



Ulysses
celebrating
James Joyce
Dublin 2004
Ulysses
rejoice

James Joyce
Dublin 2004
Bloom's Day
100
rejoice

Ulysses
Joyce

Rejoice
DUBLIN 2004
CELEBRATING BLOOMSDAY 100

Press Kit
www.rejoycedublin2004.com

Welcome

For millions of people, June 16 is an extraordinary day. On that day in 1904, Stephen Dedalus and Leopold Bloom each took their epic journeys through Dublin in James Joyce's *Ulysses*, the world's most highly acclaimed modern novel. "Bloomsday", as it is now known, has become a tradition for Joyce enthusiasts all over the world. From Tokyo to Sydney, San Francisco to Buffalo, Trieste to Paris, dozens of cities around the globe hold their own "Bloomsday" festivities. The celebrations usually include readings as well as staged re-enactments and street-side improvisations of scenes from the story. Nowhere is Bloomsday more rollicking and exuberant than Dublin, home of Molly and Leopold Bloom, Stephen Dedalus, Buck Mulligan, Gerty McDowell and James Joyce himself. Here, the art of *Ulysses* becomes the daily life of hundreds of Dubliners and the city's visitors as they retrace the odyssey each year.

Although Bloomsday is a single day, Ireland is planning a world-class, five-month festival lasting from 1 April 2004 to 31 August 2004. The Minister for Arts, Sport, and Tourism, Mr John O'Donoghue has appointed a committee to oversee and coordinate this important celebration of one of the nation's greatest literary masters. Everyone from literary neophytes to Joyce scholars will find a range of programmes suited to their interests. In addition to a number of spectacular exhibitions and events, street theatre, music programmes, and family fun will fill the city for everyone to enjoy.

Dublin itself takes center stage in ReJoyce Dublin 2004. Joyce captured the soul of Dublin in all its gritty glory and immortalized it in *Ulysses*. Its blend of sophistication and old-world charm engages the imagination of its citizens and visitors. ReJoyce Dublin 2004 and Ireland invite the world to help celebrate James Joyce, Bloomsday, and Dublin!

Click on the following to go to

Calendar of Key Events James Joyce & His Works

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James Joyce

ReJoyce

ReJoyce Dublin 2004: Calendar of Key Events

For the complete calendar of events see www.rejoycedublin2004.com

DATE	EVENT	DESCRIPTION	LINK
OCTOBER 2003			
16 October 2004	Launch of the Davy Byrne New Irish Writing Award	The Davy Byrne New Irish Writing Award is a short story competition, in English, for previously unpublished stories of up to 5,000 words. It is open to all citizens of, or residents in, the island of Ireland. The competition will be launched by the Minister for Arts, Sport and Tourism, Mr John O'Donoghue. The deadline for entries is February 2nd. A short list of 6 writers will be announced in May, with stories to hopefully appear in a National Newspaper prior to winner being announced (late June). Total Prize Fund : 25,000 euro; First Prize : 20,000 euro.	www.jamesjoyce.ie
JANUARY 2004			
	Official Launch of the Festival by the Minister for Arts, Sport and Tourism, Mr John O'Donoghue.	Dublin itself takes centre stage in ReJoyce Dublin 2004. Joyce captured the soul of Dublin in all its gritty glory and immortalised it in <i>Ulysses</i> . Its blend of sophistication and old-world charm engages the imagination of its citizens and visitors. ReJoyce Dublin 2004 and Ireland invite the world to help celebrate James Joyce, Bloomsday, and Dublin!	www.rejoycedublin2004.com
FEBRUARY 2004			
2 February 2004	Premiere of Sean Walsh's film, "Bloom."	Odyssey Pictures proudly presents its new feature film of the world's greatest comic masterpiece. Directed by Sean Walsh, this exciting new adaptation of Joyce's masterpiece has been widely acclaimed by leading Joyceans.	www.ulysses.ie
2 February – 16 June 2004	RTE radio broadcast of the Reading <i>Ulysses</i> Programme	Marking Joyce's birthday on 2nd February, RTE will launch its Reading <i>Ulysses</i> broadcast. Fritz Senn and Gerry Flaherty will present this major 20-programme series. A 45-minute chapter by chapter guide to <i>Ulysses</i> will be broadcast each week, concluding on Bloomsday.	www.rte.ie/radio

Rejoyce Dublin 2004: Calendar of Key Events

For the complete calendar of events see www.rejoycedublin2004.com

DATE	EVENT	DESCRIPTION	LINK
APRIL 2004			
7 April – 1 August 2004	Opening of Irish Museum of Modern Art Exhibition “High Falutin Stuff”	The Irish Museum of Modern Art will exhibit Joyce-influenced art by leading artists from the Museum’s permanent collection.	www.modernart.ie
May 2004			
21 May	“Singtime Sung”	The National Concert Hall presents “Singtime Sung: James Joyce and Music” .	www.nch.ie
25 May – 15 August 2004	Opening of “Joyce in Art” at The RHA Gallagher Gallery	The Royal Hibernian Academy hosts an exhibition of Joyce-inspired art by internationally acclaimed artists. The exhibit will include seminal, new works, and installations by artists including Joyce himself, Brancusi, Man Ray, Matisse, Motherwell, Jess, Tony Smith, Patrick Ireland, John Cage, William Anastasi, Kathy Pendergast, Ciaran Lennon and many more.	www.royalhibernianacademy.com
JUNE 2004			
12 June – 19 June 2004	19th International James Joyce Symposium	Delegates from around the world will participate in compelling lectures and panel discussions in “Bloomsday 100,” the 2004 international Joyce conference.	www.bloomsday100.org
13 June 2004	Bloomsday Breakfast	Ten thousand Dubliners and visitors will share in a traditional Bloomsday Breakfast on O’Connell Street in celebration of Joyce’s <i>Ulysses</i> .	www.rejoycedublin2004.com

Rejoyce Dublin 2004: Calendar of Key Events

For the complete calendar of events see www.rejoycedublin2004.com

DATE	EVENT	DESCRIPTION	LINK
JUNE 2004			
15 June 2004	Opening of "James Joyce and <i>Ulysses</i> at the National Library of Ireland"	In 2002 the National Library of Ireland acquired 19 previously unknown James Joyce draft notebooks. Scholars can for the first time trace the complete artistic development of particular episodes of <i>Ulysses</i> . In celebration of Bloomsday 2004 the NLI will host "James Joyce and <i>Ulysses</i> at the National Library of Ireland," an exhibition highlighting its newest literary treasures. The manuscript notebooks will be presented in the context of Joyce's life and world. Using period photography and ephemera the exhibition will bring the viewer back to 1904 and then through the years until 1922 when <i>Ulysses</i> was finally published.	www.nli.ie
16 June 2004	Guinness Bloomsday Breakfast	Leopold Bloom relishes the inner organs of beasts and fowls in the opening of Episode 4 of <i>Ulysses</i> . On Bloomsday, Joyce enthusiasts around the world partake of a similar breakfast. The James Joyce Centre will host its traditional Guinness Bloomsday Breakfast accompanied by street theatre, music, song, and dramatic readings.	www.jamesjoyce.ie
16 June 2004	RTE Concert Orchestra	The National Concert Hall presents a special performance by the RTE Concert Orchestra.	www.nch.ie

Rejoyce Dublin 2004: Calendar of Key Events

For the complete calendar of events see www.rejoycedublin2004.com

DATE	EVENT	DESCRIPTION	LINK
JUNE 2004			
19 June 2004	Elijah is Coming!	Elijah is Coming! is a celebration of the River Liffey (1904 – 2004) centring around O'Connell Bridge. During the day, an explosion of bizarre costumed creatures, street performers, and costumed actors will enact scenes and debate from Lestrygonians. In the evening, a night parade will draw on the rich imagery of Ulysses. Synchronised to music, water fountains will rise to dramatic heights as the drama is unleashed with a breathtaking performance by the River Liffey herself as a series of texts and images relating to <i>Ulysses</i> fills the surface of the water and bounce up against the architecture of the Liffey quaysides.	www.rejoycedublin2004.com
June 2004	Performance at the Peacock Theatre	The Abbey Theatre presents a special performance at the Peacock Theatre.	www.abbeytheatre.ie
JULY 2004			
July 23	James Joyce Music Recital	The National Concert Hall presents a James Joyce Music Recital.	www.nch.ie

James Joyce & His Works



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Biography (1882-1941)

Born the oldest of ten children to survive infancy, James Augustine Aloysius Joyce saw his family's fortune evaporate, his father fail, and his family struggle. He started out his formal schooling at Clongowes Wood College, a prestigious Jesuit school, but finances forced him first to a Christian Brothers school and then on to Belvedere College, where the Jesuits admitted him and his brothers without fees. He earned his B.A. in 1902 from University College, Dublin, where he studied languages.

His talent for writing was apparent from a very early age; when he was nine, he wrote, and his father distributed, a tribute to the dead Parnell. While still at Belvedere he wrote both verse and prose, and he developed an abiding love for the writings of Norwegian playwright Henrik Ibsen. While a student at University College, he wrote a review for the *Fortnightly Review* of Ibsen's *When We Dead Awaken* and was thrilled to receive a reply from Ibsen himself.

At University College, Joyce neglected his formal studies but read copiously and pursued his study of languages. In addition to a play and a collection of poems, he began writing and collecting his epiphanies. During this time of study and experimental writing, Joyce's family suffered a steady financial decline. They moved into increasingly squalid lodgings and sold off much of the family's furnishings but clung tenaciously to family portraits and a coat of arms.

In 1902 Joyce introduced himself to poet and mystic George Russell, who brought his attention to John Millington Synge, W. B. Yeats, and Lady Gregory. They all agreed that Joyce showed great promise, and each tried in his or her way to help. Joyce prepared to study medicine in Paris, but since his family had little money to offer him,

he dropped out, continued his studies of languages and literature, and began his long tradition of letters either to his family or friends, asking for money.

In 1903 Joyce's mother, Mary, died of cancer. Joyce had been called home only to encounter her dying pleas that he resume his formal religious observance and to encounter his father's inebriated outbursts. Joyce's alternating passionate attachment to, and distance from, his family characterised this time.

In the period that followed, Joyce began to write fiction, polishing and revising over a period of months and years. He fought his remorse over his mother's death with the bawdy companionship of his Dublin friends. He attempted a number of professions, none of which provided him with the kind of income he needed, and he borrowed generously from his friends. During this time he lived with Oliver St. John Gogarty (Buck Mulligan in *Ulysses*) in a Martello Tower in Sandycove, now the Joyce Museum.

On June 16, the day on which he set *Ulysses*, he had his first date with Nora Barnacle, a simple girl from Galway. Despite their differences, almost immediately Joyce fell in love with Nora, and after a brief, intense courtship, the two left for Europe together.

Joyce did his most intense writing and completed his mature works in Paris, Trieste, and Zurich. Although he felt he had to leave Ireland to become an artist, Ireland was, and remained, the subject of his writing during his entire life.

In Trieste his children, Giorgio and Lucia, were born, and Joyce gave lessons in English. When Italy entered the war in 1915, Joyce and his family were allowed to move to Zurich. He gave private lessons in English there, but the income was not enough; his vision problems necessitated a number of surgical procedures and a great deal of

medical attention. By this time his genius had become recognised, and he began to receive help. Harriet Shaw Weaver, editor of *The Egoist*, began a lifelong benefaction that included money and assistance in publishing, advancement of his works, and encouragement in the face of her occasional perplexity over his writing. Edith Rockefeller McCormick supported him generously for a time.

In 1920 the family moved to Paris, where Joyce was occupied by writing and publishing. This period of intense creativity was also marked by reverses for Joyce: his eyes continued to deteriorate so that at times he could not read, and at others he was in intense pain. But the anguish of his life was the increasingly obvious mental illness of his daughter, Lucia. Joyce seldom returned to Ireland. In 1931, in response to pressure from Lucia, Joyce and Nora married.

