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Analysis of Chapter I

Chapter I of *Portrait* consists of four major sections: a collection of earliest memories; Stephen's first months at Clongowes; his homecoming and the family dinner during Christmas break; and, finally, the events at Clongowes surrounding the pandybat episode. For convenience, I shall refer to these individual sections by number: 1.1—1.4. The discussion of imagery will generally move linearly through each of the four sections; however, individual images often demand comparative examinations of earlier and later occurrences. To show that the pandybat episode is one of the most important epiphanies of the novel, I shall pause between sections 1.3 and 1.4 to bring a number of image clusters up to date.

Section 1.1., consisting of only slightly more than three hundred words, is by far the shortest section of Chapter I; but in many respects it is an introduction or overture to the chapter and the novel as a whole. On first examination the piece appears a rather disjointed set of Stephen's earliest memories. However, the images that appear in this section are among the most important ones in the chapter. Some of the major motifs introduced here are: *name, father, rose, green, red, water, warm, cold, bird, and eyes*. In fact, if a

comparison is made of the images of this very rich section—some seventy-four images in only a few more than three hundred words—with the list of the ten most frequent images of the chapter, six of them appear:

| | |
|-----------|-------------------|
| Chapter I | Section 1.1 |
| father | father |
| Dedalus | |
| hand | |
| eye | eye |
| face | face |
| prefect | |
| day | day |
| name | name |
| cold | cold ¹ |
| God | |

The imagery of section 1.1 is representative of the chapter in ways other than these.

It is well known that Joyce gives greater attention to the nonvisual senses than most writers. In this brief section his imagery appeals to all five senses. The three *songs* and the *clapping* of Uncle Charles and Dante are among the auditory images present. The *wet bed* that is first warm and then cold is tactile while Betty Byrne's *lemon platt* and the "cahou" are gustatory. The smell of the oil sheet and the odors Stephen associates with his father are olfactory. And, of course, there are numerous visual images: the *red* and *green* brushes of Dante are two of the more obviously important ones. Here, as well as in 1.2 and subsequent sections, Joyce leads the reader into a scene through groups of images appealing to a variety of senses, thereby giving the scene great immediacy.

This apparently unconnected set of remembrances is far from structureless. In fact, the section divides into three

distinct groups of memories, approximately equal in length. The first consists of the following passage:

Once upon a time and a very good time it was there was a *moocow* coming down along the *road* and this *moocow* that was coming down along the *road* met a nicens little boy named *baby tuckoo*. . . .

His *father* told him that *story*: his *father* looked at him through a *glass*: he had a *hairy face*.

He was *baby tuckoo*. The *moocow* came down the *road* where Betty Byrne lived: she sold *lemon platt*.

O, the wild *rose blossoms*
On the little *green* place.

He sang that *song*. That was his *song*.

O, the *green wothe botheth*. (p. 7)

The italicized words are the words that I consider images in the passage. The events within the narrative have no clear temporal organization and one might be hard pressed to justify the inclusion of these specific memories as opposed to a variety of others that might have been used. However, the passage does have a definite structure carried by the imagery. The individual images are presented in a pattern such that we can trace exactly the associative links between them. These links, most apparent to the reader in terms of contiguity within the narrative line, represent patterns of associations within Stephen's mind. It is impossible to explain them causally, but they do exist and can be traced.

The chain of associations is relatively complex and cannot be developed all at once. For this reason, the narrative often continues down one "path" of images for several steps before going back to pick up a different association. This

process is obvious with regard to road, which Joyce traces through baby tuckoo and father, before finally establishing a link between the name *baby tuckoo* and Stephen's identity; he then goes back to road picking up the association with Betty Byrne and develops that "branch" of memories.

Another of the ways images are associated in Stephen's mind is evident in the matter of his song. Much has been made of the "green wothe." Barbara Seward takes the passage to be indictative of Stephen's "incipient creativity" and "by positing a green rose he is creating in his imagination that which does not exist elsewhere." But while the "green wothe" may

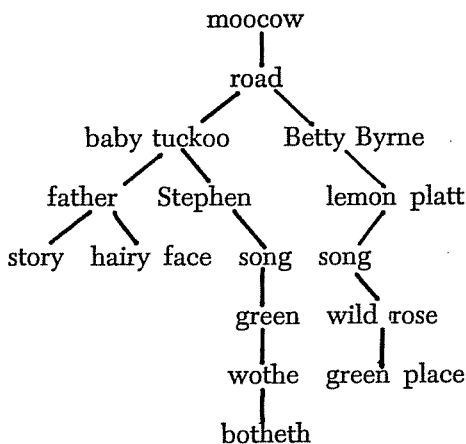


Figure 3.1

reflect the fundamental nature of his creativity, the act in this form is undeveloped. Stephen is not creating in his imagination that which does not exist elsewhere; he is merely rearranging what is already there in his subjective experience, for example, the words *wild*, *rose*, and *green*. He has merely reversed the order of them and elided wild rose (perhaps he couldn't pronounce an initial *r*), as is apparent in the diagram above (figure 3.1). There is no indication that this transposition has had any effect on Stephen or has even been noticed by him. The act of imagination, in the sense that Seward uses the expression, comes only in retrospect, only after the phrase or collection of images within the mind is scrutinized for meaning and implication. In this particular example, the phrase is made "imaginative" in section 1.2 where Stephen *remembers* the song and *then* speculates about the physical existence of its objects.

White roses and red roses: those were beautiful colours to think of. And the cards for first place and second place and third place were beautiful colours too: pink and cream and lavender. Lavender and cream and pink roses were beautiful to think of. Perhaps a wild rose might be like those colours and he remembered the song about the wild rose blossoms on the little green place. But you could not have a green rose. But perhaps somewhere in the world you could. (p. 12)

The earlier act of verbal transposition is trivial, if not accidental; it becomes "creative" only in the imaginative recollection, after the transposed image is firmly embedded within the context of mind. That "somewhere" a green rose could, and does, exist is in the medium of language and images.

This argument gains support from the "creative" pattern in the third song of section 1.1. There, his mother insists that

