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Introduction

Placing Joyce

James Joyce's writing career began with a short, naturalistic story in *The Irish Homestead* (1904) and ended with *Finnegans Wake* (1939), a book that even his supporters found unreadable.[1] The story of how Joyce moved from an apparently unassuming strain of naturalism in his early fiction to the kaleidoscopic deconstruction of language and form in his final work is one of the great arcs of world literature. Across this span of three-and-a-half decades, Joyce produced landmark publications that would disrupt and re-imagine the writing of fiction across the globe, all the while remaining centred on the social conditions of his upbringing in early twentieth-century Dublin. Although Joyce has just four 'major' works to his name, their achievement is staggering: he re-wrote the terms of engagement for modern short fiction, the *Bildungsroman*, and the novel; he made a critical intervention in the Irish Literary Revival and became a touchstone of what we have come to call modernism; he invented new modes of naturalism and narration, combining fastidious attention to material detail with the most intimate of revelation; he re-mapped classical and mythical influence on literary form; and finally, as if all that was not enough, he created his own riotous subversion of the English language.[2] Associated with the heyday of European modernism, rooted in Irish history and culture, engaging an anti-imperial politics with frank and challenging depictions of bodies and sex, Joyce's *oeuvre*, despite censorship and snubbing, has had colossal influence over the past century and more.

Despite the abstraction of Joyce as modernist and as globalized figure in a certain version of world literature, and notwithstanding the irony that drips from *A Portrait of the Artist as a Young Man*, there is a case for considering seriously, or at least somewhat seriously, Stephen Dedalus's over-reaching desire – expressed in his diary at the end of *Portrait* – to 'forge in the smithy of my soul the uncreated conscience of my race' (*P* 253).[3] To start to address that ambition, Joyce's use of the word 'race' appears to mean, broadly

speaking, Irish people. His most concerted elucidation of the topic comes in a 1907 lecture given in Trieste, 'Ireland, Island of Saints and Sages', although he does not address the ambiguities of that term beyond acknowledging the interlaced histories of various peoples in Ireland: 'Our civilisation is an immense woven fabric in which very different elements are mixed' (*OCPW* 118), nor does he look too deeply into who 'Our' refers to.[4] (The issue is also taken up in Chapters 2 and 9 by John Paul Riquelme and Marjorie Howes, respectively.) The terms in which Dedalus casts his lofty ambition are closely identified with his background: – 'soul' and 'conscience' gesture towards a shared intellectual inheritance for Joyce and his alter ego Stephen, both 'steeled in the school of old Aquinas' (*PE* 105). Dedalus's aim to formulate some expression that might potentially represent Irish people is, of course, couched in irony and ambiguity ('forge' meaning forgery?), although the fact that Joyce articulates Stephen's thought in this way and with such prominence implies a tentative attraction to the project – even if the project of articulating a national conscience (an as yet 'uncreated' one) will remain always illusory and private ('in my soul').[5]

Trying to 'place' Joyce in this way is no easy matter. Joyce's complex socio-political positioning goes hand-in-hand with often radical formal and linguistic expression, and it is surely this nexus of innovation, together with his multi-directional political signification, that intrigues and delights readers. He remains entranced by Aquinas, Homer, Shakespeare, and Irish mythology, while writing with evident relish about soap, cocoa, and meaty foods, about 'unfortunate' priests (*D* 123) and Dublin trams. In doing so he evinces a particularity in attention to detail – of the physical world, of Irish history, of all manner of allusions to literature, music, current events, and whatever he was reading; despite this 'particularism', there has been a long tradition of reading his work as 'universal', only incidentally Irish.[6]

Although he lived his adult life as an immigrant in continental Europe (and the holder of a British passport), Joyce may be regarded as the principal prose writer of Irish modernity, writing almost with obsession about the repressive limitations, the humour, the nods and winks of Catholic lower middle-class Dublin in the early twentieth century, on the cusp of Independence. (Chapters 7 and 8 by Seamus Deane and Jean-Michel Rabaté, respectively, address the Irish and European dimensions of his work and thought.) Many in Ireland, not least those who differed from Joyce by social and religious background, recognized the importance of this distinctive voice as intimately linked to 'the mind of Catholic Ireland' and 'Catholic democracy in Ireland'.[7] Even a cursory reading of any of Joyce's texts – much of *Dubliners* or the Christmas dinner scene in *Portrait*, for example – reveals a deep distrust of the institution of the Catholic Church, and, in

