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Visionary and Stylistic Similarities in the Works of James Joyce and Pablo Picasso

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Abstract

James Joyce and Pablo Picasso worked in different media and yet while on the surface their work may seem quite dissimilar, a further analysis reveals a much closer relationship: what Picasso was doing with the visual image, Joyce was doing with the verbal image. This paper is a brief analysis of the technical and thematic relationships between the works of Joyce and Picasso. We examine Picasso's and Joyce's corpora primarily in terms of Picasso's Cubist work as it relates to Joyce's ***Ulysses*** *and how each utilized parallel techniques to achieve similar effects. We also briefly discuss their non-Cubist moments (pre/post-Cubist) and certain thematic similarities. Cubism in art is technically a breaking down of three-dimensional space constructed from a fixed point of view. We find that while Picasso does this visually, Joyce uses the same techniques verbally - his narrative cuts and breaks down traditional perceptual conceptions and transforms them into a new means of experiencing the printed word, much as the Cubist transforms these same perceptual conceptions on the canvas. Examples are provided from the work of both "artists." Another important relationship between Joyce and Picasso is found in their approaches to their material. These spatial/temporal experiments are almost always based upon something real, often autobiographical in nature, which they are deconstructing.*

Keywords: Pablo Picasso, James Joyce, Relativity, Cubism, Narrative Montage, Literary Collage, Relativity.

James Joyce and Pablo Picasso as Similar Visions in Different Medium

There is a clear tendency for new developments in one art to be reflected in another. This isn't always a pattern of mere influence either . . . it may very well have more to do with the changes in society and the atmosphere of the day than with just one individual artist's influence upon another. James Joyce and Pablo Picasso worked in different media. Yet while on the surface their work may seem quite dissimilar, a further analysis might reveal a much

closer relationship: it seems that what Picasso was doing with the visual image, Joyce was doing with the verbal image.

This brief paper can in no way present a complete and comprehensive analysis of the technical and thematic relationships between the works of Joyce and Picasso. Such a presentation, even of only one aspect or "moment" of these two great conceptual artists' work, would require far more space - - *one could quite easily write several dissertations within this field and still not fully explore all of the implications and relationship matrices*. My time would not presently allow such a detailed exploration, nor am I equipped or qualified to follow through with it. What we will do here, is to simply provide a rather broad outline to the approach . . . presenting a rough rendering of examples from which further, more detailed, work might follow.

Cubist Moments

We will examine Picasso and Joyce's work primarily in terms of Picasso's Cubist work as it relates to Joyce's ***Ulysses*** and how each is utilizing similar techniques using different media in order to achieve similar effects.[1] We will also discuss their non-Cubist moments (pre/proto/post-Cubist) and certain thematic similarities.

Cubism, the first abstract art style of the 20th century, had its major period from 1907 to 1914, but Picasso's canon extends well before and after these dates (Read, Dictionary 93). Various divisions of Cubism into periods have been suggested by critics. These include the ***Analytic***, the ***Hermetic***, and the ***Synthetic*** periods. For our purposes, these terms will apply more to certain unifying elements of style and technique found in a piece rather than to its date of origin, *particularly since we are more interested in Picasso's canon as it relates to Joyce's than to a narrow period moment*. Early Cubist works were heavily influenced by Iberian and African art as can be seen in Picasso's ***Demoiselles d' Avignon*** (see FIG. 1[2]).

Cubism is technically a breaking down of three-dimensional space constructed from a fixed point of view:

> things exist in multiple relations to each other and change their appearance according to the point of view from which we see them - - and we now realize that we can see them from innumerable points of view, which are also complicated by time and light, influencing all spatial systems. Cubism is an attempt to *conceive* the world in new ways. (Sypher, Rococo 264-265)

[1] *These are the primary parameters for this discussion . . . we must also bear in mind Picasso's direct relationship to* ***Surrealism*** *and Joyce's own indirect relationship to the same through his* ***Finnegans Wake****. Then, there are other less experimental works to be considered, albeit briefly and of less interest to us here.*

[2] *For convenience toward the discussion, paintings and artistic works are noted here by FIG and a number with citations listed at the end of the paper.*

According to Wylie Sypher, the ideas behind "cubist painting are reflected in all of the modern arts" which accounts for "the art of Joyce in ***Finnegans Wake***, where each portmanteau phrase is an intersection in multidimensional meaning" (Rococo 265-266).

