

*A Bibliography of*

**JAMES**

**JOYCE**

*Studies*

**Robert H. Deming**

University of Kansas Libraries—1964

UNIVERSITY OF KANSAS PUBLICATIONS  
Library Series, 18

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## PREFACE

Every effort has been made to make this bibliography as exhaustive as possible up to the terminal date, December 1961. The principal criterion for the listing of books or articles has been the extent to which Joyce is mentioned; therefore, mere mentions of Joyce's name and brief mentions of him in histories of English literature have been excluded. Articles in periodicals which are merely tributes to Joyce on his birthdays, or obituaries of him, are entered under *Reputation Studies*, unless they pertain to a single work.

Section I—*Bibliographical, Biographical, and General Treatments*—is distributed into five subdivisions. The first subdivision is a *Bibliography of Exhibitions, Collections, Checklists, and Bibliographies*.

The second subdivision—*General and Biographical Studies of Background and Milieu*—lists *Biographical Studies*, which are full biographical treatments, collective biographies, and memoirs of Joyce written by his friends and other authors; *Biographical Background Studies*, which are studies of Joyce's Irish background; and *Milieu Studies*, which are chiefly those of literary relationships and comparisons.

*Studies of Provenience, Reputation, and Influence* is the third general subdivision. *Provenience Studies* are studies of influences upon Joyce, and of literary techniques and methods which he adopted or adapted to his works. *Influence Studies* are those concerned with Joyce's influence upon other authors of this century, Joyce's influence upon the novel form, and Joyce's influence upon English literature.

Subdivision four is *Comprehensive Studies of Joyce: His Works*. This section lists items which deal, generally, with all Joyce's works, but which do not give special attention to any one work. Cross-references to items in this section are to be found before the listing of the separate work in Section II.

Every effort has been made in Section II to list items under the appropriate heading for each of Joyce's works. Further distinctions have been made, for each of the works that require them, on the basis of the editor's findings as to the most popular areas of study.

Because many critical articles on Joyce and his works have been re-published in collections, and reprinted in various countries over a period of years, the main entry is made, whenever possible, with reference to the original appearance of the articles; the same holds true for books.

The annotations in the bibliography are designed only to indicate the subject matter or argument of the items listed. In no sense are they intended as criticism of the books or articles which they describe. The length of the

annotations is also no guide to their importance. Often, items are not annotated because their titles sufficiently indicate their content.

Some items are listed without annotation because they have not become available, or because they were received too late for inclusion in the main part of the bibliography; selected 1962 items are also listed in Section III. Except for those items listed in Section III, all entries have been seen and examined by the editor; the items in Section III are as bibliographically correct as possible.

I would like to express my grateful appreciation to Professor Arvid Shulenberg of the Department of English, University of Kansas, who first guided this study as a master's thesis; to Robert L. Quinsey, former Editor of Library Publications at the University of Kansas; to Professor Edward F. Grier of the Department of English, University of Kansas, who, in his capacity as reader for the Library Series, offered many helpful suggestions and directions; to Herbert Cahoon of the Pierpont Morgan Library who very generously allowed me to consult a list of Joyce criticism which he had compiled and who read the present Bibliography in manuscript form and offered many suggestions; and, to L. E. James Helyar who went far beyond his regular duties as Editor of the University of Kansas Library Publications to make this study a useful contribution.

I would also like to thank the staffs of the Reference Department of the University of Kansas Library, for their kind assistance in locating items for me, and the Department of Special Collections at Kansas, for allowing me to use the excellent James F. Spoerri Collection of Joyce material; and, finally, the staff of the University of Wisconsin Libraries and the Department of Rare Books.

The debt to my wife extends beyond the aid given in indexing, proof-reading, and preparing the final manuscript for publication.

Madison, Wisconsin

May, 1963

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# I. BIBLIOGRAPHICAL, BIOGRAPHICAL, AND GENERAL TREATMENTS

## A. BIBLIOGRAPHY OF EXHIBITIONS, COLLECTIONS, CHECKLISTS, AND BIBLIOGRAPHIES

### (i) Books

- 1 Beach, Sylvia. *Catalogue of a Collection Containing Manuscripts and Rare Editions of James Joyce, Etc.* Paris: Shakespeare & Co. [1935].  
Catalogue of the proofs of *Ulysses*, photographs, manuscripts, etc.
- 2 Bell, Inglis F. and Donald Baird. "James Joyce," in their *The English Novel, 1578-1956; A Checklist of Twentieth-Century Criticisms*. Denver: Alan Swallow, 1958, pp. 71-86.  
Selected critical bibliography of *A Portrait of the Artist, Ulysses*, and *Finnegans Wake*.
- 3 Cohn, Alan. *James Joyce: An Exhibition from the Collection of Dr. H. K. Croessmann*. Carbondale, Illinois: Southern Illinois University Press, 1957.  
Biographical sketches of Joyce and Dr. Croessmann, followed by a catalogue of the exhibition.
- 4 Connolly, Thomas E. *The Personal Library of James Joyce: Descriptive Bibliography*. ("University of Buffalo Studies," Vol. XXII, I.) Buffalo: University of Buffalo Press, 1955.  
A descriptive bibliography of books in Joyce's library. Joyce's notebooks, manuscripts, letters, etc., are also listed.
- 5 Gheerbrant, Bernard. *James Joyce: Sa Vie, Son Oeuvre, Son Rayonnement*. Paris: La Hune, 1949.  
Catalogue of an exhibition of Joyce material (later acquired by the Lockwood Memorial Library, University of Buffalo).
- 6 Gotham Book Mart. "James Joyce," in *We Moderns, 1920-1940*. New York: Gotham Book Mart, 1940, pp. 38-41.  
Bookseller's priced catalog, listing 58 Joyce items. The section is prefaced by a poem by Eugene Jolas.
- 7 Kain, Richard M. "Portraits of James Joyce, a Preliminary Check-List," in *A James Joyce Miscellany*. Second Series, pp. 111-118 (No. 465).  
A checklist of portraits of Joyce.
- 8 Mizener, Arthur. *The Cornell Joyce Collection, given to Cornell University by William G. Mennen*. Ithaca: Cornell University Library, 1958.  
Brief description of the material in the collection. (See also No. 9a.)

- 9 Parker, Alan. *James Joyce: A Bibliography of His Writings, Critical Material and Miscellanea*. Boston: F. W. Faxon Co., 1948. (See Nos. 30-33.)

An early attempt to present all the facts about Joyce's published works and the critical material on them.

- 9a Scholes, Robert E. *The Cornell Joyce Collection: a Catalogue*. Ithaca: Cornell University Press, 1961.  
(See also No. 8.)

- 10 Schwartz, Harry W. *Checklists of Twentieth Century Authors*. Milwaukee: Casanova, 1933, pp. 8-10.

A brief checklist, principally a bibliography of Joyce's works.

- 11 Slocum, John J. and Herbert Cahoon. *A Bibliography of James Joyce, 1882-1941*. New Haven: Yale University Press, 1953; London: Rupert Hart-Davis ("Soho Bibliography").

The first complete and definitive bibliography of Joyce's writings.

- 12 Spoerri, James F. *Catalog of a Collection of the Works of James Joyce, exhibited at the Newberry Library, March 1 to March 26, 1948*. Chicago: 1948.

- 13 ———. *Finnegans Wake by James Joyce: A Check List. Including Publications under the Title Work in Progress*. Evanston: Northwestern University Library, 1953.

A checklist of the publishing history of *Finnegans Wake*.

(ii) *Periodical Articles*

- 14 Beebe, Maurice and Walton Litz. "Criticism of James Joyce: A Selected Checklist with an Index to Studies of Separate Works," *Modern Fiction Studies*, IV (Spring 1958), 71-99.

- 15 Cahoon, Herbert. "The Joyce Library of John J. Slocum," *Antiquarian Bookman*, VII (23 June 1951), 2037-2038.

Slocum's problems in collecting Joyce material, and Joyce's problems in getting his work published.

- 16 Cohn, Alan M. "Further Supplement to James Joyce Bibliography, 1950-1957," *James Joyce Review*, II, nos. 1-2 (Spring-Summer 1958), 40-54.

- 17 Cohn, Alan M., and H. K. Croessmann. "Additional Supplement to James Joyce Bibliography, 1950-1959," *James Joyce Review*, III, nos. 1-2 (1959), 16-39.

I:A. Bibliography

- 18 Cowie, Alfred T. "A Joyce Collection," *PLA Quarterly* [Private Libraries Association], I (January 1958), 58-62.  
An account of Cowie's own collection
- 19 Dempsey, David, "Pursuit of Joyce," *New York Times Book Review* (21 January 1951), 8.  
Account of the Yale exhibition of Joyce material collected by John J. Slocum.
- 20 Eliot, T. S. "Hommage à Joyce," *Arts* (Paris), No. 233 (21 October 1949), 1.  
An article by Eliot on the occasion of the London Joyce exhibition. Translated by André du Bouchet. (See No. 503.)
- 21 Genêt (Janet Flanner). "Letter from Paris," *The New Yorker*, XXV (26 November 1949), 98-100.  
Notice of a Joyce exhibition at the bookshop, La Hune, in Paris.
- 22 Hutchins, Patricia. "James Joyce on View," *Life & Letters*, LIV (February 1950), 123-130.  
Materials to help us "through the gloom" are becoming more available.
- 23 Marriott, R. B. "Bloom's Voyage," *Art News and Review* (London), II, no. 11 (1 July 1950), 1.  
Comment on the Institute of Contemporary Arts exhibition.
- 24 O'Hegarty, P. S. "A Bibliography of James Joyce," *Dublin Magazine*, XXI, no. 1 (January-March 1946), 38-47. [Reprinted as *A Bibliography of James Joyce*. Dublin: A. Thom & Co., 1946.]
- 25 Power, Arthur, "The James Joyce Exhibition in Paris," *Envoy*, I (February 1950), 49-56.  
Account of the Joyce exhibition and of Joyce's family.
- 26 Slocum, John J., and Herbert Cahoon. "A Note on Joyce Biography," *Yale University Library Gazette*, XXVIII (1953), 44-50.  
Bibliographical notes for a Joyce biography.
- 27 Spoerri, James F. "James Joyce: Books and Pamphlets Relating to the Author and His Works," *Bibliographical Society of the University of Virginia: Secretary's News Sheet*, no. 34 (October 1955), 2-12; Supplement in no. 37 (September 1957), 2-3.
- 28 Taplin, Walter. "James Joyce Exhibition," *Spectator*, CLXXXV (7 July 1950), 14.  
Account of the Institute of Contemporary Arts exhibition in London.

- 28a Thornton, Weldon. "Books and Manuscripts by James Joyce," *Library Chronicle of the University of Texas*, VII, no. 1 (Fall 1961), 19-23.  
Joyce holdings at the Humanities Research Center.
- 29 Walker, Brenda M. "James Joyce: A Bibliography," *Manchester Review*, VIII (Spring 1958), 151-160.
- 30 White, William. "James Joyce: Addenda to Alan Parker's Bibliography," *Papers of the Bibliographical Society of America*, XLIII (First Quarter 1949), 93-96; XLIII (Fourth Quarter, 1949), 401-411. (See No. 9.)
- 31 ———. [No title] *Bulletin of Bibliography*, XXI (January-April 1956), 199. A note on Connolly's *The Personal Library of James Joyce* (No. 4).
- 32 ———. "Addenda to James Joyce Bibliography, 1950-1953," *James Joyce Review*, I, no. 2 (June 1957), 9-25. (See No. 30.)
- 33 ———. "Addenda to James Joyce Bibliography, 1954-1957," *James Joyce Review*, I, no. 3 (September 1957), 3-24. (See Nos. 30 and 32.)

## B. GENERAL AND BIOGRAPHICAL STUDIES OF BACKGROUND AND MILIEU

### 1. BIOGRAPHICAL STUDIES

#### (i) Books

- 34 Aldington, Richard. *Life for Life's Sake: A Book of Reminiscences*. New York: Viking Press, 1941, pp. 143-144, 324-326.  
Memoirs of Joyce, and a history of the writing of *Ulysses*.
- 35 Anon. "Interview with Mr. John Stanislaus Joyce," in *James Joyce Yearbook*, pp. 159-169, No. 454.  
The authenticity of this interview is questionable.
- 36 Blotner, Joseph L. "James Joyce," in *Masterplots Cyclopedia of World Authors*. Vol. 1. New York: Salem Press, 1958.
- 37 Byrne, J. F. *Silent Years: An Autobiography with Memoirs of James Joyce and Our Ireland*. New York: Farrar, Straus & Young, 1953.  
Memoirs of Joyce by John F. Byrne, the "Cranny" of *A Portrait of the Artist as a Young Man*. Byrne often questions Joyce's retelling of an incident from their lives together in Ireland.
- 38 Colum, Mary. *Life and the Dream*. Garden City, New York: Doubleday Doran, 1947, *passim*.

I:B:1. Biographical Studies

Personal memoirs of Joyce. "*Ulysses* and *Finnegans Wake* are the epics of a city, the histories of a city, the memories of a city, and of all the languages somebody there might have understood and spoken. And as cities grew up by rivers, Joyce's *Finnegans Wake* is a history of rivers, a history of the city's civilization and population, with everybody, from kings to washerwomen, whom his [Joyce's] imagination could conjure up as moving in its streets and environs."

- 39 Colum, Mary, and Padraic. *Our Friend James Joyce*. New York: Doubleday, 1958.

Recollections of Joyce's early years. The authors discuss their first meetings with Joyce, their reactions to Joyce's Mangan Essay, Joyce's college days, and Joyce's relations with Gogarty and other friends.

- 40 Colum, Padraic. *The Road Round Ireland*. New York: Macmillan, 1926, pp. 309-330.

Memoirs of Joyce as a young man, with particular mention of Joyce's exactness and authenticity in *Dubliners* and *Ulysses*.

- 41 Duff, Charles. *Ireland and the Irish*. New York: Putnam, 1952, pp. 201, 203.

Brief mention of Connemara and Joyce's country.

- 42 Eglinton, John (W. K. Magee). *Irish Literary Portraits*. London: Macmillan, 1935, pp. 131-158.

