

Index

- advertising, 9, 21, 39, 112, 114, 140, 141, 142–3, 144,
 150, 156, 165, 171, 173, 174
 Bloom as designer, 140, 174
 in commodity culture, 9, 140
 Aristotle, 14, 41, 42, 45–6, 55, 60, 245
 color perception, 42, 46, 60
 diaphane, 42, 46, 60
entelechy, 41, 54
 Armstrong, Isobel, 22, 25, 29, 57
 astronomy, 229, 246
 Atget, Eugène, 130, 136
- Ball, Robert, Sir, 229, 250
 Balla, Giacomo, 17, 146, 148, 151, 153, 154, 164,
 167, 168
 Balzac, Honoré de, 107, 136, 142
 Barthes, Roland, 19, 35, 128, 233–5
 power of the photograph, 19, 128, 233, 235
punctum, 233
 reality effect, 35, 39, 44
 Baudelaire, Charles, 13, 28, 30, 60, 100–10, 112,
 114, 115, 117–19, 121–3, 125–6, 128, 130, 131,
 134–5, 139, 141
 diorama, 28
flâneur, 100, 102, 112, 115, 117, 118, 119, 125, 128,
 134, 139, 141
 Guys as model, 110, 114, 115, 140
 modernity, 109–11, 114, 125
 photography, 125
 Baudry, Jean-Louis, 216, 221
 Benjamin, Jessica, 241, 249
 Benjamin, Walter, 8, 10–11, 13, 26–7, 103, 106,
 107–11, 119–23, 124–5, 126, 131, 134–7, 139,
 140–1, 150
 “allegory” of ruin, 131
 “shock”, 121–3
 “unconscious optics”, 126
 commodity culture, 111, 131
 decline of *flâneur*, 125
 dialectical image, 133
 mechanical equipment, 10
- photography, 125
 Bentham, Jeremy, 15, 74–7, 79–82, 83, 87, 96
 Berger, John, 62, 116, 183
 Bergson, Henri, 152, 164
 Berkeley, George, 5, 14, 35, 37, 42, 44, 49–53, 55–7,
 60–2, 64–6, 97, 224, 234
 illusion of depth, 14
 Molyneux’s problem, 49, 50, 52
 reality as mental projection, 55
 binoculars, 4, 11
 Blake, William, 3–4, 21, 42, 60
 blindness, 2, 17, 44–54, 67, 102, 110, 111, 115, 122,
 152, 229, 230
 Bloom’s thoughts about, 122, 229
 Stephen’s imitation of, 44–54
 stripling, 48, 122
 Boccioni, Umberto, 17, 146–8, 150, 151–3, 155, 156,
 159–69, 171, 174
 Bolton, G. B., 231
 Boone, Joseph Allen, 210, 214, 219, 221, 226
 Bragaglia, Anton, 163–4
 Brakhage, Stan, 215, 216
 Brivic, Sheldon, 65
 Bruno, Giordano, 86, 95
 Bryson, Norman, 11, 25–6, 64, 68
 Budgen, Frank, 1–2, 7, 145–7, 152, 153, 156, 196,
 226, 248
 “Wandering Rocks”, 146–8, 152, 156
 Futurism, 145–7, 152
 Joyce’s vision, 1
- camera obscura*, 5, 32
 Card, James, 200
 Carrà, Carlo, 146, 149, 153, 156, 157, 158, 161, 171–4
 Cartier-Bresson, Henri, 126, 128, 134
 Catholic Church, 15, 74, 86–90, 91, 94, 95,
 129, 132
 divine gaze, 93–9, 240
 ecclesiastical authority, 86, 88
 God as ontological necessity, 93
 religious guilt, 35, 93

