

Memory / Imagination and Joyce

Franca Ruggieri, University of Roma Tre

Citation: Ruggieri, Franca (2014), "Memory / Imagination and Joyce", *mediAzioni* 16, <http://mediazioni.sitlec.unibo.it>, ISSN 1974-4382.

1. Is it ever possible for an individual to put their memory to one side for one moment and, in so doing, retain their identity? It is, of course, a rhetorical question, at least for ordinary people carrying out their ordinary everyday activities. And it is the same for artists and writers, who could not pursue the object of their research in absence of that primary function of the mind. There are therefore no intrinsically specific qualities assumed when dealing with such a broad subject as the impact of memory on Joyce and his work. Being the basis of oral and written human communication, memory is a natural, necessary and active presence, and a precondition of every manifestation of human thought and speech. Its pervasive function, at work in every field of human life, is so self-evident that it has lent itself to investigation and analysis from various scientific viewpoints on the part of anthropologists, physiologists, psychoanalysts, neurologists, and historian. Its influence on any process of writing is equally apparent. Therefore, what is the point in considering such a stock relationship as that which exists between a writer and memory, his own memory or any form of memory? There is, however, an additional issue that comes to the fore in this particular case to justify the reader's interest: it is the fact that here memory is not only a working tool that is part of the process of writing a story, but also a crucial theme in itself. It is a living object in Joyce's inquisitive inquiry into the essence of all things human, the key to building a palimpsest, both diachronic and synchronic, of human life and history in all its manifestations.

2. In "Ulysses, Order and Myth", T.S. Eliot (1923) claims that the vast, variegated panorama of contemporary urban life, with its teeming mass of futility and anarchy in which the characters of the "novel" are deeply immersed, is held

together by its parallel to the *Odyssey* and the application of the mythological method, a technique that – he said – had the importance of a scientific discovery. Indeed, apart from the *Odyssey*, other literary myths are remembered, revisited and set to work, to the extent that the writer's exceptional memory unceasingly challenges the reader's memory through an intense, inexhaustible series of mythological, cultural, and historical allusions. "Joyce built his text as a labyrinth of voices and textual echoes," says François Laroque, "where the work of memory to piece the whole out of an infinity of fragments is one of the tasks of the 'ideal reader' who has to remember the whole story" (Laroque 1999: 381). And the geometrical notion of "labyrinth" suggested by François Laroque, implying the need for memory to find one's way out of somewhere, calls to mind the image of an "encyclopaedia" – a further challenge and aid to human memory – that Joyce put forward as a possible definition of *Ulysses*. The OED (1979: 153) defines "encyclopaedia" as "a literary work containing extensive information on all branches of knowledge, usually arranged in alphabetical order." In fact it was in that often quoted Italian letter to Carlo Linati dated 21 September 1919 that Joyce refers to *Ulysses* in the following way:

For seven years I have been working at this book – blast it! *It is also a kind of encyclopaedia*. My intention is not only to render the myth *sub specie temporis nostri* but also to allow each adventure (that is every hour, every organ, every art being interconnected and interrelated in the somatic scheme of the whole) to condition and even to create its own technique. Each adventure is so to speak one person although it is composed of persons – as Aquinas relates of the heavenly hosts. (SL 270-71, my italics)

And the very choice of the word "encyclopaedia" as a *locus memoriae*, with its Greek etymology indicating a "circular education", seems to convey Joyce's awareness of a new narrative perspective evolving alongside the new dramatic novel, a modern *Summa*, that is, a huge, inclusive container, a monument and general archive of the Western world with its traditions and its cultures, its individual and its collective memory. In this respect, André Topia aptly refers to Stephen Heath's early, fascinating hypothesis that the whole *Ulysses* project, with its system of allusions and correspondences, "had been composed by Joyce in the manner of a 'memory system', a 'theatre of memory' very much like those that Frances Yates describes in her well-known study *The Art of Memory*