Memoirs of Joyce, with limited criticism of the works. Eglinton believes the last work, *Finnegans Wake*, is "mere idiosyncrasy."

- 43 Ellmann, Richard. *James Joyce*. New York: Oxford University Press, 1959.

The definitive biography of Joyce, synthesizing vast amounts of material, and with documentary evidence.

- 44 Fabricant, Noah D. "The Ocular History of James Joyce," in his *Thirteen Famous Patients*. Philadelphia: Lippincott, 1960, pp. 128-139.

- 45 Francini Bruni, Alessandro. *Joyce Intimo Spogliato in Piazza*. Trieste: "La Editoriale Libreria," 1922.

Memoirs of Joyce and his associations with students at the Berlitz School in Pola and Trieste.

- 46 Franulic, Lenka (ed.). *Cien Autores Contemporaneos*. Volume I. Santiago de Chile: Ediciones Ercilla, 1940, pp. 429-439.

A biographical sketch of Joyce.

- 47 Gaunt, William. *The March of the Moderns*. London: Jonathan Cape, 1949, pp. 199-208, 215-216, 219-220.

Memoirs of Joyce in Zurich, and an account of the time from his first stay there until his return.

- 48 Gilbert, Stuart. "Introduction," in *The Letters of James Joyce*. New York: Viking Press, 1957, pp. 21-38.  
A selection of Joyce's letters; also contains a brief literary history of Joyce.
- 49 Gogarty, Oliver St. John. "James Joyce as a Tenor," in his *Intimations*. New York: Abelard, 1950, pp. 58-69, *passim*.  
Notes on Joyce's voice and his practice for the National Song Festival. Gogarty also mentions Joyce's relations with John Sullivan.
- 50 ———. *It Isn't This Time of Year at All!* New York: Doubleday, 1954, *passim*.  
Memoirs of Joyce with specific mention of *Chamber Music* and Gogarty's version of the opening episode of *Ulysses*.
- 51 Gorman, Herbert. *James Joyce*. New York: Rinehart, 1940. (Revised Edition, 1948.)  
The first biography of Joyce, which will remain, despite its faults, of unique value for its opinion of Joyce as a "freethinker embattled against superstition."
- 52 Harvey, John H. *Dublin: A Study in Environment*. London, New York: Batsford, 1949, pp. viii, x, 67, 74, 81.  
Joyce's accuracy in matters concerning Dublin.
- 53 Hutchins, Patricia. "James Joyce on Holiday," in *New World Writing: 8th Mentor Selection*. New York: New American Library, 1955, pp. 234-244.  
An account of Joyce's trip to England in 1922 after the publication of *Ulysses*, and Joyce's moves during and just before World War II.
- 54 Joyce, Stanislaus. *My Brother's Keeper*. Edited with an introduction and notes by Richard Ellmann. New York: Viking Press, 1958.  
Stanislaus Joyce's recollections of his brother. [This work should be supplemented by *The Dublin Diary of Stanislaus Joyce*. Edited by George Harris Healy. Ithaca: Cornell University Press, 1962; London: Faber & Faber, 1962.]
- 55 Kunitz, Stanley J. "James Joyce," in his *Living Authors: A Book of Biographies*. New York: H. W. Wilson, 1931, pp. 201-204.  
Brief biographical study of Joyce.
- 56 Lennartz, Franz. "James Joyce," in his *Ausländische Dichter und Schriftsteller Unserer Zeit*. Stuttgart: Kroner, 1955.
- 57 Longaker, Mark and Edwin C. Bolles. "James(A. A.) Joyce," in their *Contemporary English Literature*. New York: Appleton-Century-Crofts, 1953, pp. 350-356.  
Biographical study in which the authors assert that all Joyce's work is a single book which unfolds great scholarship. Also contains a bibliography.

- 58 McAlmon, Robert. *Being Geniuses Together: An Autobiography*. London: Secker & Warburg, 1938, *passim*.  
Recollections of Joyce's intemperance, his reading of the "Anna Livia Plurabelle" section of *Finnegans Wake*, and Joyce and *Ulysses*.
- 59 Meenan, James (ed.). *Centenary History of the Literary and Historical Society of University College Dublin, 1855-1955*. Tralee: Kerryman Ltd. [1956], *passim*.  
Recollections of Joyce's reading of his two papers, "Drama and Life" and "James Clarence Mangan", before the society in 1900 and 1902 respectively.
- 60 Nicolson, Harold. *The Desire to Please*. London: Constable, 1943, pp. 136-139.  
Account of a meeting with Joyce.
- 61 O'Neill, Michael J. "The Joyces in the Holloway Diaries," in *A James Joyce Miscellany*. Second Series, pp. 103-110 (No. 465).  
An account of Joseph Holloway's recollections of John and James Joyce, and comments made to him about the novelist by several of Dublin's literary figures.
- 62 Pichette, Henri. *Rond-Point, Suivi de Joyce au Participe futur et de Pages pour Chaplain*. Paris: Mercure de France, 1950.  
Personal recollections of Joyce in Paris.
- 63 Purnal, Roland. "James Augustine Aloysius Joyce," in *Dictionnaire Biographique des Auteurs*. Edited by Robert Laffont and Valentino Bompiani. Paris: S.E.D.E., 1957.
- 64 Putnam, Samuel. *Paris was our Mistress*. New York: Viking Press, 1947, *passim*.  
Personal recollections of Joyce in Paris.
- 65 Sherman, Stuart P. "James Joyce," in Theodore Spicer-Simson's *Men of Letters of the British Isles*. New York: William E. Rudge, 1924, pp. 94-96.  
A brief note on Joyce's works, appended to a reproduction of Spicer-Simson's portrait medallion of Joyce.

(ii) Periodical Articles

- 66 Benco, Silvio. "James Joyce in Trieste," *Pègaso*, no. 2 (August 1930), 150-165. [Appeared in *The Bookman* (New York), LXXII (December 1930), 375-380.]  
Memoirs of Joyce and his family. Particular attention is given to Joyce's early critical writings for Italian newspapers.
- 67 Bhanu, Dharma. "James Joyce, An Appreciation," *The New Review*

(Calcutta), XXIX, no. 169 (January 1949), 40-47; No. 170 (February 1949), 134-147.

Biographical account of Joyce.

- 67a Bianchini, Angela. "Vita con James Joyce," *L'Approdo Letterario*, VI, no. 10 (April-June 1960), 61-64.

The place of literature and family in Joyce's life.

- 68 Block, Haskell M. "Stanislaus and his Brother," *CEA Critic*, XIV, no. 2 (February 1952), 4.

The author suggests limits to the authority of Stanislaus Joyce's interpretation of his brother James.

- 69 Brancati, Vitaliano. "Ricordo del Professore Joyce," *Nuova Stampa Sera* (30-31 August 1948), 3.

Account of conversations with Joyce in Trieste on *Ulysses* and *Dubliners*.

- 70 Budgen, Frank. "Further Recollections of James Joyce," *Partisan Review*, XXIII (Fall 1956), 530-544. [Later appeared as *Further Recollections of James Joyce*. London: Shenvall Press, 1956.]

Budgen's biographical recollections of Joyce during the Zurich years, and his last meeting with Joyce.

- 71 Campbell, Sandy. "Mrs. Joyce of Zurich," *Harper's Bazaar*, LXXXV, no. 2891 (October 1952), 170-171, 253-255.

Account of conversations with Nora Joyce, and a visit with her to Joyce's grave.

- 72 Cass, Andrew. "Childe Horrid's Pilgrimage," *Envoy*, V (April 1951), 19-30.

An attempt to correct the major biographical error of equating Joyce's own personality as a youth in Dublin with that of Stephen Dedalus. Cass states that Joyce's books were written merely to get rid of "juvenile resentments and self-pity." An analytical study of the works of Joyce in these terms.

- 73 Collins, John T. "The Family of James Joyce," *Irish Times*, LI (September 1954), 20.

Memoirs of James Joyce's family.

- 74 Colum, Padraic. "A Portrait of James Joyce," *New Republic*, LXVI (May 1931), 346-348.

Memoirs of Joyce and his family, and Joyce's reflections on such literary figures as James, Yeats, Mangan, and Goldsmith.

- 75 ———. "Portrait of James Joyce," *Dublin Magazine*, n.s., VII, no. 2 (April-June 1932), 40-48.

Notes on a meeting with Joyce in Paris and the subsequent conversations.



I:B:1. Biographical Studies

- 76 ———. "Working with Joyce," *Irish Times* (5 October 1956), 5; (6 October 1956), 7.  
Memoirs of pleasant Paris days spent with Joyce while he was working on *Finnegans Wake*. Also mentions the books Joyce was interested in at the time.
- 77 Connolly, Cyril. "A Note on James Joyce," *New Statesman & Nation*, XXI (18 January 1941), 59.  
A biographical tribute to Joyce.
- 78 Coyle, Kathleen. "My Last Visit with James Joyce," *Tomorrow*, X, no. 2 (October 1950), 15-17.  
Account of a meeting with Joyce in Paris in late 1937; particular mention is given to Joyce's feelings about his daughter Lucia at this time.
- 79 Curran, Constantine P. "When Joyce lived in Dublin," *Vogue*, CIX (1 May 1947), 144-149.  
Memoirs of Joyce's early years in Dublin.
- 79a De Tuoni, Dario. "L'Ultima Casa di Joyce a Trieste," *Fiera Letteraria*, XVI, no. 18 (30 April 1961), 1-2.  
Description of Joyce's apartment on the Via Donato Bramante.
- 80 Edel, Leon. "James Joyce: The Last Journey," *Story*, XXXII, no. 129 (Summer 1948), 139-147. [Later appeared in his *James Joyce: The Last Journey*. New York: Gotham Book Mart, 1947.]  
Edel's notes for a final chapter of Joyce's biography after having visited Joyce's grave in Zürich, Joyce's city of exile, and after having had conversations with Joyce's wife Nora.
- 81 Ellmann, Richard. "The Grasshopper and the Ant: Notes on James Joyce and his Brother, Stanislaus," *Reporter*, XIII (December 1955), 35-38.  
Account of the relations between Joyce and Stanislaus. These notes later found their way into Ellmann's biography of Joyce (No. 43).
- 81a ———. "Streiflichter auf James Joyce," *Akzente*, VIII (April 1961), 145-155.  
Capsule biographical facts on Joyce and Proust, Nora, and Yeats.
- 82 Francini Bruni, Alessandro. "Ricordi su James Joyce," *Nuova Antologia*, CDXLI (September-December 1947), 71-79.  
Memoirs of Joyce whom the author met at Pola where Joyce was teaching at the Berlitz School. Mention of Joyce's writing for the *Piccola* newspapers (*Piccolo Della Sera*), and Joyce's themes in *Ulysses*.
- 83 Frank, Nino. "Souvenirs sur James Joyce," *La Table Ronde* (Paris), no. 23 (November 1949), 1671-1693.  
Memoirs of Joyce written in 1926, 1937, 1940, and 1945.

- 84 Frank, Nino (*trans.* Paola Angioletti). "L'Ombra che Aveva Perduto il suo Uoma," *Il Mondo*, II (3 June 1950), 11-12; (10 June 1950), 11-12. Memoirs of Joyce and the literary history of his works. An attack on Valery Larbaud; also a study of the theme of anti-Victorianism in Joyce.
- 85 Giedion-Welcker, Carola. "James Joyce in Zürich," *Horizon*, XVIII, no. 105 (September 1948), 207-212. [Appeared later in *The Golden Horizon*. London: Weidenfeld & Nicholson, 1953.]  
Memoirs of Joyce and his family in Zürich, and the role of that city in Joyce's life and its place in his novels.
- 86 ———. "Les derniers Mois de la Vie de James Joyce," *Le Figaro Littéraire* (28 Mai 1949), 6.  
Account of the last months of Joyce's life: the flight from France, illness in Zürich, and death and burial there.
- 87 Gillet, Louis. "Recuerdos de James Joyce," *Sur* (December 1941), 28-42; (January 1942), 53-65.  
Memoirs of meetings with Joyce in Zürich; also a brief synopsis of *Ulysses*.
- 88 Harpher, Allannah. "Some People in Paris," *Partisan Review*, IX, no. 4 (July-August 1942), 315-316.  
An account of Harpher's first meeting with Joyce, and the BBC's cancellation of a radio program about *Ulysses*.
- 89 Hone, Joseph. "A Recollection of James Joyce," *Envoy*, V (April 1951), 44-45.  
Recollections of Joyce made while reading *Dubliners* in manuscript.
- 90 Hutchins, Patricia. "James Joyce's Correspondence," *Encounter*, VII (August 1956), 49-54. [Translated by Adele Biagi in *Tempo Presente*, I (October 1956), 539-545.]  
Joyce's correspondence reveals much about his life and the literary history of his works.
- 91 John, Augustus. "Fragment of an Autobiography, XV," *Horizon*, XIII, no. 73 (January 1946), 56-57. [Later appeared in his *Chiaroscuro*. New York: Pellegrini & Cudahy, 1952, pp. 216-218.]  
An account of John's presentation of a drawing to Joyce. Also an appreciation of *Ulysses* and *A Portrait of the Artist*.
- 92 Jolas, Maria. "Joyce en 1939-1940," *Mercure de France*, CCCIX (May 1950), 45-58.  
Memoirs of the Joyces in Paris at the beginning of World War II. The problems faced by Joyce and his family when they had to flee France.
- 93 Joyce, Stanislaus. "Ricordi di James Joyce," *Letteratura*, V, no. 3 (July-

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September 1941), 25-35; no. 4 (October-December, 1941), 23-35. [*Recollections of James Joyce by His Brother*. New York: James Joyce Society, 1950, is a translation by Ellsworth Mason from the *Letteratura* articles. The same articles appeared in *Hudson Review*, II, no. 4 (Winter 1950), 487-514, translated by Felix Giovanelli.]

Memoirs of Joyce by his brother. Stanislaus mentions the history of the Joyce family, Joyce's early years and what he read and imitated, the dominant themes in Joyce's works—father and country, Joyce's *Epiphanies*, and the literary history of *A Portrait of the Artist* and *Dubliners*.

