

# Ulysses, Order, and Myth

T.S. Eliot

Mr. Joyce's book has been out long enough for no more general expression of praise, or expostulation with its detractors, to be necessary; and it has not been out long enough for any attempt at a complete measurement of its place and significance to be possible. All that one can usefully do at this time, and it is a great deal to do, for such a book, is to elucidate any aspect of the book — and the number of aspects is indefinite — which has not yet been fixed. I hold this book to be the most important expression which the present age has found; it is a book to which we are all indebted, and from which none of us can escape. These are postulates for anything that I have to say about it, and I have no wish to waste the reader's time by elaborating my eulogies; it has given me all the surprise, delight, and terror that I can require, and I will leave it at that.

Among all the criticisms I have seen of the book, I have seen nothing — unless we except, in its way, M. Valery Larbaud's valuable paper which is rather an Introduction than a criticism which seemed to me to appreciate the significance of the method employed — the parallel to the *Odyssey*, and the use of appropriate styles and symbols to each division. Yet one might expect this to be the first peculiarity to attract attention; but it has been treated as an amusing dodge, or scaffolding erected by the author for the purpose of disposing his realistic tale, of no interest in the completed structure. The criticism which Mr. Aldington directed upon *Ulysses* several years ago seems to me to fail by this oversight — but, as Mr. Aldington wrote before the complete work had appeared, fails more honourably than the attempts of those who had the whole book before them. Mr. Aldington treated Mr. Joyce as a prophet of chaos; and wailed at the flood of Dadaism which his prescient eye saw bursting forth at the tap of the magician's rod. Of course, the influence which Mr. Joyce's book may have is from my point of view an irrelevance. A very great book may have a very bad influence indeed; and a mediocre book may be in the event most salutary. The next generation is responsible for its own soul; a man of genius is responsible to his peers, not to a studio full of uneducated and undisciplined coxcombs. Still, Mr. Aldington's pathetic solicitude for the half-witted seems to me to carry certain implications about the nature

of the book itself to which I cannot assent; and this is the important issue. He finds the book, if I understand him, to be an invitation to chaos, and an expression of feelings which are perverse, partial, and a distortion of reality. But unless I quote Mr. Aldington's words I am likely to falsify. 'I say, moreover,' he says, 'that when Mr. Joyce, with his marvellous gifts, uses them to disgust us with mankind, he is doing something which is false and a libel on humanity.' It is somewhat similar to the opinion of the urbane Thackeray upon Swift. 'As for the moral, I think it horrible, shameful, unmanly, blasphemous: and giant and great as this Dean is, I say we should hoot him.' (This, of the conclusion of the Voyage to the Houyhnhnms — which seems to me one of the greatest triumphs that the human soul has ever achieved. It is true that Thackeray later pays Swift one of the finest tributes that a man has ever given or received: 'So great a man he seems to me that thinking of him is like thinking of an empire falling.' And Mr. Aldington, in his time, is almost equally generous.)

Whether it is possible to libel humanity (in distinction to libel in the usual sense, which is libelling an individual or a group in contrast with the rest of humanity) is a question for philosophical societies to discuss; but of course if Ulysses were a 'libel' it would simply be a forged document, a powerless fraud, which would never have extracted from Mr. Aldington a moment's attention. I do not wish to linger over this point: the interesting question is that begged by Mr. Aldington when he refers to Mr. Joyce's 'great undisciplined talent'.

I think that Mr. Aldington and I are more or less agreed as to what we want in principle, and agreed to call it classicism. It is because of this agreement that I have chosen Mr. Aldington to attack on the present issue. We are agreed as to what we want, but not as to how to get it, or as to what contemporary writing exhibits a tendency in that direction. We agree, I hope, that 'classicism' is not an alternative to 'romanticism', as of political parties, Conservative and Liberal, Republican and Democrat, on a 'turn-the-rascals-out' platform. It is a goal toward which all good literature strives, so far as it is good, according to the possibilities of its place and time. One can be 'classical', in a sense, by turning away from nine-tenths of the material which lies at hand and selecting only mummified stuff from a museum — like some contemporary writers, about whom one could say some nasty things in this connection, if it were worth while (Mr. Aldington is not one of them). Or one can be classical in tendency by doing the best one can with the material at hand. The confusion springs from the fact that the term is applied to literature and to the whole complex of interests and modes of behaviour and society of which literature is a part; and it has not the same bearing in both applications. It is much easier to be a classicist in literary criticism than in creative art — because in criticism you are responsible only for what you want, and in creation you are responsible for what you can do with material which you must simply accept.