where the examples given include, crucially, systems developed by Giordano Bruno, another of Joyce's key imaginative sources" (Topia 1999: 394). There is a remarkable resemblance between those representations of memory-systems – formulated during the Renaissance – and Joyce's "Oxen of the Sun" diagram that Stephen Heath describes in his analysis. The imitative history of language and prose, from Anglo-Saxon to the present, accompanies the history of the development of the foetus and suggests a simultaneity between the development of language and the development of the human individual "that is no more – no less – than a desire to remember, to return, to get back into memory of birth and language, the question of origins again" (Heath 1982: 134). And so the appearance of mnemotechnics is important and is evoked twice in "Ithaca", where, as André Topia points out in his essay, a tense process of memorization supports the question-answer structure of a lay catechism. The conclusion leads the reader right back to that very letter to Linati quoted above, and to Joyce's full awareness of what he was doing. "*Ulysses* itself," says Heath, "is written and works anyway as a gigantic memory theatre, with its encyclopaedism, its chapter by chapter correspondence (each with its organ, art, technique, symbol, colour and so on)" (Heath 1982: 133). As to *Finnegans Wake*, Joyce's "nighty novel" is full of people endlessly trying to remember things and communicate their apparently nonsensical memories. Leopold Bloom was well aware of how unpredictable memory could be and how the past could continuously reemerge and make itself – confusingly – felt: "Never know whose thoughts you're chewing" (*U* 8.718-19), he tells himself in the course of his "monologue" in the "Lestrigonians" episode.

The incessant, active presence of memory, understood as a continuous stream of change, the pressure of thoughts and events relentlessly flowing by – the same and yet new, from past to present – is already hinted at in "riverrun", the opening key word of *Finnegans Wake*. Memory is also well encapsulated in those two lines from chapter 8 of "Anna Livia Plurabelle": "Then all that was fair. Tys Elvenland! Teems of times and happy returns. *The seim anew. Ordovico or viricordo. Anna was, Livia is, Plurabelle's to be*" (*FW* 23-25, my italics). At one and the same time, the colloquial present and cultural memory are linguistic versions of the same notion; this choral, dialogical sequence brings together

“Teems of times and happy returns” – a plain idiomatic saying – “The seim anew. Ordovico or viricordo” – a modified literary allusion to Nietzschean eternal return – and the three identities – past, present, future – of Anna Livia Plurabelle, presiding over Vico’s *ricorso* as the agent and principle of renewal (see also Murphy 1998).

Another evident example that successfully illustrates the fusion of two levels of memory – the autobiographical and the literary – is Joyce’s two-fold interest in portraits. These could be family portraits, i.e. the visual representation and memories of his predecessors and of his past, or the many self-portraits and portraits of his characters that he created in order to capture and evoke his subject’s essence and “individuating rhythm” (Joyce 1904/1973: 41).

There is no doubt that memory in its varied modalities – individual, collective, traditional, historical, and cultural – provides the essential structural and linguistic basis of Joyce’s writing as well as of his lived experience. And while it is true that all of Joyce’s writings can be read as a complex, ceaseless enactment of the concept of memory in its various forms, such reflections, and even the very choice of textual references, always run the risk of being too casually made, too inadequate for that tenacious construction of the theme of memory in the conscious structure and dense fabric of the text itself.

Nevertheless a few exemplary quotations chosen from the Joycean macrotext can be discussed as further acknowledgment of the continuous importance of memory. Such references might be limited to an echo from the same semantic field, as is the case of the line which opens the 1902 essay on James Clarence Mangan: “Memorial I would have ... a constant presence with those that love me” (Joyce 2000a: 53). This quotation is apparently from a poem by Mangan himself, although its source remains unidentified. Here the evocative quality of the first word of the essay – a “key word” proposed as both noun and adjective – stresses the priority and necessity of memory in the text that follows. And if, as the title announces, the formal subject of the essay is the poet Mangan, depicting him as the archetypical artist throughout the essay, the portrait given also coincides with the portrait-in-progress of his biographer. Mangan’s solemn wish to be remembered and continue to live as “a constant presence with those

who love” him, seems to be intentionally and unaffectedly shared by the young author of the essay. Two sets of readers are thus addressed simultaneously, not only Mangan’s, but also Joyce’s.

