MICHAEL A. SEIDEL

Epic Geography

James Joyce's Ulysses

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James Joyce's *Ulysses*

BY

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FOR MARIA

La tua benignità non pur soccorre
a chi domanda, ma molte fiate
liberamente al dimandar precorre.

"If that fellow was dropped in the middle of the Sahara, he'd sit, be God, and make a map of it."

(John Joyce of his son, James,
at seven [Ellmann, *JJ*, p. 28])

PREFACE

KANT has written that the human mind appeals to geography for spatial orientation as readily as it appeals to history for temporal orientation. This is a book about epic geography and narrative design in James Joyce's *Ulysses*. *Ulysses*, among other things, is a novel of carefully recorded movements over carefully mapped spaces. Geography tells part of its story. Places and directions are not only implicated in the texture of the novel; they contribute to Joyce's rediscovery of epic-narrative potential.

In a notesheet entry for the *Nestor* episode of *Ulysses*, Joyce writes of both place and time as inspirational: "nature develops the spirit in place, history in time."[1] In another note for *Ulysses*, this for *Ithaca*, Joyce defines a related land science, geology, as "embedded storia"[2] (embedded history *or* narrative). Geography is to geology what space is to time: extended *storia*. My approach in this book traces Joyce's development of the narrative spirit in place through his extension or "translation" of a Homeric geography to Dublin. I am not interested in rehearsing the Homeric correspondences in *Ulysses* in the way they have been rehearsed in the past. Instead, I will begin by asking how a longer, and perhaps different, look at the geographical structure of the *Odyssey* might initiate a fuller understanding of the ways in which Joyce accommodates and continues his narrative model.

Twenty years ago Hugh Kenner cast a small but penetrating beacon of light through the fog surrounding Joyce's use of Homer. Kenner argued that the "fundamental correspondence is not between incident and incident, but between situation and situation."[3] If one takes Kenner more literally than he may have meant to be taken at the time, the movement from physical "situation" to narrative "situation" is at the heart of both the Homeric epic and Joyce's *Ulysses*. Kenner views Joyce's re-situation of the *Odyssey* as essentially ironic,

[1] Joyce, *Scribbledehobble: The Ur-Workbook for "Finnegans Wake,"* ed. Thomas E. Connolly (Evanston, Ill., 1961), p. 87. This notebook contains some material intended for *Ulysses*.

[2] Herring, p. 455.

[3] Hugh Kenner, *Dublin's Joyce* (Boston: Beacon Press, 1956, rpt., 1962), p. 181.

but he allows the epic correspondences an important potential: where some see what Pound called Joyce's "poached epic," Kenner sees a narrative layering, a multiple plot. In his recent *The Pound Era*, Kenner himself literalizes his conception of the Homeric Joyce; he writes that Joyce's Homer "was the archaeologist's Homer."[4] Schliemann's and Dörpfeld's excavations, Victor Bérard's Phoenician navigational theories, and Samuel Butler's reconstruction of the *Odyssey* in the city of Trapani on Sicily directly fed Joyce's imagination, concerned as all were "with maps and *periploi*, with stickpins and headgear, with lost coins, broken dishes, cutlery, kitchen debris."[5] Butler's treatment of Homer's epic in *The Authoress of the Odyssey* is especially revealing. Kenner speculates that as a novelist working on the *Odyssey* in novelistic ways, Butler provides a model for Joyce's epic translation. Just as Butler conflates the *Odyssey*'s spatial boundaries in and around one city on one island, the home of the poem's putative narrator, the princess Nausicaa, Joyce reduces the scope of the Homeric action to one city on another island, the home of the novel's actual narrator or narrators.

When Samuel Butler finds a new place for the *Odyssey*, he moves it west by matching local Homeric descriptions with the Greek island settlement, Sicily. When Joyce moves the *Odyssey* to Dublin, he, too, continues it—he follows through on its directional potential. All movement recalls historical movement, a geographical relocation in time. Stephen Dedalus thinks about the manifestation of history in *Ulysses*, and he concludes, with some help from Aristotle and Giambattista Vico, that it "must be a movement then, an actuality of the possible as possible" (25). Joyce's Homeric scheme is, in part, a movement that actualizes a range of possibilities for Dublin as an epic or counter-epic domain. Ireland, as Joyce puts it in *Finnegans Wake*, is a nation where the "possible is the improbable and the improbable the inevitable" (*FW*, 110).

