with, or consume, each other. The very idea of a sexmosaic entails imbrication and blending rather than mere juxtaposition. In this light, the excessive inorganic neatness of the figure of mosaic seems ill-suited to render Joyce's abrogation of the boundaries between words, languages, and categories. Joyce described the earliest drafted sections of the *Wake* as "not fragments but active elements" destined to "fuse themselves" as work progressed (*LettersI* 204), and indeed the manuscripts indicate too much of his assimilations, translations, and distortions to make "mosaic" anything but a partial or provisional description of his works' handling of lexis and syntax.

The limitations of the image of mosaic—that it does not do justice to all the mixing and grafting in evidence in Joyce's works, and by which the lines between the pieces of any notional matricial mosaic become blurred—seems latently nested in Kristeva's highly paradoxical formulation of intertextuality. In "Word, Dialogue, and Novel", she states, firstly, that "any text is constructed as a mosaic of quotations," and secondly, and after a semi-colon (or comma, in the original French) which would seem to signify equivalence but in fact introduces contradiction, that "any text is the absorption and transformation of another" ("Word, Dialogue, and Novel" 66). The variation, though emitted without comment, appears to acknowledge the modifications involved in the incorporation of exogenous snippets into a text in progress.

The drawbacks of the image of mosaic are neither surprising nor unusual, nor do they cancel its aptness to illuminate those features—Joyce's additive tendencies, the colorful patterning of his manuscripts, the schematic structures of his works, his linking of the parts of his book to each other and to other texts—which it does illuminate. Like all images, it can only represent certain aspects of the object it depicts, leaving others in shadow. For this reason, critical analogies often reveal as much about the subject as about the object of interpretation. While metaphors which envisage texts as intertextual assemblages of bounded component parts seem redolent with structuralist ambitions, contrasting images which portray textuality in organic terms—as, for example, rhizome or anastomosis—reflect a more post-structuralist (and no less partial) outlook.[28]

Joyce's works seem just as hospitable to such figures, which is to say that they offer a perfect, exclusive fit to none. As so often in explorations of Joyce, the assumed demarcations between the organic and the inorganic, the natural and the artificial, are blurred in a "coincidance of contraries" (*FW* 49.36). To apply an image to Joyce's works is to learn to look at one's own concepts anew. A mosaic may seem like an inorganic image; by reading Joyce we open ourselves to the discovery that it is a botanical image. The hammer of concept turns anvil in the Joycean forge. Joyce teaches us to regard our own tools with caution and self-consciousness, newly aware of their propensity to deliquesce under inspection.