particular, what Joyce saw as its unholy alliance with British political power and Irish populism in bringing down Charles Stewart Parnell (*OCPW* 191–6). Yet the world he knew and the critically interpretative approach he took to that world were steeped in Catholicism. The other side of the coin of oppression is British imperial rule, which, when it is not intruding directly into events, hovers as a backdrop, at times threatening, at other times offensive, like an unwelcome guest. The opening scene of *Ulysses*, featuring the ethnographical Englishman Haines in residence at the Martello Tower, brilliantly illustrates the apparently benign presence of soft (intellectual) power and the way in which corresponding expectations pattern behaviour.[8] Something not dissimilar is enacted through the hierarchy that structures the story 'Counterparts', where the intersection of social class and national background creates a series of oppressions to be passed down from boss to worker, English woman to Irish man, violent father to abused son. But Joyce is careful not to map straightforward allegories: in 'Counterparts', the hierarchy is implied by accent rather than stated outright.[9] Instead, characters, allusions, events all mesh within distanced, naturalistic depiction. And in *Ulysses*, Joyce's ire is directed more at Mulligan's false hospitality than at Haines's imposition. Hence British rule appears enmeshed amid intersectional contingencies (as noted by Marjorie Howes in Chapter 9).

One way to approach the trajectory of his career is through a long-standing topic in Joyce studies, concerning the extent to which Joyce remains attached to a naturalistic project that manifests signs of its undoing as early as *Dubliners*, while making possible new forms of representation. According to one critic, 'Joyce's insistence on presenting a stubbornly recalcitrant lived reality remains consistent from *Dubliners* through *Ulysses*' and is evidence that naturalism had a 'continuing appeal' for him.[10] In this view, the naturalism of *Dubliners* firmly roots Joyce's ongoing concern for the social life of Dublin, where private worlds ravaged by alcoholism, abuse, and repression are directly connected to the public worlds of Catholic Church surveillance and the long history of political oppression and resistance. (I discuss the naturalism of *Dubliners* in Chapter 1.) *Portrait* explicitly develops the process by rendering personal perception as an intermediary, a method that was signalled from the earliest pages of childhood perception, and which is most fully realized in *Ulysses*. In short, the groundbreaking interior monologues of *Ulysses* extend the principles of a naturalist account by appearing to show how a character thinks. Coupled with this, Joyce's naturalism is attested by his sympathetic understanding of the ordinariness of everyday life's enthralment to powerful social forces. From short stories that mask their momentousness amid unfinished sentences and the 'epiphanic' revelations in chance moments ('epiphanies' are one aspect addressed in Chapter 6

by Vicki Mahaffey) to the commodities and accumulated stuff of *Ulysses*, Joyce takes care to put readers into particular material environments, most obviously the streets of Dublin. The same critic is surely right that Joyce 'operated within a set of problematics that have defined naturalism' – which he identifies as how to derive meaning from materiality, how to convey others' lived experience, and how to 'totalize details' within a coherent framework without imposing an external 'totality' – but the extent to which Joyce also challenged and revised those 'problematics' is a continuing debate.[11]

In building his works from 'everyday' matter, Joyce embraced the ordinary functions of the body (as Sean Latham remarks in Chapter 12). Moments such as following Bloom into the outside lavatory extend Joyce's naturalism with humour and an empathetic understanding for the ways in which mundane details constrain and shape life.[12] As he reads a story from *Titbits* magazine while defecating, the two actions intermingle in Bloom's interior monologue: 'It did not move or touch him but it was something quick and neat' (*U* 4.511–12). If this suggests a judgement on the quality of the story he reads (Bloom also 'wiped himself with it' – *U* 4.537), it is made without the condescension towards popular culture once associated with modernism.[13] Instead, products and their advertisements become constituent parts of intimate lives (such as Plumtree's potted meat); popular cultural references sit side-by-side with the prestige of opera and Shakespeare.

Joyce is also one of the most frankly explicit writers about sex while at the same time debunking the hypocrisy of false prudishness (as discussed by Katherine Mullin in Chapter 11): in *Portrait*, for example, Stephen Dedalus's rebellion against Church and home is fired largely by sexual desire, to the extent that sex – like art – becomes one of the ways in which a new sense of individual independence gains traction. Less well-known works such as *Exiles* and *Giacomo Joyce* are primarily concerned with variations of illicit desire (as Vicki Mahaffey discusses in Chapter 6). In these three works, written around the same period, sex and desire occasion feelings of shame and guilt, and only fleetingly does anything like liberation emerge. As an example from the 'Wandering Rocks' episode of *Ulysses* illustrates, matters of sex are also wrapped up in a complex web of representation, voyeurism, and exchange.