Moreover, if we take as a premise the difficulties involved in knowing how to record reflections and provide a comprehensive analysis of such a general theme, perhaps the choice of "lesser-known" passages, of less “ritualistic” quotations, has some sense. This is the case with the opening paragraph *A Portrait of the Artist*, that first short version written in 1904 which is a palimpsest of seven paragraphs: one a foreword followed by six depicting the artist – i.e. the "portrait of the artist”:

The features of infancy are not commonly reproduced in the adolescent portrait for, so capricious are we, that we cannot or will not conceive the past in any other than its iron *memorial* aspect. Yet *the past* assuredly implies *a fluid succession of presents*, the development of an entity of which our actual present is a phase only. (Joyce 1904/1973: 41)

Again the word “memorial” appears, this time as an adjective, and in these very lines we also find a clear reference to the Bergsonian concept of time as “durée”, that metamorphic continual process of the flow of present moments, which, while materializing the future, reach back to an imperceptible, inescapable past. Indeed, this image already seems to convey that sense of flow that we later see in “riverrun”, the beginning of “Work in Progress”, and then a little further on in the opening paragraph of *Finnegans Wake* in the “commodius vicus of recirculation” (*FW* 3.2); words and things flowing together in time. Some lines later in the same 1904 portrait/self-portrait of the artist, the art of memory seems to be an art of the real that is both analytical and creative, that succeeds in getting to the essence of things and people. It is that, as yet undefined mental process that manages to “liberate from the personalised lumps of matter that which is their individuating rhythm, the first or formal relation of their parts” (Joyce 1904/1973: 41). In the few, densely-written pages that follow, the young artist remembers the stages of his own upbringing; family, school, university, books, acquaintances, ambitions, convention and provocations, visions and prophesies. He passes from the world of art and the aesthetic and civil role of the artist to a moral appeal addressed to future

generations. Some specific details are of particular interest. He claims to be part of the “maddest of companies” along with Gioacchino da Fiore, Swedenborg and Giordano Bruno. There is also an image of the artist-as-chemist, intent on “separating the subtle from the gross” (Joyce 1904/1973: 44) and he adds a hermeneutic reference to the myth of Actaeon according to Giordano Bruno’s version in *De gli heroici furori*. As ever, this is a composite exercise in memory and imagination, provocative and captivating in equal measure.

The nexus of memory and imagination also underpins that interaction between memory, time and music that endows the scene of farewells in *The Dead* with such significance (see also Ruggieri 1986). Music, the protean art form that was to be a constant presence in Joyce’s writings, is here not just gentle musicality or the allusion, as it often is, to the inexpressible sounds of nature, but a memory, which takes us from the present, a precise reference, as it often is, to an Irish melody which resurfaces from the past. Mnemosyne, goddess of memory, daughter of Uranus – the Sky – and Gaia/Gaea – the Earth – gave birth to the nine Muses who oversaw the arts and sciences and inspired artists and poets, philosophers and musicians. Indeed, the word “music” alludes to the art par excellence governed by the Muses; it is the art towards which all others tend, as Walter Pater stressed, many years after Plato, in his essay on Giorgione (Pater 1873/1986: 83-98). In Joyce’s story, the melody is that of an old Irish ballad, *The Lass of Aughrin*, a tragic tale of love about a young mother who dies of cold with her child as she tries to reach the aristocratic home of the baby’s father, Lord Gregory. The song, performed that evening by the tenor at the Morkan sisters’ party, takes Gretta’s thoughts back to a time “long ago” when the same ballad had been sung; it brings back the memory of a young love from “long ago”, a true love that has lasted beyond death. For Gabriel, standing in the hall at the bottom of the stairs, the “distant music” is distant in terms of physical space, but above all it also marks the emotional distance between him and Gretta and it becomes the source of a misunderstanding. Gabriel is an ambitious writer; he is sure of himself and respects rituals and conventions; he is a failed artist, perhaps, but a modestly successful man of letters who at that point does not know of the brief and intense love story of his wife’s youth. For Gabriel, that “distant” music leads to a misapprehension that

he projects onto the past. He yields to sweet nostalgia and misplaced memories that provide him, with a flash of illumination, with an image of their happy life together:

Moments of their secret life together burst like stars upon his memory. A heliotrope envelope was lying beside his breakfast cup and he was caressing it with his hand. Birds were twittering in the ivy and the sunny web of the curtain was shimmering along the floor: he could not eat for happiness. (*D* 168)

This series of memories ends with the scene at the glassmaker's:

They were standing on the crowded platform [...] in the cold, looking in through a grated window at a man making bottles in a roaring furnace". Gretta – her face "fragrant in the cold air" – is beside him and naïvely calls out to the man, asking, "Is the fire hot, Sir? (*D* 168)

In a brief moment, the emotions caused by that "distant music", and the attempt to recompose the fragments of memory that the music arouses, inspires him with a passing, ambitious desire for total art, almost a fleeting return to the idea of *worttdrama*: through memory, Gabriel, a writer, imagines that if he were a painter he would paint a picture that he would call *Distant Music*.