- 94 Kenner, Hugh. "Prometheus' Diary," *Prairie Schooner*, XXXII, no. 1 (Spring 1958), 14-20.  
Joyce's exhaustion was brought on not only by his art but by his "incredibly unlucky life." A review-essay of Stuart Gilbert's *The Letters of James Joyce* (No. 48).
- 95 Lennon, M. J. "James Joyce," *Catholic World*, CXXXII (March 1931), 641-652.  
Biographical study of Joyce with a little criticism of the works.
- 96 Levin, Harry. "Joyce's Sentimental Journey Through France and Italy," *Yale Review*, XXXVIII (June 1949), 664-672. [Later appeared in his *Contexts of Criticism*, pp. 131-139. See No. 220.]  
"Joyce's sentimental journey was neither a pilgrimage nor a crusade; it was his realization of Irish nationality within the widening perspectives of Latin tradition and Mediterranean culture."
- 97 Mason, Ellsworth. "Mr. Stanislaus Joyce and John Henry Raleigh," *Modern Language Notes*, LXXI (March 1956), 187-191.  
Commentary on Raleigh's article concerning the relations between Joyce and his brother Stanislaus (No. 101).
- 98 Parandowski, Jan (*trans.* Leo Koszella). "Begegnung mit Joyce," *Deutsche Rundschau*, LXXXIII (1957), 279-284.  
An account of Joyce's address to the P.E.N. Society in Paris in 1937, and the author's discussions with Joyce after the meeting.
- 99 Paul, Elliot. "Farthest North: a Study of James Joyce," *Bookman*, LXXV (May 1932), 156-163.  
Memoirs of Joyce and the author's relations with him.
- 100 Porter, Bern. "Joyceana," *Circle*, no. 7-8 (1946), 14a. [Later reprinted in *Art Techniques*. Berkeley: Gallick Press, 1947.]  
A map of Ireland showing Joyce associations.
- 101 Raleigh, John Henry. "My Brother's Keeper—Stanislaus Joyce and 'Finnegans Wake,'" *Modern Language Notes*, LXVIII (February 1953), 107-110.

- Joyce summed up his feeling of mockery and affection about his brother Stanislaus on page 237 of *Finnegans Wake*.
- 101a Rockwell, Kiffin. "A 'Bog-Latin' Letter to James Joyce," *Notes and Queries*, n.s., VIII (March 1961), 108.  
Correction of Ellmann's translation (on page 168 of No. 43) of a letter from John Byrne.
- 102 Rodgers, W. R. "Joyce's Wake," *Explorations*, no. 5 (1956), 19-25.  
An account of Joyce's last days, his death and burial, and the speakers at his funeral. Rodgers gives Joyce's last words as: "Does nobody understand?"
- 103 Selig, Karl L. "Sveviana," *Modern Language Notes*, LXXI (1956), 187-188.  
Two letters are reproduced. One is from Italo Svevo (Ettore Schmitz) to Joyce, thanking him for a copy of *Dubliners*. The other letter is a description of Joyce by Svevo.
- 104 Soupault, Philippe. "Autour de James Joyce," *Bravo* (Paris) (September 1930), 16-17. [Appeared later in *Souvenirs de James Joyce*. Paris: Charlot, 1945, and in *James Joyce Yearbook*, pp. 126-129, No. 454.]  
Memoirs of Joyce before he began writing *Ulysses*, while he was writing *Ulysses*, and while he was writing *Finnegans Wake*.
- 105 Straumann, Heinrich. "Letzte Begegnung mit Joyce," *Du* (Zürich), Jahr 8, Nr. 12 (December 1948), 31-32. [Enlarged in *James Joyce Yearbook*, pp. 109-115, No. 454.]  
Biographical memoirs of a visit with Joyce in Zürich in 1940.
- 106 Vanderpyl, Fritz. "Pulchritudo tam Antiqua et tam Nova: Les Lettrines de Lucia Joyce," *transition*, No. 22 (February 1933), 131.  
A study of Lucia Joyce's letterines for Joyce's *Pomes Penyeach*, printed by the Obelisk Press in Paris.
- 107 Wilder, Thornton. "James Joyce, 1882-1941," *Poetry*, LVII (1940-1941), 370-374. [Separately printed by Wells College Press, Aurora, New York in 1944.]  
A biographical sketch of Joyce.

## 2. BIOGRAPHICAL BACKGROUND STUDIES

### (i) Books

- 108 Allt, Peter. *Some Aspects of the Life and Works of James Augustine Joyce*. Groningen: J. B. Wolters, 1952.  
Facts are given about Joyce to enable the casual reader to understand his works more readily, and to enjoy them. Biographical facts are given about Joyce's race, religion, subject matter, and linguistic training.

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- 109 Corcoran, A. T. *The Clongowes Record, 1814-1932*. Dublin: Browne & Nolan, n.d.  
Joyce's name is mentioned on page 188 as being in attendance at Clongowes Wood College from 1888 to 1891.
- 110 Ellmann, Richard. *Joyce in Love*. Ithaca: Cornell University Library, 1959.  
Account of Joyce's early women friends, his meeting with Nora, and the two crises in their conjugal life.
- 111 Hutchins, Patricia. *James Joyce's Dublin*. London: Grey Walls Press, 1950. [An abridgement of this book appeared in *Irish Digest*, XXXVIII (February 1951), 33-36.]  
A history of Joyce and his family compiled after research in Dublin. Also contains a tour of the localities mentioned by Joyce in his works, as well as illustrations of these places.
- 112 ———. *James Joyce's World*. London: Methuen, 1957.  
Joyce's background in Europe and Ireland is studied, with a tour of landmarks in both areas.
- 113 Ireland, Denis. *From the Irish Shore: Notes on My Life and Times*. London: Rich & Cowan, 1936, pp. 200-206.  
Joyce is mentioned in connection with Clongowes Wood College.
- 114 Joyce, Stanislaus. *An Open Letter to Dr. Oliver Gogarty*. Paris: Editions Finisterre, 1953. [Appeared in *Interim*, IV (1954), 49-56; see also Gogarty (No. 134) and Mary Colum (No. 126).]  
Correction of Gogarty's errors in "They Think they Know Joyce" (No. 134).
- 115 Kenner, Hugh. "The Trivium in Dublin," in *English Institute Essays*, 1952. New York: Columbia University Press, 1954, pp. 202-228.  
Kenner describes the trivium as "a majestic perspective of Western learning and culture running back through Swift's Dublin and Augustine's Christendom to the Roman commentators on Homer." A study of Joyce and this trivium, and his use of this culture in his works.
- 116 Kiely, Benedict. *Modern Irish Fiction: A Critique*. Dublin: Golden Eagle Books, 1950, *passim*.  
Though Joyce said *non serviam* to Irish nationalism and Catholicism, his works were shaped by them. An account of Joyce's problems with Grant Richards over the publishing of *Dubliners*.
- 117 McCormack, Lily. *I Hear You Calling Me*. Milwaukee: Bruce Publishing Co., 1949, *passim*.  
A biography of John McCormack. Mention of his and Joyce's singing at the Feis Ceoil and later meetings in Paris.

- 118 Morse, J. Mitchell. *The Sympathetic Alien*. New York: New York University Press, 1959.  
Joyce and Catholicism examined.
- 119 O'Connor, Frank (Michael O'Donovan). *Leinster, Munster and Connaught*. London: Robert Hale, 1950, pp. 29-32.  
Familiar Joyce places in Dublin.
- 120 Sheehy, Eugene. "The Artist as a Young Man," and "Francis Sheehy Skeffington, James Joyce, and Tom Kettle," in his *May it Please the Court*. Dublin: C. J. Fallon, 1951, pp. 21-29, 40-41.  
Memoirs of Joyce's early years in Dublin; and of his relations with Skeffington and Kettle.
- 121 Sullivan, Kevin. *Joyce Among the Jesuits*. New York: Columbia University Press, 1958.  
A "factual and biographical" study of Joyce's relationships with the Jesuits. A thorough study of Joyce's schooling. The Catholicism of Joyce offers one of the best aids to an understanding of his works.
- 122 Tierney, Michael. *Struggle with Fortune*. Dublin: Browne & Nolan, 1954, pp. 49-50.  
"Joyce is true as far as he goes [in describing University College], but confining himself to one small knot of medical students, he gives a wrong impression of the whole."
- 123 Tindall, William York. *The Joyce Country*. University Park, Pa.: Pennsylvania State University Press, 1960.  
Seventy-eight photographs illustrating Joyce's works.

(ii) *Periodical Articles*

- 124 Boyd, Ernest. "James Joyce: Memories," *Decision*, I, no. 2 (February 1941), 58-59.  
A study of Joyce and the city that he could never get away from—Dublin.
- 125 Clarke, Austin. "Stephen Dedalus: The Author of Ulysses," *New Statesman*, XXII (23 February 1924), 571-572.  
"It was clear from all that he [Joyce] said that the grey capital had become for him that strange allegoric city from which Christian fled and yet that shining one of which the faithful desire to be good citizens."
- 126 Colum, Mary. "A Little Knowledge of Joyce," *Saturday Review of Literature*, XXXIII (29 April 1950), 10-12. [Condensed in *Irish Digest*, XXXVII (September 1950), 39-41.]  
A reply to Gogarty's article "They Think They Know Joyce" (No. 134). Gogarty's article shows confusion and misinformation and second-hand information about the mature Joyce.

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- 127 Colum, Padraic. "The Joyce I Knew," *Saturday Review of Literature*, XXIII (22 February 1941), 11.

Gogarty never understood any of the tragedy and compassion that Joyce put into *Ulysses* and *Finnegans Wake*.

- 128 Daiches, David. "James Joyce: The Artist as Exile," *College English*, II (1940), 197-206. [Reprinted in *Forms of Modern Fiction*. Edited by William Van O'Connor. Minneapolis: University of Minnesota Press, 1948, pp. 61-71.]

An attempt to give the answer to the question of why Joyce was driven to see in exile his only possible way of life. A study of exile as it appears in all the works, with particular mention of *A Portrait of the Artist*.

- 129 Eglinton, John (W. K. Magee). "Irish Letter," *Dial*, LXXXVI (May 1929), 417-420.

"Joyce is, I should think, the idol of a good many of the young men of the new Ireland." Joyce as the "key-personality" for Ireland.

- 130 ———. "The Beginnings of Joyce," *Life & Letters*, VIII (December 1932), 400-414.

Memoirs of Joyce.

- 131 Ellmann, Richard. "A Portrait of the Artist as Friend," *Kenyon Review*, XVIII (Winter 1956), 53-67.

Ellmann asserts that the normal Dublin attitude of only having male friendships found its way into Joyce's books. A study of Joyce's special view of friendship as revealed by isolated male friendships.

- 132 Ffrench, Irene. "In the Steps of James Joyce," *Irish Illustrated*, I (1956), 15-19.

A literary tour of Dublin to inaugurate "Bloomsday." A brief biographical sketch is appended.

- 133 Gogarty, Oliver St. John. "Joyce as a Friend of Music," *Tomorrow* (December 1949), 42-45.

Joyce's musical ability is mentioned, as well as an account of Joyce's relations with John Sullivan.

- 134 ———. "They Think They Know Joyce," *Saturday Review of Literature*, XXXIII (18 March 1950), 8-9, 35-37. [See also Joyce (No. 114) and Mary M. Colum (No. 126) in connection with this article; Condensed in *Irish Digest*, XXXVII (August 1950), 19-23.]

All Joyce's works, as Joyce himself, are a gigantic hoax because Joyce merely played tricks with words. Americans are particularly suited to Joyce's work—mental puzzles for mental-home patients.

- 135 Henning, John. "A Footnote to James Joyce," *The Bell*, XI, no. 2 (November 1945), 704-709.  
Joyce and his reactions to the Irish literary renaissance, particularly in his college essays.
- 136 Hutchins, Patricia. "James Joyce's Tower," *Life & Letters*, LXI (April 1949), 10-15.  
Descriptions of the Martello tower and the houses in which Joyce lived while in Dublin.
- 137 ———. "James Joyce and the Cinema," *Sight & Sound*, XXI (August-September 1951), 9-12.  
A brief history of Joyce's interests in the Volta Cinema in Dublin, followed by a sketch for a scenario of the "Anna Livia Plurabelle" section of *Finnegans Wake*.
- 138 Joyce, Stanislaus. "Early Memories of James Joyce," *Listener*, XLI (May 1949), 896-897.  
Memoirs of James Joyce's associations with A. E. (George Russell) also Stanislaus's conversations with A.E. after James left Ireland.
- 139 Murphy, Maurice. "James Joyce and Ireland," *Nation*, CXXIX (October 1929), 426.  
Joyce has done more for Ireland by writing than by soldiering, Yeatsing, etc. His writings are enveloped in the mist of melancholy—"an Irish mist."
- 140 O'Connor, Ulick. "James Joyce at University College," *Time & Tide*, XXXVII (21 January 1956), 76.  
"As a student, James Joyce seems to have had two personalities, one which he created for the public and the other his real one, which he concealed beneath a mask." An analytical study of Joyce's paper "Drama and Life," his singing ability, and his joking of his poverty.
- 141 O'Conluain, Proinsias. "Portrait of the Artist as Ireland's First Cinema Manager," *Irish Times* (25 September 1954), 8.  
An account of Joyce and his associations with the Volta Cinema in Dublin.
- 142 Rooney, Philip. "How Joyce came to Kerry," *Irish Digest*, XLIV (February 1953), 37-38.  
An account of the ways in which Joyce's novels got to Listowel, Kerry.
- 143 Smidt, Kristian. "Joyce and Norway," *English Studies*, XLI, no. 5 (October, 1960), 318-321.  
Joyce's interests in Norway, the Norwegian language, Ibsen, and Norwegian writers is examined by way of review of J. S. Atherton's *Books at the Wake* (No. 1311).
- 144 Stephens, James. "The Joyce I Knew," *Irish Digest*, XXVIII (July 1947), 38-41).



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Memoirs of Joyce by a writer who shared a love of Dublin and a common birthday with Joyce.

- 145 Van Hoek, Kees. "I Met James Joyce's Wife," *Irish Digest*, XXXV (March 1950), 23-25.