In the central, tenth section, of 'Wandering Rocks', Bloom becomes the focal point: now in a nearby bookshop, he procures a gift for Molly at the same time as Boylan does so (in section five of the chapter). In one sense, both men are purchasing for themselves: Boylan's lascivious anticipation of vigour is objectified in the fruit that he buys, including 'fat pears', 'ripe shamefaced peaches' (*U* 10.305–6), setting the tone for Boylan's encounter

with Molly, which she will graphically recall in 'Penelope'. Bloom has chosen a book for Molly, *Sweets of Sin*, which triggers his own gratification. Reading from *Sweets of Sin*, he unerringly eyes a racy passage (the phrase '*her heaving embonpoint*' particularly captures his imagination – see *U* 10.616, 10.622, and 16.1468). Bloom struggles in 'Mastering his troubled breath' (*U* 10.638), as the rhythm of the syntax mirrors his racing pulse ('Yes. This. Here. Try' – *U* 10.610). Bloom has alighted on a passage of particular resonance: 'the beautiful woman' of *Sweets of Sin* has spent 'all the dollarbills her husband gave her' on 'wondrous gowns and costliest frillies' designed to entice her lover, 'For him! For Raoul!' (*U* 10.608–9). That Bloom clearly relishes this scene, at the same time that he knows his own wife and her lover are preparing to meet, is one clue among several that he connives in Molly's affair, performs a voyeuristic role towards that affair, and even takes some vicarious partial fulfilment from it (as the 'Circe' episode makes painfully explicit). This fictional passage performs a seductive allure, an enticing otherness indicated by 'dollarbills', the name Raoul, the borrowed French terms *déshabillé* and *embonpoint*. One might even say that Bloom's act of reading this passage paves the way for its enactment between Molly and Boylan later that afternoon. Joyce's ambiguous gender politics are also at play here: pairing Boylan and Bloom, and absenting Molly, the juxtaposition of the two men becomes an exchange between them, where the gift is not fruit or a book but Molly herself.[14] (Marian Eide develops the point about Joyce's ambiguous gender politics in Chapter 10.) The physical absence of Molly through the middle of the book makes her eventual appearance, when she narrates 'Penelope', all the more provocative.

The tone of this scene from 'Wandering Rocks' is comic but not sentimental: undercutting any pathos or pretension is the humour of the material world. This detachment has been achieved partly through the episode's cinematic form: nineteen sub-sections, criss-crossed by 'interpolations' that create a montage of events occurring at the same time in other parts of the city.[15] Where perhaps, with a different writer, a sentimental attention may have fallen on Bloom's gift as one of love and sacrifice, making this a moment of pathos, instead the scene climaxes with the shopman spitting his 'puked phlegm', tapping *Sweets of Sin*, and intoning – one can't help but think that he does so in a creepy croak – 'That's a good one' (*U* 10.641). So this passage is not only one of generosity but also of selfishness, of loss and betrayal, of sex and voyeurism, of the book industry and commercialism. And at the heart of it all is another scene of reading (in addition to Bloom's experience on the toilet), of a sort that Joyce returns to over and again, a self-reflective distortion of the interpretive process, spinning the web from which the novel is constructed.