One of the clearest comparisons between the Cubist techniques and those of Joyce is made by Joseph Frank. He describes Joyce's narrative as a cutting and breaking down of traditional perceptual conceptions and transforming them into a new means of experiencing the printed word, much as the Cubist transforms these same perceptual conceptions on the canvas:

> Joyce frequently makes use of the . . . [method of] cutting back and forth between different actions occurring at the same time . . . . Joyce faced the additional problem of creating this impression of simultaneity for the life of a whole teeming city, and of maintaining it - - or rather of strengthening it - - through hundreds of pages that must be read as a sequence. To meet this problem Joyce was forced . . . . [to break] up his narrative and transforms the very structure of his novel into an instrument of his aesthetic intention. (Gyre 17)

This cutting back and forth between actions and perceptions can very clearly be seen in the ***"Wandering Rocks"*** chapter of ***Ulysses*** in which we cut back and forth between events occurring simultaneously all across Dublin at 3:00 p.m. - - juxtapositions of images which have little to do with one another except for their linkage in time. For instance, at one time we are told that "Corny Kelleher sped a silent jet of hayjuice arching from his mouth while a generous white arm from a window in Eccles street flung forth a coin" (185). Later in the narrative, but occurring simultaneously with the other episodes of the chapter, we encounter a one-legged sailor seeking alms. As we follow his hobbling trek, "A plump bare generous arm shone, was seen, held forth from a white petticoatbodice and taut shiftstraps. A woman's hand flung forth a coin over the area railings. It fell on the path" (185). Thus we have two different descriptions of the same action, juxtaposed to provide a variance of perspective . . . a breaking down of time and space through language in much the same way Picasso would do so through painting. Karen Lawrence called this chapter a "breakdown of narrative" (Odyssey of Style 80) and aptly so.

Approaching the Matter

Another important relationship between Joyce and Picasso is found in their approach to their material. These spatial/temporal experiments are almost always based upon something real which they are deconstructing. There is little abstract concept to begin with. They start with real elements and then deconstruct the perceptions of that reality, providing new perspectives. Picasso objected to the idea of a "pure" abstract art. His was a clear and methodological technique:

> [The] cubists were nearly scientific in their destructions, loving the object and seeking to study it in its silent, dynamic power. In his talks with Zervos,

> Picasso said, "There isn't any such thing as abstract art. You must always start with something. Afterward you can remove all traces of actuality. There's no danger then anyway, because the idea of the object will have left its indelible mark." The cubist object remains even after it "is no longer discernible." (Sypher, Rococo 268)[3]

Picasso invariably started with "something" and then transformed it through his deconstructive techniques. Note how his original becomes almost unrecognizable after his "cubing" of the piece. However, this unrecognizability is not a destruction which leaves nothing . . . it is a building of new perspectives and ways of experiencing/seeing the piece. Compare the relatively early ***Female Nude on a Bed*** (FIG. 3) with its source, ***Sleeping Venus*** by Girogione (FIG. 4). Later, he further deconstructs the piece in his ***Reclining Nude*** (FIG. 5). The original is almost unrecognizable, and yet, once we've learned how to see in this new way that Picasso is teaching us, we can very clearly see the original staring back at us. Another clear example of this deconstruction can be found in the 1944 ***Bacchanal*** (FIG. 6) which is a deconstruction of Poussin's ***The Triumph of Pan*** (FIG. 7).[4] Once we learn the game rules, the perceptual experiments become enjoyable and pleasant. While ***Girls with a Toy Boat*** (FIG. 8) seems to have little to do with any "real" girls playing with a toy boat on any "real" beach - - *at least on the surface* - - it is still clearly a rendering of "something" and is not merely abstraction.

Joyce too is starting with something clear and real and then transforming it through his prose techniques. His is a way of narrative which the reader must learn to read before one can perceive his insights. Even such a comprehensive reader as Carl Jung admitted to having difficulties when first approaching ***Ulysses***. If fact, Jung wrote that he fell asleep by the time he reached page 135 during his first reading of the work (Spirit 111). However, once he "learned" the rules, he found insights far beyond those which traditional prose could have offered, although he wrote in a letter to Joyce that he "would probably never be quite sure whether I did enjoy it, because it meant too much grinding of nerves and of grey matter" (134).[5]

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[3] *While Sypher refers here to the Cubist method as a destruction of reality, I think it would be more fruitful, particularly in light of more recent developments in art and letters, to approach it as a deconstruction of the real model. The Cubist is not tearing down and leaving ruins. Rather, he is deconstructing his subject, disassembling the way we would traditionally perceive and providing us with new insights and perceptions. His art is positive and not negative! Much of Picasso's work may be seen as deconstructive in nature. While Derrida does not specifically discuss Picasso (and only mentions Joyce by name once) in his* ***The Truth in Painting****, we can see many similarities in conceptualization between deconstruction and Picasso's Cubist and non-Cubist work (for example, notice the breaking down of the frame in* ***Standing Nude with Flowing Headdress, and Portrait of Rembrandt*** *(FIG 2) - - is Rembrandt within or without the picture frame in the drawing?).*

[4] *Interestingly, Joseph Kestner produced an informative essay on artworks relating to the Odysseus myth which Joyce may have been familiar with prior to his own "deconstruction" of this heroic tale (****"Before Ulysses: Victorian Iconography of the Odysseus Myth"*** *in* ***James Joyce Quarterly****, v. 28, #3, Spring 1991, 565-594).*