An account of a meeting with Joyce's widow.

- 145a Wilcock, J. Rodolfo. "Joyce a Roma," *Il Mondo*, XII (7 June 1960), 8. Even though Joyce hated Rome, *Ulysses* was conceived there.

## 3. MILIEU STUDIES

### (i) Books

- 146 Antheil, George. *Bad Boy of Music*. Garden City, New York: Doubleday Doran, 1945, pp. 143-156, *passim*.

Joyce's love of music and encyclopedic knowledge of it is discussed. Joyce took an interest in Antheil and published articles about him in French magazines.

- 147 Bell, Clive. "Paris in the Twenties," in his *Old Friends: Personal Recollections*. New York: Harcourt, Brace, 1956, pp. 179, 180.

Mention of Joyce's being at a party with Picasso, Stravinsky, and Proust, given in Paris by Sydney Schiff.

- 148 Berkman, Sylvia. *Katherine Mansfield*. New Haven: Yale University Press, 1951, pp. 159-177.

The work of Joyce and Mansfield compared and contrasted.

- 149 Chambers, R. L. *The Novels of Virginia Woolf*. Edinburgh: Oliver & Boyd, 1947, pp. 25-28.

Woolf and the stream of consciousness technique—she adopted it from Joyce's use of it in *Ulysses*.

- 150 Drew, Elizabeth A. *The Enjoyment of Literature*. New York: W. W. Norton, 1935, pp. 138-140.

A comparison of Joyce and Proust. Particular attention is given to the differing methods of characterization which the two writers employ.

- 151 Eastman, Max. *The Literary Mind*. New York: Charles Scribner's Sons, 1931, pp. 97-102.

An account of discussions with Joyce. He does not spend enough time in communicating; only in talking to himself.

- 152 Edel, Leon. "James Joyce and the Academician," in *James Joyce Miscellany*, 1957, pp. 44-48 (No. 464). [Appeared also in *Claybook for James Joyce*, pp. 7-11 (No. 440).]

An anecdote about Joyce's friendship with Louis Gillet.

- 153 Eliot, T. S. *After Strange Gods*. London: Faber, 1934, pp. 35-38.  
A comparison of Joyce's "The Dead," Katherine Mansfield's "Bliss," and D. H. Lawrence's "The Shadow in the Rose Garden." All the stories turn on the same theme of disillusion, but each is different in moral implication.
- 154 Ford, Ford Madox. *It was the Nightingale*. Philadelphia: Lippincott, 1933, *passim*.  
An account of Ford's associations with Joyce and the French writers in Paris. Also contains an account of Joyce's first meeting with Proust.
- 155 Hoare, Dorothy M. *Some Studies in the Modern Novel*. London: Chatto & Windus, 1938, pp. 133-147.  
A comparison of Joyce and George Moore in terms of their Irish background, their prose, and their prose methods.
- 156 Howarth, Herbert. "The Joycean Comedy: Wilde, Johnson, and Others," in *A James Joyce Miscellany*. Second Series, pp. 179-194 (No. 465).  
"Just as Joyce made a celebration of pleasure out of his suffering of 1909 and the conservative, restrictive impulses related to it, so he changed the Irish narrowness [on sexual matters], and the seaminess that went with it, into a vessel of pleasure." A study of the homosexual theme in Joyce's work.
- 157 Jolas, Maria. "The Little Known Paul Léon," in *A James Joyce Miscellany*, Second Series, pp. 225-233 (No. 465).  
Account of the life of Paul Léon outside of his Joyce associations. Reproduces fragments of Léon's writing.
- 158 Kelly, Robert G. "The Premises of Disorganization," in *Stanford University Abstracts of Dissertations*, 1952, pp. 226-228.  
Study of literary form in Pound, Eliot, Joyce, and Dorothy Richardson.
- 158a Lambert, Constant. *Music Ho! A Study of Music in Decline*. London: Faber, 1934, pp. 294-296.  
Comparison of Joyce's "three periods" with the development of Schönberg's music.
- 159 Markow-Totevy, Georges. "James Joyce and Louis Gillet," in *A James Joyce Miscellany*, 1957, pp. 49-61 (No. 464).  
An account of the associations between Joyce and Gillet; also an account of Gillet's gathering of material on Joyce's *Ulysses* and *Finnegans Wake* for his *Stèle pour James Joyce* (No. 440).
- 160 Miller, Henry. "The Universe of Death," in his *The Cosmological Eye*. Norfolk: New Directions Books, 1939, pp. 107-134.  
There is no revolt in the works of Joyce and Proust; "it is surrender, suicide, and the more poignant since it springs from creative sources." A comparison of Joyce and Proust in these terms.
- 161 O'Faolain, Sean. "Virginia Woolf and James Joyce, or Narcissa and

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- Lucifer," in his *The Vanishing Hero; Studies in Novelists of the Twenties*. Boston: Little, Brown, 1956, pp. 170-204; London: Eyre & Spottiswoode, 1956, pp. 193-222.
- "I think it may be profitable to contrast Mrs. Woolf's 'moments of vision' with Joyce's 'epiphanies'; and to compare his metaphysical view of reality with her rather simpler viewpoint; and to place both in the tradition of individualistic revolt against the order of nature and society which is so evident in all fiction in our time."
- 162 Power, Arthur. *From the Old Waterford House*. Waterford: Carthage Press, 1940, pp. 148-155.  
Power's first meeting with Joyce, and other Paris observations concerning Joyce.
- 163 Spender, Stephen. *The Destructive Element*. Boston: Houghton Mifflin, 1936, *passim*.  
Comparison of James's *The Ambassadors* and Joyce's *Ulysses*. "The difference is that Joyce described in Dublin everything that James left out of Paris. . . . The method of Joyce's book is also an extension of the Jamesian method."
- 164 Stern, James. "James Joyce: A First Impression," in *A James Joyce Miscellany. Second Series*, pp. 93-102 (No. 465). [Later appeared in *The Listener*, LXVI (28 September 1961), 461-463.]  
An account of first meetings with Giorgio Joyce, Robert McAlmon, and James Joyce.
- 165 Svevo, Italo (Ettore Schmitz). *James Joyce*. Norfolk: New Directions Books, 1950.  
Svevo's personal and literary relationships with Joyce. Particular attention is given to the revival of interest in Svevo's novels occasioned by Joyce's support.
- 166 Thompson, Lawrence. *A Comic Principle in Sterne, Meredith, Joyce*. Oslo: British Institute, University of Oslo, 1954.  
A comparison of Sterne's *A Sentimental Journey*, Meredith's *The Ordeal of Richard Feverel*, and Joyce's *Ulysses*, to show that each uses a comic or mock-heroic mode of writing to convey an ultimately serious meaning; each adapted to his own uses a certain technical device of establishing two values for one word, image, action, situation, character; and that the reader who paid attention to just this one relationship between technique and meaning would find that the discrepancy implicit in the contrast between the two established values serves as a cumulative illumination of each author's central meaning.
- 167 Vines, Sherard. *Movements in Modern English Poetry and Prose*. Tokyo: Oxford University Press, 1927, pp. 264-271.  
Joyce, who starts with the concrete and progresses from there, is compared as a psychological investigator with May Sinclair.

(ii) Periodical Articles

- 168 Barnes, Djuna. "James Joyce," *Vanity Fair*, XVIII (April 1922), 65,104.

Account of the author's first meeting with Joyce in Paris. Mention of the singing quality of Joyce's words, particularly in *Ulysses*.

- 169 Borach, Georges. "Gespräche mit James Joyce," *Die Neue Zürcher Zeitung*, no. 827 (3 May 1931). [Appeared in *Omnibus* (1932), 141-142; and was translated by Joseph Prescott for *College English*, XV (March 1954), 325-327.]  
An account of conversations with Joyce in Zürich.
- 170 Breit, Harvey. "Avenger No. 1," *New York Times Book Review*, LX (21 February 1954), 8.  
Account of John Slocum's remarks on Gogarty's *It Isn't This Time of Year at All* (No. 50), and Gogarty's remarks on Joyce.
- 171 Bruno, Francesco. "James Joyce in Italia," *Idea* (Rome) (17 February 1962), 6.  
An account of the Joyce-Svevo relations and Joyce's articles for the *Piccolo della Sera* series.
- 172 Burgmüller, Herbert. "Zur Ästhetik des modernen Roman," *Die Fähre*, Jahr 1, Heft 2 (1946), 111-120.  
Comparison of Proust's organized existence with Joyce's moral and intellectual structure of the world.
- 173 Burnet, W. Hodgson. "Joint Affair: T. S. Eliot and James Joyce Collaborate," *Saturday Review*, CLIX (17 December 1932), 639.  
A melodramatic sketch called "Sweeney's Shemi-Shaunties," constructed from fragments of the work of Joyce and Eliot.
- 174 Colum, Mary. "Literature of Today and Tomorrow," *Scribner's Magazine*, C (December 1936), 98-106.  
Through the revelation of their unconscious lives, Joyce's characters "are on very much the same level as Flaubert's, and he has always held to the Flaubertian veto against the author commenting on his characters."
- 175 Cronin, Anthony. "Joyce's Letters," *Times Literary Supplement* (31 May 1957), 335.  
An appeal for annotations to the recently published *Letters of James Joyce*, edited by Stuart Gilbert (No. 48).
- 176 Deakin, William. "D. H. Lawrence's Attacks on Proust and Joyce," *Essays in Criticism*, VII (October 1957), 383-403.  
Lawrence charges Joyce and Proust with a new kind of self-consciousness because their systematic pursuit leads to a kind of aesthetic nihilism. Lawrence condemns Joyce's blasphemy, smut, and dirty-mindedness.
- 177 Ellmann, Richard. "Joyce and Yeats," *Kenyon Review*, XII (Autumn

1950), 618-638. [Translated by Luigi Berti in *Inventario*, IV (March-April 1952), 18-31.]

Comparison of Joyce and Yeats. Yeats' paganism and Joyce's falling-away give them some affinity. Yeats is impersonal investigator; Joyce is the official commentator.

- 178 Halper, Nathan. "James Joyce and Rebecca West," *Partisan Review*, XVI (July 1949), 761-763.

Analytical study of Joyce's use and misuse of Rebecca West: in *Finnegans Wake* under the disguise of a Viking and his wife. Joyce probably did this because Miss West's *The Strange Necessity* (No. 309) irritated him.

- 179 Hatcher, Harlan. "A Scene of Confusion," *College English*, IV (December 1942), 153-159.

Joyce and Virginia Woolf were "literary figures of great proportion in the years between the wars," and they "defined a method, a form, a concept of literature, and an interpretation of life that had a profound influence on world literature."

- 180 Hennig, John. "Stephen Hero and Wilhelm Meister: A Study of Parallels," *German Life & Letters*, V (October 1951), 22-29.

An attempt to draw a comparison between Joyce and Goethe.

- 181 Jolas, Eugene. "My Friend James Joyce," *Partisan Review*, VIII (March-April 1941), 82-93.

Memoirs of Joyce.

- 182 ———. "The Spirit and the Troglodytes," *Living Age*, CCCLX (May 1941), 255.

The death of Dujardin recalls interest in his work after the publication of *Ulysses* in 1922. Joyce's debt to Dujardin examined.

- 183 Kenner, Hugh. "Joyce and Ibsen's Naturalism," *Sewanee Review*, LIX (January 1951), 75-96.

Joyce and the naturalistic conventions of the novel. "There was, then, despite what we are told by historians of the naturalistic novel, no simple formula for the meaning of Ibsen for Joyce."

- 184 Levin, Harry. "Carteggio Inedito Italo Svevo-James Joyce," *Inventario*, II (Spring 1949), 106-138.

The correspondence between Joyce and Svevo. Letters from Joyce to Svevo, and vice-versa, are reproduced.

- 185 Lewis, Wyndham. "Ezra: The Portrait of a Personality," *Quarterly Review of Literature*, V, no. 2 (1949), 136-144.

An account of Pound's help to Joyce.

- 186 Lindberger, Örjan. "Eyvind Johnsons möte med Proust och Joyce," *Bonniers Litterära Magasin*, XXIX (1950), 554-563.

- 187 Markow-Totevy, Georges. "André Gide et James Joyce," *Mercure de France*, no. 1158 (February 1960), 272-290.  
A comparison of the lives and works of Gide and Joyce in terms of their isolationism, temperaments, and views, and the relations between them.
- 188 Miller, Milton. "Definition by Comparison: Chaucer, Lawrence, and Joyce," *Essays in Criticism*, III (October 1953), 369-381.  
"For Joyce the solid world dissolves in order to give the spiritual world value. For Chaucer the solid world does not dissolve precisely because the spiritual world underlies it and gives it value."
- 189 Mirskii, Dmitrii Petrovich. "Dzheims Dzhois," *Almanakh: God 16* (Moscow), no. 1 (1933), 428-450. [Translated by David Kinkead as "Joyce and Irish literature" in *New Masses*, X-XI (3 April 1934), 31-34.]  
Joyce, whose works are mentioned as an integral part of Irish literature and history, is compared with Proust and Tolstoy. (See No. 272.)
- 190 Moeller, Charles. "James Joyce et Paul Claudel; ou la Transfiguration du Monde," *Revue Générale Belge*, no. 72 (1951), 898-916.  
Comparison of Joyce and Claudel in an attempt "to make clear the profound sense of the work of an author (Joyce) whom all the world speaks of and no one reads" [compiler's translation].
- 191 More, Paul Elmer. "James Joyce," *American Review*, V (March 1935), 129-157.  
Comparison of Katherine Mansfield's "Bliss," D. H. Lawrence's "The Shadow in the Rose Garden," and Joyce's "The Dead," in an attempt to prove (contrary to T. S. Eliot's argument in *After Strange Gods*, No. 153) that Joyce's story is not charged with Christian sentiment.
- 192 Murry, John Middleton. "Lemonade," *The Adelphi*, IV, no. 3 (September 1926), 139-149.  
Several short discussions of Joyce and Proust.
- 193 O'Brien, Justin. "Valery Larbaud," *The Symposium*, III, no. 3 (July 1932), 315-334.  
Discussion of Larbaud, Joyce, *Ulysses*, and the stream of consciousness technique.
- 193a O'Connor, Ullick. "James Joyce and Oliver St. John Gogarty: A Famous Friendship," *Texas Quarterly*, III (Summer 1960), 189-210.  
Account of this famous "friendship."
- 194 Pack, Claus (*trans.* Pierre Algaux). "Analogies Joyce, Picasso, Klee," *Romàn*, no. 3 (June 1951), 264-268.  
Three points of analogy are studied: the unification of space and time, the so-called metamorphoses, and the composition of a work of art on a rigid frame.