As its name has come to imply, the *Odyssey* is a poem of plotted movement. Joyce was more interested in epics of migration than he was in epics of cross-cultural strife. It is fitting that he writes his own migratory epic of small Greek heroes in Dublin while the strife "epic" of World War I raged in Europe. Migration in the *Odyssey* is a drift to the west. According to the one Homeric scholar

[4] Kenner, *The Pound Era* (Berkeley, 1971), p. 44. See also, Kenner, "Homer's Sticks and Stones," *JJQ*, 6 (1969), 285-298.

[5] *The Pound Era*, p. 45.

Joyce admired above all others, Victor Bérard, the narrative theme of exile is but a version of the historical migration of early Greek settlements to western Mediterranean coasts. This is a feature of the epic that Virgil well understands when he adapts the Odyssean pattern in the *Aeneid*. Dante, of course, pulls the Greek hero further west along a danger axis that takes him to the edge of the world beyond the Mediterranean. If the "Ulysses" canto of the *Inferno* exits at the Straits of Gibraltar, Joyce draws the epic line across the Atlantic to Ireland, the Green Erin of the West. Epic geography depends upon the principle of extension where the new or the remote becomes a version of the old or the familiar. Time extends space. The line of transmission is emphasized in *Ulysses*. Following Molly Bloom's brass bed, which she at least tells Bloom has traveled "All the way from Gibraltar" (56), the novel risks the seas beyond the Pillars of Hercules even though Joyce's hero, Bloom, like many exiles, imagines only the return. In *Calypso*, the opening episode of the *Wanderings*, Bloom thinks of the fruits vended by Dublin's Jews: "Coming all that way: Spain, Gibraltar, Mediterranean, the Levant" (60).

Joyce's fictional temperament is not so serious that he issues a certificate of solemnity against the comic wit of his novel's odyssey. The very translated and reduced spaces of Dublin provide a commentary, often parodic, on the larger and longer movements of the Homeric original. But the counter-epic strain in *Ulysses* is rarely a full debasement of mimicked structures. Joyce's parodic design mediates between remembered and potential conditions. It is not his way to structure a narrative joke for nearly eight hundred pages without letting the joke itself assume a sustaining energy. The very title of *Ulysses* parodies the epic in Dublin, but titles for Joyce are also prescriptions. *Ulysses* prescribes Odyssean spaces for a new time and a new place.

This book began as a study of narrative movement over real and imagined terrain in the *Odyssey* and in *Ulysses*. But there were attendant concerns almost immediately. Geography in narrative is an encompassing system; it generates more than one set of imaginative principles. Spatially, imagination "has a body to it," as Joyce writes in his *Ulysses* notesheets;[6] and that body is geodetic and

[6] Herring, p. 256.

gynotropic at the same time. Molly Bloom in *Ulysses* and Anna Livia Plurabelle in *Finnegans Wake* absorb space. Temporally, Joyce conceives of narrative space as historical conflation—Irish, Scandinavian, Greek, Semitic. He enters a quick note for *Ulysses* which he borrows as much from Charles Vallancey's discredited theory of Irish migrations as from Victor Bérard's accounts of Phoenician *periploi*: "Topical History: places remember events."[7] Vallancey writes of a people's migrational memory.

> It will not be surprising to find a people, at length fixed in a sequestered corner of the Globe, whose history by their frequent migrations must consequently depend much on tradition, work up the events of their ancestors in Armenia, Persia, Assyria, Spain, etc. into one history of the country they at present possess: nay, even to borrow events of their other colonies, which never were transacted by themselves: it is a foible common to all other nations . . . when Colonies went abroad and made anywhere a settlement, they ingrafted upon their *antecedent history* the subsequent events of the place.[8]

For Joyce, the hubs of all civilizations converge on Ireland, and produce what are some of the more complex turns of the geographical imagination. Racial and national types, habits, climates, and myths jostle for fictional localization; and much of the tension and much of the wit in *Ulysses* or, later, in *Finnegans Wake*, derive from national displacements or superimpositions. Geography is, finally, part of a cultural, myth-producing process. Apollo, Hermes, Hercules, Cadmus, Odysseus, Aeneas, Odin, Finn MacCool are migrating gods and heroes—they follow the sun. Movement over spaces is geopoetic: new lands are founded in the west, herds of cattle are stolen by the gods to mark spots of migrational extension, journeys to the land of the dead and back are taken to revitalize domain.