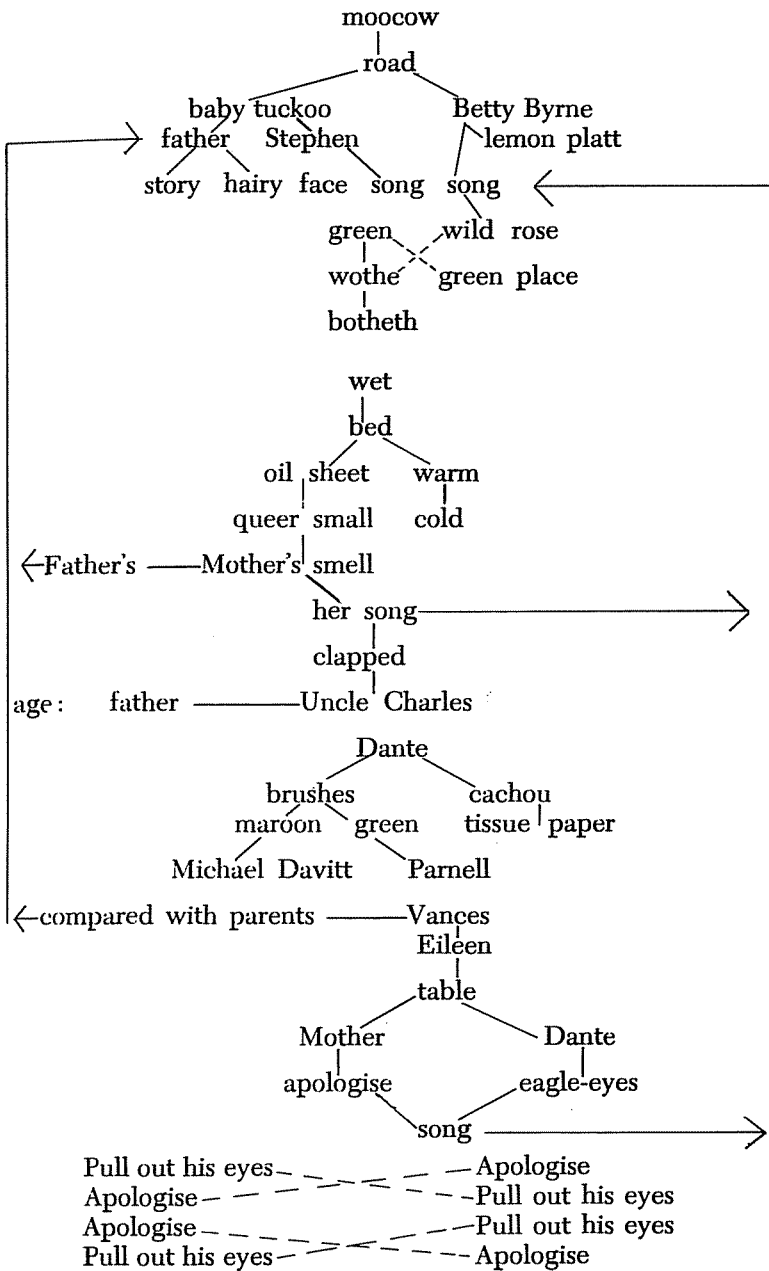
Stephen will apologize while Dante says that if he doesn't an eagle will come down and pull out his eyes. As before, Stephen's song consists of a rearrangement of the details of his objective experience, in this case the words *apologise* and *pull out his eyes*. The "creativity" involved is the transposition of what is already present, as can be seen in the following transpositions:

| | | |
|--------------------|-----------|---------------------|
| Pull out his eyes, | - - - - - | -Apologise, |
| Apologise, | - - - - - | -Pull out his eyes, |
| Apologise, | - - - - - | -Pull out his eyes, |
| Pull out his eyes, | - - - - - | -Apologise, |

Later, similar patterns of verbal or imagistic transposition supplemented by reflection are far from trivial, for this is Stephen's characteristic mode of creativity. Manipulating the symbol or word within its own physical context—the auditory dimension of language—before examining the referential implications has great potential for creativity: the exploration of relations among words and images suggested by their auditory quality and followed by examination of the semantic and associative implications leading to awareness of coherent relations that are new and startling sometimes transports Stephen to the highest level of Joycean epiphany.

The second portion of 1.1 begins with the bed-wetting image and concludes with the image *cachou*; the third part of the section begins with Eileen's family and terminates with the pull out his eyes/apologise refrain mentioned above. Again there are chains of associations from image to image: each portion has its own imagistic organization. However, all three portions are held together by recurring references to *father* and to *songs* (see figure 3.2). Of course, these images refer both

Figure 3.2



to Stephen's paternal father and to his Jesuit instructors; but both "fathers" are of immediate concern to him. Songs and the phenomenal or auditory dimension of language seen in the transformations already discussed emphasize the importance of this sense, which serves at times as Stephen's most important epistemic sense.

Thus, section 1.1 is in many respects an "overture." It introduces images that become major themes; it includes images of all five senses; and, finally, its organization can best be described as associational or thematic, not unlike a musical composition. Similar uses of imagery are found throughout the chapter and the novel.

Section 1.2, concerning Stephen's first few months at Clongowes, is dominated by three major clusters of images: the *bird/eye/fear* group already discussed; a related *water/cold/excrement* motif associated with Stephen's fall into the ditch; and a third group concerning *fire/warmth/home/security*. The narrative describes the fall into the ditch only in retrospect; but from the numerous recollections of that experience, we can infer its traumatic effect on Stephen. It is there that the first two groups of images are linked through the primary association between fear and the coldness of the water in the ditch. The scene actually developed that achieves epiphanic intensity concerns Stephen's fevered dreams resulting from his soaking in the ditch. There the third group, concerning *fire (warmth/home/security)*, rises in his imagination as the opposite of his present environment. The link between *fire* and *water* images that is only vaguely established in that scene is later galvanized in the even more traumatic *pandybat* experience at the end of the chapter.

The first section, it will be recalled, closed with the threat that an eagle would tear out Stephen's eyes if he

didn't apologize for some peccadillo. Strongly implied is the fear that Stephen felt. It is characteristic of Stephen's developing psyche that these associations are linked with images, and it is characteristic of Joyce's writing that themes are carried from scene to scene linking the narrative through a closely knit and organically developing network of associations. Both patterns are apparent in the cluster of images that begins section 1.2. Stephen is on the playing field. The air is cool and the boys are playing football—all but Stephen. The ball flying through the air reminds him of a heavy bird in flight. Stephen does not play because he feels "small and weak" and because his eyes are "weak and watery." The associations of fear with birds and the feelings of weakness and vulnerability with his eyes implied in section 1.1 are much stronger here; on a structural level, the break in both time and narrative is bridged by the repetition of this group of images.

The association of fear and physical inadequacy with Stephen's eyes is carried throughout the section. Later, when Wells and some of the other boys tease Stephen about kissing his mother, their threat and his vulnerability are focused in their respective eyes: "The other fellows stopped their game and turned round, laughing. Stephen blushed under their eyes" (p. 14). In the same scene:

He tried to think of Wells's mother but he did not dare to raise his eyes to Wells's face. He did not like Wells's face. It was Wells who had shouldered him into the square ditch the day before because he would not swop his little snuffbox for Wells's seasoned hacking chestnut, the conqueror of forty. It was a mean thing to do; all the fellows said it was. And how cold and slimy the water had been! And a fellow had once seen a big rat jump plop into the scum. (p. 14)

The latter passage links Stephen's feelings of fear and vulnerability with another set of images: *cold, water, excre-*

ment, and *rats*. The implications of this last set of images are most important and will be discussed in detail below.

Another notable example of the association between *eyes* and *fear* occurs in the nightmare in which Stephen dreams of the castle ghosts: a black dog with eyes as big as carriage lamps and a marshall who stares at the servants out of "strange eyes." In both cases, the aspect of these ghosts that is most frightening and most threatening is their eyes. The cause of the nightmare is the fever Stephen has contracted as a result of getting soaked in the ditch. Since this is one of the richest sections in the novel in terms of imagery, it warrants close attention.

The scene begins with evening prayers. Joyce introduces for the first time two important new images: *sea* and *dark*. *Sea*, although a *water* image and associated with *cold*, seems to have connotations different from most of the other *water* images of the section, probably because of the association between *sea* and *home*. It is the sea "under the seawall beside his father's home" that Stephen is reminded of. Similarly, *darkness* is related to *cold* but with different connotations. *Darkness* is an immediate part of Stephen's experience. Thus the experiential association between this pair is much stronger than that between *cold* and *sea*. Another factor may be that *darkness*, occurring some sixteen times in this scene, is a much more frequent image than *sea*. During the service, Stephen's awareness of his physical environment is indicated by an olfactory image: "There was a cold night smell in the chapel" (p. 18). This smell reminds him of the typical Irish peasant at mass. The initial association is affirmative as he thinks of sleeping before a warm fire amid smells of air, rain, turf, and corduroy; however, this connotation is overpowered by the immediate image of darkness as he thinks of the dark road he will have to travel to get there.