Whatever the age, one thing is evident for any artist: art is imagination and the initial spark of imagination derives from one instant of memory of real things, whatever the medium and however that art might manifest itself. But if this impulse is common to every art, what is conveyed in its expression, between one page and another, lies in the depth and breadth of its analysis, and of the echoes and resonances that that page may have for the reader or the listener.

In the last two lines of Joyce's tale, in a scene of a great visual impact, memory and imagination are engaged in a final merging with the two dimensions of human experience for Gabriel. Now alone at the end of his *quest*, he is aware of his own failure: "His soul swooned slowly as he heard the snow falling faintly through the universe and faintly falling, like the descent of their last end, upon all the living and the dead" (*D* 176). The persistent repetition of certain words and the abstraction of the snow that covers and unifies everything, suggest a circular memory that recasts macrocosm and microcosm, past and present, and

almost prefigures the Communion of Saints. It is a memory that unites the dead and the living in a single vision, because here, as in *When We Dead Awaken*, Heinrich Ibsen's final play, the dead are more alive than the living, while tradition, which lives on in memory, gives meaning to the experiences of men and women who live their lives in the present.

Between 1904 and 1906 Joyce revisited the portrait of the artist in *Stephen Hero*, "walking through the ways of the city" with "his ears and eyes ever prompt to receive impressions". It was not only in Skeat that he found words for his "treasure-house":

[H]e found them also at haphazard in the shops, on advertisements, in the mouths of the plodding public. He kept repeating them to himself till they lost all instantaneous meaning for him and became wonderful vocables.
(SH 33)

It is the interaction between the "remembered" word from the dictionary, or from the signs, the advertisements and the chatter on the street, as well as the visual and aural suggestions prompted by constantly repeating the word itself that sparks the imagination. In this way, the meaning of the word becomes incidental and dissolves, transformed into a "wonderful vocable".

3. The concept of memory is a crucial concept, said Jacques Le Goff. The word itself, with its uses and abuses, permeates every moment of lived human experience: nothing human – language, actions and performances, history, tradition – can exist without memory: individual, synchronic memory is an active unit that conditions, and is conditioned by, diachronic, collective memory and historical memory. Memory is at the basis of the construction and development of human identity, history and communication, and its workings and materializations constitute the main feature of the human race. Tracing the evolution of the historian's craft in *History and Memory* (1977), Le Goff maintains that history – oral and written history – is a creation of memory and is no more accurate or subjective than the human memory upon which it is necessarily based. History is, so to speak, an art of memory.

The twentieth century oversaw great transnational tragedies, expectations and failures. It was the Age of Extremes, as Eric Hobsbawm (1994) called it in his

The Short Twentieth Century 1914-1991, those very dates coinciding with the beginning and the development of a long process of investigation performed within European culture on human memory and the urgent, painful need to recover its objects and materials from the fast, accelerating flow of time and oblivion. From this perspective there is an evident shared feeling of loss of identity and urge for recovery, a desire for reconnection, that lies at the root of “modernism” with the “inventions” of *Ulysses* and of *The Waste Land*, published in 1922 soon after the end of the First World War, and the recurring historical and theoretical questioning of the nature and functions of memory in all its various forms.

If the concept of “collective memory” (Halbwachs 1968) is often seen as a specific range of values, beliefs and traditions that unite individuals on the common basis of a shared past, then individual memory is a natural part of it. Ordinary people, absorbed in their individual routines, recognize the primacy of memory and come to know how crucial a healthy memory is to everyday actions when they have to deal with pathologies connected to its progressive loss. It is then that one experiences how daily life – with its tiny gestures, those apparently repetitive, automatic acts, its affections – is nourished and sustained by memory; its desires, its acts of imagination in perspective, always depend on a functioning individual memory. At the same time, a widely-felt sense of an acute loss of collective and historical memory can also be seen as responsible for the long crisis of identity which affects the Western world.