Joyce continued his habit of revising and rewriting his books, taking years to complete each of his major works. After the publication of *Finnegans Wake*, the critical reception to which distressed him, events of World War II caused him further stress, and as Germany closed in on France, the Joyces moved once again to Zurich. Shortly after their move, Joyce was diagnosed as having a perforated duodenal ulcer, and although Swiss doctors tried to save him with surgery, he died at age fifty-eight on January 13, 1941, and was buried in Zurich.

This biography is extracted from the entry by Paula Gillespie for "James Joyce" in *Modern Irish Writers: a Bio-Critical Sourcebook*, ed. Alexander G. Gonzalez, (Westport, CT and London: Greenwood Press, 1997). It is reproduced here with the permission of the author.

Joyce's Residences 1882–1941

Date

December 1881–April 1884
March 1884–April 1887
April 1887–August 1891
September 1888–December 1892
August 1891–November 1892
November 1892–October 1894
1893–98
October 1894–April 1896
April 1896–September 1896
September 1896–July 1899
1898–1902
July 1899–September 1899
September 1899–May 1900
May 1900
October 1901–September 1902
24 October 1902–26 May 1905
1 January 1905–11 March 1905
12 March 1905–1 May 1905
1 May 1905–24 February 1906
24 February 1906–30 July 1906
31 July 1906–3 December 1906
8 December 1906–7 March 1907
7 March 1907–November 1907
December 1907–April 1909
25 April 1909–December 1910

Address

41 Brighton Square West, Rathgar
23 Castlewood Avenue, Rathmines
1 Martello Terrace, Bray
Clongowes Wood College, Sallins
Leoville House, 23 Carysfort Avenue, Blackrock
14 Fitzgibbon
Belvedere College
2 Holywell Villas, Millbourne Avenue, Drumcondra
17 North Richmond
29 Windsor Avenue, Fairview
University College Dublin
Convent Avenue (225 Richmond road), Fairview
13 Richmond Avenue
8 Royal Terrace, Fairview
32 Glengariff Parade
7 St. Peter's Terrace, Cabra
Via Medolino 7, Pola, Austria
Piazza Ponterosso 3, Trieste
Via S Nicolò 30, Trieste
Via Giovanni Boccaccio 1, Trieste
Via Frattina 52, Rome
Via Monte Brianzo 51, Rome
Via S Nicolò 32, Trieste
Via S Caterina 1, Trieste
Via Vincenzo Scussa 8, Trieste

Joyce's Residences 1882–1941

Date

December 1910–1 September 1912
15 September 1912–28 June 1915
30 June 1915–31 March 1916
31 March 1916–30 January 1917
30 January 1917–12 October 1917
January 1918–26 October 1918
26 October 1918–15 October 1919
17 October 1919–03 July 1920
8-15 July 1920
15 July 1920–1 November 1920
1–30 November 1920
1 December 1920–3 June 1921
3 June 1921–1 October 1921
1 October 1921–19 October 1922
13 November 1922–14 June 1923
17 August 1923–15 September 1924
12 October 1924–14 May 1925
1 June 1925–10 April 1931
9 October 1931–6 July 1932
17 April 1932–22 May 1932
6 July 1932–19 September 1932
20 November 1932–19 July 1934
11 February 1935–15 April 1939
1940
17 December 1940–13 January 1941

Address

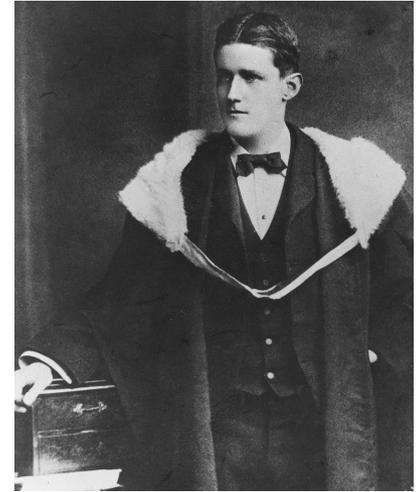
Via della Barriera Vecchia 32, Trieste
Via Donato Bramante 4, Trieste
Kreuzstrasse 19, Zurich
Seefeldtrasse 54r, Zurich
Seefeldtrasse 73, Zurich
Universitätsstrasse 38, Zurich
Universitätsstrasse 29, Zurich
Via della Sanità 2, Trieste
9 rue de l'Université, Paris 7e
5 rue de l'Assomption, Passy
9 rue de l'Université, Paris 7e
5 Boulevard Raspail, Paris 7e
71 rue de Cardinal Lemoine, Paris 5e
9 rue de l'Université, Paris 7e
26 Avenue Charles Floquet, Paris
Victoria Palace Hotel, Paris (intermittently)
26 (and 8) Avenue Charles Floquet, Paris
2 Square Robiac, Paris
2 Avenue S Philibert, Paris
Hotel Belmont, Paris
Zurich/Feldkirch
42 rue Galilée, Paris
7 rue Edmond Valentin, Paris
Hotel de la Paix, St. Gérard-le-Puy, France
Hotel Pension Delphine, Zurich



Bray, 1888.



University College, Dublin 1900. Joyce and classmates. Joyce is second from left in the back row; his friend Constantine P. Curran is at the front far right. Leaning on the tree at the right is Robert Kenahan, who appears in Portrait as "Moynihan."



University College, Dublin, 1902. Joyce in graduation attire.

Photographs on pages 2, 11, 20, 36 are by Carola Giedion-Welcker and by Sigmund Welcker, courtesy of the Zurich James Joyce Center



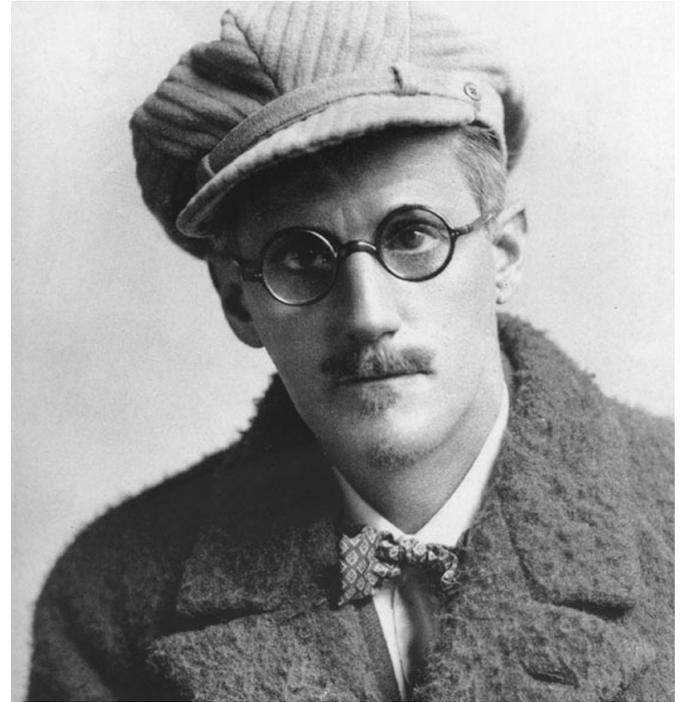
Zurich, 1915.



Zurich, 1919.



Paris, 1924. The Joyce family: James, Giorgio, Lucia and Nora.



Sussex, 1923.

Paris, 1920. Joyce and Sylvia Beach outside the door of Shakespeare and Company on the Rue de l'Odéon.

France, 1922.



Zurich, 1938.
Photograph by Carola
Giedion-Welcker.



Paris, 1929. James Stephens, James Joyce, John Sullivan.



ReJoyce

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The Works

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OVERVIEW OF THE MAJOR WORKS AND THEMES

Joyce's essays called attention to his writing talents when he was still in school. His verse, collected and published eventually in *Pomes Penyeach* (1927) and *Chamber Music* (1907), was his introduction to the literary elite of Dublin and Ireland. It also succeeded in winning over George Russell, John Millington Synge, W. B. Yeats, and Lady Gregory.

Joyce never truly entered into the Irish Revival, saying of it, "I distrust all enthusiasms." However, Ireland is a major theme in his great works of fiction. *Dubliners* (1914), a collection of short stories, offers a depiction of Dublin life and characters—the struggles of characters with one another and a harsh economic climate, with the church, with politics, and with the family.

The stories are roughly chronological, the first dealing with the adventures and misadventures of children, then moving into tales of young adults, and then into the world of adult responsibility and irresponsibility. The stories are stark, not sparing the reader from the painful realities of lives of hardship and struggle, but finally, in "The Dead," Joyce said in a letter to his brother Stanislaus that he had never dealt with the hospitality of Ireland (September 26, 1906, *Letters II*, 168), and he concluded his study with a haunting story of death and lost love juxtaposed with artistic expression and Irish warmth. Often seen as representations of Irish paralysis, Joyce's stories are nevertheless alive with vibrant and unforgettable characters who people his fictional Dublin.

A Portrait of the Artist as a Young Man (1916) went through several

manifestations. Beginning as an essay, "A Portrait of the Artist" actually a combination of essay and story, it became *Stephen Hero* (1944), only fragments of which survive, and it finally emerged as *A Portrait of the Artist as a Young Man*, a semiautobiographical novel that chronicles the life of Stephen Dedalus from infancy to young adulthood. The young child is shaped by forces of family, history, language, religion, and nationality; he struggles with conflicting voices that compete with one another and with the whispering voices of sensuality and lust. In the course of the novel, Stephen learns to put these contradictory voices into perspective and to listen to his own voice as he emerges as an artist. To do so, Stephen finds he must leave Ireland to fly by the nets of nationality, language, and religion. The book ends with his departure for the Continent.

In *Ulysses* (1922), Stephen has returned from exile for the death of his mother; gathering his resources to go back to Paris, he spends June 16, 1904, wandering about Dublin, taking stock. But while he is the main character in *A Portrait of the Artist as a Young Man*, he is one of two main male characters in *Ulysses*. The other, more mature figure is Leopold Bloom, a Dublin Jew whose wife, a concert singer, plans and carries out an affair while Bloom, obliging but heartbroken, stays away. He, like Stephen, takes stock of his life on this Dublin day, attending a funeral, doing a bit of work, attempting to raise money for the widow of his friend, and going through the motions of a normal day. He finally encounters Stephen, follows him to nighttown and into a brothel, stands by him while Stephen becomes increasingly drunk, takes him home for chocolate, and finally reencounters his wife, Molly, who has the last word of the novel, a long, unpunctuated stream of consciousness.

The novel has many themes. The *Odyssey* of Homer forms the scaffolding of the novel. During the composition, Joyce had named the eighteen chapters after segments or elements of the *Odyssey*, and wandering, homelessness, and alienation are themes. Bloom,

as a Jew, encounters hostility all day in a prejudiced Dublin. However, he treats others humanely in the face of his own mistreatment at their hands.

Stephen still struggles with nationality, religion, and language as he experiences grief and guilt over his mother's death, but he also struggles with conflicting emotions about his perceived rejection by the Dublin literary scene. While he refuses on principle to play by the rules of the Irish Literary Revival, he does create a sketch for a group of journalists and friends that could easily have fitted into *Dubliners*, an unflattering and comic but very humane tale of two Dublin women.

Throughout the day, Stephen recalls his mother and her death with remorse and guilt, and Bloom, Stephen's near-counterpart, reflects on the loss of his own children, one to death and the other to distance. Bloom's interest in Stephen has, of course, its mythical counterpart in Odysseus and Telemachus, but it is also an ironic allusion to Icarus and Dedalus, Bloom possessing a touch of the artist but having little ability to rescue Stephen from the serious problems that plague him. As the two urinate in Bloom's garden, their arcing streams of urine fit as natural phenomena into the cosmos of a magnificent night sky and into the other cosmos, illuminated by Molly's lamp, still shining in her bedroom. Stephen refuses Bloom's offer of a bed and wanders off, with dawn about to break, leaving Bloom to come to terms with Molly.