The link between *darkness* and *fear* is further developed as Stephen offers a prayer in defense against the darkness outside the chapel: "He prayed it [the prayer] too against the dark outside under the trees" (p. 18). After the service when he is in bed, his experience of the darkened dormitory room is one of fear—in fact, his reaction is to "shiver" with fear, strengthening the link with coldness. It is in this context as he thinks of the tales of the castle ghosts that his fear becomes explicitly associated with death:

O how cold and strange it was to think of that! All the dark was cold and strange. There were pale strange faces there, great eyes like carriagelamps. They were the ghosts of murderers, the figures of marshals who had received their deathwound on battlefields far away over the sea. What did they wish to say that their faces were so strange? (p. 19)

When Stephen finally goes to sleep, his dreams are in direct contrast to the cold fear he has experienced: he dreams of his homecoming. However, the two dreams and the events of the ensuing morning are linked by another image, *face*. As already noted, the fear Stephen associates with the ghosts was most strongly centered in the eyes and faces of the figures. During his dream of going home, he sees himself riding on a chocolate train with "cream facings." The implications of the pun are reinforced by repeated references to faces after he wakes. As he lies unmoving in his bed staring at the ceiling, he sees a number of masklike faces appear in his field of vision and then disappear. When the prefect comes, he checks Stephen's body temperature by feeling his forehead. Later, faces are portrayed as masklike, implying the basic nature of the individual. This development is particularly important in section 1.4 where Stephen questions whether his face reflects the fundamental

character of a "schemer"; however, the question of Stephen's identity at this point is related much more strongly to a different set of images.

Following the *bird-and-eye* cluster of images at the very beginning of section 1.2, Stephen has an encounter concerning his name with another student, Nasty Roche, whom he describes as a "stink." As in section 1.1, the image of name is closely related to Stephen's sense of identity. When Nasty asks "What kind of a name is that?" and "Is he [Stephen's father] a magistrate?" Stephen is unable to reply. The next sentence gives the tone of the exchange. "He [Stephen] crept about from point to point on the fringe of his line, making little runs now and then. His hands were bluish with cold" (p. 9). Centered between two statements indicating Stephen's feelings of fear and inadequacy, the passage strongly implies that threats to his identity are just as real and just as disturbing as threats to his person.

This relation between name and identity is reinforced near the middle of section 1.2. During his geography lesson Stephen becomes fascinated by the names of different places. It is the auditory images or the sounds of the names that lead him to explore the relation between himself and the physical universe around him:

Stephen Dedalus
 Class of Elements
 Clongowes Woods College
 Sallins
 County Kildare
 Ireland
 Europe
 The World
 The Universe (p. 15)

In attempting to extend the limits of his conceptualizing, he tries to imagine what lies beyond the physical limits of The Universe. The only way he can approach this unknown is through the name *God*. "God was God's name just as his name was Stephen." He continued with a bit of wordplay, thinking of the French word for God, *Dieu*. If someone prayed using *Dieu*, then God would know that it was a Frenchman. Stephen could extend this process into complete relativism, but he doesn't:

Though there were different names for God in all the different languages in the world and God understood what all the people who prayed said in their different languages still God remained always the same God and God's real name was God. (p. 16)

This type of wordplay may seem similar to the "creativity" of I.1; however, it is actually the reverse. There he was merely playing with the auditory dimension of words; the imaginative act of referential reassociation came later and in retrospect. Here he is grappling with the concepts suggested by his wordplay. His inability to make an imaginative synthesis negates any objective—word or name—transposition. For this reason God remains God.

The final cluster of name images occurs while Stephen is in the infirmary. There he meets a boy named Athy. Unlike Nasty Roche, Athy accepts the name *Stephen Dedalus* even though it is a "queer" name. As in the preceding scene, names establish the relationship between the individual and the physical world: "You have a queer name, Dedalus, and I have a queer name too, Athy. My name is the name of a town. Your name is like Latin" (p. 25). Joyce goes on to turn the relations back the other way—from the physical world to the individual—by a pun: "Why is the

county Kildare like the leg of a fellow's breeches?" (p. 25). Both contain "a thigh" (pronunciation of Athy).



As the passage indicates, it is much more difficult for Stephen than for Athy to establish an exact correspondence between his name and the phenomenal world: his is "like Latin." The relationship for Athy exists within the phenomenal context of the name—the auditory; for Stephen, the relation between his name and his identity is fundamental but on a substantive level. The full dimensions of this relation with classical and Christian mythic traditions, however, are not developed until Chapter IV of the novel. That his name is "like Latin" is interesting here because of the motif of heroism associated with the Latin fathers of the order suggested by the pictures hanging in the hallway outside of the prefect's office. It is noteworthy also that the prefect is one of the few characters in the chapter who know Stephen's name and do not ask him to state it.

Following the name incident with Nasty Roche is a passage containing one of the most important image clusters in the chapter. Stephen thinks of the sentences in his spelling book:

Wolsey died in Leicester Abbey
Where the abbots buried him.
Canker is a disease of plants,
Cancer one of animals.

It would be nice to lie on the hearthrug before the fire, leaning his head upon his hands, and think on those sentences. He shivered as if he had cold slimy water next to his skin. That was mean of Wells to shoulder him into the square

ditch because he would not swap his little snuffbox for Wells's seasoned hacking chestnut, the conqueror of forty. How cold and slimy the water had been! A fellow had once seen a big rat jump into the scum. Mother was sitting at the fire with Dante waiting for Brigid to bring in the tea. She had her feet on the fender and her jewelly slippers were so hot and they had such a lovely warm smell! (p. 10)

Falling into the ditch or cesspool would seem to be prime material for a trauma, as indeed it was for Stephen. Even in retrospect, Stephen shivers as he remembers the cold water, for the association between the *ditch*, *water*, and *coldness* appears indelibly stamped into his psyche. Along with these images are those of *rats*, *slime*, and *scum*, implying excrement. The experience, which is always remembered in retrospect, contrasts sharply with thoughts of home symbolized by the literal warmth of the hearth fire. The pattern is usually an oscillation between *water/cold* and *fire/warmth* images. Closely linked, then, are images suggesting the imagined security of home and those epitomizing Stephen's most traumatic experiences at school. Although these images are worlds apart in explicit associations, their constant contiguity implies a developing, but as yet undefined, relationship between them.

This pattern of rapid oscillation is continued with Stephen's recollection of a trip with his father. He remembers the lavatory in the Wicklow Hotel:

To remember that [Simon Moonan's nickname, Suck] and the white look of the lavatory make him feel cold and then hot. There were two cocks that you turned and water came out: cold and hot. He felt cold and then a little hot: and he could see the names printed on the cocks. That was a very queer thing. (p. 11)

The passage also suggests a link between the *hot/cold* complex and the image *white*, which becomes important later. The pattern reoccurs twice within the next few pages. While working his sums, as the leader of the Yorkists, the white roses, Stephen first feels his face turn red when he thinks of losing the competition. Later he thinks his face must be white, since he feels quite cool. In the next paragraph he goes even further in his speculation concerning the relation between *white* and *cold*:

He drank off the hot weak tea which the clumsy scullion, girt with a white apron, poured into his cup. He wondered whether the scullion's apron was damp too or whether all white things were cold and damp. (pp. 12-13)

After his failure to comprehend the nature of God and politics—the two most important abstractions that arise in his daily life at this time—Stephen turns his thoughts to something much more physical and immediately present:

It would be lovely in bed after the sheets got a bit hot. First they were so cold to get into. He shivered to think how cold they were first. But then they got hot and then he could sleep. It was lovely to be tired. He yawned again. Night prayers and then bed: he shivered and wanted to yawn. It would be lovely in a few minutes. He felt a warm glow creeping up from the cold shivering sheets, warmer and warmer till he felt warm all over, ever so warm; ever so warm and yet he shivered a little and still wanted to yawn. (p. 17)

Again the oscillation is between images that are fundamentally opposite: *cold* implying basically unpleasant associations (in this context the images offer contrast to heighten the pleasure associated with warmth) and *heat* implying security and comfort.