Memory has always been a central topos for the philosophers of the Classical, medieval, Renaissance periods, from Plato and Aristotle to Bruno and Vico, as well as from Nietzsche to Heidegger in more modern times. It remains a major theme in the cultural and theoretical debate: individual and collective memory, its meanings, functions and their interplay, have been routinely questioned and investigated from different perspectives.

Matiere et Memoir (Matter and Memory) was originally published by Henry Bergson in 1896. Its subtitle, “*Essay on the relation of body and spirit*”, pertinently introduces an analysis of the classical philosophical problems concerned with this fundamental relationship. Bergson was strongly opposed to

the reduction of spirit to mere matter and considered memory to be of a deeply spiritual nature; the brain served a need to orientate present action with appropriate memories.

Clear traces of Bergsonian notions of time and memory are perceptible at a very early stage in Joyce's writings, as we saw earlier with reference to the first paragraph of the posthumously published 1904 *Portrait of the Artist*. Later, in December 1927, the same decade as Joyce's widely inclusive, "encyclopaedic" novel was published (SL 270-71), Abraham Moritz Warburg started writing *Mnemosyne*¹, a work in the form of a pictorial atlas that was to revisit and revive the Renaissance notion of *loci memoriae* (Warburg 1994).

In the 1960s, Frances Yates published *Giordano Bruno and the Hermetic Tradition* (1964/1979), *The Art of Memory* (1966/1979) and *Theatre of the World* (1969). These three remarkable books soon became landmarks in the study of the great tradition of "theatres of memory", expounded by Giulio Camillo Delminio, Giordano Bruno and Robert Fludd. Indeed, is not Stephen's "treasure-house" – in the passage from *Stephen Hero* quoted earlier – a possible revisiting of the notion of "theatre of memory"? In the words of André Topia,

Frances Yeats showed that the *loci memoriae* were a way of adapting the capacities of the human mind to the immense mass of knowledge which kept growing, before the printing press and later classification techniques made the information data accumulated in libraries more easily accessible. (Topia 1999: 395-396)

A few years later, in 1978, Pierre Nora's "Memoire Collective" was published by Jacques Le Goff in his *La Nouvelle Histoire*. Paolo Rossi, the author of at least two seminal contributions to the discussion on memory in the Renaissance and early modern periods, was in various ways at the forefront of this European

¹ *Mnemosyne* consisted of 40 wooden panels covered with black cloth, on which nearly 1,000 pictures were pinned from books, magazines, newspaper and other sources of everyday life. The project meant that the pictures were arranged according to different themes: 1. Coordinates of memory; 2. Astrology and mythology; 3. Archaeological models; 4. Migrations of the ancient gods; 5. Vehicles of tradition; 6. Irruption of antiquity; 7. Dionysiac formulae of emotions; 8. Nike and Fortuna; 9. From the Muses to Manet; 10. Dürer: the gods go North; 11. The age of Neptune; 12. "Art officiel" and the baroque; 13. Re-emergence of antiquity. Warburg died in 1929 before completing the Atlas.

context: *Clavis Universalis. Arti della memoria e logica combinatoria da Lullo a Leibniz* was published in 1983 (translated in 2000 as *Logic and Art. The Quest for a universal Language*) and *Il passato, la memoria, l'oblio (Past, Memory, Oblivion)* appeared in 1991. A philosopher and historian of science, Paolo Rossi's reflections on the nature and uses of memory start with the Classical period, when the study of memory was included in the four arts of rhetoric, and go as far as the fourteenth century, when Raymond Lull worked on a project that involved the construction of a universal, artificial language with the eventual aim of producing a total encyclopaedia of universal knowledge. From this merging of technical memory and Lullism came the idea of "the theatres of the world": books, spaces or buildings that could contain the whole of human knowledge. The mnemonic arts and the idea of a universal language that would capture the essence of all things were originally associated with cryptology, mysticism and other occult practices. While running the risk of giving a too simplistic reading of the present in the light of the past, an interpreter of Joyce's work might well be tempted to view his linguistic creativity, his experimental impulse and encyclopaedic ambition as an impassioned revival of a Renaissance utopia.

At the XVI International James Joyce Symposium held in Rome (14-20 June 1998; academic advisor: Giorgio Melchiori), André Topia and Daniel Ferrer chaired and presented a four-member panel under the title "Loci Memoriae", a seminal contribution to Joyce studies and the art of memory. In the following year, four essays from that panel were included in the same section in the book *Classic Joyce* (Ferrer 1999, Bonafous-Murat 1999, Tadié 1999, Laroque 1999, Topia 1999).

