eighteenth-century scholars' shelves, even if it is difficult to say how it could (unless a reader is lucky enough to secure a review copy).

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Dieter Fuchs, Joyce and Menippos. 'A Portrait of the Artist as an Old Dog'. Würzburg: Königshausen & Neumann, 2006, 168 S., €26.00.

The recently issued historical and classical studies with their focus upon the topic of "cultural memory" help to shed new light on what seemed "forgotten" literary genre-traditions and philosophical discourses. In 1998, for example, the International James Joyce Symposium dedicated a whole section on the significance of Simonides of Ceos' invented mnemonic loci memoriae in and throughout the structure and narrative of James Joyce's writings:1 a fact which up until then had slipped our (collective) cultural memory. It may yet be too soon to talk of a "Second Renaissance", but especially to Joyceans - archaeologists2 who wade through the morass of submerged Homeric palimpsest and excavate Daedalian myths by brushing the sand of time off of Joyce's text fragments - the insights gained by these studies are of extreme importance. Thus, it seems no coincidence that this year's upcoming International James Joyce Symposium in France is headlined "Renascent Joyce".

The present study by Dieter Fuchs may be viewed in the same light as it connects to the topic of "cultural memory" (3) by focusing on the parallels between James Joyce and Menippos of Gadara, the inventor of the Menippean satire and the founder of the Cynic movement. Of course Fuchs does not claim that we have forgotten about the Menippean satire as a genre per se, but by constructing a convincing genesis of the criticism which has referred to the connection between Joyce's works and the Menippean, it becomes evident that - similar to the mentioned case of Simonides of Ceos - "... critical studies that do justice to the Menippean tradition in the European vernaculars are of relatively recent date."3


2 Dieter Fuchs sees the process of reactivating the sympotic discourse as "archaeology" and views Joyce as an "archaeologist" in his study and treatment of traditional literature and genre (3).


The present study concentrates on Menippean references in Joyce's work in many areas: it identifies textual markers of the Menippean genre such as the voyage to the netherworld (Nekyal referred to in *A Portrait of the Artist as a Young Man* (74–76) and the 'Hades' and 'Circe' chapter of *Ulysses* (121, 123), as well as the archetypal rituals and rules of the ancient Symposium reflected, unnoticed by the characters, in the Christmas Dinners at the Morkans and Dedaluses. Furthermore, the study points towards intertextual references in the works of classical authors writing within the Menippean genre-tradition.

The most challenging notion brought up by Fuchs though, is the deconstruction of the term *Menippea* into two integral parts: apart from seeing it as a genre, it is also treated as a worldview; the 'dog-like' life-style of the 'Cynic' movement and its founder Menippos of Gadara, for instance, is a way of life which Joyce not only reflects within the characters of his works, but which – as Fuchs very comically shows – the "jocoserious" author also had to live himself (31–38). The imagined portrait of Joyce stylising himself and appearing as a Menippean Cynic in his own right (39–41), as well as the fact that he was constantly out of pocket (31), make this "bi(bli)ographical" chapter a real highlight. Although all of these facets of Joyce's life have been recorded in countless anecdotes before, it is Fuchs who views these in the light of the Cynic movement.

More complex are the philosophical inferences of the Menippe as a worldview, which constitute the main body of Fuchs' thesis, summarised in the so-called sympotic discourse. Based on the Socratic dialogue and ritualised within the ancient Symposium, this discourse becomes implemented as a binary opposition to western philosophy and religious worldview. The implications of this are manifold: as Joyce was educated at Jesuit schools and colleges around Dublin and had since then tried to fly by the indoctrinated nets of religion and priesthood, it becomes evident that he tries to emancipate himself from this experience by constructing a literary inversion of the exact process which has been the focus of writings of various classical authors such as Plato and Socrates: the repression of the Socratic, critical and egalitarian dialogue of the Symposium through the monolithic and homophone monologue of Christian religion. This fact is not only made evident in *A Portrait of the Artist as a Young Man*, to which the subtitle of Fuchs' work alludes, but can be traced throughout James Joyce's writing from the early recorded

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5 According to Ellmann, Gillespie and Schork, Joyce possessed a wide range of Menippean writings in his private library, by authors such as Plato (*Symposium*), Lucian, Quintilian (incl. Varronian *Satuiae menippae*), Chaucer, Rabelais, Cervantes, Burton, Sterne, Byron and Swift (29f).