Even in the scenes when Stephen is sick from his fall into the ditch, the images of fevered heat are affirmative in comparison to images of cold:

A pale sunlight showed the yellow curtains drawn back, the tossed beds. His bed was very hot and his face and body were very hot.

He got up and sat on the side of his bed. He was weak. He tried to pull on his stockings. It had a horrid rough feel. The sunlight was queer and cold. (p. 21)

Similarly,

He felt the prefect's hand on his forehead; and he felt his forehead warm and damp against the prefect's cold damp hand. That was the way a rat felt, slimy and damp and cold. Every rat had two eyes to look out of. Sleek slimy coats, little little feet tucked up to jump, black shiny eyes to look out of. (p. 22)

Looking back at the section, we can note among the various groups of images four clusters or complexes that are most important. Each group has its own internal structure but all, ultimately, are related to one another. A schematic representation of this structure is given in figure 3.3 in which the associative links among images are indicated by lines. As the figure and the discussion show, all four groups are highly interrelated, joined primarily through associations with *cold* and *fear*. From another point of view, however, it is the pattern of oscillation between the *water/cold* and *fire/heat* complexes that constitutes the major focus of the section.

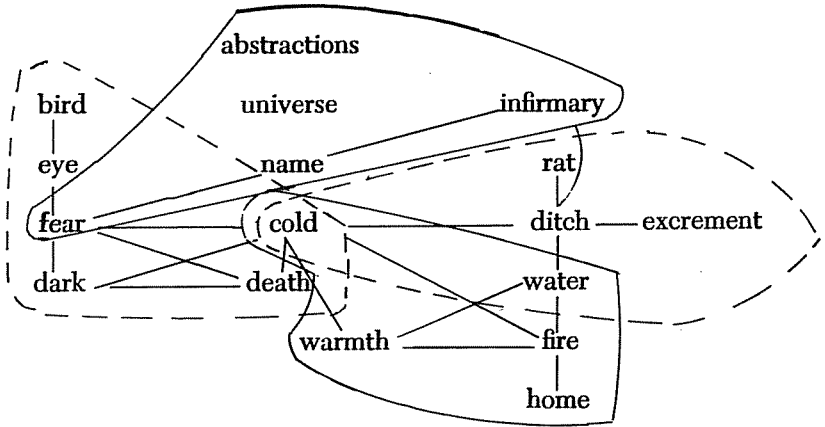


Figure 3.3

The pattern of tension between *hot/cold* and *fire/water* imagery runs throughout the section, serving as the axis around which most of the other image groups are related. Figure 3.4 shows the structural relations among this and the other cluster of images.² Groups of images usually appear not in isolation but in the context of other clusters. This can be seen in the close proximity of pairs of the same image cluster. For example, at the very beginning there is the oscillating pattern between *hand* and *eye* groups. Similarly, between *hand* and *hot/cold*; *eyes* and *hot/cold*; *red/green* and *name*; *eyes* and *white*; and *eyes* and *hot/cold*. As one might expect, this pattern of using a particular image group, relating it to another group, and then returning to the original group often results in an almost symmetrical substructure embedded in the overall structure of the section and the novel as a whole. Note, for example, the pattern between *red/green* and *name* a little more than halfway through the section. This scene concerns the geography lesson. The original *red/green* group concerns the drawing of the green earth with maroon clouds. This picture stimulates Stephen to consider the relations among the physical universe, certain abstract principles, and himself. First he examines the abstraction *God*; then he relates this, through the *red/green* imagery of the picture, to *politics*. The relation between these two abstractions is more than he can comprehend at this time. His failure makes him feel "small and weak," and threatens him just as he felt threatened by the events associated with the earlier name image, that is, the Nasty Roche incident. Thus the scene is developed in terms of both substance and structure through image relations. Patterns similar to this can be found in a number of scenes in 1.2 but are most important in section 1.4.

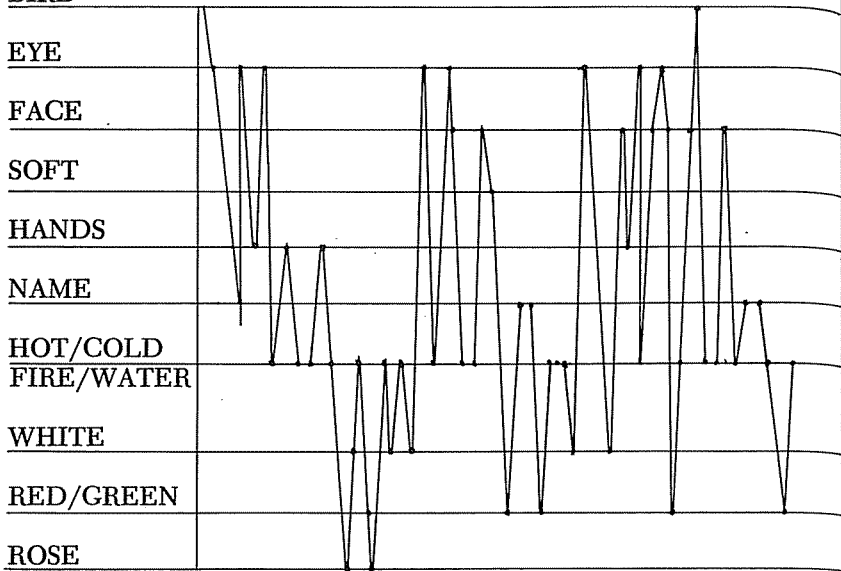
BIRDEYEFACESOFTHANDSNAMEHOT/COLDFIRE/WATERWHITERED/GREENROSE

Figure 3.4

As can also be seen in figure 3.4, most clusters tend to appear at regular intervals. For example, the section begins with a *bird* image, and a *bird* image appears late in Stephen's stay in the infirmary; similarly, there are three important clusters of *eye* imagery: one near the beginning of the section, one near the middle, and one near the end. Images of whiteness occur about a third of the way through the section and again about two-thirds of the way through. However, the group that most obviously dominates the section is that associated with *fire:hot/water:cold*. This group, which occurs more than three times as often as any other cluster on the graph, is almost evenly distributed over the section and is directly related to just about every other group. One might term it the axis around which virtually all image clusters of the section are oriented. Structurally, it is the imagistic basis of the section. Since it is so consistently and fundamentally related to Stephen's fall into the ditch, this experience can be said to dominate his associations with virtually all experiences recounted in the section. As if to underscore the pattern of associations between Clongowes and *water/cold* images in contrast to associations of *fire* and *warmth* with *home*, Joyce ends the section with a *water* image and uses a *fire* image as the very first image of 1.3, Stephen's Christmas experiences at home.