- Catholic Church (cont.)
 Stephen's fear of, 15, 94
 surveillance, 15, 86–90, 93
 chronophotography, 7, 163, 164
 cinema, 19, 20, 179 ff, 202 ff, 218, 222–3
 Eisenstein, 3, 17
 Joyce's interest in, 10, 14, 16, 144, 177, 197, 200, 202, 216
 reception theories, 15, 175, 182, 185, 188, 193, 194, 221
 relation to Futurism, 17
 colonialism, 75, 78, 81, 82
 Comment, Bernard, 15, 25, 32, 33, 75
 commodity culture, 8, 113, 131, 140, 142–3, 150
 Bloom's participation in, 9, 113, 140
 relation to *flâneur*, 113, 131, 140, 142, 143
 Conmee, Father John, 86–7, 149, 153, 156, 166
 Cooper, James Fenimore, 136
 Crary, Jonathan, 5–6, 27, 32, 36, 42, 58, 62
- Daguerre, Louis, 6, 20, 21, 23, 24, 26, 31, 125
 Damasio, Antonio, 232, 248
 Danius, Sara, 8, 13, 18, 20, 58, 59, 123
 de Lauretis, Teresa, 182, 186
 Debord, Guy, 9–11, 59
 alienation, 9, 10
 photography, 9, 10
 spectacle, 9, 10, 59
 Descartes, René, 14, 29, 45, 49–50, 53
 blindness, 46–50
 epistemology, 30, 47
 Devlin, Kimberly, 175, 187, 190
 Diderot, Denis, 51
 diorama, 6, 8–10, 11, 13–14, 19, 20, 21–34, 35–6, 38, 39, 40, 44, 57–9, 62, 74, 76, 245
 construction, 6, 21, 23, 24, 31, 33, 74
 effects on viewer, 29, 62
 in Dublin, 11, 21, 30, 31, 39, 40
 in Stephen's journal, 13, 21, 30
 Doane, Mary Ann, 179, 186
 dreams, 30, 187, 214, 216, 217, 219–21, 228
 relation to cinematic experience, 216
Dubliners, 18, 100, 145, 176
 Duffy, Enda, 78, 141
 Dumas, Alexandre, 107, 136
- Einstein, Albert, 246
 Eisenstein, Sergei, 2–3, 17, 177
 on Joyce's diminished vision, 2, 17
 view of *Ulysses*, 3
 Ellmann, Richard, 1, 91, 97, 102, 146, 170, 173, 177
 epiphanies, 26–27, 33, 35, 54, 101–4, 105–6, 124, 126, 128, 240, 248
 Joyce's collection, 27, 101, 102, 106, 124
 Stephen's theory of, 104
- Finnegans Wake*, 95, 97, 202, 205, 211, 216, 230, 232
 “cinema fakes”, 205
 “reel world”, 211
 Butt and Taff, 232
flâneur, 13, 100–43
 as historical preservationist, 131, 133
 Bloom as version of, 13, 106, 111, 113–16, 120, 128–9, 131, 135, 136, 138, 140–3
 relation to epiphany, 102, 103, 106, 125
 role as detective, 106, 134–6, 138
 Foucault, Michel, 15, 74, 75, 77, 79, 80, 83, 87, 90
 Frank, Joseph, 154
 French, Marilyn, 224, 228, 248
 Freud, Sigmund, 175, 186, 191, 193–6, 197, 209, 216, 221, 241
 castration anxiety, 15, 188–9, 191, 193–4, 196, 198, 209
 dreams, 216, 221
 fetishism, 193, 194–6, 198
 scopophilia, 186, 193
 Futurism, 144–74
 aesthetic theory of, 148
 Joyce's familiarity with, 144–8, 174
- Giacomo Joyce*, 144
 Gilloch, Graeme, 131, 133
 Gladstone, William Edward, 21, 30, 39
 God, 90, 91, 95, 96, 97
 divine gaze, 16, 94, 95, 96, 98
 ontological necessity, 91, 93
 Stephen's antagonism toward, 90, 92
 Stephen's fear of, 93, 98
 Gunning, Tom, 20, 213
 Guys, Constantin, 104, 109–10, 114–15, 130, 139, 140
- hallucinations, 79, 212, 216, 218, 223, 224, 226, 228, 235, 249
 Hart, Clive, 155, 156, 171, 232
 Herr, Cheryl, 78, 80, 226
 Holmes, Oliver Wendell, 59, 62, 126
 “The Holy Office”, 84
 Hornby, Louise, 35, 59
 Husserl, Edmund, 237, 241
- “Ireland, Island of Saints and Sages”, 88
 Irish politics, 22, 31, 78, 79, 88
 Irving, Washington, 219
- James, Henry, 100, 101
 Jay, Martin, 5, 23, 25, 29, 58
 Jenks, Chris, 107, 110, 118, 142
 Joyce, James, 1, 2, 91, 99, 100, 101, 111, 144–7, 177, 196–8, 201, 202, 215