6 The word *Cynic* is derived from Gr. κύων, "dog" (7).

7 Joyce allegedly applied the term "jocoserious" to himself, which Fuchs places into context with the term *iocoserious* (or *seriocomic*): a characteristic trait of the narrative tone within the Hellenic Menippean satire tradition (28).

8 Fuchs draws an extremely funny parallel between Joyce and Menippos, asserting that the two were probably the only members of the Cynic movement who did not choose the dog-like lifestyle for themselves (33).
Epiphanies, through Dubliners, A Portrait of the Artist as a Young Man and Ulysses.

Due to its complex topic, the structure of Fuchs' study is sometimes difficult to overview: the boundaries between Menippean genre and worldview fuse when for instance an intertextual reference – or the Menippean intertext referred to itself – connects to the notion of the sympotic discourse. The same applies for the emblematic Cynic "dog", which refers to the movement's life style, while at the same time juxtaposing religious to secular, teleological to non-teleological worldview, and thereby working as a Menippean transformation of the Christian "God". But by inserting a brief résumé at the end of the main chapters, Fuchs gives the Joycean archaeologist a map out of the Menippean labyrinth.

Epiphanies, Stephen Hero, Sisters and Grace are regarded as pre-studies in which Joyce begins with the inversion of the sympotic discourse by invading and displacing the topographical inventory of Dublin with references to the Menippean worldview. The lamenting dog at the crossroads of Epiphany No. 8, which re-appears in Stephen Hero, is interpreted as an allusion to the emblem of the Cynic movement; the Socratic "last questions", which Stephen asks McCann in order to enquire about his steadfastness towards religion, in turn highlight the cross-over of Christian worldview with Socratic dialogue (46). In the short story The Sisters, the archetypal ritual of the Eucharist becomes satirically undermined through "sherry and crackers" (51), unnoticed though by the character of the truculent Father Flynn, who is identified as a parody of Jesus and Socrates (50–51) and connected to Bakhtin's carnivalesque Lord of Misrule. In Grace Fuchs convincingly identifies the ironic juxtaposition between the Dantean-Christianite tripartite structure of the Divine Comedy (Inferno, Purgatorio, Paradiso) and the social satire of Jonathan Swift's Gulliver's Travels, which also stands within the Menippean tradition of satiric writings (56).

Particularly interesting is Fuchs' analysis of The Dead in which he is the first to identify the Saturnalia by Macrobius as an intertext to Joyce's novella (59). The Saturnalia is about a banquet to which the rather stern and humourless character of Evangelus appears, representing Christian mentality, and who is ridiculed as a philosophus gloriösus. In spite of being invited he refuses to partake in the event by quoting from Varro's nescius quid vesper serms verbat, a satiric guideline for banquets, in which the number of guests is clearly stated: it should not undercut the number of the three graces, nor exceed the number of the nine muses (60). In the end Evangelus and two of his friends join the banquet taking the overall total up to twelve guests. As he claims not to have counted the master of the feast, Fuchs infers that Evangelus here cleverly hints towards the physically absent Jesus Christ as the "real" master of ceremony and therewith manages to invade the rules of the ancient Symposium by implementing the numerology of the Last Supper (60). The fact that Gabriel Conroy calls his aunts "the three graces of the Dublin musical world" and

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9 See chapters 4.1. through 4.4.
10 See chapter on 'Scylla & Charybdis', in particular 112.
11 The word Yahoo is seen as an intertextual marker.
12 The narrative persona of the philosophus gloriösus is a constituent feature of the Roman – Varronian – tradition of indirect menippean satire (8).
that Joyce was working on a story called Last Supper prior to writing The Dead (59), already indicates the presupposed intertextual reference to both, the Bible and the Saturnalia by Macrobius. Furthermore, Gabriel becomes a Joycean version of Evangelus as he too is ridiculed as a philosopbus gloriosus, realised in his late reflection upon the evening. Whereas the physically absent but mnemonically omnipresent Michael Furey may be seen as an allusion to Jesus as the “real” master of the Christmas dinner on Usher’s Island, the title of the Varronian intertext, nescis, quid vesper servus verbat, has become Gabriel’s mantra: “You’ll never know what the late day will bring” (66).