The first part of this book deals generally with epic geography and narrative structure. An introduction sets the larger spatial contours of the *Odyssey* as Joyce would have understood them from Victor Bérard's *Les Phéniciens et l'Odyssée* (Paris, 1902-1903). The five subsequent chapters in part one introduce material with which Joyce

[7] Herring, p. 119.

[8] Charles Vallancey, "A Vindication of the Ancient History of Ireland," in *Collectanea de rebus hibernicis* (Dublin, 1786-1804), IV, xi-xii.

worked in plotting *Ulysses*. Each of these chapters describes a separate logic of epic geography: chapter one proposes a theory of directional and migrational movement for the Mediterranean and for Ireland; chapter two focuses on Giambattista Vico's theory of *Poetic Geography*, treating body-worlds, astrological projections, narrative micro- and macrocosms; chapter three tests the validities and ironies of climate theory and geographical locale; chapter four treats varieties of fictional domain—epics in large and small spaces; and chapter five considers the legend of Proteus in the *Odyssey* as a myth of spatial extension and return.

The second part of the book is more detailed and concentrated. It maps the sequence and significance of the movements in the decade of the *Odyssey* and in the day of *Ulysses*, and its chapters conform to the ordering of the Homeric episodes in Joyce's novel. Richard Ellmann calls *Ulysses* a "multiterritorial pun,"[9] but territory for Ellmann, like temporality, serves only as a stand-in for one of the Homeric gods who reconcile talismanic and dialectical contraries. Ultimately, perhaps even necessarily, there is a real texture to the spaces of *Ulysses* that always precedes dialectic. Harry Levin describes the narrative parallels in the novel as a kind of metonymic cartography: "the myth of the *Odyssey* is superimposed upon the map of Dublin."[10] The second part of this book takes Levin's observation at face value: the spaces of the *Odyssey* are literally superimposed upon the territory Joyce maps in *Ulysses*.[11] By looking at the novel this way, I hope to provide some answers to basic and important questions about the Dublin day: what does it mean to be placed or moving at given times in *Ulysses*? what is the significance of Joyce's alteration in the sequence of Homeric adventures? what effects do the periods of lost time in *Ulysses* have on the meaning of the novel's action?

My treatment of Joyce's geographical superimpositions in *Ulysses*, or, more accurately, the layering of Irish and Mediterranean spaces, will involve some detailed plotting of movements in the Homeric

[9] Richard Ellmann, *Ulysses on the Liffey* (New York, 1972), p. 2.

[10] Harry Levin, *James Joyce: A Critical Introduction* (Norfolk, Va., 1960), p. 76.

[11] There is, perhaps, a sociological basis for the particular areas of Dublin Joyce maps during the day. See J. C. C. Mays, "Some Comments on the Dublin of 'Ulysses,'" in *Ulysses Cinquante Ans Après*, ed. Louis Bonnerot (Paris, 1974), pp. 83-98.

Odyssey. I have not included the researches of scholars on this issue other than those of Victor Bérard, although scholarship on Homeric geography continues throughout this century. The *Annual of the British School at Athens* has been reporting on excavations in Ithaca since the 1930's. In the 1950's Louis Moulinier's "Quelques hypothèses relatives à la Géographie d'Homère dans l'Odyssée" appeared in the *Annales de la Faculté des Lettres, Aix-en-Provence*, XXIII (1958). Even more recently, A. Rousseau-Liessens published a much longer (and less interesting) four-volume work, *Géographie de l'Odyssée* (Brussels, 1961). Italian scholars have contributed their own local flavor to the pursuit: Gaetano Baglió's *Odisseo nel mare mediterraneo centrale* (Rome, 1958), and Luigi Ferrari, *Realtà e fantasia nella geografia dell'Odisseo* (Palermo, 1968). One version of the Odyssean *Wanderings*, Gilbert Pillot's, *Le Code Secret de l'Odyssée* (Paris, 1969), argues that Homer's epic maps Atlantic and northern seas—the *Lestrygonian* episode even takes place in Ireland near Galway. The more standard and useful Alan J. B. Wace and Frank H. Stubbings, *A Companion to Homer* (London, 1962), contains a chapter on the *Odyssey*'s "Principal Homeric Sites" (pp. 398-421). These works to some extent disagree among themselves and with Bérard. In his own time Bérard was admired when his researches remained close to Ithaca, and thought obsessed when he began to range the Phoenician Mediterranean. The bulk of Homeric scholarship at the turn of the century, just as now, was less convinced that the "fantasy" adventures of Odysseus could be precisely localized than that the home or Ithacan adventure had a factual basis. Schliemann and Dörpfeld were busy excavating on Ithaca for the remains of the Odyssean home city. Dörpfeld soon convinced himself, primarily from internal evidence in the poem, that the home island must have been Leucas rather than Ithaca. Bérard may have disagreed with Schliemann on Ithacan locations, but Dörpfeld, over the years, drove him to despair. I am certain the feeling was mutual. Bérard's reputation as an eccentric Homeric scholar must have appealed to Joyce. As a toponymist Bérard is often more ingenious than convincing. As an epic cartographer, he is superb at mapping out real places on what many considered the barest shreds of mythic evidence.