- blasphemy, 91
 erotic letters to Nora, 196–8
 exposure to film, 12, 14, 16, 177, 201
 eye problems, 1–3, 17, 202
 fear of thunder, 99
 masochism, 198
 theological ambivalence, 91
 Joyce, Stanislaus, 2, 3, 16, 17, 42, 88, 91, 93, 99,
 100, 101, 111, 215

 kaleidoscope, 5, 6, 12, 36, 39, 109, 140
 Kern, Stephen, 17, 152, 213
 Kershner, R.B., 67, 83, 89
 kinoscope, 5, 6, 12, 123, 177

 Lacan, Jacques, 11, 64–6, 67–8, 90, 175, 184
 gaze of the Other, 65, 68
 lack and desire, 184
 scotoma, 11, 64
 Leger, Fernand, 10–11
 Leon, Paul, 1
 Leonard, Garry, 18, 27, 106, 115, 123, 124, 176,
 182, 184
 Lernout, Geert, 88, 91–2
 Lessing, Gotthold, 34, 154, 211
 Levinas, Emmanuel, 19, 238, 240–1, 242, 248
 alterity of the other, 241
 interpersonal gaze, 19, 238, 248
 Lindsey, Vachel, 206
 Locke, John, 14, 49, 52–5, 60, 96, 234
 memory and personal identity, 53
 Molyneux's problem, 49, 52
 pain, 53
 perception, 60
 primary and secondary qualities, 60

 magic lantern, 5, 6, 11, 16, 17, 212, 215
 Marcus, Laura, 12, 13, 18, 178
 Marinetti, Filippo Tommaso, 17, 144–9, 151–2,
 153, 155, 158–60, 174
 founding principles of Futurism, 144, 146, 153
 myth-making, 159
 Martello tower, 13–4, 40, 74, 76, 87, 240, 245
 McCourt, John, 144–6, 147, 148
 Méliès, Georges, 17, 200–18, 219–23, 230
 castration scenarios, 208–11, 215, 217
 dream films, 209–13, 220, 221, 220,
 221, 222
 inter-subjectivity, 222
 stop camera substitutions, 201
 superimpositions, 212
 Merleau-Ponty, Maurice, 19, 234, 237, 240
 inter-corporeal bonds, 237
 touch, 240

 Metz, Christian, 15, 175–6, 181, 183, 184–5, 187,
 188, 194, 196, 221
 cinematic voyeurism, 176, 181
 film viewer's double consciousness, 194
 microscope, 3, 5, 11
 Miller, Henry, 2
 Mitchell, W. J. T., 6, 15
 Molyneux, William, 49–52
 Mullin, Katherine, 176, 178, 181, 182
 Mulvey, Laura, 183, 185, 188, 189, 190–3,
 194–6, 197
 castration threat, 15, 188, 189, 191, 193, 197
 female as film viewer, 190
 male gaze, 175, 182, 185, 186, 193
 sadism, 186
 mutoscope, 6, 7, 9–10, 12, 15, 20, 126, 175–84,
 186–8, 190–2, 194–6, 198, 234, 245