- 195 Paige, D. D. "An Italian Joyce," *European*, no. 7 (1953), 36-45.  
Joyce's recommendation of Svevo put the Italian in the category of the most valid contributors to contemporary Italian narrative, along with Federigo Tozzi, Enrico Pea, and Piero Jahier. Comparison of the works of Joyce and Jahier.
- 196 Pound, Ezra. "Past History," *English Journal*, XXII (May 1933), 349-358.  
A history of Pound's associations with Joyce, with Pound's comments on Joyce's works up to *Finnegans Wake* (of which book Pound disapproved).
- 197 Pritchett, V. S. "Current Literature: Books in General," *New Statesman & Nation*, XXI (19 April 1941), 413.  
Comparison of Synge and Joyce, concluding that they are most self-contained and priest-like in their attitudes toward literature, and that Joyce left Dublin to be the Irish "pedant and aesthete" abroad, and Synge went back to "refertilize" a dying civilization.
- 198 Reavey, George. "Le Mot et le Monde d'André Biely et de James Joyce," *Romàn*, no. 2 (March 1951), 103-111.  
Comparison of symbolist influence, experimentation with words, theories, of aesthetics and symbolism, and humor in Joyce and Biely. A study of their differences.
- 198a Snow, C. P. "Italo Svevo: Forerunner of Cooper and Amis," *Essays and Studies*, XIV (1961), 7-16.  
Svevo and Joyce relationship; Joyce's propagandizing for Svevo.
- 198b Stark, Helmuth. "Eine Begegnung aus dem Jahr 1915," *Akzente*, VIII (April 1961), 155-157.  
Meeting and association with Joyce in Trieste in 1915.
- 199 Stavrou, C. N. "Gulliver's Voyage to the Land of Dubliners," *South Atlantic Quarterly*, LIX (Fall 1960), 490-499.  
The similarities between *Ulysses* and *Gulliver's Travels* are pointed out by way of demonstrating that, whether consciously or unconsciously, Joyce's debt to Swift is of great importance—almost as great as to Homer, Shakespeare, and Aquinas.
- 200 Svevo, Italo (Schmitz, Ettore). "Trieste, 1907" (*trans.* Herbert Alexander), *Literary World*, no. 1 (May 1934), 2.  
Svevo's comments on Joyce, particularly on Joyce's Italianate inclination towards culture and his deep interest in music.
- 201 ———. "James Joyce," *Il Convegno*, XVIII (January 1938), 135-158.  
Svevo's impressions of and encounters with Joyce as one of his students in the Berlitz School in Trieste. A literary history of Joyce's works.
- 202 Svevo, Livia Veneziani (Schmitz). "Svevo et Joyce," *Preuves*, V (1955), 33-37.  
An account of the relations between Svevo and Joyce, supported by their letters concerning *Ulysses* and *Finnegans Wake*.

- 203 Wade, Mason. "James T. Farrell and Dos Passos," *Colosseum* (London) IV, no. 18 (July 1938), 114-129.  
Comparison with and references to Joyce.
- 204 Wagner, Geoffrey. "Wyndham Lewis and James Joyce: A study in Controversy," *South Atlantic Quarterly*, LVI (January 1957), 57-66.  
An account of Lewis's attacks on Joyce and vice versa.
- 205 Weaver, Harriet. "Views and Comments," *Egoist*, III, no. 3 (March 1916), 35.  
A brief note on Joyce's not bowing to the taste of the publisher's readers.
- 205a White, William. "Irish Antitheses: Shaw and Joyce," *Shavian*, II, no. 3 (February 1961), 24-34.  
Relations with each other; very little comparison.
- 206 Yeats, W. B. "A Poet on Writers," *Daily Mail* (London) (8 October 1932).  
Yeats, in the Ludwig Mond Lectures at Manchester University on "The New Ireland," said of Joyce: "A mind of heroic intensity. His description of life of the slums is medieval in its terrible gaiety."

## C. STUDIES OF PROVENIENCE, REPUTATION, AND INFLUENCE

### 1. STUDIES OF PROVENIENCE

#### (i) *Books*

- 207 Albert, Leonard. "Joyce and the New Psychology." Unpublished Ph.D. Dissertation, Columbia University, 1934. *Dissertation Abstracts*, XVIII (1958), 1424-1425.  
Joyce's acquaintance with psychoanalytic theory is studied in relation to his prose works and the psychoanalytic schools and their immediate antecedents.
- 208 Boyd, Ernest. *Ireland's Literary Renaissance*. Revised Edition. London: Grant Richards, 1923, pp. 402-412. [Joyce is not mentioned in the 1916 edition.]  
"It is not mere coincidence that the greatest novels of contemporary Irish life should come from the only two writers [Joyce and George Moore] who submitted to that French influence [Naturalism], until they had mastered it and created out of it something of their own."
- 209 Callahan, Edward F., Jr. "James Joyce's Early Aesthetic." Unpublished Ph.D. Dissertation, University of Wisconsin, 1957. *Dissertation Abstracts*, XVII (1957), 141.  
The origin and growth of Joyce's aesthetic theory is studied to show that Joyce shifted from a philosophy of being to one of becoming.



- 210 Colum, Mary. *From These Roots: the Ideas that have made Modern Literature*. New York: Scribner's, 1937, *passim*.  
The influence of Flaubert on Joyce is used to compare Joyce, Proust, and Flaubert, as well as the influence of Edouard Dujardin on Joyce.
- 211 Dujardin, Edouard. *Le Monologue intérieure: son Apparition, ses Origines, sa Place dans l'Oeuvre de James Joyce*. Paris: Messein, 1931.
- 212 Fuller, Edmund. "Joyce: Dedalus or Icarus?" in his *Man in Modern Fiction*. New York: Random House, 1958, pp. 123-132.  
Joyce's view of "modern man." "Joyce insisted upon regarding man as *prime creator* instead of accepting him as that sufficient marvel: *creative creature*."
- 213 Glasheen, Adaline. "Joyce and the Three Ages of Charles Stewart Parnell," in *James Joyce Miscellany*. Second Series, pp. 151-178 (No. 465).  
Parnell's influence and meaning for Joyce; the ways in which Parnell, or an incarnation of him, appears in Joyce's works.
- 214 Gordon, Caroline. *How to Read a Novel*. New York: Viking Press, 1954, *passim*. [Appeared as "Some Readings and Misreadings," *Sewanee Review*, LXI (Summer 1953), 384-407. See No. 697.]  
Comparisons of Joyce and Flaubert, and Joyce and Richardson.
- 215 Hamill, Elizabeth. *These Modern Writers: an Introduction for Modern Readers*. Melbourne: Georgian House, 1946, pp. 125-136.  
Joyce's work is an outgrowth of the French as well as the English tradition. Joyce "started as a Flaubertian realist, and ended with a logical extension of pure French symbolism."
- 216 Hayman, David. *Joyce et Mallarmé*. 2 Vols. Paris: Les Lettres Modernes, 1956. [Also published as *La Revue des Lettres Modernes*, III, nos. 19-22 (January-April 1956).]  
A consideration of methods common to both authors; the role played by symbols and people in each of the works of Joyce; Mallarmé's theory of suggestion as it appears in *Ulysses*; and Mallarméan elements in the works of Joyce.
- 217 Hight, Gilbert. "Symbolist Poets and James Joyce," in his *The Classical Tradition: Greek and Roman Influences on Western Literature*. London, New York: Oxford University Press, 1949, pp. 501-519.  
An analytical study of Greek and Roman culture as they influenced Joyce and the symbolist poets.
- 218 Hoffman, Frederick J. "Infroyce," in *James Joyce: Two Decades of Criticism*, pp. 390-435 (No. 442). [Later appeared as a chapter in Hoffman's *Freudianism and the Literary Mind*. Baton Rouge: Louisiana State University Press, 1957.]

A psychoanalytic study of *Ulysses* and *Finnegans Wake* to demonstrate Joyce's attitude toward psychoanalysis and his use of it in his works.

- 219 Howarth, Herbert. "Whitman and the Irish Writers," in *Comparative Literature: Proceedings of the Second Congress of the International Comparative Literature Association*. Volume II. Chapel Hill: University of North Carolina Press, 1959, pp. 479-488.  
Joyce and Whitman are compared, contrasted, and discussed.
- 220 Levin, Harry. *Contexts of Criticism*. Cambridge: Harvard University Press, 1957, pp. 131-139, 269-286, and *passim*. [Pages 131-139 appeared as "Joyce's Sentimental Journey Through France and Italy," *Yale Review*, XXXVIII (June 1949), 664-672, See No. 96; pages 269-286 appeared as "James Joyce: un individu dans le monde," *Revue de métaphysique et de morale*, LXI, nos. 3-4 (July-December 1956), 346-359, See No. 342a.]
- 221 Lindsay, Jack. "James Joyce," in *Scrutinies*, Volume II. Collected by Edgell Rickword. London: Wishart, 1931, pp. 99-122.  
Examination of Joyce's works in these terms: "I make this analysis [of creative psychology] because I believe that Joyce is a striking example of a man of genuinely profound creative potentialities, who has limited himself at every point to exigencies of the material he sought to subdue."
- 222 Moseley, Virginia D. "Joyce and the Bible." Unpublished Ph.D. Dissertation, Columbia University, 1958. *Dissertation Abstracts*, XIX (1958), 328-329.  
A study of Joyce's use of the Bible and Biblical situations in his works.
- 223 Noon, William T., S. J. *Joyce and Aquinas*. ("Yale University Studies in English," Vol. CXXXIII.) New Haven: Yale University Press, 1957.  
Joyce's Thomism (both aesthetic and poetic) is interpreted.
- 224 O'Faolain, Sean. "Dante and Joyce," in his *Summer in Italy*. New York: Devin-Adair, 1950, pp. 113-118.  
Examination of the parallels between Dante and Joyce, the *Vita Nuova* and *A Portrait of the Artist*, and Beatrice and "E.C."
- 225 Peacock, Ronald. *The Poet in the Theatre*. New York: Harcourt, Brace, 1946, pp. 10-13.  
Joyce and Eliot are saturated with European culture and a sense of history.
- 226 Puner, Helen Walker. *Freud: His Life and His Mind*. New York: Howell, Soskin, 1947, pp. 333-336.  
Freud's influence upon Joyce.

- 227 Shorey, Paul. *What Plato Said*. Chicago: University of Chicago Press, 1933, p. 64.

In connection with Plato's method of delivery, Shorey says, "There were no sufficient intervals in the report of a continuous argument for the elaborate explicitiveness of the James-Joycian 'stream of thought,' though Plato could have found more than a hint of that literary device in the battle soliloquies of Hector in the *Iliad*."

- 228 Strong, L. A. G. *The Sacred River: an Approach to James Joyce*. New York: Pellegrini & Cudahy, 1951.

An examination of those writers who had an influence upon Joyce, and the theories of philosophy, psychology, and physics which informed him, in an attempt to answer the question: Why did Joyce write?

- 229 Tindall, William York. *The Literary Symbol*. New York: Columbia University Press, 1955, *passim*.

Study of Flaubert's influence on Joyce. There are lengthy discussions and textual exegeses to Joyce's use of symbols and the theory of symbolic form.

(ii) *Periodical articles*

- 230 Ames, Van Meter. "The Novel: Between Art and Science," *Kenyon Review*, V (Winter 1943), 34-48.

Joyce was impressed by science but was "appalled by what science had done to life."

- 231 Astre, Georges-Albert. "Joyce et la Durée," *L'Age Nouveau*, no. 45 (1950), 29-38.

Commentary on Joyce's concept of time as it compares with the tragic conflict of time and *durée*, and history with eternity, which is the "*nœud*" of all Joyce's works.

- 232 Auden, W. H. "James Joyce and Richard Wagner," *Common Sense*, X (March 1941), 89-90.

Joyce, like Wagner, was a master of exhaustive completeness.

- 232a Bambrough, J. R. "Joyce and Jonson," *Review of English Literature*, II (October 1961), 45-50.

Joyce's debt to Jonson.

- 233 Beebe, Maurice. "James Joyce: Barnacle Goose and Lapwing," *Publications of the Modern Language Association*, LXXI (June 1956), 302-320.

An examination of Joyce's theory that the artist should alienate himself from life and family by "silence, exile, and cunning." Particularly, an examination of a group of related images, such as the images of moon and water, and of drowning and rising from an earthly or watery grave.

- 234 ———. "James Joyce and Giordano Bruno: a Possible Source for Daedalus," *James Joyce Review*, I, no. 4 (September 1957), 41-44.

Bruno the man most interested the young Joyce; later he used Bruno's theories as well.