In the same year as André Topia and Daniel Ferrer revisited this Renaissance topic of the art of memory, *Realms of Memory* by Pierre Nora was published. Nora's three volumes became crucial in bringing about a broad discussion of the "places of memory" as the accumulators and transmitters of a community's heritage. Two years later, Paul Ricoeur's (2000) *La mémoire, l'histoire, l'oubli* was published in Paris, an extensive discussion of time, memory, oblivion, the uses and the abuses of memory and their interrelation in the narrative.

4. Memory and imagination, therefore, are not housed in different regions of the human brain, but interact continuously; every thought and every act draws on both faculties simultaneously. Great imagination is always great memory: memory, as Vico says, is expansive and composed, but can, according to Francis Bacon (1605/1901/1914), give rise to a false match between the two. On the other hand, the fact that Mnemosyne, the goddess of memory, was also the mother of the nine Muses suggests that there has always been a close relationship between memory, imagination and creativity.

And from this relationship stems the problematic interaction between “tradition” and “the individual talent” which Eliot discussed in his 1919 essay. The complex function of memory is essentially twofold: the elaboration of one’s own present thought as memory and memory-narrative, but also a re-remembering and therefore a translation and reelaboration of other thoughts as well as the thoughts of others. It is a reelaboration that is always new in the formal sense and thus might well seem original on first glance. It is in this interaction that we find the inescapable link between memory and imagination that Aristotle had suggested in *On Memory and Reminiscence* arguing:

Accordingly if asked, of which among the parts of the soul memory is a function, we reply: manifestly of that part to which ‘presentation’ [*phantasia*] appertains; and all objects capable of being presented (viz. aistheta) are immediately and properly objects of memory, while those (viz. noeta) which necessarily involve (but only involve) presentation are objects of memory incidentally.

It is important, therefore, to locate memory and imagination in the same part of the soul; something that would not have been lost on Joyce, having been educated by the Jesuits at Clongowes and at Belvedere College, and thus nurtured on Aristotelianism and Thomism. In fact in *A Portrait of the Artist as a Young Man* “the spectral words of Aristotle or Aquinas” often come to Stephen’s mind, to be then reduced to “only a garner of slender sentences from Aristotle’s poetics and psychology and a *Synopsis Philosophiae Scholasticae ad mentem divi Thomae*” (P 136).

“Imagination is memory”: echoing Vico, Joyce had once said to Frank Budgen (1970: 187). And he himself, always very proud of his own excellent memory, is

the artist-creator who acts and works for Mnemosyne and the Muses, to memory and creative imagination. It is from this basis that we know, without doubt, that memory and imagination coincide with one another. Perhaps here too there is an echo of the passage from Aristotle's *De memoria et reminiscentia*.

However, the interaction of "memory" and "imagination" also seems to be implicit at the beginning of "Nestor", the second episode in *Ulysses*. It is 10 o'clock on the morning of Thursday 16 June 1904. In a schoolroom in Dalkey, Stephen Dedalus is in the middle of teaching a history lesson. He is questioning Cochrane, one of his pupils: "You, Cochrane, what city sent for *him*?" (*U* 2.1). "*Him*" is Pyrrhus, who here represents past history, the object of the remembrance of past memory and the subject of the questioning. After four brief lines of syncopated questions and answers between teacher and pupil, there is a short "stream of consciousness" moment:

The boy's blank face asked the blank window.

Fabled by the daughters of memory. And yet it was in some way if not as memory fabled it. A phrase, then, of impatience, thud of Blake's wings of excess. (*U* 2.6-9)

The image of history "fabled" – narrated, told or perhaps even "imagined" – by "the daughters of memory", that is, by Mnemosyne's daughters the Muses, suggests that in the act of telling history there is the inevitable interaction of two complementary acts: the use of memory and the "fabling" involved in its retelling. And the need for such interaction between these two dimensions of thought is highlighted by the fitting reference to William Blake's "wings of excess" – excessive as creativity most often is. Furthermore, if the focus of the exchange is historical discourse, then proposing a single vision of the two acts which are both present at the moment of creativity – in the passage from the unformed to the creation of form, from memory to its "fabling" – is all the more striking.