Section 1.3 represents Stephen's homecoming at Christmas; however, the event actually depicted in the section is the Christmas meal itself. The scene centers around the hearth in which a great red fire is burning. Stephen is sitting between Dante and Uncle Charles while his father stands with his back to the fireplace warming himself. The tableau

is one of security and unity among family and friends.

The scene later becomes emotionally charged for Stephen during the argument at the dinner table; however, since the section is developed almost entirely in dialogue, the reader does not have his usual direct and continuous insight into Stephen's responses. The pattern of associations among images, although not radically altered here, does contain several important transitions, preparing the way for the dramatic events of the following section.

One such group is the collection of *bird* images. The gustatory pleasures of the meal are brought to focus by the large turkey that Mr. Dedalus has purchased for a "guinea!" *Bird* images, even so apparently innocuous, carry a negative undertone associated with the earlier *bird* images linked with fear and apprehension for Stephen. This relation is apparent in Stephen's train of thought:

Why did Mr. Barrett in Clongowes call his *pandybat* a turkey? But Clongowes was far away: and the warm heavy smell of turkey and ham and celery rose from the plates and dishes and the great fire was banked high and red in the grate and the green ivy and red holly made you feel so happy and when dinner was ended the big plumpudding would be carried in, studded with peeled almonds and sprigs of holly, with bluish fire running around it and a little green flag flying from the top. (p. 30)

The association of *turkey* or *bird* with the *pandybat* as yet has little or no direct significance for Stephen: it is merely word association. In the section that follows, this link becomes very important; however, the immediacy of the present situation overpowers any distant, unpleasant association (just as earlier the immediacy of Clongowes had overpowered thoughts of home).

In the ensuing religious-political argument an important

development takes place with images of hot and cold. The following passages all occur within a page of one another:

- We are all sinners and black sinners, said Mr. Casey coldly.
- And very bad language if you ask me, said Mr. Dedalus coolly.
- O, he'll remember all this when he grows up, said Dante hotly—the language he heard against God and religion and priests in his own home. (pp. 32–33)

Earlier, in section 1.2, this group of images was fundamentally tactile; they have now become auditory in their associations with language itself. This relation, here metaphoric, becomes synesthetically literal in section 1.4.

In the remainder of the scene, language dominates Stephen's experience. Although Stephen remains a silent observer, the reader is given access to his thoughts occasionally. Those occasions become very important from the standpoint of the patterns among images developing in his mind. This emphasis on language in 1.3 is reflected in the use of the word itself. Of the ten times that language is used in the chapter it occurs eight times in this short section. The other two occurrences are in the God/politics episode of 1.2, already seen to be closely associated thematically and imagistically with this scene. Language has always reflected the values and conflicts of Catholic Ireland; however, Stephen's reaction to the heated exchange is much more fundamentally related to the auditory and literal dimension of language. For example, in one of the glimpses given of Stephen's thoughts during the dinner, we see an interesting chain of associations. His thoughts move from Mr. Casey's face, to Dante, to Eileen, to the Protestant taunts "Tower of Ivory" and "House of Gold." There is a momentary flashback to Clongowes and the dark waters he associates with the death of Parnell. Then his thoughts settle on Eileen:

Eileen had long white hands. One evening when playing tag she had put her hands over his eyes: long and white and thin and cold and soft. That was ivory: a cold white thing. That was the meaning of *Tower of Ivory*. (p. 36)

The transfer has been made from the word *Ivory* to the referential *Eileen*. The association carries the properties of ivory-cold, white, and soft—to the other image, *Eileen*. One might expect the connotations to be negative because of the earlier association between *white* and *cold*, but the obviously affirmative tone of the passage seems to come from the image *soft* and the theme of protectiveness. It was Stephen's eyes, it will be recalled, that earlier represented his weakness and vulnerability. Thus the protective note suggested by Eileen's soft hands over his eyes is quite strong.

The association of fear and apprehension with eyes, however, returns in Mr. Casey's story and the ensuing confrontation with Dante. Mr. Casey, in defending the names of Parnell and Kitty O'Shea, gives the following account:

—Phth! says I to her like that, right into her eye. He clapped a hand to his eye and gave a hoarse scream of pain.
—O Jesus, Mary and Joseph! says she. I'm blinded! I'm blinded and drowned! (p. 37)

The woman's response, "I'm blinded and drowned!" probably revives memories of Stephen's two largest sources of fear: his eyes and his experience of the ditch. At the height of the argument,

Mr. Casey struggled up from his chair and bent across the table towards her, scraping the air from before his eyes with one hand as though he were tearing aside a cobweb. (p. 39)

Dante virtually spits her accusations of "Blasphemer! Devil!" in Mr. Casey's face. Stephen reacts to the auditory

as well as the substantive dimensions of the language: "His face was glowing with anger and Stephen felt the glow rise to his own cheek as the spoken word thrilled him" (p. 38). The association of *glowing*—implying fire and warmth—with *language* is one of the most important developments of the chapter. At Clongowes the imagined security of home was centered in images of warmth and the hearth fire as, indeed, it was at the beginning of this section. Undoubtedly that security has been shaken, but the affirmative aspect of *fire* has not been displaced entirely, even though it has been transformed considerably. The scene ends with an image that reflects much of what has taken place and foreshadows the final climactic epiphany of the chapter, the pandybat episode: "Stephen, raising his terror-stricken face, saw that his father's eyes were full of tears" (p. 39).

Section 1.4 is the longest section in Chapter I. Although the scene shifts several times, the narrative is thematically and structurally unified. The events depicted are dominated by the pandybat episode, but the unifying theme concerns guilt and punishment. The section begins with a discussion of the punishment to be given several older boys caught "smuggling" in the square. Although the boys are guilty, the consensus is that the flogging they will receive if they choose to remain in school will be light. In contrast, Stephen is later falsely accused and punished most severely; the chapter ends, however, with his personal triumph over the injustice of arbitrary authority. In many respects Stephen is a different person then from what he was at the beginning of the section. To understand the important changes that take place during the pandybat episode, we must first look at several clusters of images that appear early in the section.

Like section 1.2, the scene opens on the playing field, sometime after his return to Clongowes from Christmas vacation. The changed atmosphere is characterized by the image motif *soft, grey, evening, sky, and air*.³ Earlier, *grey* was used in a different context: the football flew like a heavy bird through the grey light. The sense of threat and fear so strongly associated there with birds is not immediately present here.

One reason for this shift in connotation for *grey* may be its proximity to another image, *soft*. Another instance of the mitigating influence of this image was seen in context with Eileen's cool, white hands where connotations of the complex involving *white* and *cold*, previously seen to carry negative associations, were modified significantly. The other two occurrences of *soft* are similarly affirmative. One occurs after Stephen's fall into the ditch as he remembers his mother's soft lips; the other occurs during the early part of the Christmas dinner scene while all was still tranquillity and security. Thus, the image comes to section 1.4 with strongly positive connotations.