 Nelson's Pillar, 14, 39, 81, 82, 112, 149, 212
 Nicholas of Cusa, 95–7
 actualization, 96
 divine vision, 16, 95, 96, 97
 unity of opposites, 97

 optical experiments, 8, 39, 43, 106
 color through touch, 45
 parallax viewing, 56, 229
 stereoscope viewing, 55, 56–60, 61
 walking with eyes closed, 44
 Ortega y Gasset, José, 152
 Orwell, George, 106

 panopticon, 15, 76–7, 81, 83, 85, 90
 Bentham's model, 15, 74–7
 in Dublin, 81
 modern state, 15, 77
 panorama, 5, 6, 8, 9, 11, 15, 17, 21, 23–5, 26, 32, 74,
 75, 81, 117, 140, 167, 245
 parallax, 16, 56, 58, 175, 229, 250
 Perloff, Marjorie, 172
 phantasmagoria. *See* Magic Lantern
 photography, 6, 7, 9, 13, 23, 59, 125–6, 129, 132,
 136, 164, 196, 235
 Bloom's interest in, 9, 126, 129, 130, 132
 preservation, 130
 relation to *flâneur*, 125, 126, 132, 136
 sense of possession, 130
 Plato, 41, 42, 216
 Poe, Edgar Allan, 135, 138
 pornography, 182
 erotic postcards, 9, 15, 176, 180, 196
 mutoscope, 180
 serata nera, 14
 "Portrait of the Artist, A", 54