My exclusive use of Bérard's findings in both parts of this book has to do only with Joyce's almost exclusive reliance on those same findings. He may have checked on matters of general mythology, Homeric and otherwise, in various sources, especially Wilhelm Roscher's

Ausführliches Lexikon der Griechischen und Römischen Mythologie (Leipzig, 1886-1937). But Joyce owes his real debt in the matter of Homeric scholarship to Bérard. Even the names of other classicists, Homeric toponymists, and Egyptologists appearing in Joyce's notebooks and notesheets derive from *Les Phéniciens et l'Odyssée*. If Bérard mentions a name, Joyce, more often than not, would write it down. It is unlikely his researches progressed much further. Joyce knew an economy of time in absorbing material. If he liked particular facts, it did not matter how thoroughly he researched them.

One final matter ought to be addressed in prefatory remarks. Joyce's habit of composition—his refined exercise of the mnemotechnic, as Virag, the mock lord of language (*basilcogrammate*), puts it in *Circe*—manifests a strange craving for seemingly irrelevant detail. Many have complained loudly and often that *Ulysses* gets lost in the paraphernalia included in its own narrative—the maps, the atlases, the address directories, the almanacs, the guide books, the scribbled notes on library slips, the colored notational pencils, the various *schemata*, the notebooks, and the notesheets. Proliferation kills the king, as the *Odyssey* itself should tell us.

But Joyce is crafty, in every sense of the word. It is difficult to write on *Ulysses*, or think about it seriously, and avoid the battle that has raged for over fifty years since Ezra Pound's remark on Joyce's "mediaevalism" as a scaffold "chiefly his own affair."[12] A scaffold is a dispensable structure once the building is built. But if the process of building is as important as the result, the scaffold never disappears. Joyce toys with Pound's phrasing when in *Finnegans Wake* he has Anna Livia remind her Humpty-Dumpty hero,

[12] Ezra Pound, "Paris Letter" (June 1922), in *Pound/Joyce: The Letters of Ezra Pound to James Joyce*, ed. Forrest Read (New York, 1967), p. 197. In another context, Read argues that Pound later came to see the epic texture of *Ulysses* as something more crucial to the novel. See Read's essay, "Pound, Joyce, and Flaubert: The Odysseans," in *New Approaches to Ezra Pound*, ed. Eva Hesse (Berkeley, 1969), pp. 125-144. A. Walton Litz acknowledges Pound's changing position on *Ulysses*, but differs from Read in the extent to which he thinks Pound ever abandoned his earlier emphasis on the novel's realism. See Litz, "Pound and Eliot on *Ulysses*: The Critical Tradition," in *Ulysses: Fifty Years*, ed. Thomas F. Staley (Bloomington, Ind., 1972), pp. 5-18.

Earwicker: "And people thinks you missed the scaffold. Of fell design" (*FW*, 621). Some fine critics such as S. L. Goldberg are still taken aback by Joyce's elaborate fictional structures, and find many of the chapters of *Ulysses* in which Joyce was over-activated, over-ingenious, and over-encyclopedic, basically unacceptable. Perhaps undeservedly, Stuart Gilbert, the bag-man for Joyce's esoterica, has taken the brunt of the attack in this respect. Many blame Gilbert's book, *James Joyce's Ulysses* (1930), for making public Joyce's arcane schemes, arguing that Joyce used Gilbert's book to establish his novel's credentials at a time when *Ulysses* itself was under attack for obscenity. Gilbert is seen as a dummy who moves his lips in synchronization with his master's trickster voice. This is an easy but inaccurate solution to the extravagances of Joyce's mind. To some it may be an unpleasant thought that Gilbert often erred in the opposite direction. He did not take Joyce's schemes far enough to reveal the extent to which some of them informed the narrative design of the novel.