The critical perspective of Wayne C. Booth on A Portrait of the Artist as a Young Man – viewing the narrative persona as a tool of the author to place ironic distance between himself and his work – is developed in Fuchs’s study by identifying the mentioned narrative technique as a trait of the Menippean satire (72). Furthermore, he infers that this enables Joyce to create an alter ego, which not only disconnects him from the Stephen of Stephen Hero, but also allows the author to place ironic distance between himself and the Stephen of A Portrait of the Artist as a Young Man. In doing so, Joyce emancipates himself as an artist and overcomes the deeply rooted conflict between religious and sympotic worldview, while the Stephen of A Portrait still struggles with Icarian flight (74). The intertextual references to Ovid’s Metamorphoses – although entailing the Daedalian myth – are constructed to an avowal of A Portrait of the Artist as a Young Man to the western tradition of writing (81), while the Apuleisean intertext of the same title, but of Menippean nature (72), undermines and invades seemingly unnoticed Ovid’s text through references to the Menippean genre and its implicated worldview.

In Ulysses – as so often – the case gets more complex as the Menippean coexists as a genre and worldview from the very outset: Joyce’s main characters Leopold Bloom and Stephen Dedalus are not only identified as Menippean personae, but also as representatives of two completely different worldviews and philosophical systems (98). Stephen, despite his non serviam in A Portrait of the Artist as a Young Man, has not yet managed to emancipate himself from his struggle with religion, reflected in the recurring memory of his mother’s deathbed wish (98). Bloom on the other hand is identified as an unknown Socrates and therefore functions as a representative of the sympotic worldview (109, 113). The implications of this identification of Stephen and Bloom within Ulysses are too manifold to be discussed here; but just to give a few examples: Lukian’s Nekyomantia, an ironic tale of Menippos’ own travel to the netherworld, is intertextually referred to in ‘Circe’. Apart from entailing the Menippean element of the Nekya, it is the three mock-heroic symbols Menippos carries with him (Heracles’ lion’s cur, Ulysses’ hat and Orpheus’ lyre) that Fuchs sees in Bloom’s dress code (“dark mantle”, “drooping plumed sombrero” and “silverstringed inlaid dulcimer”) and which therefore denote Joyce’s Ulysses as a Menippean icon (125)!

As Bloom is identified as Socrates and Stephen as Aristotle in ‘Scylla & Charrybdis’ (108), the non-teleological, cyclic dialogue of the sympotic discourse stands in contrast to Aristotelian teleology with its three unities of time, place and action in

narrative sequence, a nebeneinander and nacheinander on structural level. This also rings true for the cyclic nature of ‘Penelope’, which, after 17 episodes of narrative continuity, is the first and last chapter in Ulysses to suspend the mentioned Aristotelian unities (148). In giving an outlook towards Finnegans Wake, Fuchs infers that the Menippe cannot appear as a genre and worldview in Joyce’s last work, as he neither sees a generic way of cataloguing the genre of the Wake, nor any sense in having a critical dialogue within a work which suspends the notion of teleology within a universal (con-)text (149).

There is little criticism to offer in the case of Dieter Fuchs’ Portrait of the Artist as an Old Dog; The genesis of the classic traditions of Menippean literature, as well as of the genre’s progression through the Renaissance and 18th century is very detailed, but still accessible to the interested reader, whereas the densely sub-structured chapter on Ulysses, with its countless implications and references to the Menippean contexts of worldview and genre, seems at times too much to take in. Although Fuchs’ discussion of The Dead is excellent, the numerological equations drawn between the number of guests at the Morkan’s Christmas Dinner and that of the Saturnalia are, I feel, prone to lack argumentation (63). Furthermore, the discussion of A Portrait of the Artist as a Young Man, as complex and well-researched as it may be, is best followed in the chapters’ closing résumé (95–96), not in the chapter proper (72–94).

Fuchs never presents arguments in the widely practiced way of subjective interpretation, knows where to draw the line between fact and fiction and always has his inferences well backed up; the indexed bibliography may also be mentioned as a helpful guide to the Joycean and Classicist. As mentioned from the outset, the new insights gained by the recent criticism of lost cultural Memoria can be connected to the reviewed study Joyce and Menippos by Dieter Fuchs, which archaeologically covers new and exciting ground on the closely bordering territories of classic and Joycean criticism.

DÜSSELDORF

Thomas Gurke


Die kurze Einleitung enthält wider Erwarten weder eine These, noch einen Forschungsbericht oder eine Aussage zur literaturwissenschaftlichen Untersuchungsmethode. Die Bezüge auf den Kontext und später auf die Rolle von Literatur in der südafrikanischen Gesellschaft legen eine kontextorientierte Methode nahe, die aber weder benannt noch in ihren Leistungen und Grenzen reflektiert wird.

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