Before the pandying, itself, *soft* is used several times with *grey, sky, and so on* to characterize the basic pleasantness of the evening:

And from here and from there came the sounds of the cricket-bats through the soft grey air. They said: pick, pack, pock, puck: like drops of water in a fountain slowly falling in the brimming bowl. (p. 41)

As in the earlier scene, something is going through the air; here, it is sound, not a bird. *Soft* is next used in a repetition of its association with Eileen's hands:

Eileen had long thin cool white hands too because she was

a girl. They were like ivory; only soft. That was the meaning of *Tower of Ivory* but protestants could not understand it and made fun of it. One day he stood beside her looking into the hotel grounds. A waiter was running up a trail of bunting on the flagstaff and a fox terrier was scampering to and fro on the sunny lawn. She had put her hand into his pocket where his hand was and he had felt how cool and thin and soft her hand was. She had said that pockets were funny things to have: and then all of a sudden she had broken away and had run laughing down the sloping curve of the path. Her fair hair had streamed out behind her like gold in the sun. *Tower of Ivory. House of Gold*. By thinking of things you could understand them. (pp. 42-43)

The strongly positive, almost idealistic, association among *cool, white, and hands*, constitutes a basic element of contrast and irony for the pandying to come.

Similarly, olfactory images play an important role in establishing the context for the epiphanic experience. In the previous sections Joyce often used images of smell at the very beginning of new scenes; this pattern is present here. The first concerns the older boys who were punished for stealing and drinking the altar wine: "it was found who did it by the smell." The thought of this smell makes Stephen feel weak as he remembers the "weak sour smell" of the burning incense. However, Wells states that the real reason they are to be punished is for "smuggling" in the square. Again, the image invokes a chain of associations for Stephen:

But why in the square? You went there when you wanted to do something. It was all thick slabs of slate and water trickled all day out of tiny pinholes and there was a queer smell of stale water there. (p. 43)

It is olfactory imagery, then, that establishes a link in Stephen's mind between guilt, here associated with others,

and his own experience of the ditch. That their guilt touches him as the foul water did is suggested by Nasty Roche's consolation, following the pandying, that Father Dolan is a "stink." This abstract transfer of guilt becomes much more direct a bit later.

The shift in emphasis from tactile imagery in 1.2 to auditory images in 1.3 is continued in 1.4, but with important differences. Auditory images are used with images of other senses in a strongly synesthetic way. For example :

[Stephen] thought of the dark silent sacristy. There were dark wooden presses there where the crimped surplices lay quietly folded. It was not the chapel but still you had to speak under your breath. It was a holy place. He remembered the summer evening he had been there to be dressed as a boatbearer, the evening of the procession to the little altar in the wood. A strange and holy place. (pp. 40-41)

The *quietly folded surplices* is a combination of an auditory image with what may be considered a tactile or visual image, or both. This combining of various senses with the auditory grows in significance until the actual pandybat scene.

As in the matter of the ditch, the reader learns in retrospect of Stephen's fall on the bicycle path and the breaking of his glasses. It is immediately after this that the first cluster of references to *soft*, *grey*, and *sky* or *air* occurs. Without his glasses, Stephen can see very little; consequently what he does see is a hazy, indistinct, more or less homogeneous mass of blending hues. A dominant characteristic of the section is that auditory images cut through this continuum and through Stephen's wandering thoughts to bring him back to the events that surround him. For example, he hears the "pick, pack, pock, puck" of the cricketbats coming through the air. These sounds are immediately linked with an unusual image: "drops of water in a fountain slowly

falling into the brimming bowl." The connotations of *water* imagery have already been discussed; however, the implications of this particular *water* image do not fit the earlier pattern. It is possible that associations with the ditch are carried, but this image is primarily auditory, not tactile. At this point, one can conclude only that the image seems to carry other, perhaps more complex, associations than previous *water* images. Later, Stephen's thoughts are interrupted by another auditory image: Athy's voice telling them that their speculations are wrong concerning the deed committed by the older boys. This is followed by Cecil *Thunder's* complaint that the entire student body may be punished by "three days silence in the refectory" and an increase in the numbers of prayers that must be said; the guilty older boys will be flogged and "sent up for twice nine." Athy jokes at their plight with the rhyme:

It can't be helped;
It must be done.
So down with your breeches
And out with your bum.
(p. 44)

One final auditory image that must be considered before moving on to the pandybat scene is the sound of the cricket-bat:

Pock. That was a sound to hear but if you were hit then you would feel a pain. The pandybat made a sound too but not like that. The fellows said it was made of whalebone and leather with lead inside: and he wondered what was the pain like. There were different kinds of pains for all the different kinds of sounds. A long thin cane would have a high whistling sound and he wondered what was the pain like. It made him shivery to think of it and cold. (p. 45)

Although the pandybat and the cricket bat are different, they are linked in Stephen's imagination by their sounds. These auditory images lead Stephen to imagine the sounds of other instruments of pain. The reference to *cane* foreshadows the cane used by Heron to force Stephen to "submit" in Chapter II. Earlier, the pandybat was associated with *turkey* and perhaps *bird* images and the sense of fear they carry for Stephen. Most important in this context, however, is the relation between the sound and the tactile senses. This link between the cane and the pandybat with *cold* ties them to all of the earlier associations with *water*, the *ditch*, and the fear, guilt, and repugnance associated with these images. Stephen is rescued from this morass by still another auditory image:

A voice from far out on the playground cried:

—All in!

And other voices cried:

—All in! All in! (p. 45)

Although Stephen has broken his glasses and can see only indistinct masses of color, the atmosphere is relatively relaxed, as suggested by the pleasant, protective associations of the *soft, grey, air* group. The only unpleasantness resides in the associations in Stephen's mind between the sounds on the playing field and images of the pandybat and canes. This same low-keyed atmosphere is carried into the writing class, the context from which the pandying develops, and the level to which events return at the end of that scene.

The scene shifts abruptly to the writing class. The quality of Stephen's visual sense inferred earlier in conjunction with the *soft, grey, air* complex is described here:

He had tried to spell out the headline for himself though he

knew already what it was for it was the last of the book. *Zeal without prudence is like a ship adrift*. But the lines of the letters were like fine invisible threads and it was only by closing his right eye tight and staring out of the left eye that he could make out the full curves of the capital. (p. 46)

The silence of the room is broken only by the scratching of the pens. Stephen thinks of the guilt of the older boys, but his thoughts settle on the communion mass. This chain of associations is epitomized by images of wine :

The day when he had made his first holy communion in the chapel he had shut his eyes and opened his mouth and put out his tongue a little: and when the rector had stooped down to give him the holy communion he had smelt a faint winy smell off the rector's breath after the wine of the mass. The word was beautiful: wine. (p. 46)

Emphasis on auditory imagery is continued after Father Arnall comes in and the Latin lesson begins. The boys are asked to decline the noun *mare* aloud. When Fleming gives a wrong answer, Father Arnall's voice is quiet but "his face was blacklooking." Like earlier images, Father Arnall's face appears fixed, revealing his mood. After Fleming is made to kneel in the middle of the floor, the room returns to silence except for the scraping of the pens.

Father Dolan's arrival is marked by a series of auditory images :

The door opened quietly and closed. A quick whisper ran through the class: the prefect of studies. There was an instant of dead silence and then the loud crack of a pandybat on the last desk. Stephen's heart leapt up in fear. (p. 48)

When he confronts Fleming, Father Dolan metes out punishment not for lack of knowledge but for what he states is

Fleming's fundamental character: "Hoho, Fleming! An idler of course. I can see it in your eye" (p. 48). It is Fleming's face that, masklike, indicates his character. (This same remark will be repeated to Stephen.) Stephen's experience of the present situation is mostly auditory:

He banged his pandybat down on the desk and cried:

—Up, Fleming! Up, my boy!

Fleming stood up slowly.