- Portrait of the Artist as a Young Man*, A, 3, 4, 13, 21, 22, 25, 28, 31, 39, 40, 43, 57, 59, 66–8, 87, 88, 89, 93–5, 97–8, 99, 104, 106, 146, 245, 250
 aesthetic theory, 67
 epiphanies, 13, 26
 fear of being seen, 67
 first impressions, 4, 66
 guilt, 93
 meeting with Jesuit director, 37, 88
 memory of diorama, 13, 19, 21, 22, 30, 57, 245
 religious terror, 94, 97
 surveillance, 94
 vision problems, 43, 67
 Pound, Ezra, 2, 12, 18
 Proust, Marcel, 18, 133
- Radek, Karl, 3
 Richards, Thomas, 8, 18
 Riordan, Dante, 67, 93, 99, 244
 Riquelme, John Paul, 219
 Riviere, Joan, 15
 Robinson, David, 202, 203
 Rockett, Kevin and Emer, 6, 11, 13, 14
 Rorty, Richard, 29, 42
 Russell, George, 84, 118
 Russolo, Luigi, 149, 153
- Sacks, Oliver, 61
 Sartre, Jean-Paul, 15, 68–70, 72, 77, 90, 237
 shame, 69
 the Other's gaze, 15, 68, 69, 72
 schemas for *Ulysses*, 148, 212
 Semple, Janet, 74, 76
 Severini, Gino, 146, 148, 151, 153, 156, 164, 166–70, 173
 sexuality, 180, 198, 226, 227
 castration fear, 15, 176, 196, 198, 208, 209, 217, 224
 masochism, 187
 masturbation, 179, 184, 185, 189
 sadism, 186
 Shakespeare, William, 40–2, 55, 72, 73, 83, 85, 90, 213, 223–9, 232, 235, 236, 247, 250
Hamlet, 40, 77, 82, 85, 115, 187, 223
 mirror image, 223, 225–8, 232
 self-actualized ideal, 41, 55
 Stephen's theory of, 41, 73, 83, 85
 Shields, Rob, 135, 136, 137, 139
 Siamese twins, 230–2
 silent film, 2, 12, 16, 20, 177, 180, 200–21
 Méliès, 200–21
 Volta offerings, 200, 217
 voyeurism, 177, 179, 184
 Simmel, Georg, 27, 103, 119, 120–1, 122
- Slater, Don, 22–3, 29, 59, 62
 Sobchack, Vivian, 237
 Socrates, 55, 96
 Sontag, Susan, 125–30, 137
memento mori, 130
 photography and *flânerie*, 125
 spectacle, 8–11, 14, 16, 20, 21, 23, 30, 31, 33, 39, 58, 59, 68, 75–6, 81, 93, 100, 101, 102, 108, 111, 116, 119, 120, 134, 139, 140, 142, 163, 175–7, 179, 181–2, 184, 187, 190, 194, 200, 201, 205, 206, 213–15, 219, 235, 245, 249–50, 251
Stephen Hero, 13, 25, 27, 32, 84, 86, 87, 89, 101, 103, 104, 105–6, 124
 aesthetic perception, 25, 32
 epiphany on Eccles Street, 13
 stereoscope, 5–6, 14, 20, 36, 55–60, 61–3, 245
 Stephen's use of, 14, 57, 59–63
 structure and operation, 5, 6, 56, 57, 58
 Sue, Eugène, 136, 139
 surveillance, 66, 68, 74, 75, 77–9, 80, 82, 90, 93, 97, 98
 colonial, 75, 77, 82, 90
 religious, 15, 90, 93
 republican, 79
 Swift, Jonathan, 16, 212
- telescope, 11, 16, 207, 209, 215, 216
 Thackeray, William Makepeace, 29, 30
- Ulysses*
 “Aeolus”, 14, 39, 81–2, 112, 120, 124, 149
 “Calypso”, 7, 8, 112, 117, 118, 126, 128, 139, 182
 “Circe”, 4, 17, 43, 62, 78, 79, 87, 89, 94, 137, 140, 187–8, 192, 200–21, 223, 225–6, 228–31, 232, 249
 “Cyclops”, 7, 16, 79, 145, 219
 “Eumaeus”, 19, 136, 186, 223, 232–42, 244
 “Hades”, 3, 113, 120, 127, 128, 132, 136, 137–8, 193, 249
 “Ithaca”, 4, 11, 16, 19, 139, 174, 223, 225, 242–51
 “Lestrygonians”, 78, 113, 114, 118, 119–120, 122, 133–4, 229, 231
 “Lotus-Eaters”, 113, 114, 123, 126, 127–8, 135, 171, 240
 “Nausicaa”, 1, 15, 175–99, 219
 “Nestor”, 4–5, 38, 78, 98
 “Oxen of the Sun”, 42, 87, 98, 99, 231
 “Penelope”, 192
 “Proteus”, 4, 8, 14, 29, 32, 34–5, 37–9, 42, 44, 49–50, 52, 54, 55, 57, 62, 65, 70–4, 78, 84, 89, 98, 106, 171, 229, 234, 243, 245, 249
 “Scylla and Charybdis”, 40, 42, 54, 73, 84–5, 90–1, 92
 “Sirens”, 118, 132, 137

Index 267

- “Telemachus”, 31, 33, 34–6, 38, 39, 43, 52, 66, 76–7, 251
- “Wandering Rocks”, 72–3, 81, 86, 138, 142–174
- Uricchio, William, 34–7, 36, 76
- vision, 1–3, 4–6, 8, 14, 18–20, 23, 26, 28, 32, 33, 35, 36–7, 39, 40, 45, 46, 49–52, 53, 55–63, 64, 67, 73, 123, 126, 131, 156, 174, 177, 189, 212, 224, 234–5, 236, 245–6, 248, 250
 - and mental projection, 45, 55, 235
 - relation to touch, 8, 45–53, 234, 240, 245
- Vitoux, Pierre, 46
- voyeurism, 29, 54, 68, 70, 123, 175–7, 179–85, 187–9, 194, 195, 197, 198, 205, 208, 219, 234
- Wheatstone, Charles, 56, 62
- Wilde, Oscar, 36
- Williams, Linda, 179, 202, 215, 221
- Woolf, Virginia, 18, 216
- Yeats, William Butler, 36–7, 128, 241
- Zahavi, Dan, 237
- zoetrope, 5, 6, 17, 20