It is evident that the claim that Joyce's basis in naturalism underpins his work as a whole also fails to account for a great deal. For one thing, material and everyday environments are sometimes transformed into sites of symbolic or totemic importance in Joyce's writing, which typically mixes and substitutes the sacred and the ordinary. In such instances, Aristotle and Aquinas provide the basis of an aesthetics for the modern world.[16] Beyond the accommodation between naturalism and symbolism that we see in *Dubliners*, Joyce's evident fascination with objects leads them to attain other qualities, either through weight of accumulation (the lists of 'Ithaca') or in taking on lives of their own (as in 'Circe'). In these instances, the physical world overwhelms and undermines a naturalist approach. It is precisely the surfeit of things, and a corresponding overload of information, especially in *Ulysses*, that also threatens ultimately to displace the naturalist mode in Joyce's later work. Take 'Ithaca': as critics have remarked, the lists of detailed answers are sometimes far in excess of what is useful or intelligible to readers and lead us quickly towards irrelevance.[17] (This question of the book's form, as seen through early readers, is addressed by Scarlett Baron in Chapter 3.) The lists of books on Bloom's shelves, the items in his drawers, the household things on the kitchen dresser – where each item appears much like the next – proliferate to mask the potential significance of their contents. The books and drawer items finally tell us little that is meaningful about Bloom; whether or not he (or the reader) takes in the potential meaning of the empty pot of Plumtree's potted meat – a gift from Boylan, the flakes of which he will soon discover in his bed – we cannot be sure. The key here is the narrative voice of the 'Ithaca' episode, as it moves with apparent indifference while still interjecting a note of independent personality: see, for example, the forty-two-line homage to water that follows a question about 'What in water did Bloom … admire?' (*U* 17.185–228). The answer is fulsome in its compilation of data, yet also streaked with an un-Bloomian tone that takes a humorous delight in its own encyclopaedic range ('its vast circumterrestrial ahorizontal curve' – *U* 17.208). In this way, naturalism overflows, and potential symbolism is drowned. As Hugh Kenner has observed, *Ulysses* 'parodies the naturalistic novel with genial ferocity'.[18]

It has been argued that the mid-point of *Ulysses* is where Joyce's writing develops from its basis in naturalism, albeit an oddly performative naturalism, and now becomes something arrestingly new.[19] What follows, from 'Wandering Rocks' on, is perhaps the single most daring and brilliant manoeuvre in English-language fiction, a gearshift in the history of literature: from now on, each episode or chapter will be told in a new and different voice, a pastiche of styles that parodies Joyce's sources and imitates his characters, as a succession of different styles takes over the book. (That does

not mean that the historical and political rootedness of these styles and episodes should be disregarded, as Andrew Gibson argues in Chapter 4.) These styles include, among others, an exaggerated imitation of patriotic revivalism, a dramatic script, a question-and-answer catechism, and Molly's concluding monologue. Given this transition from the 'initial style' (*SL* 242) of the opening episodes, we witness what Karen Lawrence has described as the 'breakdown of the novel as form and the creation of an encyclopaedia of narrative choices', which creates a 'shift of attention from the dramatic action of the plot to the drama of the writing'.[20] In doing so, the apparent arbitrariness of 'style' is questioned, and Joyce's earlier episodes in the first half of *Ulysses* similarly fall under suspicion. This is all the more remarkable given the achievement of *Dubliners* and *Portrait*, in which a form of naturalism – built upon material realities, social forces, expression of character, and the slipperiness of language – had been successfully created. The stylistic explosion in *Ulysses* would become one of the great achievements of modernism.

Seventeen years later, Joyce followed *Ulysses* with *Finnegans Wake*, a book whose language is its narrative and its point (in Chapter 5, Finn Fordham argues for approaching the *Wake* as a form of narrative). This is a text that seems forever to be describing itself: 'It is told in sounds in utter that, in signs so adds to, in universal, in polyguttural, in each auxiliary neutral idiom, sordomutics, florilingua, sheltafocal, flayflutter, a con's cubane, a pro's tutute, strassarab, ereperse and anythongue athall' (*FW* 117.12–15). Famously, in the *Wake*, Joyce draws on dozens of languages, of which he knew about half-a-dozen well, as well as on names of flowers and fauna (florilingua), the world's rivers, and so on. (The environmental aspect of Joyce's work is addressed by Jim Fairhall in Chapter 13.) The creation of this Wakean language, which so dismayed his supporters, was a way of writing the universal into the particular. Joyce's friend Stuart Gilbert, who published an important study of *Ulysses* in 1932, thought that this was actually a narrowing or retrenchment on Joyce's part: global allusions and multilingual puns were the work of 'The provincial Dubliner. Foreign is funny.'[21] At the same time, Irish history and myth, its politics, learning, and literature, are heavily represented in the *Wake* – in St Patrick, the early Church, the *Book of Kells*, and so forth, right up to the 1922 Treaty, signed just before the publication of *Ulysses*. Indeed, the *Wake*'s genesis was in notes Joyce took on the reception of both *Ulysses* and the Treaty and ensuing Civil War.[22] And if the *Wake* is 'about' anything, it seems to be about a letter, which is also the treaty – and De Valera's alternative, 'Document no. 2' – and *Ulysses*, whose reception was also divided amid confusion and contestation:

> While we in our wee free state, holding to that prestatute in our charter, may have our irremovable doubts as to the whole sense of the lot, the interpretation of any phrase in the whole, the meaning of every word of a phrase so far deciphered out of it, however unfettered our Irish daily independence, we must vaunt no idle dubiosity as to its genuine authorship and holusbolus authoritativeness. (*FW* 117.34–118.04)

Seen from this post-1922 perspective, the *Wake* is, then, an imaginative investigation of the conditions of these documents, told with Joyce's wry anticipation of all those 'prearranged disappointments' (*FW* 107.33–4) to which books, political settlements, and all kinds of independence might eventually lead.