—Hold out! cried the prefect of studies

Fleming held out his hand. The pandybat came down on it with a loud smacking sound: one, two, three, four, five, six. (p. 49)

Although Stephen wonders whether the tactile sensation is painful, for Fleming used to rub rosin into his palms to toughen them, he concludes that the pain may have been great since the noise of the pandybat was so loud. Stephen's own fear, manifest in the image of his "fluttering heart," could raise associations with *bird* images because the pandybat was linked earlier with the word *turkey*; the association is not developed here.

As the prefect turns to go, he sees that Stephen is not writing and asks: "You, boy, who are you?" Stephen, shocked into silence, finally manages to overcome his fright and stammers out his name. After discovering from Father Arnall why Stephen is not writing, the prefect again asks Stephen his name. The close association between name and identity seen earlier is interesting in the context of Father Arnall's next remark: "Out here, Dedalus. Lazy little schemer. I see schemer in your face." Stephen wonders if "schemer" really is written on his face and if this is his true nature. The train of thought, of course, represents Stephen's basic pattern of discovery and creativity: the movement from juxtaposed images or words to an imagin-

ative examination of their relation and meaning. This pattern, it will be recalled, was present in both songs in 1.1 and the rose cluster of 1.2. The masklike association between face and personal character is continued as Stephen looks up into the prefect's face :

Stephen lifted his eyes in wonder and saw for a moment Father Dolan's white-grey not young face, his baldy white-grey head with fluff at the sides of it, the steel rims of his spectacles and his nocoloured eyes looking through the glasses. Why did he say he knew that trick?

—Lazy idle little loafer! cried the prefect of studies. Broke my glasses! An old schoolboy trick! Out with your hand this moment. (p. 50)

The pandying of Stephen is accompanied by an avalanche of images with nearly a third of the words of this scene having sensual value. The imagery associated with this event, however, is important not only because of sheer numbers but also for the particular images present. Among them are :

eyes
air
hand
fingers
pandybat
hot
burning
leaf
fire
sound
pain
scalding
teach
prayer

When Stephen recalls the event, he adds to the list the following :

soft
firm
white/grey

Contained in this list are most of the important clusters found in the preceding sections. The major themes of the chapter, developed through the gradually expanding associations among various images, all converge to this point, to this experience. The association between *eyes*, *fear*, and *feelings of weakness and vulnerability* has been well documented. *Air* represents the first major image of the section, and it is also one of the last. Its occurrence here in the center of the section suggests a symmetrical structure. *Hands*, *fingers*, *soft*, *firm*, and *white* have all been associated with Stephen's idealistic image of Eileen; and the association of her hands protecting his eyes is reinforced earlier in section 1.4. *Pandybat* was linked with *bird* images earlier, and more recently with the discussion of guilt and punishment on the playing field. It was also used in conjunction with the mysterious image of the dripping water. *Fire* and *burning* were strongly associated with the security of the hearth; while *prayer*, a rather infrequent image in this chapter, might be interpreted as a link back to the very rich scene of Stephen's first chapel experience and his ensuing dreams. That scene, it will be recalled, was permeated with bits of liturgy. *Water* imagery is present in the tears that spring to Stephen's eyes; with the strong link between *tears*, *eyes*, *white*, and the *water* of *ditch* experience, it is reasonable to assert that the image and its associations strongly underlie the scene. All of these complex associations converge in this scene.

The exact point of focus can be seen in the following passage :

A hot burning stinging tingling blow like the loud crack of a broken stick made his trembling hand crumple together like a leaf in the fire : and at the sound and the pain scalding tears were driven into his eyes. (p. 50)

At the exact moment the pandybat strikes, the images that characterize the experience are *leaf* and *scalding tears*. Both *leaf* and *scalding* are used here for the first time in the novel. *Scald* is certainly the more interesting of the two images, for it represents a literal fusion of two of the most important image groups of the chapter : *fire* and *water*. (The use of an image for the first and sometimes only time in the novel at the very focus of an epiphanical experience is a technique used several times by Joyce in *Portrait*.) Used to describe the tears that spring from Stephen's eyes as a result of the pandybat, *scald* further links *fire* and *water* images with two other groups of fundamental importance : the *eye/bird* complex, linked through fear in Stephen's mind as recently as that very day on the playing field. Thus, there is the convergence and fusion of virtually every major theme of the chapter in the blinding, burning pain of the pandybat.⁴ Associations among these groups have fused and altered drastically; when we see them later, their relations are structurally much more complex. Consequently, Stephen is in many respects a different person after this experience from what he was earlier.

As the scene diminishes slightly in intensity, the emphasis on auditory imagery is maintained :

—Kneel down! cried the prefect of studies

and shortly later :

—Get at your work, all of you, cried the prefect of studies from the door. Father Dolan will be in every day to see if any boy, any lazy idle little loafer wants flogging. Every day. Every day.

The door closed behind him.

The hushed class continued to copy out the themes. Father Arnall rose from his seat and went among them, helping the boys with gentle words and telling them the mistakes they had made. His voice was very gentle and soft. (p. 51)

Considering the entire scene, we can now see that it is structured by the auditory imagery. The basic form is a crescendo followed by a diminuendo. The intensity of auditory images begins at a very low level, with the silence of the room broken only by the scraping of the pens. The prefect's entrance is marked by the hushed whispers of the class and then the loud crack of the pandybat on the last desk. The intensity of these images rises continually through Fleming's pandying to the most intense moment of all: the actual pandying of Stephen. After that, the level drops slightly with the shouts of the prefect and then decreases continually until it returns to the level from which it started: the hushed classroom whose silence is broken only by Father Arnall's quiet voice and the scrapings of pens.

When the prefect has gone, Father Arnall says to Stephen and Fleming: "You may return to your places, you two." Stephen is acutely aware of the teacher's failure to distinguish between them:

It was cruel and unfair to make him kneel in the middle of the class then: and Father Arnall had told them both that they might return to their places without making any difference between them. (p. 52)

The theme of cruelty and injustice is continued in Stephen's ensuing conversation with his classmates. Stephen has been punished severely for something of which he is not guilty. He has also been linked indiscriminately with Fleming, who was guilty, but not "justly" punished since his rosin-toughened palms were probably not hurt by the pandying. Finally, Stephen is implicitly associated with the older boys who are guilty of smuggling, connoting the square and the ditch, but who will probably not be punished so severely as they deserve. As a result, Stephen's belief in his own innocence is shaken but not completely destroyed: "He began to wonder whether it might not really be that there was something in his face which made him look like a schemer and he wished he had a little mirror to see" (p. 53).

Stephen's natural reaction is similar to his earlier cringing on the sideline of the playing field: "It was best to hide out of the way because when you were small and young you could often escape that way" (pp. 54-55). However, another series of images can be seen working in this section. While in the infirmary Athy had said that Stephen's name, indeed strange as was his own, sounded like Latin while his own was distinctly Irish. In the events just after the pandying, there are five references to Rome or the Roman people:

—The senate and Roman people declared that Dedalus had been wrongly punished.

And later:

Yes, he would do what the fellows had told him. He would go up and tell the rector that he had been wrongly punished. A thing like that had been done before by somebody in history. And the rector would declare that he had been wrongly punished because the senate and the Roman people

always declared that the men who did that had been wrongly punished. Those were the great men whose names were in Richmal Magnall's Questions. History was all about those men and what they did and that was what Peter Parley's Tales about Greece and Rome were all about. (p. 53)

Working in opposition to the theme of submission through fear is the theme of honor associated with the Romans. In pondering whether to report the injustice to the rector or not, Stephen links himself with this tradition of heroism through his name :

The great-men in the history had names like that and nobody made fun of them. . . . It was his own name that he [Dolan] should have made fun of if he wanted to make fun. Dolan: it was like the name of a woman that washed clothes. (p. 55)

As Stephen goes up the stairs to the rector's office, he thinks of the names and portraits of the Latin Fathers of the Church that line the corridor: Ignatius Loyola, Francis Xavier, Lorenzo Ricci, and Stanislaus Kostka, to name a few. On the way to the office, he must also pass the location where the servants reported seeing the ghosts of the Marshall and his dog. Thinking of these images before, Stephen only cringed deeper into his bed; this time he gathers the courage to go to the prefect's door.