My aim is to recover an epic pattern in an encyclopedic, comic narrative. *Ulysses* is an immensely complex and, in one way or another, an immensely human document. Its best critics admire its complexity and value its humanity. My hope is that what I have to say about the novel will prove of use to those who are willing to entertain the full range of *Ulysses*—its details, its wit, its narrative scope, and its human substance.

ACKNOWLEDGMENTS

THOSE who have no part in a book look to the acknowledgments to find the smoking pistol of complicity. I will make my acknowledgments as brief as I can to save all concerned undue embarrassment. Many have helped me. My greatest debt is to my wife, Maria DiBattista of Princeton University. No one has put in more time on this book and been a more selfless victim of my chatter about it. I have dedicated this book to her, and I thank her deeply. At about the time I had completed a draft of this study I met Michael Groden of Princeton, who was working on Joyce's composition and revisions of *Ulysses* from early in 1918 on. His help has meant a great deal to the final form of this book.

Many colleagues at Yale have read chapters in draft, and much of their advice has been incorporated. I thank Jim Price, Edward Mendelson, Stephen Barney, and Bartlett Giamatti. The completed manuscript, in one or another version, was read by colleagues at Yale and elsewhere: Professors James Nohrnberg, Heinrich von Staden, John Hodgson, Charles Feidelson, Hugh Kenner, Earl Miner, and Walton Litz. I am grateful to all of them for their time and for their patience.

I owe special debts to three of those who read the full manuscript. Professor Heinrich von Staden of the Classics Department at Yale again and again provided invaluable information about Homer. There were times when he no doubt felt that he was conducting a private seminar with me as his only student. Over the last two years he has made unfamiliar territory more familiar to me, and I owe him more than I can repay. Similarly, Professor James Nohrnberg of the University of Virginia, whose knowledge of the Renaissance epic is prodigious, and who displays a modest willingness to encroach upon Joyce's terrain, has shared dozens of his ideas with me. If he recognizes parts of this book above others, it is doubtless because he inspired them. And I thank Professor Walton Litz of Princeton University for the continued interest he has shown in this project and for the countless suggestions and "leads" he has provided (all of which proved fruitful).

Victor Bérard's volumes on the *Odyssey* have not been translated. I am afraid that those translations from *Les Phéniciens et*

l'Odyssée which appear in the body of this book represent my own efforts. I had a great deal of help from Barbara Axelrod of Yale University, often asking her to translate material at some distance from the full context of Bérard's text. I could not have done the translations without her help, but those that seem most awkward are my own. Thomas Crawford, who has rendered the maps and diagrams for the book, is a Joycean of recent but special distinction. His sense of Dublin is akin to that of a native's. For many months his dedication to this project has been thorough; he has put a tremendous amount of work into it; and I am glad he can share credit for all he has done. Many of my students at Yale in the past several years have contributed to the ideas in this book, but I extend a special thanks to one recent student, William Pease, who has written on the migratory patterns in *Finnegans Wake*. For editorial assistance, I thank Rita Stern, Claire Pettengill, and Susanna Freed; for a grant providing me some of the time to work on the book, I thank the National Endowment for the Humanities.