[5] *Although Jung found* ***Ulysses*** *full of "psychological peaches" (Spirit 134), his admiration seems to have been qualified. Theirs seems to have been a relationship based upon mutual admiration, but admiration begrudgingly offered. Evidently Joyce had no fondness for psychoanalysis or psychoanalysts. This was very probably due to Joyce's own unwillingness to accept the diagnosis of his daughter's schizophrenia. He once objected to Jung that his daughter seemed to be doing the same kind of experiments with language as himself - - to which Jung replied, "Yes, but the difference is that she is sinking while you are diving" (Wilson, Celtic Twilight).*

Personal Life Expression

More often than not, Picasso and Joyce would use their art as a means of dealing with their own personal lives. Their own realities they experience them are reinscribed in the work. The nature of this reinscription sometimes points towards a kind of schizophrenia and yet it worked as a therapeutic technique for healing and not the destruction of the personality (see Jung's essay on Picasso for a detailed discussion of this phenomenon). Oftentimes deep personal experiences are worked out in the art.[6] For instance, Stephen Dedalus is a rather obvious autobiographical figure for Joyce. Stephen's lack of the ability to "love" any woman other than the "ghost" of his mother and his anti-Catholicism are clearly reinscriptions of Joyce's own characteristics. Even the date upon which the action of ***Ulysses*** takes place, 16 June 1904, had deep personal significance for Joyce. Although scholars are in disagreement as to the specific nature of this significance, they do agree that it is a date upon which Joyce's relationship with Nora Barnacle became somehow deepened. Robert Adams believes that this is the day Joyce "fell in love with Nora" (James Joyce 121), other scholars say that this is the day of Joyce and Nora's first date or the day they first held hands in public. Robert Anton Wilson contends that the real answer is revealed in Joyce's personal letters to Nora: upon this day, Joyce tried to have intercourse with the virginal Nora who balked at the prospect, consenting to masturbate him instead (Finnegan).[7] In any event, there is a great deal of "Joyce the married man in Bloom and a great deal of Nora in Molly . . . . [Shackles bound] Stephen Dedalus . . . . [while] Bloom is free. One of the big differences between Stephen and Bloom is Molly. Hence the importance of 'her' day" (Adams, James Joyce 121-2). Picasso likewise places himself within his artwork - - *the Painter and Model theme is one of the most often explored throughout his career (see FIGS. 9-14).*[8]

Of course, not all of the personal life experiences which filtered into Picasso's and Joyce's works were of a deep therapeutic nature or part of their *quest for something else*. Acquaintances or associates often are used as subject matter. Joyce's line "Davy Stephens, minute in a large capecoat, a small felt hat crowning his ringlets, passed out with a roll of papers under his cape, a king's courier" (96) is the only reference in ***Ulysses*** to this character. Evidently, Davy Stephens was an acquaintance of Joyce's who asked to be included in one of his pieces, so he was.[9] While this isn't quite comparable to Picasso's portrait of Daniel-Henry Kahnweiler (FIG. 16), certain similarities do exist. One difference in the nature of the work by these two artists is the degree of autobiographical input into the work. Both have this input to a certain extent (as has already been demonstrated). However, while Joyce's work is almost wholly personal-emotional, Picasso's is not necessarily so. Timothy Hilton,

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[6] *These excursions by the artist into his work might very well be extensions of the* ***inside/outside*** *problem facing modern society. One might very fruitfully explore the dynamics of this act of self-creation\self-devouring . . . the creator of the work enters the work he is creating and thus becomes part of his creation, the very act of this creation and the created project then have influence upon the creator, transforming him as well as the work.*

[7] *If this is so, it makes Dublin's annual "Bloomsday" celebration particularly odd, or at least adds an interesting level of meaning to it - - a city in a Catholic country commemorating a novel which is itself a commemoration of an act of pre-marital sex.*

[8] *One of my own personal favorites of these artist and model pieces is the rather risque and very humorous* ***Eau-forte 8 septembre 1968 II*** *(FIG. 15).*

[9] *This tidbit comes from Father Pierre Demers, told to a class in Joyce at National Taiwan University, Fall 1991.*

commenting on the 1935 ***Woman in a Hat*** (FIG. 17), notes that there is "no straight correlation between the degree of alteration of the human body and any presumed blackness of mood. Picasso's painting is autobiographical, certainly, but more about his art than about his life" (Picasso 156). Of course, there is still dissent over this issue. In fairness, Hilton reports George Heard Hamilton's reaction to the rather typical ***Seated Woman*** (FIG. 18) as "an ideogram of neurosis, threat, and domination" (156-7).[10]