Molly's long monologue ends the book, putting Bloom into a new perspective, showing us Dublin through a female perspective, uninhibited, lewd, and ending in the ambiguous "yes" that has been so variously and richly interpreted.

In *Finnegans Wake* (1939), Joyce's final masterpiece, language is a major theme. Not a conventional novel, not exactly a long poem, it is a dreamscape, a dream of the characters. Neither is it written in conventional sentences, its poetic cadences comprising foreign puns,

invented words, fragments of songs, quotations from all sorts of literature—from the sublime to the mundane—puns on names, catalogs, and diagrams. Beginning in midsentence as it does, *Finnegans Wake* frustrates those who want to force a linear interpretation on it. It is made up of dreamlike fragments and repeated images that weave it ultimately into an integrated whole; those who feel discouraged by it at first find that if they read it aloud, it makes a different sort of sense to them, but many of the puns are visual, so the text must be seen as well as heard. Language and its nuances, its potential to delight, become the focus.

Finnegans Wake lacks a linear plot but concerns a family of characters. Humphrey Chimpden Earwicker (HCE, or Here Comes Everybody) is accused of having done something vile in Phoenix Park. His wife is Anna Livia Plurabelle, associated with the River Liffey. Their children are Shem and Shaun, who are twins, and Isabel, or Isolde. The text winds its way through the dream consciousness of these characters, representing not only their actions but their nursery rhymes, their myths and legends, their saints, and their lessons at school. This makes a sort of timeless universality of experience that crosses languages and cultures a major theme.

Finnegans Wake is peopled with minor characters who come and go: old washerwomen, the ant and the grasshopper, Saint Patrick, and the four apostles, to name just a few. While it helps to know the arcane references structured into *Finnegans Wake*, it is not essential for a delightful reading. Often groups, both face-to-face and electronic, read *Finnegans Wake* together, just for the joy of discovery, to excavate the levels of meaning Joyce structured into it.

This overview is extracted from the entry by Paula Gillespie for "James Joyce" in *Modern Irish Writers: a Bio-Critical Sourcebook*, ed. Alexander G. Gonzalez, (Westport, CT and London: Greenwood Press, 1997). It is reproduced here with the permission of the author.

CRITICAL RECEPTION

Today the Irish revere Joyce as a hero and understand his works as the sometimes harsh but always truthful representations of Dublin life; today the Martello Tower, where Joyce lived, is a Joyce museum; today people come from all over the world to celebrate Bloomsday in Dublin, and there is a statue of the *Finnegans Wake* character Anna Livia Plurabelle erected downtown. But initially, his novels and stories met with resistance, harsh criticism, and outright censorship.

Joyce is regarded by most critics as the most brilliant prose stylist of the century, the English-language innovator of stream of consciousness or narrated discourse. The genius of his work was always acknowledged, but as a groundbreaking modernist, his early works were initially difficult to publish, partly because people were unfamiliar with his experimentation and partly because they objected to the always honest representations of human emotions and sexuality.

Now regarded as the brilliant representation of a rich range of Dublin life and character, *Dubliners* initially met with publishing difficulties and hostility from those who felt it would harm Ireland. Joyce initially arranged with Maunsel and Company for publication of the entire collection, but as the negotiations proceeded, George Roberts of Maunsel began to feel trepidations about *Dubliners* and began by asking Joyce to drop "An Encounter," a story in which two boys meet a frightening and perverted homosexual, and to change all names of businesses, for fear of libel. Joyce managed to salvage a copy of the manuscript before Maunsel ultimately destroyed it as anti-Irish.

In spite of his early difficulties with publication, his next attempt met with uneventful success, and while many initial reviews called the stories cynical or pointless, critics such as Ezra Pound saw *Dubliners* as the work of a man of genius.

Contemporary criticism often centers around how much to read symbolism into the stories, as opposed to reading them as naturalistic surface to be taken strictly on its own terms. Joyce had a love for realism, and when pressured by Roberts to change the names of establishments, he refused, even in the face of possible libel suits. Yet while the stories are not as symbolic as *A Portrait of the Artist as a Young Man*, *Ulysses*, and *Finnegans Wake*, symbolic elements certainly add to the readings of the stories, particularly those written later in Joyce's career.

Similarly, Joyce's letters show that the stories are rich with autobiographical detail. But how to interpret these details and with what significance to invest them are crucial questions. Two critical essays on "The Dead," for example, take different critical approaches. Joyce's biographer, Richard Ellmann, in "The Backgrounds of 'The Dead'" in *Dubliners* discusses the biographical and autobiographical material Joyce uses in its composition, and therefore he focuses on authorial intentionality to an extent. Florence Walzl, probably the most thoroughgoing and scholarly critic of *Dubliners*, focuses on the ways Joyce tied the stories together through repeated motifs in "The Dead." In "Gabriel and Michael: The Conclusion of 'The Dead'" in *Dubliners*; she fleshes out, for example, the repeated images of light and dark, and she points out the symbolism of the names of main characters in the story. Both these essays can be found in the Viking Critical Edition of *Dubliners*. There would be little critical disagreement, however, in A. Walton Litz and Robert Scholes's statement in the introduction to that text that "the real hero of the stories is not an individual but the city itself, a city whose geography and history and inhabitants are all part of a coherent vision".

Like *Dubliners*, *A Portrait of the Artist* also encountered publication problems, but they stemmed as much from the difficulty of carrying on normal transactions during wartime as they did from publishers

who refused to print the book. Ezra Pound, however, enthusiastic about *Portrait*, brought it to the attention of the editors of *The Egoist*, which serialized it. B. W. Huebsch, who had brought out the American edition of *Dubliners*, published *Portrait* in 1916.

Upon its publication, H. G. Wells praised it highly for its reality but commented on Stephen Dedalus's representation of the limitations placed on the Irish. Fellow Irishman and writer George Moore disparaged Joyce's work, comparing *Portrait* quite unfairly to his own book, *Confessions of a Young Man* (1888). Ezra Pound, in a review in *The Egoist*, which bound a run of 750 copies using sheets from Huebsch, compared Joyce favorably with Flaubert and commented on the reaction he was likely to get when he praised Joyce: "I am ... fairly safe in reasserting Joyce's ability as a writer. It will cost me no more than a few violent attacks from several sheltered, and therefore courageous, anonymities. When you tell the Irish that they are slow in recognizing their own men of genius they reply with street riots and politics" (February 1917, 323). Pound, like generations of scholars, went on to praise the writing and Joyce's style, for which he was becoming famous.

Critics today look at *Portrait* as a forerunner of *Ulysses*, finding characters, styles, and motifs that would appear later, with a sort of incremental repetition. Critics analyze Joyce's use of interior monologue and epiphanies, of free indirect discourse, as innovations in modernist fiction. They place *Portrait* in the tradition of the *bildungsroman*. They look to Stephen's aesthetic theory, sometimes taking it to be Joyce's, and they measure Joyce's canon according to its standards. They analyze the movements from joy to despair that mark the sections of *Portrait* and that lead into *Ulysses*.

The publishing history of *Ulysses* was even more adventuresome than that of his previous books. It was first published serially in the American *Little Review*; copies of that periodical were censored, seized

by the U.S. Postal Service, and burned because they contained chapters of *Ulysses*. Harriet Shaw Weaver attempted to find a European printer for the book and approached Virginia and Leonard Woolf, but they refused, and in her diary, Virginia Woolf claimed that the book "reeled with indecency." Even Ezra Pound appealed to Joyce to censor Bloom's flatulence at the end of the "Sirens" episode. But T. S. Eliot justified and defended the use of crudity in the book. Publishers, fearing a public outcry over vulgarity, refused to publish it in book form.

However, Sylvia Beach, proprietor of Shakespeare and Co., a bookstore in Paris, agreed to bring out a limited first edition, published by a Paris printer. She solicited names of buyers who would agree to pay 150 francs apiece for a first edition and received a tart refusal from George Bernard Shaw.

Ulysses met with contradictory first reviews. Condemned by some as obscene, it was lauded by others as brilliant. Like *Portrait*, it was passionately defended by T. S. Eliot against the criticisms of Virginia Woolf. Joyce loved the critical controversies *Ulysses* engendered, and the publicity the book received made it much in demand. Bennet Cerf wanted to publish an American edition but waited until the 1933 decision whereby Judge John M. Woolsey ruled that it was not obscene and could be published in the United States.

Much of the early history of the criticism of *Ulysses* is based on the solving of the many riddles and the fleshing out of buried allusions in the book. Some of it actually answers the occasionally difficult question, "What is happening here?" Some of it fleshes out the Homeric allusions. Some of it traces the chapters to their actual Dublin locales and is published complete with maps. Some early criticism focuses on Joyce's use of the antihero.

Much contemporary criticism looks at Joyce's narrative innovations and experimentation and his use of free indirect discourse and

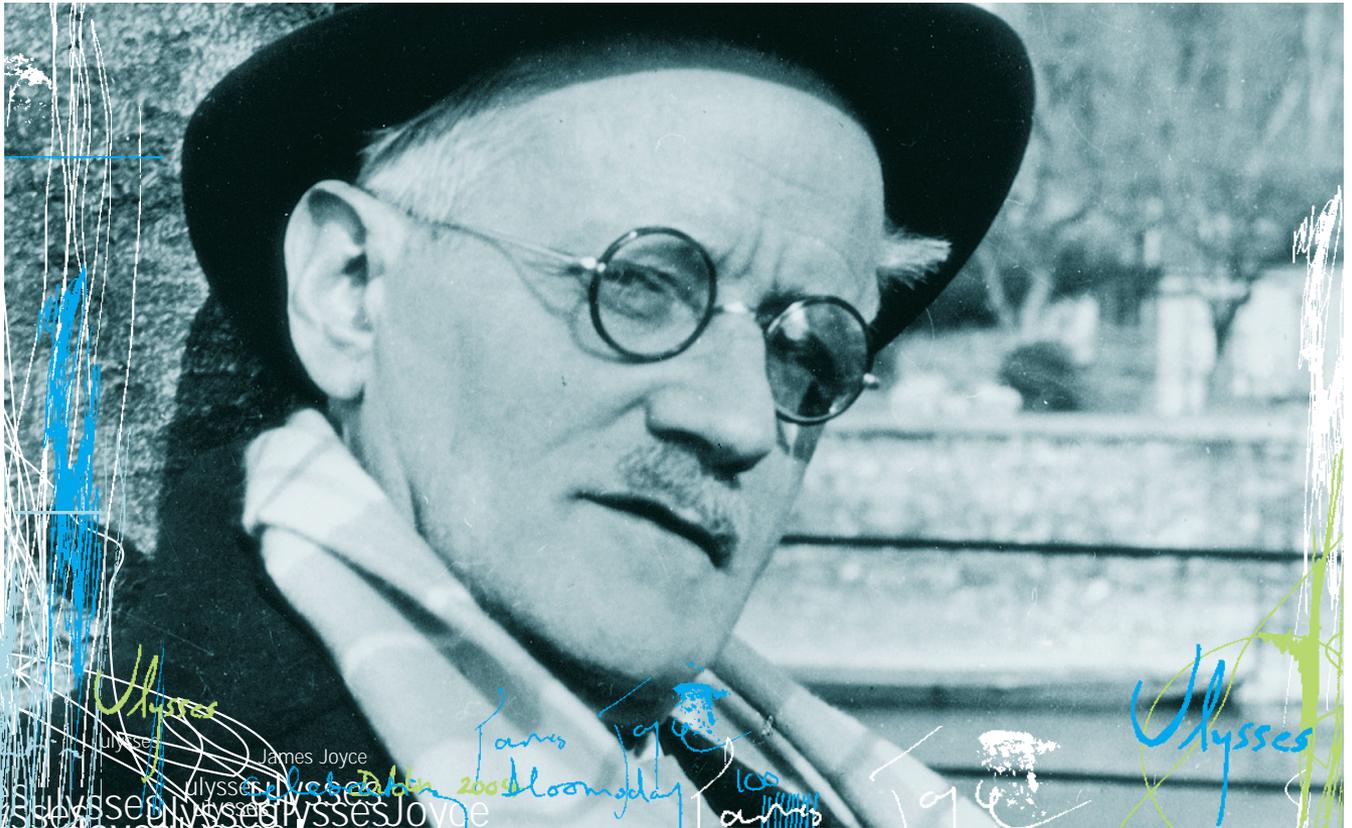
narrated monologue. Some critics look at *Ulysses* as a postmodernist work that ultimately questions the nature of language. Some feminist critics look at Joyce's treatment of women characters and debate Bloom's androgyny. Some look at Joyce's use of Irish popular culture. The nature of the narrative has been much discussed.