And in this material I include the emotions and feelings of the writer himself, which, for that writer, are simply material which he must accept — not virtues to be enlarged or vices to be diminished. The question, then, about Mr. Joyce, is: how much living material does he deal with, and how does he deal with it: deal with, not as a legislator or exhorter, but as an artist?

It is here that Mr. Joyce's parallel use of the *Odyssey* has a great importance. It has the importance of a scientific discovery. No one else has built a novel upon such a foundation before: it has never before been necessary. I am not begging the question in calling *Ulysses* a 'novel'; and if you call it an epic it will not matter. If it is not a novel, that is simply because the novel is a form which will no longer serve; it is because the novel, instead of being a form, was simply the expression of an age which had not sufficiently lost all form to feel the need of something stricter. Mr. Joyce has written one novel — the *Portrait*; Mr. Wyndham Lewis has written one novel *Tarr*. I do not suppose that either of them will ever write another 'novel'. The novel ended with *Flaubert* and with *James*. It is, I think, because Mr. Joyce and Mr. Lewis, being 'in advance' of their time, felt a conscious or probably unconscious dissatisfaction with the form, that their novels are more formless than those of a dozen clever writers who are unaware of its obsolescence.

In using the myth, in manipulating a continuous parallel between contemporaneity and antiquity, Mr. Joyce is pursuing a method which others must pursue after him. They will not be imitators, any more than the scientist who uses the discoveries of an Einstein in pursuing his own, independent, further investigations. It is simply a way of controlling, of ordering, of giving a shape and a significance to the immense panorama of futility and anarchy which is contemporary history. It is a method already adumbrated by Mr. Yeats, and of the need for which I believe Mr. Yeats to have been the first contemporary to be conscious. It is a method for which the horoscope is auspicious. Psychology (such as it is, and whether our reaction to it be comic or serious), ethnology, and *The Golden Bough* have concurred to make possible what was impossible even a few years ago. Instead of narrative method, we may now use the mythical method. It is, I seriously believe, a step toward making the modern world possible for art, toward that order and form which Mr. Aldington so earnestly desires. And only those who have won their own discipline in secret and without aid, in a world which offers very little assistance to that end, can be of any use in furthering this advance.

Ulysses, Order, and Myth is the title usually given to T. S. Eliot's review of James Joyce's Ulysses. Eliot's short review was published in The Dial magazine in 1923, and can be read here; below, we offer a few words of analysis of this influential essay by one major modernist writer, about the work of another major modernist writer. 1922 was the annus mirabilis or "year of wonders" for modernist literature. James Joyce's Ulysses had appeared in book form in February of that year (to coincide with Joyce's fortieth birthday), T. S. Eliot's own poem The Waste Land was published, Virginia Woolf Before attending to the imaginative consequences of the critical and literary consensus Gilbert and Joyce forged in 1930, we would do well to consider its direct inspiration: T. S. Eliot's 1923 essay, "Ulysses, Order, and Myth." Eliot's Dial essay makes clear that the paradigmatic New Critical novel was to seal narrative's fate. Writing before Gilbert and Joyce, Eliot entered the critical discourse that represents and so legitimates changes in the novel's form as historical necessity: In using the myth, in manipulating a continuous parallel between contemporaneity and antiquity, Mr. Joyce is pursuing a method which others must pursue after him. They will not be imitators, any more than the scientist who uses the discoveries of an Einstein, in pursuing his own, independent, further investigations. For Eliot, the method of Ulysses had the importance of a scientific discovery. Ulysses is a modernist novel by Irish writer James Joyce. It was first serialized in parts in the American journal The Little Review from March 1918 to December 1920 and then published in its entirety in Paris by Sylvia Beach on 2 February 1922, Joyce's 40th birthday. It is considered one of the most important works of modernist literature and has been called "a demonstration and summation of the entire movement." According to Declan Kiberd, "Before Joyce, no writer of fiction had so foregrounded the