Uncertainty Principle

As stated earlier, the proto-Cubist paintings were heavily influenced by African and Iberian styles - - ***Nude with Drapery*** (FIG. 19) is considered by many to be Picasso's last work in this African style (Hilton, Picasso 87). The first true Cubist works were ***analytic*** - - with objects, landscapes, and people represented as many-sided (or many-faceted) solids (FIGS. 20-21). Within these works, the Cubists

> gradually disengaged the object from three-dimensional space, from a limited, fixed point of view, and "dismantled" it into planes which give an illusion of closure and depth but which are always moving and readjusting themselves to one another. The cubist world knows both change and permanence; it is a region of process, arrest, transition, where things emerge into recognition, then revise their features; an Uncertainty Principle operates here as it does in the new science. (Sypher, Rococo 270)

This is the same Uncertainty Principle at work in Joyce's early works, experimented with in ***Ulysses***, and brought to full flower in ***Finnegans Wake***.[11]

In ***hermetic*** cubist paintings, the artists turned to a flatter abstraction wherein the pattern became more important than the subject. Colors all but disappeared in the pieces. This flattening of the image represented an attempt at reintegrating the image with the wall, a cinematic style in which the painting and wall act as the screen upon\within which time and motion are experimented with. As Sypher explains:

> The cubists created a new flat perspective; they broke open the volumes of things by spreading objects upon shifting interrelated planes that did not violate the surface of the canvas, the space at the disposal of the painter as painter. This flat perspective meant also that painting could reintegrate itself with the wall, which could be treated like a cinematic screen. By representing the several faces of things simultaneously, the cubist dealt with the old problem of time and motion in new ways; objects "moved," but they were also immobilized in a complex design, offered to us in their calm being, their plural aspects conceived together. (Rococo 267)

[10] *The reader is free to choose whichever side he feels makes the better case - - as they both have strong evidence for their positions. I would settle my own view as somewhere to the left of the M.O.R. . . . Picasso as both personally\professionally included in and excluded from his own work, but more in than out.*

[11] *See Phillip Herring's* ***Joyce's Uncertainty Principle*** *for a full discussion of this technique.*

These experiments in time and motion are in themselves workings-out of Einstein's space-time equation (or SPACETIME) similar to Joyce's own experiments in both ***Ulysses*** and ***Finnegans Wake***. Both Picasso and Joyce quite naturally found inspiration in the cinema[12] because the "changing perspectives on which we build our existence appear in the cinema, a modern form of illusion that relates motion, time, and space in a new kind of composition" (Sypher, Rococo 266).

Montage

Picasso experimented quite heavily with the flat, distorted style throughout his career. Sypher likened the technique with the montage of the cinema, finding what he felt to be very strong correlations with Joyce's work. According to Sypher, there are strong similarities to Joyce's techniques, particularly those of montage and use development of archetypes, in Picasso's painting ***Girl Before a Mirror*** (FIG. 22):

> Picasso's use of montage is increasingly learned, as it is in James Joyce. He extracts, for example, a mythical dimension from his montage in Girl Before a Mirror (1932). Resorting to the archetypal theme of Vanity - - the mediaeval motif of Beauty regarding her own image - -he treats his Girl in a stained glass technique . . . . Who is this Girl? If we "read" the two parts of the painting - - the Girl and her Image - - we discover that she ia a contemporary Mary who is also Isis, Aphrodite, the Adolescent before her Mirror. (Rococo 280)

Thus, we see that the formerly "fauvist distortions have been intellectualized into a cinematic style that synchronizes" (Sypher, Rococo 280). To Sypher, montage, as borrowed from cinema by Joyce and Picasso, is very closely related to synchronicity (Rococo 280).
He compares ***Ulysses*** to ***Girl Before a Mirror*** and concludes that each is using montage as a means of exploring synchronicity and therefore displacing traditional SPACETIME:

> Joyce's Ulysses illustrates the montage principle in its widest application. Leopold Bloom is a modern Ulysses who during his day in Dublin re-creates in "mythical" episodes the events of the Odyssey, meeting his Telemachus in the young Stephen, confronting the Sirens and Circe, descending to the underworld when Paddy Dignam is buried, returning to that unfaithful Penelope in the person of Molly Bloom, who, like Picasso's Girl, is an archetypal image of the great goddess debased by Joyce's composite vision. The portmanteau language here and in Finnegans Wake gives instantaneous cross references between myth, philology, psychology, and music; and it adapts itself to stream-of-consciousness, which is likewise montage. (Sypher, Rococo 285)

The example of prose from ***Ulysses*** which Sypher gives to support his claim comes from the funeral scene:

[12] *Father Demers points out that the cinema had a profound effect upon Joyce. Prior to his permanently settling in Europe, Joyce had attempted to run the first cinema house in Dublin - - a business venture which failed.*