Above all, *Finnegans Wake* gloriously embodies Joyce's delight in the comedy of language. From the '*simony*' of *Dubliners* that inflects Simon Dedalus, to the invective and tall tales of the newsmen and pub-goers of *Ulysses*, to the way Bloom's perusal of a tea display leads to recollection of the missing letter in his 'high grade ha' (*U* 5.24), language itself offers a comic, often deflationary, insight into characters' humanity. At the same time, this was also a matter of substance, and an important aspect of this new language is its un-Englishness. If *Ulysses* was a means to rejuvenate a tired European culture – the *Odyssey* rendered '*sub specie temporis nostri*' (*SL* 271) – then the *Wake* may be considered an attempt to 'wipe alley english spooker ... off the face of the erse' (*FW* 178.6–7) – where earth is also, appropriately enough, Ireland. If Joyce remained in Ireland by living abroad, it was because Ireland offered the models for a synopsis of world history. 'Yet is it but an old story, the tale of a Treestone with one Ysold' (*FW* 113.18–19).

Much of Joyce's work was published in serial form in modernist magazines, sometimes over a protracted period: *Portrait* in *The Egoist*, *Ulysses* in *The Little Review* (prior to the US customs seizure of 'Nausicaa') and elsewhere, and *Finnegans Wake* in *transition* and elsewhere. The publication histories of all Joyce's work illuminate the conditions he worked in, and the context of serialization in modernist magazines forms part of Joyce's rich cultural signification as it appeared alongside a huge variety of works, editorials, adverts, and so on.[23] This also meant that these texts were subject to different editorial practices and multiple stages of revision. (Clare Hutton discusses aspects of the serialization of *Ulysses* in Chapter 14.) The complexities of *Ulysses* and *Finnegans Wake*, in particular, mean that the various draft and publication stages are especially fruitful for scholarship, especially as more papers come to light. (Dirk van Hulle addresses these matters in Chapter 15's discussion of 'genetic' criticism.)

The difficulties that Joyce encountered ranged from the material conditions of his family, to the oppressive social structures of early twentieth-century Dublin, to charges of obscenity and offensiveness. His writing tackles these matters directly and forms a career that, in doing so, consistently challenged modes of representation. The daring of 'Penelope', in purporting to represent a woman's thought without apparent mediation, and the exuberance of *Finnegans Wake* exemplify a certain literary 'singularity'. his work speaks to many peoples and places, while being deeply rooted in his own origins, and at the same time this is a writing that tests the limits of literature, as if Joyce were to say that the pen has no bounds. As Jacques Derrida reminds us, Joyce's apparently encyclopaedic ambition, his condensation of histories and languages and literary forms, is also 'indissociable from an *absolutely* singular event'.[24] Our roles as readers revolve around doing justice to that singularity.

Notes

1. In Ezra Pound's estimation of an early draft 'nothing short of divine vision or a new cure for the clapp can possibly be worth all the circumambient peripherization' (*JJ* 584). In *Finnegans Wake* Joyce referred to Pound's letter by offering as an alternative title for the book, '*A New Cure for an Old Clap*' (*FW* 104.34–5).
2. The term 'major' is justly used by Derek Attridge in his introductory essay to previous editions of this companion: 'Reading Joyce' in *The Cambridge Companion to James Joyce*, ed. Derek Attridge (Cambridge: Cambridge University Press, 2004), p. 25 n2. However, it should not blind readers to the significance of his other work. For example, Suzette Henke describes *Exiles* as a turning point in Joyce's 'convoluted investigation of heterosexual and homoerotic desire'. Suzette Henke, *James Joyce and the Politics of Desire* (New York: Routledge, 1990), p. 85.
3. On Joyce's ironic distance from his autobiographical alter ego, see, for example, Hugh Kenner's analysis of the final chapter of *Portrait* in *Dublin's Joyce* (1955, repr. New York: Columbia University Press, 1987). The issue is touched on by John-Paul Riquelme in Chapter 2.
4. On Joyce and race, see Vincent J. Cheng, *Joyce, Race and Empire* (Cambridge: Cambridge University Press, 1995); Len Platt, *Joyce, Race and 'Finnegans Wake'* (Cambridge: Cambridge University Press, 2007); and Malcolm Sen, 'Joyce and Race in the Twenty-First Century' in *The New Joyce Studies*, ed. Catherine Flynn (Cambridge: Cambridge University Press, 2022). In common with the racial theory of his time, Joyce does still seem to think of 'race' as a distinctive and meaningful category, even if he uses it nebulously and does not question the concept in the same way that he questions nationality, which he says may be a 'useful fiction' (*OCPW* 118). For further remarks on Joyce's notion of race in the context of ethics, see Marian Eide, Chapter 10.