The most recent critical controversy has surrounded the 1986 publication of Hans Walter Gabler's text of *Ulysses*, in which he corrected a number of longstanding errors and included textual material not previously printed in copies of the novel. But many of the corrections sparked disavowals and criticisms from textual scholars, and although the Gabler edition is now the standard text, the debate is far from resolved.

The initial critical response to *Finnegans Wake* was harsh and negative. Some allowed that in time it would emerge as a work of genius, but many dismissed it as unreadable. The criticism, along with his ill health and the onset of another war, made Joyce dejected and dispirited. Ironically, the Irish author Samuel Beckett saw the worth of

the book when even stalwart supporters such as Ezra Pound criticized it, and Flann O'Brien imitated it in *At Swim-Two-Birds* (1939). Too late to lift Joyce's spirits, critics began to take delight in the allusive richness of *Finnegans Wake*, seeing in its dream state the story of civilization, lampooned and yet told lovingly in Joyce's polyglot language. Much of the criticism today focuses on close readings of the text and upon its history: Joyce's sources, notebooks, and early drafts. *Finnegans Wake* is now rightly recognised by many scholars as the enduring masterpiece of Joyce the genius.

This critical reception is extracted from the entry by Paula Gillespie for "James Joyce" in *Modern Irish Writers: a Bio-Critical Sourcebook*, ed. Alexander G. Gonzalez, (Westport, CT and London: Greenwood Press, 1997). It is reproduced here with the permission of the author.



Ulysses
James Joyce

Ulysses

James Joyce

James Joyce
100
Bloom's Day

Ulysses

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Main Characters

Stephen Dedalus Simon Dedalus Leopold Bloom Molly Bloom

Stephen Dedalus

The hero of *A Portrait of the Artist as a Young Man* and a major character in *Ulysses*. The name has symbolic significance. *Stephen* was the name of the first Christian martyr, persecuted for his convictions (see Acts 7:55-60), and *Dedalus* (or *Daedalus*) was the mythical artificer who made feathered wings of wax with which he and his son Icarus escaped imprisonment on the island of Crete.

(Icarus, however, flew too close to the sun; the wax melted, and he plunged into the Ionian Sea and drowned.) Like the Christian martyr, Stephen faces persecution by his peers, and, like Dedalus, he must use artifice and cunning to escape his own imprisonment—by the institutions of the family, the church and Irish nationalism.

As the central consciousness of *A Portrait*, Stephen sets the pace and frames the development of the narrative of Joyce's first published novel. The book traces Stephen's intellectual, artistic and moral development from his earliest recollections as "Baby Tuckoo" through the various stages of his education at CLONGOWES WOOD COLLEGE, BELVEDERE, COLLEGE and UNIVERSITY COLLEGE, DUBLIN. The novel also follows the decline of the Dedalus family from upper-middle class respectability to abject poverty, noting the progressive alienation of Stephen from his family as an almost inevitable consequence.

These conditions develop rapidly in the second chapter, punctuated by the family's move into Dublin and Simon DEDALUS's disastrous trip to Cork, accompanied by Stephen, to sell off the last of the family property. Stephen's distancing from his family occurs in a direct and linear fashion, but his relations with the Church are

characterised by uncertainty and vacillation. After a period of sexual indulgence while at Belvedere, Stephen returns to the Church, terrified by the images conjured up during the sermons at the retreat recounted in chapter III.

Although Stephen embarks upon a rigorous penitential regimen, he finds that the prescribed spiritual exercises do not give him the satisfaction for which he had hoped. By the end of chapter IV, with his vision of the Birdgirl on Dollymount Strand, Stephen has given himself completely over to art.

In the final chapter, a number of his college classmates attempt in different ways to draw him into the routine of Dublin life. DAVIN seeks to enlist him in the Nationalist cause. Vincent LYNCH proposes small scale debauchery as a means of sustaining himself. CRANLY, with perhaps the most seductive temptation, suggests that Stephen adopt the hypocrisy of superficial accommodation as a way of liberating himself from the censure of his fellow citizens. Stephen rejects all of these alternatives and remains devoted to his artistic vocation. As the novel closes, he is about to leave Dublin to live in Paris, to attempt "to fly by those nets" of nationality, language and religion (*Portrait* 203). The Daedalus motif of the cunning artificer is alluded to here and culminates in the last lines of *A Portrait of the Artist as a Young Man*.

Stephen reappears in *Ulysses*, having been called back to Dublin by the death of his mother and kept there by a combination of penury and inertia. He is not the central figure of *Ulysses*. By this time Joyce had come to feel that Stephen's nature did not allow for much further character development and so devoted much more attention and space to Leopold BLOOM. Nonetheless, Stephen occupies large portions of the novel, especially in the first three chapters.

The narrative opens with a disgruntled exchange between Stephen and Buck MULLIGAN, the friend with whom he lives in the MARTELLO TOWER in Sandycove. Stephen is shown at work, teaching at Garrett DEASY'S school for young boys in Dalkey. After Stephen is paid by Deasy, the narrative follows him along Sandymount Strand, walking toward Dublin and mulling over his future.

Stephen reappears sporadically throughout the rest of *Ulysses* as he spends the day drinking up much of his salary and trying to demonstrate his artistic powers to an ever-changing audience of Dubliners. At the newspaper office in the AEOLUS episode (chapter 7), Stephen tries unsuccessfully to hold the attention of Myles CRAWFORD and others through a flawed recitation of his story, "A PISGAH SIGHT OF PALESTINE, OR THE PARABLE OF THE PLUMS." In the office of the director of the National Library in the SCYLLA AND CHARYBDIS episode (chapter 9), he finds himself equally unsuccessful in his attempts to impress a representative group of Dublin's literati with a disquisition on Shakespeare.

By the time he appears at the Holles Street Maternity Hospital in the OXEN OF THE SUN episode (chapter 14), Stephen has become so drunk that his attempts at repartee prove feeble and almost incoherent. After treating his friends to a final round of drinks at Burke's pub just before closing time, Stephen and Lynch go off to NIGHTTOWN in search of Georgina JOHNSON, a prostitute who has apparently captured his drunken imagination.

At this point, the theme of paternity that has appeared sporadically throughout the novel moves into the center of the narrative with the convergence of Stephen and Bloom. After encountering Stephen at the hospital, Bloom, motivated by a paternal concern, follows him in an attempt to keep him out of trouble. In the CIRCE episode (chapter 15), Stephen wanders about the parlor of Bella COHEN's bordello, drunkenly explaining his aesthetic views and hallucinating about his

dead mother. A final hallucination frightens Stephen so much that he breaks a lampshade, runs out into the street, encounters two British soldiers who are just as drunk as he and is promptly knocked down. Bloom comes to his rescue, prevents his arrest and determines to see that Stephen finds a safe place to spend the night.

In the EUMAEUS episode (chapter 16), Bloom takes Stephen to a cabman's shelter to help him recuperate, and then, in the ITHACA episode (chapter 17), takes Stephen home with him to 7 Eccles Street. After a wide-ranging conversation, doubtless more interesting to Bloom than to the exhausted and still slightly drunken Stephen, the latter declines the offer of a bed for the night and walks out of Bloom's garden and the novel. While the conflicts that Stephen and Bloom feel regarding the roles of fathers and sons remain unresolved, their interaction has given readers a keen view of the complex psychological features constituting their characters.

Simon Dedalus

In *A Portrait of the Artist as a Young Man* and *Ulysses*, the improvident and alcoholic father of Stephen DEDALUS and the head of the Dedalus household. Like his precursor (Mr Simon DAEDALUS in *Stephen Hero*), he is modeled on Joyce's father, John Stanislaus JOYCE. Mr Dedalus's financial and social ruin significantly shape much of the material and emotional circumstances of the life of Stephen Dedalus in *A Portrait of the Artist as a Young Man* and *Ulysses*. In spite of Mr Dedalus's failures, his intolerant temperament, his resentments and his strong political and religious opinions, he is nonetheless presented as a witty raconteur and amiable socializer. His ability to tell a good story and sing a good song in pleasing tenor voice make him a pleasant companion. *A Portrait of the Artist as a Young Man* begins with direct references to Mr Dedalus's storytelling and singing, talents that would make a lasting impression on the young Stephen. As the novel develops and

his financial circumstances worsen, he recedes into the background. In the final chapter of *A Portrait of the Artist as a Young Man*, when asked about his father by CRANLY, Stephen sums up the life of Simon Dedalus as a medical student, oarsman, tenor, amateur actor, politician, landlord, drinker, good fellow, storyteller, secretary, tax-gatherer and a praiser of his past (*Portrait* 241).

Although father and son never encounter one another in *Ulysses*, Mr Dedalus appears throughout the narrative. He is first seen in the HADES episode (chapter 6), in which he rides to the funeral of Paddy DIGNAM with Leopold BLOOM, Martin CUNNINGHAM and Jack POWER. The AEOLUS episode (chapter 7) finds him hanging about the offices of the FREEMAN'S JOURNAL and leaving for a drink only moments before Stephen arrives. Later, in the WANDERING ROCKS episode (chapter 10), his daughter Dilly DEDALUS approaches the inebriated and now disagreeable Mr Dedalus to ask him for money to buy food for the family. He reluctantly gives her a shilling, and then, in a flash of transitory remorse, adds two pennies so that she can buy something for herself. In his last appearance, in the SIRENS episode (chapter 11) he is heard singing popular songs in the bar at the Ormond Hotel. Simon remains in Stephen's thoughts for much of the day, and he emerges as one of Stephen's hallucinations near the end of the CIRCE episode (chapter 15). Despite the sardonic characterization of Simon Dedalus, Joyce takes care to represent as well the charming and witty qualities that made him (and John Joyce, his model) so popular throughout Dublin.

Leopold Bloom

The 38-year-old Dubliner whose day-long journey around that city on 16 June 1904—now commemorated as BLOOMSDAY—forms the narrative core of *Ulysses*. He is the husband of Molly BLOOM and father of Milly BLOOM. In his wanderings and encounters, Bloom is

a modern-day ODYSSEUS figure. As a Jew and the son of an immigrant, he is the type of the foreigner in a provincial society, considered an outsider by many. As he moves about Dublin, Bloom is preoccupied with his wife's impending adultery and mindful of his daughter's budding sexuality. He also feels a continuing, deep grief over the death, 11 years earlier, of his son, Rudy, and over the suicide of his father, Rudolf VIRAG (who had changed the family name to Bloom).

Bloom first appears in the CALYPSO episode (chapter 4), where the reader sees his uxorious devotion to his wife Molly, and becomes aware of his complex inner life. The chapter balances Bloom's morning routine of preparing breakfast for himself and Molly against his vivid sexual fantasies and poignant concerns for his wife and his daughter Milly. The next episode, LOTUS EATERS (chapter 5), depicts the public side of Bloom as he moves about Dublin running errands and anticipating the funeral of an acquaintance, Paddy DIGNAM; in this chapter the reader also learns of Bloom's epistolary affair with Martha CLIFFORD. In the HADES episode (chapter 6), Bloom accompanies a group of mourners to GLASNEVIN Cemetery where Paddy Dignam is being buried. Here the reader's sense of Bloom's isolation is starkly enforced by the treatment he receives from the others.