> Besides how could you remember everybody? Eyes, walk, voice. Well, the voice yes: gramophone. Have a gramophone in every grave or keep it in the house. After dinner on a Sunday. Put on poor old greatgrandfather. Kraahraark! Hellohellohello amawfullyglad kraark awfullygladaseeagain hellohello amawf krpthsth. Remind you of the voice like the photograph reminds you of the face. Otherwise you couldn't remember the face after fifteen years, say. For instance who? For instance some fellow that died when I was in Wisdom Hely's. (93-94)

While this particular selection does to a certain extent illustrate synchronicity, it seems interesting to me that there are so many examples which might more appropriately fit in with the comparison to ***Girl Before a Mirror***. For instance, just prior to the example Sypher cites, we find:

> A bird sat tamely perched on a poplar branch. Like stuffed. Like the wedding present alderman Hooper gave us. Hoo! Not a budge out of him. Knows there are no catapults to let fly at him. Dead animal even sadder. Silly-Milly burying the little dead bird in the kitchen matchbox, a daisychain and bits of broken chainies on the grave. (93)

Here Bloom is a party to several images as part of the montage. Most significantly, we see the daughter figure evoked. In Bloom's memory image, she is seen playing/performing an adult ritual which Bloom is presently acting out. She moves as she has seen others move, in the child's eye reality-mirror so to speak (*perhaps a Lacanian synchronicity?*).[13] In terms of the great goddess archetypes which Sypher demonstrates as being evoked by Picasso and the use of stream-of-consciousness writing techniques, perhaps a selection from Molly's ***"Penelope"*** chapter might prove even more fruitful. Of course, we have already seen the arcing "hayjuice"-"coin" synchronic montage.[14] Almost any section of ***Ulysses*** will reveal synchronicities - - *meaningful coincidences* - - as Joyce was very interested in them. This profound interest is based upon what he perceived to be their significant occurrence in his own life.[15]

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[13] *Interestingly, just after Sypher's cited passage is an interesting short sentence, one of Bloom's moving thoughts: "I read in that* ***Voyages in China*** *that the Chinese say a white man smells like a corpse." This becomes interesting insofaras the present writer is a white man among the Chinese reading Joyce and happening upon this passage . . . synchronicity? As far as smelling like a corpse, I'll leave that for others to worry about . . .*

[14] *Wilson develops a much more thorough discussion of synchronicity in his* ***Coincidance****, which is itself an experiment in synchronicity while explaining Joyce's use of these "meaningful coincidences." Amusingly enough, Wilson will often take random passages from* ***Finnegans Wake*** *as part of his lectures and explore the synchronicities found within in terms of whatever the topic of discussion is for that particular lecture, a practical/impractical demonstration of synchronicity, if you will . . . a technique which fails to produce significance as often as it works, but nonetheless provides entertaining explorations.*

[15] *Joyce's interest in synchronicity seems to date primarily from one event. Just as Gabriel Conroy of Joyce's story "The Dead" was jealous of his wife's former lover, Michael Fury, who died from exposure after having stood outside Gretta's window in bad Winter weather, Joyce was jealous of Nora's former lover, Michael Bodkin, who died the same way. Joyce's jealousy, like that of his fictional character, was primarily based upon a profound dismay someone else could have loved his wife so deeply when he felt himself incapable of such a love. In real life, Joyce visited the grave of Michael Bodkin and found written upon the neighboring tombstone, the name "J. Joyce." His interest in synchronicity seems to stem most*

In addition to Sypher's choice of ***Girl Before a Mirror***, one could very fruitfully read another of Picasso's more important works, ***The Painter and His Model*** (FIG. 23), in terms of its similarity in theme and technique to Joyce's ***Ulysses***. Here we see both the female and male archetypes being evoked. There is also a crossing of sexual identity within the male character (notice the vagina-like mouth) as well as phallic imagery expressed in the forearm (Hilton, Picasso 171-5). We see similar symbolic trans-sexual experiments with Bloom in his phantom/dream trial wherein he is treated as if he were in the female role - - *of course, Bloom is often wondering what it's like to be a woman, and particularly how it feels to bear children*. Naturally, there are more pieces in Picasso's canon which evoke the archetypes than could possibly be discussed adequately in a short paper of this kind: for instance, ***Mythological Scene*** (FIG. 24) invokes god and goddess archetypes from several mythologies; ***Couple*** (FIG. 25) represents both Earth Mother and Sky Father in several of their guises (particularly in their fertility functions . . . obviously); ***Harlequin with Violin*** (FIG. 26) is both trickster and muse; and ***Vollard Suite, No. 85*** (FIG. 27) gives full force to the oral personality rebelling against anal society, *Falstaff through Dionysus*.[16] As far as archetypes and mythological ties go, Joyce's ***Ulysses*** and ***Finnegans Wake*** are veritable primers.