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Los Angeles—New Haven
1975

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LIST OF ABBREVIATIONS

Bérard	Victor Bérard, *Les Phéniciens et l'Odyssée* (Paris, 1902-1903)
Budgen	Frank Budgen, *James Joyce and the Making of Ulysses* (Bloomington, Ind., 1934, rpt., 1960)
CW	*Critical Writings of James Joyce*, ed., Ellsworth Mason and Richard Ellmann (New York, 1964)
D	James Joyce, *Dubliners* (New York: Viking Press, 1967)
FW	James Joyce, *Finnegans Wake* (New York: Viking Press, 1958)
Fitzgerald	*The Odyssey: Homer*, trans. Robert Fitzgerald (New York: Anchor, 1961)
Gilbert	Stuart Gilbert, *James Joyce's Ulysses* (New York, 2nd ed. rev., 1952)
Hart and Hayman	*James Joyce's Ulysses: Critical Essays*, ed. Clive Hart and David Hayman (Berkeley, 1974)
Hart and Knuth	Clive Hart and Leo Knuth, *A Topographical Guide to James Joyce's Ulysses* (Colchester, Eng., 1975)
Herring	*Joyce's Ulysses Notesheets in the British Museum*, ed. Phillip F. Herring (Charlottesville, Va., 1972)
JJ	Richard Ellmann, *James Joyce* (New York, 1959)
JJQ	*James Joyce Quarterly*
Letters	*The Letters of James Joyce*, ed. Stuart Gilbert (Vol. I) and Richard Ellmann (Vols. II and III) (New York, 1957-1966)
New Science	Giambattista Vico, *The New Science of Giambattista Vico*, trans. Thomas Goddard Bergin and Max Harold Fisch (Ithaca, New York, 1970)
P	James Joyce, *Portrait of the Artist as a Young Man* (New York: Viking Press, 1964)

Ulysses	James Joyce, *Ulysses* (New York: Vintage Press, 1961)
VIII.A.5	Phillip F. Herring, "*Ulysses* Notebook VIII.A.5 at Buffalo," *Studies in Bibliography*, XXII (1969), 287-310.

PART ONE

INTRODUCTION

Epic Geography

In his *James Joyce's Ulysses*, the much maligned Stuart Gilbert provides considerable information from Victor Bérard's *Les Phéniciens et l'Odyssée*. Bérard called himself a toponymist or, in his own coinage, a *topologist*, and Gilbert was willing enough to follow Joyce's lead on Bérard's importance for *Ulysses*.

> "Have you read Victor Bérard's *Les Phéniciens et l'Odyssée*?" Joyce asked me when I mentioned my reading of the *Odyssey*. (This interrogative method of suggestion was characteristic, as I soon came to learn.) I at once procured a copy of that bulky work, and found it fascinating reading. While immensely erudite, Bérard is no pedant, and his reconstruction of the Mediterranean scene in the age of the rhapsodists is not only a triumph of scholarship but also a work of art.[1]

Gilbert's understanding of *Les Phéniciens* centers on what has come down as Bérard's generative insight, particularly appealing to Joyce, that the *Odyssey* is a Semitic-Greek poem. Joyce, who looked at a Jew in Dublin and saw a wandering Greek, naturally relished Bérard's sense of Homeric origins. According to Bérard, the *Odyssey* is filled with Phoenician sea-dogs, Levantine versions of Joyce's Murphy the sailor in *Eumaeus*. Phoenician accounts of island and

[1] Gilbert, p. vii. William Schutte sees this passage as evidence of a hoax (*Joyce and Shakespeare: A Study in the Meaning of Ulysses* [New Haven, 1957], p. 3). For Schutte the key word is bulky, and he imagines Joyce making needless work for Gilbert. Bérard's volumes are large, but they are also substantive. Joyce was right about their importance to his understanding of the *Odyssey*, and Gilbert was right to pursue them as far as he did. Stanislaus Joyce claimed that his brother read, to his recollection, only two critical-scholarly books on the *Odyssey*: Samuel Butler's *The Authoress of the Odyssey* (1897), and Victor Bérard's *Les Phéniciens et l'Odyssée* (Paris, 1902-1903). See W. B. Stanford, *The Ulysses Theme: A Study in the Adaptability of a Traditional Hero* (Ann Arbor, 2nd ed., 1968), p. 276, n. 6. Mary and Padraic Colum, *Our Friend James Joyce* (New York, 1958), describe Joyce's reverence for Bérard. He was "deeply impressed" by Bérard's work, he attended Bérard's funeral, and he gave Bérard's translation of the *Odyssey* as gifts to his friends, including a copy to Padraic Colum (p. 89).

coastal voyages (*periploi*) filter through the Homeric rhapsodist's ear to the tip of his Greek tongue. Hence Bérard sees the *Odyssey* as a Greek poem with a Semitic intelligence behind it: "Le poète—Homère, si l'on veut,—était Grec; le navigateur—Ulysse, pour lui donner un nom,—était Phénicien" (The poet—Homer, if one wishes—is Greek; the mariner—Ulysses, to give him a name—is Phoenician) [Bérard, II, 557]. Geographical facts, far-away places, and local mappings, at times anthropomorphic in detail, at times buried under layers of etymological clues, fill the *Odyssey*. The poem's geology or "topology" of place names (Egyptian, Semitic, and Greek) marks the appearance of an easterner in western waters.