For the remainder of the day, Bloom moves about the city unwilling to go home and desperate to keep his thoughts from Molly's adultery. He visits the offices of the *Freeman's Journal* in the AEOLUS episode (chapter 7) and lunches at DAVY BYRNE'S pub during the LESTRYGONIANS episode (chapter 8). He encounters Stephen DEDALUS and Buck MULLIGAN on the steps of the National Library at the end of the SCYLLA AND CHARYBDIS episode (chapter 9). He obtains a pornographic book (*The Sweets of Sin*) for Molly, in the middle of the WANDERING ROCKS episode (chapter 10). In the SIRENS episode (chapter 11) he dines with Richie Goulding at the

Ormond Hotel (and sees Blazes BOYLAN leave for his assignment with Molly). Bloom confronts the xenophobic CITIZEN at BARNEY KIERNAN'S pub in the CYCLOPS episode (chapter 12), then in the NAUSIKAA episode (chapter 13) masturbates on SANDYMOUNT STRAND while watching Gerty MACDOWELL. And, throughout the OXEN OF THE SUN episode (chapter 14), he watches Stephen and his friends drunkenly carouse at the Holles Street Maternity Hospital. In the CIRCE episode (chapter 15), Bloom goes through a series of degraded hallucinations at Bella COHEN's bordello. Then, after a drunken Stephen is knocked down by a British soldier outside a whorehouse, Bloom takes him under his wing. During the EUMAEUS episode (chapter 16) Bloom takes Stephen to a cabmen's shelter in an unsuccessful attempt to get the drunken young man to eat. Subsequently, in the ITHACA episode (chapter 17), Bloom brings Stephen home to 7 Eccles Street, gives him cocoa and offers the homeless young man a bed. When Stephen declines his invitation to spend the night, Bloom sees him off through the back garden and then, finally, goes to bed.

Ulysses

In his cultural background, his psychological attitudes, his material condition, Bloom can be read as an Everyman figure—*l'homme moyen sensuel*—whose life reflects the traumas of the modern world from which *Ulysses* emerged. He is also a complete man, as Joyce explained in a conversation with his Zurich friend, Frank BUDGEN. "I see [Bloom]," Joyce said, "from all sides, and therefore he is all-round in the sense of your sculptor's figure. But he is a complete man as well—a good man" (*James Joyce and the Making of Ulysses*, 17). The classical literary model for the complete man is, of course, Odysseus, whose endurance and return home are his ultimate triumphs. The adventures of this epic figure provide the archetypal basis for much of the comic action in *Ulysses*. But Joyce also drew from other figures in his creation of Leopold Bloom, figures that include himself and his father, John Stanislaus JOYCE.

In the strictest sense, defined by Jewish tradition, Bloom is not a Jew. Although his father was Jewish, his mother was not, and he was not circumcised. He grew up among Jews and in a limited way he learned Jewish customs, traditions and religious rituals. In a series of gestures toward integration into the relatively homogeneous Dublin society, made first by his father and then by himself, Bloom was baptized a Protestant and then a Catholic. However, in the assessment of most Dubliners, he is still a Jew, and in his own thoughts he identifies with his Jewish ancestry.

This status enforces Bloom's outsider identity that emerges in tension with his Everyman identity throughout the text. Bloom stands both inside and outside Dublin society, getting a complex, PARALLAX view of it. The alternate perspectives also shape the way the reader understands the ethos of Ulysses. Further, Bloom's ambivalent self-identity exerts an important, though understated, influence on the self-perceptions of numerous other characters whom he (and the reader) encounters in Joyce's novel.

The cosmopolitan, multicultural, religiously diverse, politically pluralistic, sexually conflicted character known as Leopold Bloom is as much a representative as an individual. He serves not only to highlight the attributes of others but also as a means to illuminate the Dublin mentality. While he never achieves the status of a fully accepted member of society, he wonderfully underscores (both by what he does and by what he chooses not to do) the attitudes, attributes and experiences that constitute the lives of his fellow Dubliners.

Molly Bloom

In *Ulysses*, the voluptuous 34-year-old wife of Leopold BLOOM, mother of Milly BLOOM and concert soprano. Born Marion Tweedy in Gibraltar on 8 September 1870 (the Feast Day of the Nativity of the Blessed Virgin Mary), she moved to Dublin with her father Major Brian TWEEDY when she was about 16 years old. Her mother Lunita LAREDO either died or left home when Molly was a young child.

If Leopold Bloom is the complete man, Molly Bloom is the complete woman. From the first faint sound of her voice answering “Mn” (that is, “No”) to Bloom’s question concerning breakfast in the CALYPSO episode (chapter 4) to her final ecstatic “Yes” the novel’s last word in the PENELOPE episode (chapter 18) Molly’s presence slowly and pervasively emerges into an archetypal embodiment of womanhood. Hers is a spiritual and physical presence that affirms the whole of *Ulysses*. In a letter to Frank BUDGEN dated 16 August 1921, Joyce discussed his broad intentions in writing Penelope and explained some of the chapter’s structural components.

Molly’s nature, elaborated in the final chapter of the novel, is that of a woman whose flesh affirms life. Her affirmation of the self, the past and human passions is made possible, like the novel itself, through the use of words. Molly’s monologue in Penelope—eight long unpunctuated sentences— shows a spirited mind reflecting on the course of her life and desires. The complexity of these sentences, which build upon one association after another, is magnified by the rapid shifts in Molly’s thoughts. In her monologue, she touches upon a whole list of seemingly unrelated fragments: her childhood in

Gibraltar, her sexual experiences with Lieutenant Mulvey 18 years earlier and other sexual encounters real and imagined, her liaison with Blazes BOYLAN earlier in the day, and her marriage to Bloom.

Over the course of the narrative, the character of Molly oscillates from evocative archetype to complex individual. For most of the first 17 chapters she is seen through the consciousness of Bloom and a series of other Dublin men, highlighting their sexual attitudes. Among them, they conjure up almost every conceivable variation of the Madonna/whore stereotype; she also plays upon the reader’s inclinations toward sexual stereotyping. In the final chapter, however, Molly confounds all generalizations (both positive and negative) and emerges as a highly complex individual. The reader is offered glimpses into her enigmatic and often contradictory consciousness as she is alternately coarse and squeamish, sensuous and modest, calculating and artless. No single aspect captures her nature, no series of traits sums her up. Her soliloquy leaves the reader with a range of rich impressions that must be reconciled to arrive at an understanding of *Ulysses* as a whole.

These descriptions of characters in *Ulysses* are extracted from *James Joyce A–Z*, by A. Nicholas Fagnoli and Michael Patrick Gillespie, London: Bloomsbury, 1995. They are reproduced here with the permission of the authors. *Words in CAPITALS refer to additional encyclopedia entries in *James Joyce A–Z*.

BRIEF SUMMARY OF ULYSSES

Chapter 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18

Book I, Chapter 1: *Telemachus*

Scene: 8 a.m., 16 June 1904, Martello Tower in Sandymount.
Schema*: Art is theology; Symbol is the heir;
Technic is narrative (young).

Buck Mulligan (a medical student) stands on the rooftop of the Tower shaving his beard as he parodies the opening prayer of Latin mass and pretends to effect his own transubstantiation. Stephen Dedalus, who has returned from Paris, sits atop the gun-rest watching Mulligan and retorts as Mulligan taunts him about his poverty and reputation in Dublin. Meanwhile, Stephen thinks about his Mother's death and his refusal to pray at her death bed. At breakfast, Mulligan and Stephen are joined by Haines, a visiting English student of the Irish Revival. Mulligan takes a swim at the forty foot hole as Stephen and Haines argue about the English treatment of the Irish at which time Stephen remarks that he is a servant of two masters: an English one (Great Britain) and an Italian one (the Roman Catholic Church). Stephen relinquishes his key to the tower, leaving himself temporarily homeless, and departs for Mr Deasy's school where Stephen teaches.

Book I, Chapter 2: *Nestor*

Scene: 10:00 a.m., the School in Dalkey
Schema: Art is history; Symbol is the horse;
Technic is catechism (personal).

Stephen leads his group of young male students through their recitations. The students are inattentive and Stephen is himself bored and ineffective, even in his attempts to win the boys over with wit. Cyril Sargent, a student who remains for private tutoring, reminds Stephen of his own experience at Clongowes Wood College. Stephen sends Sargent to play hockey and then goes to collect his wages from Mr. Deasy who, after lecturing briefly on his economic views and Irish history, gives Stephen a letter on hoof-and-mouth disease that Deasy would like to have published in the paper.

Book I, Chapter 3: *Proteus*

Scene: 11:00 a.m., Sandymount strand and the Pigeon House breakwater.
Schema: Art is philology; Symbol is the tide;
Technic is monologue (male).

Stephen walks the beach of Sandymount and contemplates philosophy, aesthetics, and the course of his own life. The narrative of the episode is a monologue in which Stephen's thoughts range over the critiques of Jacob Boehme, Aristotle, Samuel Johnson, George Berkeley, Lessing and Blake; his own aesthetic and philosophical views; the domestic affairs of his family members; his ambitions and accomplishments, and the disparity between the two. Startled by a dog belonging to two cockle-pickers working the beach, elements of Stephen's environment interrupt his thoughts and he begins to imagine a gypsy existence for the cockle-pickers. Stephen sits down to draft on a scrap of paper a four-line poem in the Symbolist style.

*According to the copy of the Schema that Joyce prepared for Valery Larbaud.

Book II, Chapter 4: *Calypso*

Scene: 8:00 a.m., No. 7 Eccles Street.

Schema: Organ is the kidney; Art is economics;

Symbol is the nymph; Technic is narrative (mature).

Leopold Bloom buys himself a pork kidney at Dlugacz's butcher shop, he makes breakfast for his wife, Molly and delivers it to her in bed. On the bed, he notices the torn envelope of a letter from Blazes Boylan to Molly which she has tucked under the pillow. Bloom sits down in the kitchen to eat his kidney, and leisurely reads the letter to the Blooms from their daughter, Milly that also arrived in the post. Bloom uses the outhouse and wipes himself with a scrap of the journal Tit-bits. Bloom leaves the house for the day enabling Molly to carry out her affair with Boylan.

Book II, Chapter 5: *The Lotus Eaters*

Scene: 10 a.m., the streets of Dublin near Trinity College and the quays south of the Liffey, and the Turkish bath on Leinster Street.

Schema: Organ is the genitals; Arts are botany and chemistry;

Symbol is the Eucharist; Technic is narcissism.

Bloom wanders through town and thinks about Molly. He goes to the Westland Row Post Office and collects a letter from Martha Clifford with whom he is having an epistolary affair under the pseudonym, "Henry Flower" and Bloom reads the letter on Cumberland Street. Wasting time before Paddy Dignam's funeral, Bloom observes the end of mass at All Hallows church, then visits Sweeny's shop for soap and lotion. Bloom encounters Bantam Lyons who asks to consult Bloom's newspaper for racing news. Bloom offers Lyons the paper saying he was about to throw it away. Lyons misinterprets the offer as a betting tip and goes to place a bet on "Throwaway" in the Ascot Gold Cup race. Bloom goes to the Turkish bath.

Book II, Chapter 6: *Hades*

Scene: 11 a.m., From Paddy Dignam's house, Sandymount to the Glasnevin Cemetery.

Schema: Organ is the heart; Art is religion;

Symbol is the Caretaker; Technic is incubism.