- 235 Beharriell, Frederick J. "Freud and Literature," *Queen's Quarterly*, LXV (Spring 1958), 118-125.  
An analytical study of Freud's ideas as they influenced Joyce, Lawrence, and Eliot.
- 236 Block, Haskell M. "James Joyce and Thomas Hardy," *Modern Language Quarterly*, XIX (December 1958), 337-342.  
Joyce's attitude toward the Creator parallels Hardy's in *Tess of the D'Urbervilles*. "... both were novelists of integrity seeking to express their vision of reality in their own way, without catering to the demands of 'propriety' or 'respectability'; both sought honestly and intently to present experience which transcended the limits of a fashionable fiction that flattered the complacencies of its public."
- 237 Boyle, Alexander. "Joyce's Unjust City," *Catholic World*, CLXXXI (April 1955), 6-10.  
A study of Joyce's reactions to the city, religion, pride, fearlessness, and pain. "The anonymity of the great city helped to preserve three qualities in Joyce which are basic to his character, his physical cowardice, his pride, and his intellectual honesty."
- 238 Burbridge, P. C. "A Joyce source," *Times Literary Supplement* (21 August 1953), 535.  
A misuse of a dash by an unknown writer, quoted by H. R. Wheatley in his *What is an Index?* (1878), resulted in: "Mill on Liberty/—on the Floss," which was repeated by Joyce on page 213 of *Finnegans Wake*.
- 239 Curtius, Ernst R. "Technik und Thematik von James Joyce," *transition*, no. 16-17 (June 1929), 310-325.  
Analysis of Joyce's tendency to philosophical-theological speculation which resulted in an interior metaphysical inquisition.
- 240 Donoghue, Denis. "Joyce's Psychological Landscape," *Studies*, XLVI (Spring 1957), 76-90.  
Joyce's technique of post-symbolist literature as psychological landscape is examined. The lyric situation is insulated from probes delivered by Joyce's juxtapositions of various things and experiences which do not evoke as much judgment as apprehension.
- 241 ———. "Joyce and the Finite Order," *Sewanee Review*, LXVIII (Spring 1960), 256-273.  
"After a sympathetic reading one feels that Joyce was persuaded by the wrong metaphors, that the 'quality' of his mind was incorrigibly mechanistic, and that he was prepared—however reluctantly—to forge the 'signature of all things' if reading them proved inconclusive." Joyce's attitude toward the finite order.
- 242 Dougherty, Charles T. "Joyce and Ruskin," *Notes & Queries*, CXCVIII (February 1953), 76-77.  
That Joyce's theory of aesthetics may very well have come from Ruskin is the substance of this note.

I:C:1. Studies of Provenience

- 243 Fanger, Donald. "Joyce and Meredith: a Question of Influence and Tradition," *Modern Fiction Studies*, VI, no. 2 (Summer 1960), 125-130.  
A study of the influence of Meredith on Joyce in the tradition of the novel.
- 244 Fitzell, L. "The Sword and the Dragon," *South Atlantic Quarterly*, L (April 1951), 214-232.  
An analysis of the problem of evil in Joyce's works.
- 245 Fleming, Rudd. "Dramatic Involution: Tate, Husserl, and Joyce," *Sewanee Review*, LX (Summer 1952), 445-464.  
Analysis of the problem of how Joyce's theory of the relationship between lyric and dramatic poetry bears on that between "closed" and "open" poetry.
246. Fowlie, Wallace. "Masques du Héros Littéraire," *Oeuvres Nouvelles* (New York), IV (1944), 39-117. [Appeared in Fowlie's *The Clown's Grail; A study of Love in its Literary Expressions*. London: Dennis Dobson, 1948, pp. 96-109.]  
Study of the creative artist's sensitivity, of the genius of an artist, and of the genius of a great artist. Joyce's work follows Proust's and completes it.
- 247 Fritz, Helen M. "Joyce and Existentialism," *James Joyce Review*, II, no. 1-2 (Autumn 1958), 13-21.  
Examination of the existentialist concept of myth or legend; a concept which is without finality.
- 248 Gilbert, Stuart. "L'Ambiance Latine de l'Art de James Joyce," translated by L. E. Genissieux. *Fontaine* (Algiers), no. 37-40 (1944), 79-88. [Appeared also in *Horizon*, IX (1944), 178-189.]  
Joyce's classical and Catholic background is examined in terms of its influence upon his work.
- 249 Greene, David. "Michael Cusack and the G.A.A.," *Irish Times* (27 April, 1956), 5; (28 April, 1956), 9.  
Joyce's use of Cusack (founder of the Gaelic Athletic Association) and the hurlers in *Ulysses*.
- 250 Higginson, Fred H. "James Joyce, Linguist," *Word Study*, XXXI (May 1956), 1-3.  
Study of Joyce's linguistic background and how he used it in his work.
- 251 Hope, A. D. "The Esthetic Theory of James Joyce," *Australian Journal of Psychology and Philosophy*, XVI (December 1943), 93-114.  
An analytical study of Joyce's aesthetic theory in terms of its sources in Aristotle and Aquinas.
- 252 Hynes, Sam. "Catholicism of James Joyce," *Commonweal*, LV (22 February 1952), 487-489.

Joyce's antagonism for the Church "provided the material from which he wove art . . ." "Joyce's books are super-saturated with the religion in which he disbelieves; not only in imagery, metaphor, setting, but in the very issues involved." (See No. 877.)

- 253 Kunkel, Frank L. "Beauty in Aquinas and Joyce," *Thought Patterns*, II (1951), 61-68.  
An appraisal of Joyce's pronouncements on the beautiful, noting where Joyce deviates from Aquinas and using Thomism as a touchstone in all cases.
- 254 McHugh, Roger. "James Joyce's Synge-Song," *Envoy*, III (November 1950), 12-17.  
Reproduces a song supposedly only known by Joyce, though it was sung by James Stephens on the BBC Third Programme in "The James Joyce I Knew."
- 255 MacLeod, Vivienne K. "Influence of Ibsen on Joyce," *Publications of the Modern Language Association*, LX (September 1945), 879-898; *Addendum*, LXII (June 1947), 573-580.  
Ibsen's influence on Joyce is far more inclusive than that of a merely literary influence. Joyce used Ibsen's life as a model for his own life. In the "Addendum," Mrs. MacLeod asserts that *Stephen Hero* provides additional evidence of Joyce's development as a man and as an artist.
- 256 McLuhan, Herbert M. "James Joyce: Trivial and Quadrivial," *Thought*, XXVIII (Spring 1953), 75-98.  
Joyce's statement that his puns were trivial, or quadrivial, means that they are "crossroads of meaning in his communication network, and that his techniques for managing the flow of messages in his network were taken from the traditional disciplines of grammar, logic, rhetoric, on the one hand, and of arithmetic, geometry, music, and astronomy, on the other."
- 257 ———. "Joyce, Mallarmé, and the Press," *Sewanee Review*, LXII (Winter 1954), 38-55.  
Joyce grasped the "full artistic implications of this radically democratic aesthetic elaborated by the fabulous artificer, the modern Daedalus, *Stéphane Mallarmé*"—through the medium of Flaubert.
- 258 Magalaner, Marvin. "James Joyce and the Myth of Man," *Arizona Quarterly*, IV (Winter 1948), 300-309.  
"All of his life James Joyce never could come to terms with the world he lived in." The shaping of Joyce's private myth and its ultimate result, *Finnegans Wake*.
- 259 Mallam, Duncan. "Joyce and Rabelais," *University of Kansas City Review*, XXIII (December 1956), 99-110.  
There are temperamental, philosophic, spiritual, and, to a considerable degree, artistic affinities between Joyce and Rabelais. A comparison and contrast of the two writers.

- 260 Morse, J. Mitchell. "The Disobedient Artist: Joyce and Loyola," *Publications of the Modern Language Association*, LXXII (December 1957), 1018-1035. [Chapter VI in his *The Sympathetic Alien*. No. 118.]  
The effects of Joyce's Jesuit training on his work are examined so that it is clearly seen what he rebelled against, and why his rebellion took the forms it did.
- 261 ———. "Art and Fortitude: Joyce and the *Summa Theologia*," *James Joyce Review*, I, no. 1 (February 1957), 19-30. [Chapter VII in his *The Sympathetic Alien*. No. 118.]  
Specific references to passages on the *Summa* are given; passages which Joyce does not mention but which confirm and in part account for his view of the artist's independence of non-artistic value.
- 262 ———. "Augustine's Theodicy and Joyce's Aesthetics," *English Language History*, XXIV (March 1957), 30-43. [Chapters IV and VIII in his *The Sympathetic Alien*. No. 118.]  
An account of Joyce's changing of certain Augustinian notions to the service and defense of his own art. Augustine was partly responsible for Stephen's dramatic theory, for Joyce's theory of the god-like artist, and for Joyce's conviction of the irrelevance of moral standards to artistic judgment.
- 263 ———. "Baudelaire, Stephen Dedalus, and Shem the Penman," *Bucknell Review*, VII (1958), 187-198.  
*A Portrait of the Artist* is less a self-portrait than the partial realization of a project Baudelaire had proposed for himself but had never got around to—"Portrait de l'artiste, en Général."
- 264 Rubin, Louis D., Jr. "Joyce and Sterne: a Study in Affinity," *Hopkins Review*, III (Winter 1950), 14-22.  
Study of the similarities in the works of Joyce and Sterne. Joyce borrowed from Sterne, but it was creative borrowing.
- 265 Tindall, William York. "James Joyce and the Hermetic Tradition," *Journal of the History of Ideas*, XV (January 1954), 23-39.  
The Hermetic tradition is analyzed with particular attention to Joyce as a de-natured Hermetic. Also mentions Joyce's interest in theosophy.

## 2. REPUTATION STUDIES

### (i) Books

- 266 Allen, Walter E. *The English Novel*. London: Phoenix House, 1954, *passim*.  
The significance of Joyce, and of his technical innovations is commented upon. Joyce and Lawrence "took the English novel as far as it has yet gone."
- 267 Brooks, Van Wyck. *The Opinions of Oliver Allston*. New York: Dutton, 1941, *passim*.

Joyce's reputation will die because he has tried to prove that life is a "dark little pocket," and he has shown the movement of English literature as "advancing backward."

- 268 Canby, Henry Seidel. *Seven Years' Harvest*. New York: Farrar & Rinehart, 1936, *passim*.  
 "The expressionist school is obsessed by the fear that its work may become a pattern of how man should act instead of expressing the true behavior of the emotions." Joyce's work is unbalanced literature, unbalanced in both form and content. Joyce took refuge from the world in an intense individualism.
- 269 Chesterton, G. K. "On Phases of Eccentricity," in his *All I Survey*. London: Methuen, 1943, pp. 62-68.  
 Joyce has not added a new range or direction to literary expression. He has coined new words by the confusion of old words. His works show a good expression of confused ideas, but bad expression of clear ideas.
- 270 Cowley, Malcolm. *Exile's Return*. New York: Norton, 1934, *passim*.  
 [Appeared as "Religion of Art," *New Republic*, LXXVII (January 1934), 216-220. See No. 322.]  
 "Pride, contempt, ambition: these were the three qualities that disengage themselves from all his writings."
- 271 Eliot, T. S. "A Message to the Fish," in *James Joyce: Two Decades of Criticism*, pp. 468-471 (No. 442). [Same article earlier appeared in *Horizon*, III (March 1941), 173-175.]  
 An appreciative essay on Joyce.
- 272 Farrell, James T. *A Note on Literary Criticism*. New York: Vanguard Press, 1936, pp. 83-85, 97-107, 109.  
 Pages 83-85 are a reply to Mirskii's "Joyce and Irish Literature," (No. 189). Pages 97-107 are a reply to Karl Radek's criticism of Joyce (No. 294).
- 273 Ford, Ford Madox. *The March of Literature*. New York: Dial Press, 1938, *passim*.  
 "... but in our own day we have had the phenomenon of Mr. Joyce whose content is of relatively little importance, the excitement in reading him coming almost entirely from his skill in juggling words. ..."
- 274 Fraser, G. S. *The Modern Writer and his World*. London: Derek Verschoyle; New York: Criterion, 1953, *passim*.  
 Joyce is mentioned in connection with his historical sense, his "modernity," his moral theme, and his novels which are symptomatic of the times.
- 275 Freytag-Loringhoven, Else von. "The Modest Woman," in *The Little Review Anthology*. Edited by Margaret Anderson. New York: Hermitage House, 1953, pp. 299-301 (No. 954).  
 An energetic defense of Joyce's writing. Has not read *Ulysses*.



- 276 Giedion-Welcker, Carola *et al.* *In Memoriam James Joyce*. Zürich: Fretz & Wasmuth, 1941.  
Tributes to Joyce by various hands: Giedion-Welcker (an obituary for Joyce); Armin Kesser, "James Joyce" (No. 284); M. Rychner, "Concerning the *Ulysses* of James Joyce, Reality in the Novel" (No. 1041); Giedion-Welcker, "Work in Progress" (No. 1218).
- 277 Gilbert, Stuart. "James Joyce," in *Writers of Today*. Edited by Denys Val Baker. London: Sidgwick & Jackson, 1946, pp. 43-57. [Appeared in *James Joyce: Two Decades of Criticism*, pp. 450-468 (No. 442).]  
Comments on Joyce's command of the English language, his attitude of superb detachment from his subject, and his gift for imposing order on his all-inclusive chronicles.
- 278 Grigson, Geoffrey and C. H. Gibbs-Smith (editors). *People*. London: Grosvenor Press, 1954, p. 367.  
Each of Joyce's later works begins in the literary genre of its predecessor. They are unlike in form, but they have in common Joyce's musical lyricism and celtic traditions, his inherent sense of sin, his obsession with Catholicism, and his feeling for Dublin.
- 279 Guérard, Albert. *Preface to World Literature*. New York: Holt, 1940, *passim*.  
Joyce, whose novels are most popular among the "professors," is one of those authors known by very few, and their cult is all the more intense for being almost a secret of the catacombs."
- 280 Huneker, James. "James Joyce," in *Unicorns*. New York: Scribner's, 1917, pp. 187-194.  
Joyce is the naturalist among the new Irish writers. He holds the scales evenly, but with irony.
- 281 Hyman, Stanley Edgar. *The Armed Vision*. New York: Alfred A. Knopf, 1952, *passim*.  
Criticism by the following is summarized: Edmund Wilson, Ezra Pound, T. S. Eliot, Van Wyck Brooks, Carl Jung, Margaret Schlauch, R. P. Blackmur, William Empson, C. K. Ogden, and Kenneth Burke.
- 282 Kazin, Alfred. "The Death of James Joyce," in his *The Inmost Leaf: a Selection of Essays*. New York: Harcourt, Brace & Co., 1955, pp. 3-8.  
A laudatory obituary of Joyce. "But if he killed the novel it is only for those who may follow him literally and on his own ground, and no one ever will. For the rest, his work gave a new dimension to literature."
- 283 Kelly, Blanche Mary. *The Voice of the Irish*. New York: Sheed & Ward, 1952, pp. 291-297.