Gilbert does not take Bérard's findings much further. If he had, he might have uncovered in *Les Phéniciens* a comprehensive theory of epic geography. For Joyce, Bérard offers more than a series of Semitic-Greco coincidences—he opens an entirely new range of possibilities for his own epic of migration. The *Odyssey*'s Semitic inheritance explains the significance of placement and direction. Bérard conceives of the *Odyssey* as a poem of a special kind of movement. He believes that the Phoenician waters in the west tested by Odysseus represent a Greek colonial expansion from the Ionian coast off the Peloponnese to the boot of Italy, where early settlements had begun to appear. The *Odyssey* is an etiological travelogue, but of a unique narrative variety that embodies history in narrative: "Les descriptions odysséennes furent la première vision qui s'offrit aux yeux des Hellènes quand pour la première fois leurs flottes pénétraient en ces parages occidentaux" (The Odyssean descriptions were the first vision offered to the eyes of the Greeks when for the first time their ships penetrated western regions) [Bérard, II, 558]. Bérard accounts for the attractions of certain narrative forms. Greek voyagers are, in a sense, inexperienced. When they are out on the seas they think of little but home. Phoenicians, on the other hand, are at home only on the sea—they revel in long journeys to the islands, capes, and peninsulas of the extended Mediterranean. These characteristics come together in the structure of the *Odyssey*: wanderings and homecomings. Bérard draws together the narrative strands: "Les Hellènes avaient leurs *nostoi*; les Sémites avaient leurs périples" (The Greeks have their *nostoi*; the Semites have their *periploi*) [Bérard, II, 577].

The *Odyssey* for Bérard is a two-part poem that conforms to the character of the Mediterranean races that contribute to it. It is an

extension and a return, a commerce in the unknown and the familiar. Bérard sees the structure of the narrative in its place names, all of which are migrations, after a fashion, from original roots. The root-route pun is not so facile as it might seem. Almost all the action in the *Odyssey* takes place along an axis of adventure or an axis of origin. Odysseus experiences trials in unknown waters, and Telemachus travels back along a familiar Phoenician trade route over land. At Sparta he even hears a tale of Proteus in the Nile. Proteus is a great original—in a Greek variant of the legend he is the first man, a man of the sea. Telemachus travels toward the height of the sun, toward the point of origin, the east.

Bérard's volumes on the Homeric poem treat the *Telemachiad*, the *Wanderings*, and the *Nostos*. These divisions map three geographical areas and three narrative theaters: the Peloponnese and the Levantine southeastern axis, the Mediterranean *couchant*, mostly around the boot of Italy, and the home island of Ithaca off the coast of western Greece. At the beginning of the poem Telemachus moves along the southeastern axis and Odysseus finds himself exiled at the end of the world in the northwest (relative to a Phoenician geographical system). The action of the *Odyssey* returns father and son to an Ithacan center from geographically opposite directions. Homer, who retells his tale in different versions throughout the narrative, even miniaturizes the directional scheme on Ithaca. The same axis, southeast and northwest, is set up in the *Nostos* by the detailed home island positionings described in the poem. According to Bérard, Telemachus beaches at Point Andri in the southeast and joins the disguised Odysseus at Eumaeus' hut down-island; both proceed, on parallel routes, homeward to the palace in the northwest of Ithaca near present-day Stavros and Port Polis.

Joyce, who provides the episodes in *Ulysses* with the same Homeric names as the chapters in Bérard's *Les Phéniciens*, also maps Dublin in accord with the major structural divisions of the *Odyssey*: *Telemachiad, Wanderings*, and *Nostos*. Joyce, of course, is forced to overlap the separate spaces of the three Homeric theaters in Dublin (which he often does by lapses or *trous* in the narrative time of the novel), but he organizes the day's movements to mirror the larger directional scheme of the *Odyssey*. *Ulysses* is a novel of movement. Miles are logged on June 16, 1904, and a good portion of them are precisely recorded. Characters appear and reappear in their city. Men and boys take long walks. Urban eccentrics walk nowhere in