Jack Power, Simon Dedalus and Bloom hire a carriage and begin the journey to the cemetery for Dignam's funeral. Bloom sees Stephen Dedalus on his way from Sandymount Strand to the *Freeman's Journal* office. Themes of father and son relations and birth and death return to the thoughts and conversation of the characters. The carriage stops at the Grand Canal, then for sheep and cattle being driven to slaughter, then enters the cemetery gates where the men exit. They watch the funeral procession and enter the chapel where Father Coffey conducts the service. Bloom leaves the cemetery with a renewed sense of life.

Book II, Chapter 7: *Aeolus*

Scene: 12 p.m., The office of the *Freeman's Journal*

Schema: Organs are the lungs; Art is rhetoric; Symbol is the editor; Technic is enthymemic.

The men who gather at the news office (including Simon Dedalus, Ned Lambert, Lenehan, Professor MacHugh, Myles Crawford, John "Red" Murray) provide with their "hot air" and rhetoric the evocation of the Homeric story of Aeolus, the god of the winds who attempts to help Odysseus reach Ithaca. Bloom goes to the news office to place an ad for Alexander Keyes, the wine, spirit and tea merchant. Bloom fails to collect a debt of three shillings owed to him by Hynes. As Bloom leaves he watches Old Monks set type and recalls his father reading Hebrew. Bloom goes to the editorial office of the *Evening Telegraph* to use the telephone then leaves to look for Keyes at Dillon's in Bachelor Walk. Stephen Dedalus enters the *Evening Telegraph* office with a letter on hoof-and-mouth disease that Deasy asked him to have printed. The

editor suggests to Stephen that he join the newspaper trade and the men discuss literature, oratory and the revival of the Irish language, then they and Stephen leave for Mooney's pub. Stephen tells his story, "A Pisgah sight of Palestine or the Parable of the Plums." Bloom is rebuked by Crawford and is left alone.

Book II, Chapter 8: *Lestrygonians*

Scene: 1 p.m., Davy Byrne's Pub.

Schema: Organ is the esophagus; Art is architecture; Symbol is constables; Technic is peristaltic.

The chapter follows Bloom, who is still seeking Alexander Keyes while trying to distract himself from thoughts of Molly's affair with Boylan. Bloom crosses O'Connell Bridge heading south on Westmoreland Street. He meets Josie Breen, Molly's friend and they talk about Mina Purefoy who is expecting her ninth child. Bloom continues south onto Grafton Street, thinks about human suffering, about the Dublin police, Corny Kelleher and the disloyalty shown Charles Stuart Parnell. Bloom enters Davy Byrne's, a "Moral Pub" and orders a gorgonzola sandwich and glass of burgundy and talks with Nosey Flynn about Molly's singing tour. Bloom leaves the pub and helps the blind piano tuner cross Dawson Street. Bloom sees Blazes Boylan on Kildare Street and ducks into the National Museum.

Book II, Chapter 9: *Scylla and Charybdis*

Scene: 2 p.m., The Director's Office of The National Library of Ireland.

Schema: Organ is the brain; Art is literature; Symbols are Stratford and London; Technic is dialectic.

The chapter begins *in media res* as Stephen Dedalus presents his theory on Shakespeare for Lyster, Best, Eglinton, and Russell. Eglinton and Russell object strongly though Stephen continues. Buck Mulligan enters the office and his buffoonery disrupts the discourse.

When Eglinton asks Stephen whether he believes his own theories, Stephen provocatively answers in the negative. Stephen leaves the library with Mulligan who praises Stephen for standing his ground but advises him to be more diplomatic like Yeats.

Book II, Chapter 10: *The Wandering Rocks*

Scene: 3 p.m., The streets of Dublin.

Schema: Organ is the blood; Art is mechanics; Symbol is the conglomeration of the citizens of the city; Technic is the labyrinth.

Nineteen vignettes set around the city feature relatively minor characters as they perform the mundane tasks of everyday life. Father John Conmee attempts to place one of Paddy Dignam's boys at the O'Brien Institute for Destitute Children in Artane; Corny Kelleher talks with a police constable, apparently confirming Bloom's impression of him as an informant; a one-legged sailor begs on Eccles Street where he gets a coin Molly tosses out the window; Simon Dedalus's children Katey, Boody, and Maggy lunch on pea soup at the Sisters of Charity convent on Gardiner Street; Boylan orders a basket of fruit, meat, and port for Molly at Thornton's on Grafton Street; Stephen and Almidano Artifoni, his former music teacher discuss Stephen's potential career as a singer; Boylan calls his employee, Miss Dunne about the details of Molly's tour; Ned Lambert takes the Reverend Hugh C. Love on a tour of St. Mary's Abbey chapter house on Capel Street; C.P. M'Coy and Lenehan walk toward the Liffey gossiping about Leopold and Molly Bloom; Bloom buys a book, "Sweets of Sin" for Molly; Dilly Dedalus meets her father Simon at Dillon's auction house where she asks him for money to feed the family; Stephen meets Dilly south of the Liffey at a stall where she buys a French lesson book; Simon Dedalus meets Father Bob Cowley and Ben Dollard at Ormond Quay; Martin Cunningham, Jack Power, and John Wyse Nolan try to raise money for the Dignam family; Mulligan and Haines take tea at 33 Dame Street where Mulligan mocks Stephen's literary ambitions; one of Paddy Dignam's

sons, Patrick heads home from Mangan's butcher shop with pork steaks; the vice-regal cavalcade passes through town from Phoenix Park to Ringsend for the opening of the Mirus Bazaar.

Book II, Chapter 11: *The Sirens*

Scene: 4 p.m., the concert room at the Ormond Hotel.

Schema: Organ is the ear; Art is music; Symbols are the barmaids; Technic is the *fuga per canonem*.

The episode begins with a 63-line "overture" that introduces the central events of the chapter. The central themes are music, performance, seduction and destruction. Lydia Douce and Mina Kennedy, two barmaids, converse. Lydia flirts with several of the men including Simon Dedalus and George Lidwell, and even snaps her garter to amuse Boylan and Lenehan. Bloom has an early dinner with Richie Goulding in the dining room adjacent to the bar and observes the men, including Boylan, as they pass through. As Boylan flirts with Lydia, Bloom wonders whether Boylan will be late for his 4 p.m. appointment with Molly. The barmaids, or "Sirens" do not provide the musical entertainment central to the chapter. Ben Dollard sings "All is lost now" from Bellini's *La Sonnambula* and Simon Dedalus sings "M'apari" from Flotow's opera, *Martha*. In a sentimental mood, Bloom writes a reply to Martha Clifford's letter and Ben Dollard sings a final song, "The Croppy Boy."

Book II, Chapter 12: *The Cyclops*

Scene: 5 p.m. Barney Kiernan's pub on Little Britain Street.

Schema: Organ is the muscle; Art is politics; Symbol is The Fenian; Technic is gigantism.

The episode is guided by two narrators and centered on Irish nationalism, the topic that dominates the conversations of most of the characters at the pub. The first unnamed narrator, who may be an informant, meets Joe Hynes after talking with a retired police officer. Hynes invites the narrator for a drink at Barney Kiernan's where they will meet the Citizen. Hynes and the Citizen exchange gestures like the secret signals Ribbonmen used to identify one another. Hynes orders a round for the narrator and the Citizen. Alf Bergan comes in and the men discuss the misfortunes of Dennis Breen, Bloom, and a man at Mountjoy prison who is to be hanged. The drunken Bob Doran becomes belligerent as he learns of Paddy Dignam's death, and Dignam's soul is given to speak to those he has left behind. Bloom enters the pub and accepts a cigar, but not a drink from Hynes. Bergan tells a story of H. Rumbold, a barber and hangman. The topic of execution leads the men to discuss the hanged man's erection, and Bloom attempts to explain the phenomenon in medical terms. The Citizen brings the topic back around to nationalism when he recounts the story of the execution of an Irish patriot. The conversation turns to boxing, court cases, Irish trade, the British Military and corporal punishment. The Citizen has meanwhile become increasingly hostile to Bloom, interjecting anti-Semite comments, and becomes infuriated when Bloom questions the use of violence in the nationalist movement, and in turn questions Bloom's claim to being Irish. Bloom leaves for the courthouse to find Martin Cunningham and while he's gone Lenehan starts a rumor that Bloom has won in the Gold Cup race. When Bloom returns, purportedly rich, and fails to buy a round a drinks the Citizen becomes enraged. Bloom leaves and as his carriage drives off, the Citizen hurls a biscuit tin at him, just as the Cyclops heaved a stone at the departing Odysseus.

Book II, Chapter 13: *Nausicaa*

Scene: 8 p.m., Sandymount Strand

Schema: Organs are the eye and nose; Art is painting; Symbol is the virgin; Technics are tumescence and detumescence.

Bloom has just been to see the widow Dignam and has walked to the beach, postponing his return home to Molly. The first half of the episode follows the thoughts of Gerty MacDowell as she sits on the beach with Edy Boardman and Cissy Caffrey whose younger siblings are playing. Gerty's mind wanders from toiletries and underwear to romance and marriage. Gerty notices Bloom (who is not named in this first half of the episode) watching her from a distance and imagines his private life. The others run down the beach to see the Mirus Bazaar fireworks. Gerty stays behind and leans back on a rock ostensibly to view the fireworks, though the effort is actually calculated to give Bloom a glimpse under her skirt. As the fireworks explode, Bloom masturbates as he watches Gerty. In the style of free indirect discourse, the second half of the episode follows the meanderings of Bloom's mind on subjects similar to those contemplated by Gerty, on Gerty's lameness, and on women and femininity. As night falls, Bloom thinks about Molly as the clock at the Mary Star of the Sea parish sounds, "cuckoo," emphasizing the fact that Bloom is now a cuckold.

Book II, Chapter 14: *Oxen of the Sun*

Scene: 10 p.m., Holles Street Maternity Hospital.

Schema: Organ is the womb; Art is medicine; Symbols are mothers; Technic is embryonic development.

The narrative of the chapter is a highly compressed survey of English prose styles. After leaving Sandymount Strand, Bloom walks north stopping near Marrion Square and the Holles Street Hospital. At the hospital Bloom inquires after Mina Purefoy who is in labor and runs into Stephen Dedalus, Vincent Lynch and Lenehan who are all drunk

on ale. The men have been discussing procreation, contraception, pregnancy, abortion and birth. Stephen takes a provocative stance and argues for the primacy of the child over the mother. Bloom avoids both the drink and the argument, and begins to take a fatherly concern in Stephen. As the conversation turns to hoof-and-mouth disease, papal bulls and the invasion of Ireland by the English, Buck Mulligan arrives from George Moore's party. Mulligan, more sober than the others, relates his idea of retiring to Lambay Island as "Fertiliser and Incubator" of Ireland. Nurse Callan enters announcing the birth of Mina Purefoy's son. The men's conversation shifts to sexual habits, malformed children, and the general degeneration of the human condition. Meanwhile Bloom reflects on his youth, his first sexual encounter, his wife and his daughter, Milly. The men depart for Burke's public house, after which Stephen invites Lenehan to come with him to Nighttown.

Book II, Chapter 15: *Circe*

Scene: 12 a.m., Nighttown and Bella Cohen's brothel.

Schema: Organ is the locomotor apparatus; Art is magic; Symbol is the whore; Technic is hallucination.