Joyce's importance is two-fold: it consists in the extent to which he reflects the literary fashions of his time, and in the extent of his influence on other writers, those of his generation and the next.

284. Kesser, Armin. "James Joyce," in *In Memoriam James Joyce*, pp. 23-31, No. 276.  
Joyce's reputation is examined in terms of all his works.
- 285 Knight, Grant C. *The Novel in English*. London: R. R. Smith, 1931, pp. 354-359.  
"The admirers of Joyce, fomenting a 'revolution against the word,' can end only in a sterile language devoid of any significance and exerting no influence upon either the writing or the thought of our time." The modern novel and Joyce.
- 286 Lalou, René. *Panorama de la Littérature Anglaise Contemporaine*. Paris: Simon Kra, 1926, pp. 196-205.  
A brief literary history of Joyce, his position and reputation as an Irish novelist, and how his characters reject nationality.
- 287 Lehmann, John. "A Portrait of the Artist as an Escaper," in his *The Open Night*. London: Longmans, 1952, pp. 71-76. [Appeared in *Penguin New Writing*, no. 33 (London), 1948.]  
"James Joyce did indeed escape from all the bars that seemed to be imprisoning his youthful genius, but the attempt was as mad as Rimbaud's. . . ."
- 288 Lewis, Wyndham. *Rude Assignment*. London: Hutchinson, 1950, *passim*.  
Disagreement with Harry Levin (in *James Joyce: A Critical Introduction*, No. 458) on elements of Joyce's work which recommend themselves to him. Lewis also attempts to justify his criticism of Joyce in *Time and Western Man* (No. 845).
- 289 McCarthy, Desmond. "James Joyce," in his *Memories*. New York: Oxford University Press, 1953, pp. 113-120.  
Joyce "came to believe . . . that he contained the world in himself, and therefore that by sinking an ever-deepening shaft into his own consciousness he would reach the all-embracing."
- 290 MacDiarmid, Hugh (C. M. Grieve). *In Memoriam James Joyce: A Vision of World Language*. Glasgow: William McLellan, 1955.  
A history of MacDiarmid's own literary progress, with some poems devoted to the memory of Joyce.
- 291 Marble, Annie R. *A Study of the Modern Novel*. New York: Appleton, 1930, pp. 44-46, *passim*.  
A study of the stream of consciousness writers—Joyce, Woolf, and Richardson; followed by a brief biographical sketch of Joyce and a brief review of criticism on Joyce.
- 292 Millet, Fred B. (ed.). *Contemporary British Literature*. New York: Harcourt, 1935, pp. 38-39, 301-303.

I:C:2. Reputation Studies

The *Portrait*, which is concerned with the religious and sexual consciousness of adolescence, is altogether inadequate preparation for the appearance of *Ulysses*, the mastodon of contemporary fiction.

- 293 Noyes, Alfred. *The Edge of the Abyss*. New York: Dutton, 1942, pp. 131-133, 136-137.  
A study of Joyce as the artist of the subconscious mind.
- 294 Radek, Karl. "James Joyce or Socialist Realist?," in *Problems of Soviet Literature*. Edited by A. Zhdanov *et al.* New York: International Publishers, 1935, pp. 150-162. (See No. 272 in connection with this item.)  
"Socialist realism means not only knowing reality as it is, but knowing whither it is moving. It is moving towards socialism, it is moving toward the victory of the international proletariat." Those who lean toward Joyce are right-wing authors who have "adapted themselves to revolution."
- 295 Russell, George (A. E.). "Joyce," in his *The Living Torch*. Edited by Monk Gibbon. New York: Macmillan, 1938, pp. 139-140.  
"One suspects with Joyce some truly profound idea, some dark heroism of the imagination burrowing into the roots of consciousness, the protoplasmic material for literature. . . . I wish he had tried to penetrate into the palace chambers rather than into the crypts and altars and sewers of the soul. . . ."
- 296 Sitwell, Edith. "Notes on Innovations in Prose," in her *Aspects of Modern Poetry*. London: Duckworth, 1934, pp. 215-219.  
Joyce's "creation of a new vocabulary . . . must, in the future, affect poetry very greatly. . . ." Quotes Joyce and Eugene Jolas, "The Revolution of Language and James Joyce," (No. 1257) at length for proof.
- 297 Slochower, Harry. *Three Ways of Modern Man*. New York: International Press, 1937, pp. 150-152.  
Joyce has revolted against modernism and traditional linguistic forms. A consideration of the element of irony in Joyce's work.
- 298 ———. *No Voice is Wholly Lost*. New York: Creative Age Press, 1945, pp. 243-248.  
Throughout Joyce's life he retained the Thomistic passion for system. His "aim was to brace the Ahasueran nature of the temporal dialectics with the pillars of a simultaneous dialectic. But Joyce has omitted an essential category: the public character of social time."
- 300 Smith, Bernard. *Forces in American Criticism*. New York: Harcourt, 1939, *passim*.  
Consideration of Elliot Paul's principal admirations: Rimbaud, Joyce, and the superrealists.
- 301 Sparrow, John. *Sense and Poetry*. New Haven: Yale University Press, 1934, pp. 142-145.

Though a writer can justify recording the vagaries of his subconscious self, Joyce cannot, and neither can Eliot or Auden.

- 302 Strachey, John. *Literature and Dialectical Materialism*. New York: Covici Friede, 1934, pp. 17-19.  
Even though Joyce and Proust were great artists, they were decadent.
- 303 Strong, L. A. G. "James and Joyce," in his *Personal Remarks*. London: Peter Nevill, 1953, pp. 184-189.  
Joyce and James agreed on the problems of the novelist, but Joyce refused to accept the limitations set upon the novel form by James, who set them as final.
- 304 Swinnerton, Frank. "Post-Freud," in his *The Georgian Scene*. New York: Farrar & Rinehart, 1934, pp. 415-419; *The Georgian Literary Scene*. London: Heinemann, 1935.  
Although Joyce is sophisticated, and has some of the traits of the sophisticated journalist, he rarely soars above the base; but the base is known to him without mercy. Joyce progressed in sophistication and in his own special technique.
- 305 Taylor, Estella R. *The Modern Irish Writers: Cross Currents of Criticism*. Lawrence, Kansas: University of Kansas Press, 1954, *passim*.  
Lengthy discussions of Joyce's objectivity, and his theory of the subjectivity of the artist.
- 306 Treece, Henry. "Prigs, the Press and James Joyce," in his *How I See Apocalypse*. London: Lindsay Drummond, 1946, pp. 27-30.  
An imaginary group of friends, created by Treece, speaking of Joyce as a cheat; Treece's disgust at "cultivated opinions" of Joyce as a sort of literary pick-pocket and even as an intellectual inferior.
- 307 Untermeyer, Louis. "James Joyce," in his *Makers of the Modern World*. New York: Simon & Schuster, 1955, pp. 586-596.  
"A genius who united the comic with the cosmic, a renegade Jesuit with the lustiness of a Rabelais and the savagery of a Swift, Joyce was an influence so great that the imitators were inevitable and so unique that imitation was impossible."
- 308 Waldock, A. J. A. "Experiment in the Novel: With Special Reference to James Joyce," in his *Some Recent Developments in English Literature: A Series of Sydney University Extension Lectures*. Sydney: Printed for the University Extension Board by Australasian Medical Publishing Co., 1935, pp. 8-17. [Appeared unrevised as *James Joyce and Others*. London: Williams & Norgate, 1937, pp. 30-52.]  
A study of the changing methods of the English novel with particular reference to the stream of consciousness technique in *Ulysses*.
- 309 West, Rebecca. "The Strange Necessity," in her *The Strange Necessity*:

*Essays*. Garden City, New York: Doubleday, Doran, 1928, pp. 13-54, 65-67, 187-209.

Comments on the artistry of Joyce who "pushes his pen about noisily and aimlessly as if it were a carpet-sweeper, whose technique is a tin can tied to the tail of the dog of his genius, who is constantly obscuring by the application of arbitrary values those vast and valid figures in which his titanic imagination incarnates phases of human destiny."

- 310 Whalley, George. *Poetic Process*. London: Routledge & Kegan Paul, 1953, *passim*.

Joyce, a romantic, is preoccupied with "making." Joyce's poetic theory and Yeats's are compared.

- 311 Wilson, Edmund. *A Piece of My Mind*. New York: Farrar, Straus, 1956, pp. 201-202.

Joyce is the only modern writer to occupy himself with the family unit of the Jews.

(ii) *Periodical Articles*

312. Alsop, Joseph W., Jr. "Some Aspects of the Modern World and Four Men," *Harvard Advocate*, CXVIII (October 1931), 9-23.

Standardization in the works of Lawrence, Lewis, Eliot, and Joyce. "Joyce has been able to attempt far more than any of the others, because he has a more universal, and more detached mind."

- 313 Anon. "The Veritable James Joyce According to Stuart Gilbert and Oliver St. John Gogarty," *International Forum*, n.s. I (July 1931), 13-17.

On Gilbert's *A Study* and Gogarty's comments on Joyce's background in Ireland.

- 314 ———. "L'Homme Joyce," *Romàn*, no. 1 (January 1951), 75-78.

Finding Joyce through the published works.

- 315 Barantono, Adelchi. "Il Fenomeno Joyce," *Civiltà Moderna* (December 1931), 1159-1177.

A discussion of Joyce's tonal structure, form, and motive, to prove that "Joyce's prose, with its ironic expression of a new romantic despair, is the prose of the new poetry" (compiler's translation).

- 315a Block, Haskell M. "Theory of Language in Gustave Flaubert and James Joyce," *Revue de littérature comparée*, XXXV (April-June 1961), 197-206.

Each of the two writers (Flaubert and Joyce) makes the effort "to define the properties of his art and to establish that art as equal if not superior to all other modes of literary expression."

- 316 Bowen, Elizabeth. "James Joyce," *The Bell*, I, no. 16 (March 1941), 40-49. A critical obituary.

- 317 Budgen, Frank. "James Joyce," *Horizon*, IV (February 1941), 104-108. [Appeared in *James Joyce: Two Decades of Criticism*, pp. 19-26 (No. 442).]  
Study of Joyce's fears, aims, ambitions, and interests, as well as his place in his own novels.
- 318 Bullett, Gerald. "Genius or Gibberish," *Literary Guide*, LXXI (September 1956), 21.  
"To Joyce must be conceded the honor of having demonstrated how infinitely tedious the method can become in the hands of a writer resolved to leave nothing out."
- 319 Byrne, Barry. "Flight from Eire," *Commonweal*, XXXIII (4 April 1941), 597-598.  
A eulogy for Joyce emphasizing the timelessness of his art.
- 320 Colum, Padraic. "James Joyce at the Half-Century," *transition*, no. 21 (March 1932), 246.  
A poem in honor of Joyce's fiftieth birthday.
- 321 Cope, Jackson I. "James Joyce: Test Case for a Theory of Style," *English Language History*, XXI (September 1954), 221-236.  
Tests what a stylist might formulate as a description of Joyce's historicism from Vico, not out of Vico, but as the configuration of Joyce's style.
- 322 Cowley, Malcolm. "Religion of Art," *New Republic*, LXXVII (January 1934), 216-220. [Also in his *Exile's Return*. See No. 270.] "Pride, contempt, ambition: these were the three qualities that disengage themselves from all his writings."
- 323 Crosby, Harry. "Observation Post," *transition*, no. 16-17 (June 1929), 197-204.  
An answer to Max Eastman's "The Cult of Unintelligibility" (No. 326), which accused Joyce of uncommunicative writing.
- 324 Crowley, Aleister. "The Genius of Mr. James Joyce," *New Pearson's Magazine*, XLIX (July 1923), 52-53.  
Joyce's genius lies in the fact that he has saved the "novel of the mind" from becoming a "mere amateur contribution to medical text-books."
- 325 Devlin, John. "For Readers of James Joyce," *America*, CXC (10 May 1958), 195-197.  
Joyce is a virtuoso of creative attitudes and techniques; however, he failed to find a substitute for Catholicism.
- 326 Eastman, Max. "The Cult of Unintelligibility," *Harper's Magazine*, CLVIII (April 1929), 632-639. [Later appeared in his *The Literary Mind*, No. 151.]  
"From free grammar he has taken a farther step to free etymology." (See No. 323.)

- 327 Gertsfelde, V. "A Communist on Joyce," *Living Age*, CCCXLVII (November 1934), 268-270.

Joyce's use of the stream of consciousness technique is dangerous because it leads to the incomprehensible, and disregards the logic of syntax. (Speech before the All-Union Writers' Congress.)

328. Gilbert, Stuart. "Homage to James Joyce," *transition*, no. 21 (March 1932), 245-255.

Page 245-246: "James Joyce at the Half-Century," by Padraic Colum (No. 320); pages 247-249: "Homage to James Joyce," by Stuart Gilbert (written on the occasion of the tenth anniversary of *Ulysses* and Joyce's fiftieth birthday); pages 250-253: "Homage to James Joyce," by Eugene Jolas (No. 337); pages 254-255: "Homage to James Joyce," by Thomas McGreevy (No. 345).

- 329 ———. "James Joyce," *Psyche*, no. 20 (June 1948), 678-689.

- 329a Goldberg, S. L. "Joyce and the Artist's Fingernails," *Review of English Literature*, II (April 1961), 59-73.

Joyce's concern with dramatic art is not a retreat from life, but an attempt to come "more closely and more profoundly" to grips with a reality that included himself.

- 330 Grabau, Max. "Are the Irish Right about Joyce?" *The Word* (July 1959), (unpaged). [Reprinted as "What do the Irish think of Joyce?" *Irish Digest*, LXVI, no. 4 (October 1959), 51-55.]

Ninety-eight percent of Irishmen have never read Joyce, but they judge him anyway for his attitude towards Ireland and the Faith. Adulation exists, but it is rare even among his admirers. Even most Irish writers are hostile.

- 331 Greacen, Robert. "James Joyce," *Irish Writing*, no. 10 (January 1950), 57. A poem on Joyce.

- 332 Greig, Margaret. "An Elizabethan Joyce," *English*, IX (Summer 1953), 166-170.