[1] A. Walton Litz, *The Art of James Joyce: Method and Design in "Ulysses" and "Finnegans Wake"* (London: Oxford Univ. Press, 1961), p. 32. Further references will be cited parenthetically in the text.
[2] David Hayman, ed., *A First-Draft Version of "Finnegans Wake,"* (Austin: Univ. of Texas Press, 1963), pp. 12-13.
[3] See James Joyce, "*A Portrait of the Artist as a Young Man": Text, Criticism, and Notes*, ed. Chester G. Anderson (New York: Viking Press. 1968), and H. G. Wells, "James Joyce," *Nation*, 20 (24 February 1917), 710, 712, and partially reprinted in Robert H. Deming, ed., *James Joyce: The Critical Heritage* (London: Routledge & Kegan Paul, 1970), 1:86-88. Further references will be cited parenthetically in the text to the Deming version.
[4] Joyce, *Stephen Hero*, ed. Theodore Spencer (New York: New Directions, 1944).
[5] Joyce, *Letters of James Joyce*, ed. Stuart Gilbert (New York: Viking Press, 1966), 1:172, and see Valery Larbaud, "James Joyce," *Nouvelle Revue Française*, 18 (1 April 1922), 385-409. Further references to Joyce's letters will be cited parenthetically in the text by *LettersI* and the page number.
[6] Larbaud, "The *Ulysses* of James Joyce," *Criterion*, 1 (October 1922), 94-103. Further references will be cited parenthetically in the text as "*Ulysses*."
[7] Ernest Boyd, *Ireland's Literary Renaissance*, rev. ed. (1916; Dublin: Maunsel Publishers, 1923), p. 410.
[8] Frank Budgen, *James Joyce and the Making of "Ulysses"* (London: Grayson and Grayson, 1934), p. 178.
[9] "Handiwork" recalls Stephen's assertion that "[t]he artist, like the God of creation, remains within or behind or beyond or above his handiwork, invisible, refined out of existence, indifferent, paring his fingernails" (*P* 215).
[10] Budgen, "James Joyce's *Work in Progress* and Old Norse Poetry," *Our Exagmination Round His Factification for Incamination of "Work in Progress"* (1929; London: Faber and Faber, 1972), p. 38.
[11] Julia Kristeva, "Word, Dialogue, and Novel" (1967), *Desire in Language: A Semiotic Approach to Literature and Art*, ed. Leon S. Roudiez, trans. Thomas Gora, Alice Jardine, and Roudiez (New York: Columbia Univ. Press, 1980), p. 66. Further references will be cited parenthetically in the text.
[12] Mikhail Bakhtin, "From the Prehistory of Novelistic Discourse," *The Dialogic Imagination: Four Essays by M. M. Bakhtin*, ed. Michael Holquist, trans. Caryl Emerson and Holquist (Austin: Univ. of Texas Press, 1981), p. 69.
[13] See Clive Hart, *Structure and Motif in "Finnegans Wake"* (Evanston: Northwestern Univ. Press, 1962), p. 34. Further references will be cited parenthetically in the text.
[14] R. B. Kershner, "The Artist as Text: Dialogism and Incremental Repetition in Joyce's *Portrait*," *ELH*, 53 (Winter 1986), 881.
[15] Joyce, *Ulysses*, ed. Hans Walter Gabler et al. (New York: Vintage Books, 1986), 7.456. Further references will be cited parenthetically in the text by *U* and the episode and line numbers.
[16] Entry dated 25 March 1903 in National Library of Ireland ms 36,639/2A, [12v]. See also Joyce, *The Workshop of Daedalus: James Joyce and the Raw Materials for "A Portrait of the Artist as a Young Man,"* ed. Robert Scholes and Richard M. Kain (Evanston, Ill.: Northwestern University Press, 1965), 54.
[17] Hugh Kenner, "*Ulysses*" (Boston: G. Allen & Unwin, 1980), pp. 122-23.
[18] Ronan Crowley, "Fusing the Elements of 'Circe': From Compositional to Textual Repetition," *JJQ*, 47 (Spring 2010), 344. Further references will be cited parenthetically in the text as "Fusing."
[19] Peter Kuch refers to Falkiner as "a renowned anti-Semite" in *Irish Divorce / Joyce's "Ulysses"* (New York: Palgrave Macmillan, 2017), p. 106.
[20] I extremely grateful to Ronan Crowley for his expert and generous help in guiding me through the manuscripts.

[21] Philip Herring, *Joyce's "Ulysses" Notesheets in the British Museum* (Charlottesville: University Press of Virginia, 1972), pp. 526-27. Further references will be cited parenthetically in the text as *Notesheets* with episode name and Herring's notesheet and line numbers.
[22] Dublin, National Library of Ireland, MS 35,958, f. [21r]. Further references will be cited parenthetically in the text as "Quinn draft."
[23] "Entomophilous" plants are fertilized through the agency of insects" (*OED*).
[24] Danis Rose, *The Textual Diaries of James Joyce* (Dublin: Lilliput Press, 1995), p. 29.
[25] Fritz Senn, "Insects Appalling," *Twelve and a Tilly*, ed. Jack P. Dalton and Clive Hart (London: Faber and Faber, 1966), pp. 36-39.
[26] Joyce, "Fragment of an Unpublished Work," *Criterion*, 3 (July 1925), 498-510; "Continuation of a Work in Progress," *transition* 5 (August 1927), 15-31.
[27] Danis Rose, James Joyce's *The Index Manuscript: "Finnegans Wake" Holograph Workbook VI.B.46* (Colchester: A Wake Newslitter Press, 1978), p. 252.
[28] "Anastomosis" (*U* 14.300; *FW* 585.22-3, 615.5) is used by Roland Barthes in *S/Z* (1970), trans. Richard Miller (New York: Hill and Wang, 1974), p. 173, and *The Rustle of Language*, trans. Richard Howard (1971; Berkeley and Los Angeles: University of California Press, 1989); and by J. Hillis Miller in *Ariadne's Thread* (New Haven and London: Yale University Press, 1992), p. 374. Gilles Deleuze and Félix Guattari discuss the rhizome as an image for writing in *A Thousand Plateaux*, in *Literary Theory: An Anthology*, ed. Julie Rivkin and Michael Ryan (1980; Malden, Oxford, Carlton: Blackwell, 2004), 378-86.