Collage

Another of the many techniques shared by Joyce and Picasso is that of the collage. The Cubist used collage in his ***synthetic*** works as a means of demonstrating the many levels of reality to which his painting could adapt:

> Sometimes to show how his painting adjusts to any level of reality the cubist assimilated into his pictorial world the very elements of actuality alien to the painting - - fragments of cord, cloth, newsprint, wood. Indeed, to show the equivocal relationships into which his work could enter . . . the cubist needed collage, the texture of objects themselves, to underscore the points of intersection. (Sypher, Rococo 269)

Examples of Picasso's ***synthetic*** works include a range of collage use beginning with the simpler ***Coup de thé*** (FIG. 28), to less simple works like ***Man with a Hat*** (FIG. 29) and ***Head*** (FIG. 30), to the more complicated ***Student with a Newspaper*** (FIG. 31), through to the complex ***Minotaure*** (FIG. 32) which was originally designed for a magazine cover.

Joyce's use of language itself is often portrayed as a kind of word-collage, a juxtaposition of words from varying sources in order to create new meanings. Guy Davenport's illustration of ***Joyce writing a sentence*** (FIG. 33) seems to fairly accurately depict the popular conception of Joyce's writing technique (i.e., pulling unrelated words from a pair of women's

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intensely from that moment (Wilson, Celtic Twilight).

[16] *While most of the **Vollard Suite** pieces rather obviously invoke these classical archetypes, they do so in a similar fashion to Joyce's use of many of the same archetypes in **Ulysses** and **Finnegans Wake**. This particular piece, **No. 85**, is especially apt at doing so - - it also coincidentally expresses much of the same flavor as Thorne Smith's delightful 1931 novel **The Night Life of the Gods**.*

underdrawers and stringing them together[17]). However, this is not quite parallel to how Picasso uses collage. Rather, there is far more direct correspondence found in the ***"Aeolus"*** chapter of ***Ulysses*** wherein Joyce actually inserts real newspaper headlines from the period, juxtaposing them with the narrative which primarily takes place within the newspaper offices for which Bloom sells advertising. Thus, new meanings are explored\exploited. For instance:

> Hynes here too: account of the funeral probably. Thumping. Thump.
> with unfeigned regret it is we announce the dissolution of a most respected Dublin burgess. This morning the remains of the late Mr. Patrick Dignam. Machines. Smash a man to atoms if they got him caught. Rule the world today. His machineries are pegging away too. Like these, got out of hand: fermenting. Working away, tearing away. And that old grey rat tearing to get in. How a great daily is turned out Mr. Bloom halted behind the foreman's spare body, admiring a glossy crown. (98)

We see the narrative on a fictional newspaper office both interrupted and enhanced by these inclusion\intrusions of actual newspaper headlines. Meaning is both clarified and befuddled. The text crosses the border of realities, adjusting to new levels, in similar fashion to Picasso's collage paintings.

Themes

Besides their Cubist and/or technical similarities, Joyce and Picasso share several thematic elements in their work. In her ***Pictures of Romance***, Wendy Steiner makes a fine comparison of Joyce's ***"Nausicaa"***[18] chapter from ***Ulysses*** and what she characterizes as Picasso's Cubist perspective. Although Steiner's analysis seems quite adept, it seems interesting to me that none of the Picasso works she cites are strictly speaking Cubist. She relies most heavily upon the line drawings from the ***Vollard Suite*** series.

Steiner's analysis is less of technique than of theme. For instance, most of the cited drawings deal with the watcher-and-the-watched motif, particularly that of model and scuptured head (FIGS. 34-37). Unfortunately, these pieces don't show the living connection between actual sexual beings which occurs in ***"Nausicaa"***. Steiner does a better job with her discussion of the recurrent ***Satyr and Sleeping Woman*** theme as Picasso approached it (FIGS. 38-39), but here too the link is less than complete. In these works, the Satyr is fully aware and transforming the Sleeping Woman into the object of his desire, but she is unaware of this transformation.

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[17] *Not too unlike the method employed by the heroes of Douglas Adams'* ***Hitchhiker's Guide to the Galaxy*** *who pull random letters from a prehistoric Scrabble bag in order to spell out the answer to the ultimate question of the meaning of the universe.*

[18] *This chapter is based upon the episode in the* ***Odyssey*** *wherein the shipwrecked and nude Ulysses finds himself in the position of voyeur - - accidentally spying upon the princess Nausicaa and her companions bathing in the ocean. Joyce collapses the episode so that Bloom spies a group of girls by the seashore, one of which is aware of his gaze and therefore shows him more, all the while romanticizing the "affair" - - the piece is at once an experiment in language and and exploration of the power of the gaze.*