The narrative takes the form of a drama, but the stage directions and cast of characters are untrustworthy and the distinction between the reality of events and illusion becomes increasingly blurred. Stephen and Lynch enter Nighttown by Mabbot Street. Cissy Caffrey and Edy Boardman appear as prostitutes. Stephen discourses about aesthetics while Lenehan thinks of sex. Bloom, out of concern for Stephen, has followed the men to Nighttown and is himself nearly hit by a tram. Bloom encounters the ghosts of his mother and father, Ellen and Rudolf Bloom, then of Molly, Gerty MacDowell, Mrs. Breen, and two English soldiers, Carr and Compton. When Bloom feeds the pig's crubeen and sheep's trotter to a dog, he is accosted by two police officers to whom he gives false names and addresses. Several people from Bloom's past and present accuse him of a variety of offenses

and a court case ensues centered on Bloom's sexual fantasies and feelings of guilt. Paddy Dignam appears and speaks at length, then Bloom's hallucinations fade. Bloom pursues Stephen to Bella Cohen's brothel where Stephen had gone in search of Georgina Johnson. Zoe Higgins, another prostitute greets Bloom and leads him in. After another series of hallucinations, Bloom meets Stephen and Lynch inside. Bella Cohen enters and is soon transformed into the masculine character, Bello. Bloom suffers another series of hallucinations and is ultimately confronted by the Nymph, whose image hangs in the Bloom bedroom, and who reveals Bloom's secrets and desires. Stephen, too, suffers a series of hallucinations that culminate in a vision of his dead mother causing him to strike out violently, putting out the lamp above his head. Stephen runs out, followed by Bloom who has paid Bella for the damage Stephen caused. Meanwhile a confrontation between Stephen, and Privates Carr and Compton has begun. Carr knocks Stephen down, Bloom prevents Stephen's arrest for public drunkenness, and Bloom attempts to revive Stephen who lies unconscious in the street. The episode closes with Bloom's vision of his own dead son, Rudy.

Book III, Chapter 16: *Eumaeus*

Scene: 12 a.m., the Cabmen's shelter.

Schema: Organs are the nerves; Art is navigation; Symbol is the sailor; Technic is narrative.

As Bloom and Stephen walk to the cabmen's shelter at Butt Bridge, Bloom tries to engage Stephen in conversation, with little success. Meanwhile, they run into several local characters. They arrive at the shelter, which according to rumor is run by Fitzharris, the driver of the get-away car during the Phoenix Park murders. Here Bloom's and Stephen's conversation is interrupted by Murphy the sailor. As Murphy tells his stories, Bloom maintains a running commentary exposing them as false or suspicious. When Murphy's attention shifts, Bloom turns again to Stephen, though after a few attempts engage him,

Bloom allows his thoughts to wander and to follow the bits of dialog he hears around him. When Bloom begins to tell Stephen of his encounter with the Citizen that afternoon, Stephen rudely announces, "We can't change the country. Let us change the subject." The men then take up a copy of the Telegraph for distraction. Bloom's mind wanders again over a variety of subjects and settles on Molly, whose picture he shows to Stephen. Bloom pays for their coffee and bun and invites Stephen to his home at 7 Eccles Street.

Book III, Chapter 17: *Ithaca*

Scene: 2 a.m., 7 Eccles Street

Schema: Organ is the skeleton; Art is science; Symbol is the comet; Technic is catechism.

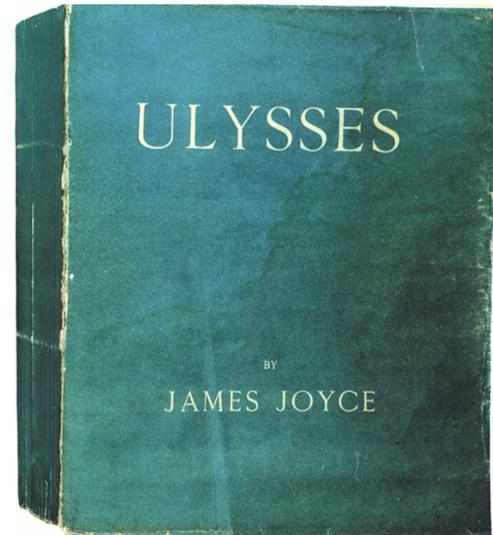
Bloom and Stephen walk to 7 Eccles Street. Having forgotten his key, Bloom enters through the kitchen then admits Stephen who has been waiting on the front steps. The men return to the kitchen for cocoa and begin to discourse on a range of topics. The narrative takes the form of question and answer in parody of the catechism and schoolbook primers. The conversations touch on diverse interests, opinions, and sentiments of the two men, throughout which Bloom's mind continually wanders to Molly and Milly. Bloom offers Stephen to stay the night, but Stephen refuses. The men agree that Stephen will give Molly Italian lessons and that Molly will give Stephen vocal lessons in return. Bloom and Stephen go out to the back garden, contemplate the night sky and urinate in tandem, after which Stephen leaves. As Bloom returns to the house, he notices the evidence of Blazes Boylan's visit, then tidies up and speculates on his possible courses of action in light of Molly's infidelity. Bloom goes up to the bedroom and climbs in bed with Molly, again noticing evidence of her affair and of her disinterest in hiding it. He kisses Molly's bottom and lies in his customary position with his head at her feet. Molly awakens and begins to question Bloom about his day and he reports briefly and occasionally falsely. Bloom falls asleep.

Book III, Chapter 18: *Penelope*

Scene: After 2 a.m., 7 Eccles Street

Schema: Organ is the flesh; Symbol is the earth; Technic is monologue (female).

The episode takes the form of one monologue of eight unpunctuated "sentences" in which Molly moves randomly from personal recollections, to speculations about the future, to commentary on other characters. As Bloom fell off to sleep in the preceding chapter, he asked her to serve him breakfast in bed the next morning. This request surprised her, and thus began her monologue. Molly thinks of Boylan and recounts their sexual acts that afternoon; she struggles with her adultery, recalls her courtship with Bloom, and then her affair with a British Lieutenant; she assesses her own seductiveness, and ranges unselfconsciously over the sensuous side of her character; she recalls her childhood in Gibraltar; plans the mundane details of the next day; considers Bloom's eccentricities and her daughter Milly's emerging sexuality. Molly rises from bed to use the chamber pot and worries about her health. As Molly returns to bed and begins to fall asleep, she thinks again of her affair with Boylan and of the day on Howth when Bloom proposed to her, and thus closes her monologue (and *Ulysses*) with a gesture of affirmation: "... I will Yes."



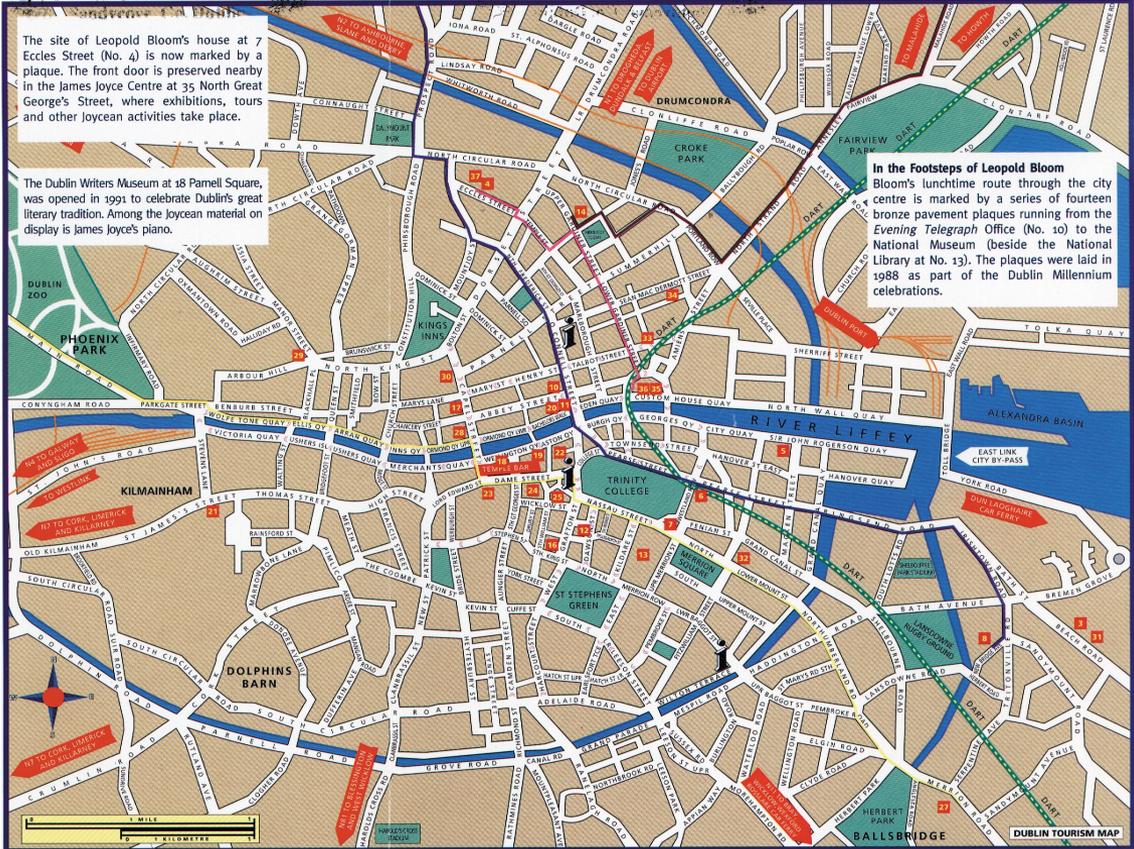
Copy number 1 of the first edition of *Ulysses* at the National Library of Ireland.

Map of Bloom's and Stephen's travels through Dublin

Map Index

1. Telemachus 8am
2. The Joyce Tower, Sandycove.*
3. Nestor 9:45am
4. The School, Summerfield, Dalkey Avenue.*
5. Proteus 11am
6. Sandymount Strand.*
7. Calypso 8am
8. No. 7, Eccles Street.
9. Lotus eaters 9:45am
10. Sir John Rogerson's Quay.
11. Westland Row Post Office.
12. Sweny's shop, Lincoln Place.
13. Hades 11am
14. Paddy Dignan's house, 9 Newbridge Avenue, Sandymount. Funeral route (—) to Glasnevin Cemetery.*
15. Aeolus 12:15pm
16. Freeman's Journal/ Evening Telegraph office, Prince's Street.
17. Laestrygonians 1:10pm
18. Graham Lemon's sweetshop, 49 Lew. O'Connell Street.
19. Davy Byrne's pub, Duke Street.
20. Soylla and Charvadis 2:10pm
21. National Library of Ireland, Kildare Street.
22. Wandering Rocks 2:55pm
23. Father Conner: Jesuit house, Gardiner Street (—) to Marino.*
24. Blazes Boylan: Thornton's shop, 63 Grafton Street.
25. Ned Lambert: the Chapter House, St. Mary's Abbey.
26. Lenehan and McCoy: Crampton Court.
27. Mr Bloom: Merchant's Arch.
28. Dilly Dedalus: Dillon's auction rooms, 25 Bachelor's Walk.
29. Mr. Kernan: James's Street.
30. Stephen Dedalus: Russel's shop, 57 Fleet Street.
31. Martin Cunningham: Dublin Castle.
32. Buck Mulligan: DBC tearooms, 33 Dame Street.
33. Master Dignam: Rugby O'Donoghue's pub, 23 Wicklow Street.
34. Viceroys's cavalcade: Viceregal Lodge, Phoenix Park* (—) to RDS showgrounds, Ballsbridge.
35. Sirens 3:40pm
36. The Ormond Hotel, Ormond Quay.
37. Cyclops 5pm
38. Arbour Hill/Stonebatter.
39. Barney Kiernan's pub, 8-10 Little Britain Street.
40. Nausikaa 8:25pm
41. Sandymount Strand.*
42. Oxen of the Sun 10pm
43. Hollis Street Hospital.
44. Circe 11:25pm
45. Mabbot Street (Corporation St.) entrance to Nighttown.
46. Bella Coher's, 82 Lew. Tyrone Street (Railway Street).
47. Eumaeus 12:40pm
48. Cabman's shelter, Butt Bridge.
49. Ifhaca 1am
50. Cabman's Shelter (—) to Eccles Street.
51. Penelope 2am
52. No 7, Eccles Street.