5. Stephen's line echoes an aim of the Irish Revival, but compare Joyce's irony with W. B. Yeats's more assured address to a possible national audience and national culture in poems such as 'To Ireland in the Coming Times' and 'The Fisherman'.
6. Most famously, from as early as the 1910s, Pound helped to formulate a Joyce who was 'universal' and not concerned with 'the promotion of Irish peasant industries'. Ezra Pound, '"Dubliners" and Mr James Joyce', *The Egoist*, 1.14 (July 15, 1914), 267. Available at the Modernist Journals Project: modjourn.org/issue/bdr521034/. A serious instance of particularism may be found in Andrew Gibson, *The Strong Spirit: History, Politics and Aesthetics in the Writings of James Joyce, 1898–1915* (Oxford: Oxford University Press, 2013).
7. John Eglinton, 'Irish Letter', The Dial, lxxxvi (May 1929); 417–20, repr. in Robert H. Deming, ed. *James Joyce: The Critical Heritage. Volume Two 1928–1941* (London: Routledge & Kegan Paul, 1970), p. 459. Joseph Hone, 'A Letter from Ireland', *London Mercury* v (January 1923): 306–8, repr. in Robert H. Deming, ed. *James Joyce: The Critical Heritage. Volume One 1907–1927* (London: Routledge & Kegan Paul, 1970), p. 298.
8. Still the best analysis of this angle is in Vincent J. Cheng, *Joyce, Race and Empire*. See his analysis of the opening Martello Tower scene, pp. 151–62.
9. See John Nash, '"Counterparts" before the Law: Mimicry and Exclusion' in *Re: Joyce*, ed. John Brannigan, Geoff Ward, and Julian Wolfreys (London: Palgrave Macmillan, 1998).
10. Simon Joyce, *Modernism and Naturalism in British and Irish Fiction, 1880–1930* (Cambridge: Cambridge University Press, 2015), p. 110.
11. Joyce, *Modernism and Naturalism*, p. 110.
12. 'Mr Joyce has a cloacal obsession. He would bring back into the general picture of life aspects which modern drainage and modern decorum have taken out of ordinary intercourse and conversation'. H. G. Wells, 'James Joyce', *Nation* (24 February 1917), 710, repr. in Deming, *James Joyce: The Critical Heritage, Vol. 1*, p. 86.
13. For explorations of this theme, see R. Brandon Kershner, ed. *James Joyce and Popular Culture* (Gainesville: University of Florida Press, 1996).
14. Among many explorations of gender and sexuality, see Henke, *James Joyce and the Politics of Desire* and Joseph Valente, ed. *Quare Joyce* (Ann Arbor: University of Michigan Press, 1988).
15. Clive Hart discusses the interpolations in 'Wandering Rocks' in *James Joyce's 'Ulysses': Critical Essays*, ed. David Hayman and Clive Hart (Berkeley: University of California Press, 1974), Appendix A, pp. 203–14.
16. From a long line of scholarship in this area, see Fran O'Rourke, *Joyce, Aristotle, and Aquinas* (Gainesville: University Press of Florida, 2022).
17. David Trotter, *The English Novel in History, 1895–1920* (London: Routledge, 1993), p. 299–302.
18. Hugh Kenner, 'Joyce and Ibsen's Naturalism', *The Sewanee Review* 59.1 (1951): 75–96, 76.
19. David Hayman, *'Ulysses': The Mechanics of Meaning* (Madison: University of Wisconsin Press, 1982, rev. ed.).
20. Karen Lawrence, *The Odyssey of Style in 'Ulysses'* (Princeton, NJ: Princeton University Press, 1981), p. 10, p. 12.