The best illustration of the ***"Nausicaa"*** theme which Steiner provides is not Picasso's . . . rather, it is Fritz Janschka's ***Nausicaa*** (FIG. 40). This can quite easily be compared to Picasso's own more explicit ***Sleeping Girl*** (FIG. 41). Here, the girl displays much more than in the Janschka work. One problem with both of these drawings is the same as that of the Satyr and Sleeping Woman figures above . . . the girl is asleep and therefore unaware. The slightly smiling facial expression of Picasso's girl does seem to indicate a slight awareness of her predicament and a satisfaction, almost active pleasure, with it. The more abstract ***Seated Bather*** (FIG. 42) carried the thematic parallel even further, for here the girl is awake and aware. Of course, the thematic weakness of ***Nausicaa***, ***Sleeping Girl***, and ***Seated Bather*** is that the observed is alone. The observer is outside of the picture so that it becomes almost impossible to illustrate the transformative power the observed has over the observer . . . she is here still more object than not. One could also approach ***The Bathers*** (FIG. 43) and ***By the Sea*** (FIG.44) in terms of their thematic relationships to ***"Nausicaa"***, but one is then even more hard-pressed to find the observer (as well as the specific observed single-object-of-desire).

It must be remembered that in ***"Nausicaa"***, Bloom watches the young Gerty MacDowell who is fully aware that he is watching her and therefore displays more of herself to him . . . the watched becomes a watcher herself and takes an active part in her own transformation into object of desire (*and in so doing transforms the watcher into her own object of desire*) - - all of which is accomplished through the gaze alone. Gerty and Bloom are both awake and aware. Both are transformed. Both are active and both are passive. Both achieve "bliss." Simply put, we basically are presented with a scene in which the man Bloom watches the girl Gerty who is aware that he is watching her so she shows more and more of herself to the watching man until she *"accidentally on purpose"* shows her *"everything"* and the man experiences orgasm . . . all of which is encircled by the gaze and its power. Perhaps one of the best examples of a work by Picasso which captures fully this very power of the gaze and mutual observation is ***Nude Girl and Companion*** (FIG. 45). Here we plainly see the young girl displaying all of her *"charms"* to the older man whose gaze is fixed . . . both being fully aware and cognizant of what is happening, sexually-spiritually. The postures of both figures places them in the passive mode, and yet their gazes are active . . . *Bloom and Gerty commanding and commanded by one another's gaze*.

Conclusion

Given sufficient time, one could more fruitfully explore Picasso's thematic relationships to Joyce . . . in his Cubist and non-Cubist work. There are rich coincidences which could be discussed.[19] ***Caridad*** (FIG. 46) could very easily be a portrait of Bloom - - *the benevolent man haunted by the image of Woman {her sexuality/fertility power and the dead feelings engendered by her love}*. Picasso could very well have been illustrating Bloom's journey into Night Town, his ***"Circe"*** adventures, in the early ***Streetwalker*** (FIG. 47) and ***Alms*** (FIG. 48)

[19] *And many of this similarities are just that, accidental coincidences - - but they are coincidences which carry meaning - - meaningful coincidences - - synchronicities.*

paintings. Upon looking at ***Vollard Suite, No. 37*** (FIG. 49), one may be reminded of the odd triangle formed by the impotent Bloom, the fertile Molly, and the tacitly welcome/unwelcome Blazes Boylan. Molly is found represented in ***Femme couchée au chat***[20] (FIG. 50) and constructed in ***Vollard Suite, No. 8*** (FIG. 51). The former as archetype and the latter in the loose composition/combination of lines which connect to form the image of Woman (*in the same fashion as the stream-of-consciousness monologue of the* ***"Penelope"*** *chapter is a collection of lines which connect to form the image of Joyce's Molly*).[21] Obviously, this present study could in no way address all of the issues relevant to the techniques employed by Joyce and Picasso in producing their works or in the themes therein addressd and explored. Hopefully, some ground has been broken which might lead to some further development later.

LIST OF WORKS OF ART DISCUSSED

- FIG. 1***Demoiselles d'Avignon***, 1906-07 (Hilton #50).
- FIG. 2.***Standing Nude with Flowing Headress, and Portrait of Rembrandt with Palette (Vollard Suite, no. 36)***, 1934 (Steiner #27).
- FIG. 3.***Female Nude on a Bed***, Summer 1907 (Leighten #67).
- FIG. 4.Girogione, ***Sleeping Venus***, c. 1510 (Leighten #68).
- FIG. 5.***Reclining Nude***, 1932 (Hilton #163).
- FIG. 6.***Bacchanal***, 1944 (Hilton #196).
- FIG. 7.Nicolas Poussin, ***The Triumph of Pan***, 1635 (Hilton #197).
- FIG. 8.***Girls with a Toy Boat***, 1937 (Arnason #612).
- FIG. 9.***Painter and Model***, 1926 (Hilton #119).
- FIG. 10.***Artist and Model***, 1927 (Hilton #116).
- FIG. 11.***Sculptor and Model Seated before a Sculptured Head (Vollard Suite, no. 39)***, c. 1933 (Steiner #21).
- FIG. 12.***Sculptor and Model by a Window (Vollard Suite, no. 68)***, 1933 (Steiner #23).
- FIG. 13.***Artist and Model***, 1963 (Penrose #XXVII-5).
- FIG. 14.***Peintre et Modèle***, 1969 (Penrose, #XXVIII-10).
- FIG. 15.***Eau-forte 8 septembre 1968 II*** (Steiner, frontispiece).
- FIG. 16.***Daniel-Henry Kahnweiler***, 1910 (Hilton #74).
- FIG. 17.***Woman in a Hat***, 1935 (Hilton #113).
- FIG. 18.***Seated Woman***, 1927 (Hilton #114).