The ambition to write a new narrative, that is a dramatic novel, as an all-inclusive text which can provide a new synchronical and diachronical theatre of the mind, of memory and imagination that can both confirm our own identity and

open us to the experience of others. This, perhaps, is the continuing relevance of Joyce's complex inheritance.

Works Cited

Adams Day, Robert (1988) "Dante, Ibsen, Joyce, Epiphanies, and the Art of Memory", *JJQ* 25(3): 357-362.

Aristotle, "On Memory and Reminiscence" (*De Memoria et reminiscencia*), trans. J.I.Beare, available at <http://ebooks.adelaide.edu.au/a/aristotle/memory> (accessed 14.5.2014).

Bacon, Francis (1605/1901/1914) *The Advancement of Learning*, edited by Joseph Devey, New York: P.F.Collier & Sons.

Bergson, Henry (1903) *Matière et Mémoire: essaisur la relation du corps a l'esprit*, Paris: Felix Alcan Editeur. **English translation by** Nancy M. Paul and W. Scott Palmer (1991) *Matter and Memory, Essay on the relation of body and spirit*, New York: Zone Books.

Bonafous-Murat, Carle (1999) "Disposition and Pre-Disposition: the Art of Involuntary Memory", in Franca Ruggieri (ed.) *Classic Joyce, Joyce Studies in Italy* 6, Rome: Bulzoni, 361-372.

Budgen, Frank (1970) *Myselfes When Young*, London: Oxford University Press.

Eliot, Thomas Stearns (1919) "Tradition and the Individual Talent" in F. Kermode (ed.) (1975) *Selected Prose of T.S. Eliot*, New York: Harcourt Brace Jovanovich: 37-44.

----- (1923) "Ulysses, Order and Myth", *The Dial* LXXV: 480-483.

Fagan, Paul (2010) "Forget, Remember! Forget! Memory, Amnesia and Cyclical Metamorphosis of Meaning in *Finnegans Wake*", in Franca Ruggieri (ed.)

James Joyce Metamorphoses and Re-Writing, Joyce Studies in Italy 11, Rome: Bulzoni, 53-66.

Ferrer, Daniel (1996) "Between *invention* and *memoria*: locations of 'Aeolus'", in M. Beja and D. Norris (eds.), *Joyce in the Hibernian Metropolis*, Columbus: Ohio University Press, 190-197.

----- (1999) "Loci memoriae: Joyce and the Art of Memory", in Franca Ruggieri (ed.) *James Joyce Metamorphoses and Re-Writing, Joyce Studies in Italy* 11, Rome: Bulzoni, 355-360.

Halbwachs, Maurice (1968) *La memoire collective*, Paris: Presses universitaires de France.

Heath, Stephen (1982) "Joyce in Language", in Colin McCabe (ed.), *James Joyce: New Perspectives*, Brighton: The Harvester Press.

Hobsbawm, Eric (1994) *Age of Extremes: The Short Twentieth Century 1914 – 1991*, New York: Vintage.

Joyce, James ([1904]1973) "A Portrait of the Artist", in *Dubliners and A Portrait of the Artist as a Young Man, a Casebook*, edited by Morris Beja, London: MacMillan.

----- (1974a) *Racconti e Romanzi brevi*, Milano: Mondadori.

----- (1974b) *A Portrait of the Artist as a Young Man*, Ware: Wordsworth Editions. (P)

----- (1975) *Selected Letters of James Joyce*, edited by Richard Ellmann, London: Faber & Faber. (SL)

----- (1976) *Finnegans Wake*, London: Faber & Faber. (FW)

----- (1979) *Stephen Hero*, edited by Theodore Spencer, London: Granada Publishing. (SH)

----- (1992) *Ulysses*, edited by D. Kiberd, Oxford: Oxford University Press. (U)

----- (2000a) *Occasional, Critical, and Political Writing*, edited by K. Barry, Oxford: Oxford University Press.

----- (2000b) *Dubliners*, Oxford: Oxford University Press. (D)

Laroque, François (1999) "Hamlet, a locus memoriae for Stephen Dedalus in *Ulysses*?", in Franca Ruggieri (ed.) *Classic Joyce, Joyce Studies in Italy* 6, Rome: Bulzoni, 381-386.

Lawrence, Karen (ed.) (1998) *Transcultural Joyce*, Cambridge: Cambridge University Press.