Inside the office, the prefect asks, "Your name is Dedalus, isn't it?" This instance of someone's knowing and accepting his name contrasts sharply with Father Dolan's inability to remember it. Throughout the scene there are numerous references to Stephen's weak eyes, filled with tears, but he continues his account. When he is ready to leave, the rector holds his hand momentarily, again in contrast with Father Dolan's touch before the pandying.

Once out on the playing field, Stephen's triumph is greeted with cheers, which soon die into the "soft, grey air." Most of the other images present reflect similar patterns

present at the beginning of the section. Several olfactory images follow :

There was the smell of evening in the air, the smell of the fields in the country where they dugged up turnips to peel them and eat them when they went out for a walk to Major Barton's, the smell there was in the little wood beyond the pavilion where the gallnuts were. (p. 59)

Unlike the earlier images that were sickening, these are refreshing. They, along with the images of ghost, also link this experience with the evening in the chapel and the wholesome smell of the peasants. At that time the smells were diminished by the stronger associations of home; now those associations offer less security and the images appear more self-sustaining.

The final set of images repeats a reference to the soft, grey air :

In the soft grey silence he could hear the bump of the balls: and from here and from there through the quiet air the sound of the cricket bats: pick, pack, pock, puck: like drops of water in a fountain falling softly in the brimming bowl. (p. 59)

If we look back at the entire section, we can see a structure that is beautiful in its simplicity. The pandybat scene is linked through auditory associations to the sounds of the cricket bats and to the sounds of dripping water, thus extending the structure of the central scene symmetrically on both sides to the beginning and to the final images of the section. The entire experience grows out of the continuum of experience, gains in intensity until the climactic blow of the pandybat, and then gradually diminishes until it blends back into the continuum from which it arose. Figure 3.5 represents this symmetrical structure.

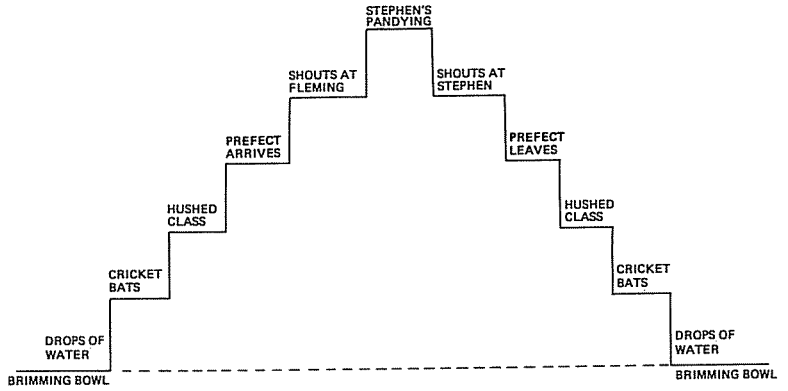


Figure 3.5

Earlier, the image of the water in the brimming bowl was unclear in its implications. Here, the image seems to characterize the continuity of human experience, the subjective state noted in Whitehead. The experience of the pandybat episode has been incorporated into this state: the effects, which are profound, are not immediately perceptible—they lie deep within the subconscious of Stephen, below the surface of his mind. The model of associations through which the individual perceives and characterizes experiences has been fundamentally altered into a structure of greater complexity. The full ramifications of these changed associations will become apparent in subsequent chapters of the novel.

Looking back at the chapter, we can see that it is organized, structurally, through the imagery. Section 1.1. functions as an overture for the chapter and for the novel. Many of the novel's basic thematic groups of images are introduced here; particularly important are the *bird/eye/fear* group and the set of auditory images emphasizing the sense of sound. In addition to introducing specific themes that are continued and developed later, the section reveals the clear relation between associations within the fictive mind of Stephen and the sequence of images in the printed text. By noting the sequence of images we can determine the associative links that exist among them in Stephen's mind. Finally, the section reveals in miniature Stephen's, and probably Joyce's, fundamental mode of creativity: the rearrangement of the components of immediate experience. In the case of "the green wothe botheth," the act is trivial; not until the associations and meanings of these restructured components are examined in retrospect does the act become meaningful.

Section 1.2 continues and develops many of the themes introduced in 1.1. The gap of some four or five years that

separates them in time is bridged through recurrent image patterns: the *bird/eye/fear* motif appears at the end of 1.1 and in the first paragraph of 1.2. A new theme, concerning the relation between name and identity, is introduced here; as would be expected, it continues throughout the novel. However, the most important development concerns the dual groups centered in *fire* and *water* imagery. *Water* is closely and indelibly associated in Stephen's mind with his fall into the ditch. This image, in turn, links the experience with a variety of repugnant images including *dirt*, *filth*, *excrement*, *the bloated rat*, and *coldness*. When Stephen recalls this dreadful event, he invariably escapes to thoughts of home, represented literally by the hearth fire. Implied is the extension to warmth, security, and all that stands opposed to his fears associated with Clongowes.

Section 1.3, centered around the Christmas meal, contains few dramatic new developments. In tone, it opens to question the security and trust that Stephen has associated with home. The other thematic extensions that take place are all done through language itself. In casual conversation, Stephen hears the *pandybat* referred to as a turkey, linking it with the *bird* motif and perhaps compromising the joy and security symbolized by the beautiful brown bird on the table. Similarly, at the height of the argument that develops, Stephen's association between *eyes* and *fear* is strengthened as he listens, mesmerized, by the heated language that encompasses the family gathering.

Section 1.4 is one of Joyce's most beautifully structured scenes. The tempo of the action and the level of Stephen's emotional involvement are perfectly balanced. The level of intensity begins low, reflected in images of coolness and softness out on the playing field. Gradually the level rises as Stephen's glasses are broken, as he listens to his class-

mates' conversations, and as he goes into the classroom. When the Prefect of Studies enters, the atmosphere suddenly becomes charged, then rises continually until it peaks at the very moment the *pandybat* strikes Stephen. From that climax, the intensity diminishes steadily in reverse order back through all previous levels until the final tranquil scene back out on the playing field. This rising and falling pattern is dramatically reflected in the auditory components of the imagery present, but it is the auditory dimension that also extends major thematic developments. Through sounds, the cricket bat is linked with the *brimming-bowl* image on the one side, and the *pandybat* on the other. As the level of intensity rises in the classroom, the auditory images get louder and louder. At the very height of the crescendo, as the bat strikes, virtually every major theme of the chapter is welded into a new and different complex. Particularly significant is the fusion of *bird*, *eye*, *water*, and *fire* themes in the phrase, "scalding tears were driven into his eyes." If we regard an epiphany as a formative experience that reshapes the personality into a significantly different structure, this moment is obviously epiphanal. After the experience, Stephen is a different, more complex, more mature individual. Images no longer carry unidimensional associations: good and bad associations have been joined. In the chapters that follow strands of the pre-*pandybat* links remain, but we would expect to find new and more complex associations developing. The discussions that follow trace these developments.