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[20] *Of course, an English speaker would see a clear pun in this painting . . . one which Joyce would surely have appreciated . . . "a woman in bed playing with her pussy" . . . Molly? Yes. Yes. Yes. If such an act is an affirmation of Womanhood, . . . yes.*

[21] *It seems interesting that Jung's enthusiasm for Joyce's* ***"Penelope"*** *chapter (Spirit 134) is questioned by Mark Schechner in his* ***Joyce in Nighttown*** *(206) - - although Schechner has many positive words to say on behalf of the chapter, he has few, if any, good words for Jung. Recommending more strictly Freudian approaches, Schechner rejects the Jungian approach as not very useful for the student of literature, specifically objecting to Jung's mythological experiments (257). This seems a little too short-sighted in light of the work of Joseph Campbell and others as applied to mythological criticism and to Wilson's experiments with synchronicity. As the present study is hopefully an example, one should be able to look at any particular work from many angles. Each angle presents a new perspective, a new view, new understandings. That seems to be the entire* ***modus operandi*** *behind Joyce's (and Picasso's) work . . . providing new insights and ways of seeing.*

- FIG. 19.***Nude with Drapery***, Summer 1907 (Leighten #70).
- FIG. 20.***Nude***, 1910 (Hilton #73).
- FIG. 21.***Female Nude***, 1910 (Hamilton #135).
- FIG. 22.***Girl Before a Mirror***, 1932 (Arnason Colorplate-171).
- FIG. 23.***The Painter and His Model***, 1928 (Arnason Colorplate-170).
- FIG. 24.***Mythological Scene***, 1967 (Penrose #XXVII-6).
- FIG. 25.***Couple***, 1969 (Penrose #XXVIII-5).
- FIG. 26.***Harlequin with Violin***, 1918 (Arnason #532).
- FIG. 27.***Vollard Suite, No. 85***, 1933 (Hilton #158).
- FIG. 28.***Coup de thé***, 1912 (Hilton #84).
- FIG. 29.***Man with a Hat***, December 1912 (Leighten #102).
- FIG. 30.***Head***, Spring 1913 (Leighten, #90).
- FIG. 31.***Student with a Newspaper***, 1913-14 (Hilton #85).
- FIG. 32.***Minotaure***, 1933 (Arnason #574).
- FIG. 33.Guy Davenport, ***Joyce writing a sentence***, 1962 (Kenner #4).
- FIG. 34.***Two Women before a Sculptured Head (Vollard Suite, no. 42)***, 1933 (Steiner #26).
- FIG. 35.***Model and Sculptured Head (Vollard Suite, no. 61)***, 1933 (Steiner #22).
- FIG. 36.***Crouching Model, Nude, and Sculptured Head (Vollard Suite, no. 75)***, c. 1935 (Steiner #24).
- FIG. 37.***Sculpture of Seated Nude, Sculptured Head, and Vase of Flowers (Vollard Suite, no. 76)***, 1933 (Steiner #25).
- FIG. 38.***Satyr and Sleeping Woman***, 1936 (Steiner #19).
- FIG. 39.***Satyr and Sleeping Woman***, 1946 (Steiner #20).
- FIG. 40.Fritz Janschka, ***Nausicaa***, in Werkstatt-Monographie (Steiner #17).
- FIG. 41.***Sleeping Girl***, 1969 (Penrose #XXVIII-2).
- FIG. 42.***Seated Bather***, 1930 (Hilton #131).
- FIG. 43.***The Bathers***, 1918 (Arnason #524).
- FIG. 44.***By the Sea***, 1920 (Arnason #530).
- FIG. 45.***Nude Girl and Companion***, 1969 (Penrose #XXVIII-8).
- FIG. 46.***Caridad (Charity)***, 1903 (Leighten, #17).
- FIG. 47.***Streetwalker (Fille des rues)***, 1808-1899 (Leighten, #22).
- FIG. 48.***Alms***, 1899 (Leighten, #27).
- FIG. 49.***Vollard Suite, No. 37***, 1933 (Hilton #37).
- FIG. 50.***Femme couchée au chat***, 1964 (Penrose #XXVI-3).
- FIG. 51.***Vollard Suite, No. 8***, 1931 (Hilton #149).

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