* Refer to Ulysses Map of County Dublin overleaf.



James Joyce

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What the Press First Wrote About *Ulysses*...

EXTRACTS from PRESS NOTICES

— OF —

ULYSSES

By JAMES JOYCE

MR. VALERY LARBAUD in **LA NOUVELLE REVUE FRANCAISE**: Depuis deux ou trois ans James Joyce a obtenu, parmi les gens de sa génération, une notoriété extraordinaire . . . il n'y a pas d'exagération à dire que, parmi les gens du métier son nom est aussi connu et ses ouvrages aussi discutés que peuvent l'être, parmi les scientifiques, les noms et les théories de Freud et de Einstein. . . Je crois que l'audace et la dureté avec lesquelles Joyce décrit et met en scène les instincts réputés les plus bas de la nature humaine lui viennent de l'exemple que lui ont donné les grands écrivains de la Compagnie. . . De ces grands casuistes, Joyce a la froideur intrépide, et à l'égard des faiblesses de la chair la même absence de tout respect humain. . . Quand on songe à la discipline à laquelle l'auteur s'est soumis, on se demande comment a pu sortir, de ce formidable travail d'angencement, une œuvre aussi vivante, aussi émouvante, aussi humaine. . . L'auteur n'a jamais perdu de vue l'humanité de ses personnages, tout ce mélange de qualités et de défauts, de bassesse et de grandeur dont il sont faites; l'homme, la créature de chair, parcourant sa petite journée. . .

MR. EDMOND JALOUX in **LA REVUE DE PARIS**: La surprise que l'on éprouve en lisant *Ulysses* provient de ce que les œuvres littéraires, depuis trois siècles, ont en quelque sorte divisé l'esprit humain pour mieux régner sur lui. Ces compartiments logiques établis dans le domaine de la vie mentale ont, en effet, aidé puissamment à la diffusion de la littérature. Mais James Joyce remonte directement à l'origine de tout, c'est-à-dire à l'homme. Son œuvre, qui ouvre si brusquement quelques-unes des portes de l'avenir, semble provenir directement du seizième siècle; on y trouve l'aspect encyclopédique des grandes œuvres de cette époque, leur souci de connaître la vérité, leur volonté de pénétrer la vie tout entière et ses sciences au moyen d'un truchement spirituel, cette horreur de la dissimulation, de l'escamotage qui sont si sensibles chez un Montaigne, chez un Rabelais. C'est surtout à celui-ci que James Joyce fait penser—autant qu'un Irlandais de la fin du dix-neuvième siècle, à la fois réaliste et symboliste peut ressembler à un Tourangeau de la Renaissance—et alors les audaces, les excès, les bizarreries apparentes cessent d'en cacher la vaste et véritable beauté.

MR. EZRA POUND in **le MERCURE DE FRANCE**: *Ulysses* a certains points de vue, peut être considéré comme le premier qui, en héritant de Flaubert, continue le développement de l'art flaubertien, tel qu'il l'a laissé dans son dernier livre inachevé. . . Ce roman appartient à la grande classe de romans en forme de sonate. . . Il suit la grande ligne de *l'Odyssee*, et présente force correspondances plus ou moins exactes avec les incidents du poème d'Homère. . . C'est un moyen de régler la forme. Le livre a plus de forme que n'en ont les livres de Flaubert.

Pas une ligne, une demi-ligne qui ne reçoive une intensité intellectuelle incomparable dans un livre de si longue haleine. . . C'est un roman réaliste par excellence, chaque caractère parle à sa guise, et correspond à une réalité extérieure. . . un livre que tout écrivain sérieux a besoin de lire.

MR. ARNOLD BENNETT in **THE OUTLOOK**: James Joyce is a very astonishing phenomenon in letters. He is sometimes dazingly original. If he does not see life whole he sees it piercingly. His ingenuity is marvellous. He has wit. He has a prodigious humour. He is afraid of naught. And had heaven in its wisdom thought fit not to deprive him of that basic sagacity and that moral self-dominion which alone enable an artist to assemble and control and fully utilise his powers, he would have stood a chance of being one of the greatest novelists that ever lived. The best portions of the novel (unfortunately they constitute only a fraction of the whole) are superb. I single out the long orgiastic scene, and the long unspoken monologue of Mrs. Bloom which closes the book. The former will easily bear comparison with Rabelais at his fantastical finest; it leaves Petronius out of sight. It has plenary inspiration. It is the richest stuff, handled with a virtuosity to match the quality of the material. The latter (forty difficult pages, some twenty-five thousand words without any punctuation at all) might in its utterly convincing realism be an actual document, the magical record of inmost thoughts thought by a woman that existed. Talk about understanding "feminine psychology" . . . I have never read anything to surpass it, and I doubt if I have ever read anything to equal it. My blame may have seemed extravagant, and my praise may seem extravagant, but that is how I feel about James Joyce. The book is not pornographic, but it is more indecent, obscene, scatological, and licentious than the majority of professedly pornographical books. . . For myself I think that in the main it is not justified by results obtained; but I must plainly add, at the risk of opprobrium, that in the finest passages it is in my opinion justified.

MR. J. MIDDLETON MURRY in **THE NATION**: Unlike any other book that has been written, extraordinarily interesting to those who have patience (and they need it), the work of an intensely serious man . . . indisputably the mind of an artist, abnormally sensitive to the secret individuality of emotions and things, abnormally sensitive also to spiritual beauty. . . In what seems to us the most masterly part of the book, a manifestation of a really rare creativeness, Mr. Joyce stages a kind of *Walpurgisnacht* of his chief characters. . . In this part of "Ulysses"—let us say it plainly, in order that we may have our share of the contempt or the glory a hundred years hence—a genius of the very highest order, strictly comparable to Goethe's or Dostoevsky's, is evident. This transcendental buffoonery, this sudden uprush of the *vis comica* into a world wherein the tragic incompatibility of the practical and the instinctive is embodied, is a very great achievement.

Paris Joyce

Ke Joyce

What the Press First Wrote About *Ulysses*...

MR. FORD MADOX HUEFFER in THE ENGLISH REVIEW: One feels admiration that is almost reverence for the incredible labours of this incredible genius No writer after to-day will be able to neglect *Ulysses* an "adult," a European work austere and composed a book of profound knowledge and of profound renderings of humanity.

MR. SISLEY HUDDLESTON in the OBSERVER: A man of genius the sincerity of an artist phrases in which the words are packed tightly, as trim, as taut, as perfect as these things can be fine ellipses in which a great sweep of meaning is concentrated into a single just-right sentence a spot of colour which sets the page aglow erudition transfigured by imagination infinite humour and extraordinary precision. Gross animality and subtle spirituality intermingle its very obscenity is somehow beautiful and wrings the soul to pity. Is that not high art?

MR. SHANE LESLIE in THE QUARTERLY: As a whole the book must remain impossible to read and undesirable to quote an assault upon Divine Decency as well as on human intelligence literary Bolshevism experimental, anti-conventional, anti-Christian, chaotic, totally unmoral an abandonment of form and a mad Shelleyan effort to extend the known confines of the English language In the matter of psychology or realism Balzac is beggared and Zola bankrupted. . . . A striking literary genius who has since yoked himself to the steeds of Comedy and Blasphemy and taken headlong flight into a choking sea of impropriety spares nobody if he can help it. . . . Such pictures as can be rescued from the *cloaca* are distinct and sometimes unforgettable. When the style is lucid and restrained, literature is the result in patches. . . . The Shakespearian discussion, a brilliant chapter of Dublin causerie and criticism, might well be reprinted apart from the rest of the book. . . . The huge bulk of the book rushes sewerward, but in the great Rabelaisian way. . . . We come back to our complaint that without form there cannot be art. . . . Our own opinion is that a gigantic effort has been made to fool the world of readers and even the Pretorian guard of critics deliberate bamboozlement of the reader. . . . For the well-meaning but open-mouthed critics in France who have seriously accepted *Ulysses* as a pendant to Shakespeare and as Ireland's contribution to the modern world's reading we can only feel sympathy. . . . The French and many of the English have taken it seriously. . . . From Dublin as yet we have heard only jocular contempt. . . . Time will show what place and influence *Ulysses* will take in the thought and script of men.

DR. JOSEPH COLLINS in the NEW YORK TIMES BOOK REVIEW: An egocentric genius, whose chief diversion and keenest pleasure is self-analysis and whose lifelong important occupation has been keeping a notebook in which has been recorded incident encountered and speech heard with photographic accuracy and Boswellian fidelity. Moreover, he is determined to tell it in a new way in parodies of classic prose and current slang, in perversions of sacred literature, in carefully metered prose with studied incoherence, in symbols so occult and mystic that only the initiated and profoundly versed can understand—in short, by means of every trick and illusion that a master artificer, or even magician, can play with the English language. . . . It will immortalise its author with the same certainty that Gargantua and Pantagruel immortalised Rabelais, and *The Brothers Karamazov* Dostoyevsky comes nearer to being the perfect revelation of a personality than any book in existence. . . . I have learned more psychology and psychiatry from it than I did in ten years at the Neurological Institute.

MR. EDMUND WILSON in THE NEW REPUBLIC (New York): A work of severe and solid architecture. . . . Though exercising a rigorous selection which makes the book a technical triumph, Mr. Joyce manages to give the effect of unedited human minds, drifting aimlessly along from one triviality to another, confused and diverted by memory, by sensation and by inhibition perhaps the most faithful X-ray ever taken of the ordinary human consciousness as it shifts and shivers behind the front we present to the world Extraordinary poetic faculty for investing particular incidents with universal significance a work of high genius has the effect of making everything else look brassy. . . . I cannot agree that Mr. Joyce has represented the human mind as more disintegrated or more debased than it actually is one sees the gross ill-drained body of humanity itself touched divinely by cloudily visions of its creative splendours yet profoundly shaken and bound by its labouring flesh. . . . In the last pages of the book, when his duty has been sternly discharged by the prosaic, the base and the absurd, this austere, almost pedantic writer soars to such rapidosities of beauty as have probably never been equaled in English prose fiction.

MR. FORD MADOX HUEFFER in THE YALE REVIEW: I fancy Mr. Joyce is the only artist we have to-day who, with an utter composure, regards processes of reproduction, of nourishment, and of physical renewal. But then, Mr. Joyce, the supreme artist, regards with an equal composure—all things. That is why the United States has persecuted his publishers. . . . A writer of very beautiful, composed English measures his effects by things immense and lasting. . . . *Ulysses* contains the undiscovered mind of man, it is human consciousness analysed as it has never before been analysed.

MR. GILBERT SELDES in THE NATION (New York): Possibly the most interesting and the most formidable writer of our time. . . . Among the very great writers only two can be named with him for the long devotion to their work and for the triumphant conclusion—Flaubert and Henry James. . . . The galvanic fury in which the Walpurgisnacht episode is played is, one feels certain, not equaled in literature The parodies I find brilliant they create with rapidity and as rapidly destroy the whole series of noble aspirations, hopes and illusions of which the centuries have left their record in prose. . . . The innovations in method and the development in structure, used with a skill approaching perfection, are going to have an incalculable effect upon the writers of the future. The book has literally hundreds of points of interest not a scamped page nor a moment of weakness whole chapters are monuments to the power and glory of the written word a victory of the creative intelligence over the chaos of uncreated things and a triumph of devotion, to my mind one of the most significant and beautiful of our time.

MR. SILVIO BENCO in IL SECOLO (Milan): Un uomo d'ingegno che possiede una immensa cultura un analitico, anzi un superanalitico e sa molto bene che il tempo non si misura a minuti, ma a frazioni di minuti secondi, e che strane prospettive di avvenimenti interiori si scoprono nell'uomo da chi ne voglia vigilare lo spirito su questa scala dei minimi questa molteplicità salva l'autore dall'accusa di pornografo che gli è scagliata. . . . In un certo senso il libro è



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