Le Goff, Jacques (1977/1992) *History and Memory*, transl. Steven Rendall and Elizabeth Claman, New York: Columbia University Press.

Mailhos, Jacques (1988) "The Art of Memory: Joyce and Perec", in K. Lawrence (ed.) *Transcultural Joyce*, Cambridge: Cambridge University Press, 151-169.

Murphy, Timothy S. (1988) "The Eternal Return of 'The seimand anew': Joyce's Vico and Deleuze's Nietzsche, *JJQ* 35(4) and 36(1), Special Double Issue.

Nora, Pierre (1978) "Mémoire Collective", in Jacques LeGoff (ed.) *La Nouvelle Histoire*, Paris : Retz.

----- and Lawrence D. Kritzman (eds.) (1996) *Realms of Memory: The Construction of the French Past* (Volume 1), New York: Columbia University Press.

Oxford English Dictionary, The Compact Edition, Book Club Associates and Oxford University Press, USA, 1979.

Palotto, Manuela (2008) "Storia degli *effetti*, storia degli *affetti*. *Mnemosyne* e il racconto della memoria", *Quaderno del Dipartimento di Letterature Comparete*, Rome: Carocci, 197-124.

Pater, Walter (1873/1986) *The Renaissance, Studies in Art and Poetry*, Oxford: Oxford University Press.

Pugliatti, Paola (1979) "Per un supplemento di studio della 'voce' in *Ulysses*", *Spicilegio Moderno* 12: 107-120.

----- (1986) "Never know whose thoughts you're re-chewing': Monologue as Dialogue in *Ulysses*", *Il confronto letterario* II(6), 363-369.

Ricoeur, Paul (2000) *La mémoire, l'histoire, l'oubli*, Paris : Le Seuil.

Rickard, John S. (1999) *Joyce's Book of Memory: The Mnemotechnic of Ulysses*, Durham: Duke University Press.

Rossi, Paolo (1983) *Clavis Universalis. Arti della memoria e logica combinatoria da Lullo a Leibniz*. English translation by Stephen Clucas (2000), *Logic and Art. The Quest for a universal Language*, Chicago: University of Chicago Press.

----- (1991) *Il passato, la memoria, l'oblio*, Bologna: Il Mulino.

Ruggieri, Franca (1986) "Gabriel Conroy: The cracked looking glass of a servant", in *Le maschere dell'artista: Il giovane Joyce*, Rome: Bulzoni, 231-262.

----- (2011) "Never know whose thoughts you're chewing", in F. Fiorentino (ed.), *Figure e forme della memoria culturale*, Macerata: Quodlibet, 87-100.

Tadié, Benoit (1999) "Memory and Narrative Deadlock in *Dubliners*", in Franca Ruggieri (ed.), *Classic Joyce, Joyce Studies in Italy* 6, Rome: Bulzoni, 374-380.

Topia, André (1999) "Compartments and Series: the space of memory in 'Evelyn' and 'Ithaca'", in Franca Ruggieri (ed.), *Classic Joyce, Joyce Studies in Italy* 6, Rome: Bulzoni, 387- 397.

Vico, Giambattista (1725,1730, 1744/2012) *La Scienza Nuova*, Milano: Bompiani.

Yates, Frances (1964/1979) *Giordano Bruno and the Hermetic Tradition*, Chicago: Midway.

----- (1966/1984) *The Art of Memory*, London: Ark Paperbacks.

----- (1969) *Theatre of the World*, Chicago: University of Chicago Press.

Warburg, Abraham Moritz (1994) *Mnemosyne-Bilderatlas. Begleitmaterial zur Ausstellung "Aby M. Warburg. Mnemosyne"*, edited by Marianne Koos, Hamburg: Dölling und Galitz.

An imperfect memory and imagination define our reality. Funes can be aware of other realities because he has a perfect memory. Meursault reveals that the missing element for Funes to possess consciousness is imagination. The human imagination has been a concept or characteristic which has invoked various speculations, theories, ideologies and philosophies throughout history. It would seem to be the one main characteristic which separates humans—homo-sapiens, from all other species in the world. 'Imagination', seems to be the source and foundation of human evolution, and the founder of humans as the master species. Technically speaking 'imagination' is in general, the power or process of producing mental images. Read More. Words: 3473 - Pages: 14.