An article about Richard Stanyhurst's translation of the *Aeneid*. Has little to do with Joyce.

- 333 Hennecke, Hans. "James Joyce," *Neue Deutsche Rundschau*, LII (February 1941), 120-122.

A laudatory obituary of Joyce.

- 334 Hone, Joseph M. "Letter from Ireland," *London Mercury*, V (January 1922), 306-308.

"For as in Ireland Mr. Joyce's significance lies in this, that he is the first man of literary genius, expressing himself in perfect freedom, that Catholic Ireland has produced in modern times."

- 335 Jaloux, Edmond. "James Joyce," *Échanges*, no. 1 (December 1929), 143-148.

With Joyce was born an entirely new type of novel.

- 336 Johnston, Denis. "A Short View of the Progress of Joyceanity," *Envoy*, V (April 1951), 13-18. [Excerpts reprinted as "God's Gift to English Departments," in *CEA Critic*, XIV, no. 2 (February 1952), 4-5.]  
An ironic summation of Joyce studies in the United States. "To have known him in the flesh gives one a right to a seat amongst the Fathers."
- 337 Jolas, Maria. "Homage to James Joyce," *transition*, no. 21 (March 1932), 250-253.  
Joyce's reputation as a writer; Joyce's meticulousness.
- 338 Jones, W. Powell. "James Joyce: Master of Words," *Intersection*, I (1953), 52-69.  
A selection from Jones's full-length study *James Joyce and the Common Reader* (No. 775). The paradox of Joyce's world is twofold: he tried to express universal ideas in regional terms, and he tried to enlarge his medium, the English language.
- 339 Kavanagh, Patrick. "Who Killed James Joyce," *Envoy*, V (April 1951), 12.  
A poem on Joyce.
- 340 Kavanagh, Peter. "Joyce—At Ten Paces," *New York Times Magazine* (7 March 1954), 6.  
Kavanagh complains that he is being unfairly attacked because he has been critical of the Joyce cult.
- 341 Kelly, P. "Literary Wake over James Joyce," *America*, LXV (May 1941), 103-104.  
An imaginary conversation on the merits and faults of Joyce's works with particular mention of Joyce's style and his Catholicism.
- 342 Kenner, Hugh. "A Communication on James and Stanislaus Joyce," *Hudson Review*, III (Spring 1950), 157-160.  
Comments on the fact that orthodox believers in Joyce were appalled at the facts contained in Stanislaus Joyce's memoir (No. 93) of his brother.
- 342a Levin, Harry. "James Joyce: un individu dans le monde," *Revue de métaphysique et de morale*, LXI, nos. 3-4 (July-December 1956), 346-359. [Appeared in his *Contexts of Criticism*, pp. 269-286. See No. 220.]  
Joyce's *Ulysses* points forward "via psychology toward fantasy and truth."
- 343 Lynd, Robert. "James Joyce and the New Kind of Fiction," *John O'London's Weekly* (25 May 1935), 245-246. [Appeared in *Lynd's Books and Writers*. London: J. M. Dent, 1952, pp. 147-151.]  
Comments, not altogether unfavorable, on all the works.
- 344 Lyner, A. "Music and James Joyce," *New English Weekly*, IV (19 October 1933), 16-17.



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Joyce's writing, like music, gives us the timelessness of art found in the expression of universal truths.

- 345 McGreevy, Thomas. "Homage to James Joyce," *transition*, no. 21 (March 1932), 254-255.

Homage to Joyce on his fiftieth birthday.

- 346 Marion, Denis. "James Joyce," *transition*, no. 14 (Fall 1928), 278-279. [Also appeared in *Variétés* (Brussels), ler Année, no. 3 (15 July 1928), 156-157.]

In Joyce's works the reader discovers "a man of the Renaissance with a limitless curiosity, in love with life, with all of life, even to its most despised manifestations. . . ."

- 347 Mercier, Vivian. "Joyce in Gotham," *Irish Times* (11 March 1953), 6. Notice of the James Joyce Society meeting in the Gotham Book Mart.

- 348 More, Paul Elmer. "James Joyce," *American Review*, V (May 1935), 129-157. [Appeared in his *On Being Human*. Princeton: Princeton University Press, 1936, pp. 69-96.]

A refutation of T. S. Eliot's statement in *After Strange Gods* (No. 153) that Joyce's works are charged with Christian sentiment and that he is the most "orthodox" of the modern writers.

- 349 Niebyl, Karl H. "An Economist Considers Joyce," *University of Kansas City Review*, VIII (October 1941), 47-58.

"As social processes succeed one another in the general process of human development, terms and concepts are carried over and given new meaning by successive dominant groups. . . . The result is that language acquires different layers of meaning. . . . The social necessity of this phenomenon is the particular point which makes the work of James Joyce so immensely significant and outstanding."

- 349a Noon, William T., S. J. "James Joyce: Unfacts, Fiction, and Facts," *Publications of the Modern Language Association*, LXXVI (June 1961), 254-276.

Joyce and Dublin and their relation to the arts.

- 350 O'Nolan, Brian (Myles na gCopaleen). "A Bash in the Tunnell," *Envoy*, V (April 1951), 5-11.

A challenge to the usual comparison of Joyce and Satan.

- 351 ———. "Stephen Dead Loss," *Irish Times* (10 April 1957), 6.

A mocking article about the James Joyce Society in New York.

- 352 Payne, Basil. "Sunlight on a Square," *Irish Times* (8 February 1958), 6. Anniversary poems by Payne written in memory of Joyce.

- 353 Pound, Ezra. "James Joyce," *Egoist*, I, no. 14 (15 July 1914). [This article also appeared in Pound's *Pavannes and Divisions* (1918); *The*

*Dial*, LXXII, no 6 (June 1922); and in *Literary Essays of Ezra Pound*.  
 Edited by T. S. Eliot. Norfolk: New Directions Books, 1954.]

Reputation studies on Joyce, *Dubliners*, and *Ulysses*.

- 354 ———. "James Joyce," *The Future* (May 1918), 124-130. [Later appeared in Pound's *Instigations*. New York: Boni & Liveright, 1920, pp. 203-211.]  
 Notice of a new edition of *A Portrait of the Artist*.
- 355 Prescott, Joseph. "Homage to James Joyce," *Books Abroad*, XXVI (Spring 1952), 156.  
 Article written on the occasion of the seventieth anniversary of Joyce's birth.
- 356 Read, Herbert. "The High Priest of Modern Literature," *Listener* (20 August 1930), 296.  
 Analysis of the methods of Joyce, and an estimation of his place in modern literature.
- 357 ———. "A Literary Correspondence: E. Dahlberg," *Sewanee Review*, LXVII (Spring 1959), 177-203.  
 Correspondence between Read and Dahlberg on Joyce's language and method, and *Ulysses*.
- 358 Rowland, John H. S. "James Joyce," *Everyman*, V (2 July 1931), 733.  
 A letter to the editor expressing disillusion at "Work in Progress."
- 359 Rowse, A. L. "Significance of James Joyce's Work in English Literature," *World Review* (London), (March 1941), 39-42.  
 Laudatory obituary of Joyce.
- 360 Rutherford, Andrew. "Joyce's Use of Correspondence," *Essays in Criticism*, VI (January 1956), 123-125.  
 A study of Joyce's theory of the use of correspondences.
- 360a Semmler, Clement. "Solving the Problem of James Joyce," *Meanjin*, XIX, no. 1 (1960), 78-83.  
 The state of American scholarship.
- 361 Sender, Ramón J. "Speaking of Epitaphs," *Books Abroad*, XIX (Summer 1945), 222-227.  
 An epitaph written for Joyce: "Behind his gigantic effort there is an immense weariness, the weariness of the conquered."
- 362 Singleton, Ronald. "Are you There, Mr. Joyce?," *Irish Digest*, LVIII (January 1957), 71-72.  
 Impressions of the James Joyce Society meeting in New York in 1957.
- 363 Strong, L. A. G. "James Joyce: Literary Anchorite," *Radio Times* (10 February 1950), 6.

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Notice of a radio portrait by W. R. Rodgers, and a production of *Exiles* on the Third Programme of the BBC on February 19th and 22nd, 1950.

- 364 Sweeney, James J. "The Word was his Oyster," *Hudson Review*, V (Autumn 1952), 404-408.  
Though Joyce's structural approach in all his novels is through music, the insistence on his feeble sight and auditory images is useless. It is the word that Joyce valued, not the visual imagery.
- 365 Titus, Edward. "Criticism à l'Irlandaise," *This Quarter*, III (June 1931), 570-571.  
Joyce's Stephen Dedalus, the uncreated conscience, and his enthusiasm for Byron.
- 366 Tomkinson, Neil. "James Joyce," *The Adelphi*, XVII, no. 5 (February 1941), 175-177.  
An obituary and criticism.
- 367 Van Wyck, William. "To James Joyce, Master Builder," *Contempo*, III, no. 13 (February 1934), 3.  
A poem to Joyce.
- 368 West, Rebecca. "The Strange Case of James Joyce," *Bookman* (London), LXVIII (September 1928), 9-23. [Appeared in her *The Strange Necessity*, No. 309.]  
Joyce is accused of gross sentimentality.
- 369 Wilson, Edmund. "James Joyce as a Poet," *New Republic*, XLIV (November 1925), 279-280.  
"Mr. James Joyce . . . has from the beginning shown himself possessed of some of the peculiar genius of the poet at the same time that he has evidently lacked some of the gifts of the novelist."

## 3. INFLUENCE STUDIES

### (i) Books

- 370 Cargill, Oscar. *Intellectual America*. New York: Macmillan, 1941, pp. 346-350.  
Joyce's influence on Fitzgerald, Hemingway, Faulkner, Caldwell, Henry Miller, and Cummings.
- 371 Collins, Norman. *The Facts of Fiction*. London: Victor Gollancz, 1932, pp. 277-284.  
Joyce's attack on the continuity of English fiction, and his influence on modern fiction.
- 372 Daiches, David. *The Present Age in British Literature*. Bloomington: Indiana University Press, 1958, *passim*.

Joyce solved two problems of the modern novelist: the problem of selection and significance, and the problem of the rendering of consciousness in a new period of time.

- 373 Edel, Leon. *The Psychological Novel, 1900-1950*. New York: Lippincott, 1955, *passim*.  
An analytical study of Joyce's contribution to the psychological novel form. Particular attention is given to Joyce's uses of the stream of consciousness technique.
- 374 Feibleman, James K. "The Comedy of Myth: James Joyce," in his *In Praise of Comedy*. London: Allen and Unwin, 1939, pp. 230-236.  
Joyce's "method is primarily the method of comedy: humor evoked by the indirect affirmation of the eternal values resulting from a comic criticism of the shortcoming of the world as his contemporaries see it and as they have changed it. The special method employed, however, is parody."
- 375 Frierson, William C. *The English Novel in Transition*. Norman: Oklahoma University Press, 1942, *passim*.  
Joyce "has given the life-novel in England its greatest intensity."
- 376 Guérard, Albert. *Literature and Society*. Boston: Lothrop, Lee & Shepard, 1935, *passim*.  
Joyce is a professor "whose recondite allusiveness is enjoyed with conscious pride by all meritorious pupils." Joyce got away with some aspects of psychological literature which might easily be considered as sheer eccentricities.
- 377 Lewisohn, Ludwig. *Expression in America*. New York, London: Harper, 1932, *passim*.  
Exhibitionists have contributed to the atmosphere of awe that surrounds the intricate dullness of Joyce. The youngest of American neorealists have submitted themselves to the influence of Joyce.
- 378 Macy, Albert. "James Joyce," in his *The Critical Game*. New York: Boni & Liveright, 1926, pp. 317-322.  
Joyce respects nothing except art, human nature, and language. Joyce's style is Elizabethan, yet thoroughly modern; it is racily Irish, yet universally English.
- 379 Mayoux, Jean-Jacques. "L'Hérésie de James Joyce," in *English Miscellany, No. 2*. Edited by Mario Praz. Rome: "Edizioni di Storia e Letteratura," 1951, pp. 199-225.  
An article on Joyce's heresy—denying the world—and its prevalence in all his works.
- 380 Morris, Lloyd. *Threshold in the Sun*. New York: Harper, 1943.  
Joyce is mentioned, among other new literary prophets, in the course of this autobiography.
- 381 Muir, Edwin. *The Present Age, from 1914*. London: Cresset Press, 1939, pp. 34, 134-139.

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Joyce's influence on contemporary prose fiction is studied to show that in characterization Joyce has been the greatest innovator among the new novelists.

- 382 Muller, Herbert J. *Modern Fiction: a Study of Values*. New York: Funk & Wagnalls, 1937, pp. 288-316.

"The negation in Joyce is . . . not in his downright denial of specific values; it is his failure to present a significant action in which values would be implicit."

- 383 Murdoch, W. L. F. "Nihilism in Literature," in his *Collected Essays*. Sydney: Angus and Robertson, 1941, pp. 218-222.

"I do not believe that Mr. Joyce and Miss Stein are mad; I believe they are merely silly. I believe that they are working on a certain theory of literature; and I believe their theory to be entirely false."

- 384 Myers, Walter L. *The Later Realism*. Chicago: University of Chicago Press, 1927, *passim*.

Joyce's characterization is not expressionism but dadaism. Confusion and lack of definition result from his use of "large blocks of expressionistic character portrayal."

- 385 Peyre, Henri. *Writers and Their Critics*. Ithaca: Cornell University Press, 1944, *passim*.

Review of some of the critical charges aimed at Joyce.

- 386 Powys, John Cowper. *Enjoyment of Literature*. New York: Simon & Schuster, 1938, *passim*.

"I confess it seems to me that the history of Joyce's greatness among the intellectuals of to-day and the history of his influence upon the literature of to-day beautifully illustrate the Nietzschean concept of the 'Higher Man.'"

- 387 Rosenfeld, Paul. "James Joyce," in his *Men Seen*. New York: Dial Press, 1925, pp. 23-42.

"With Joyce, a new comedy comes to stand beside the old divine and human comedies, the 'Comédie intellectuelle.' He has placed the interior soliloquy of the human being on a plane and a parity with his exterior 'action,' and boldly mixed the two."

- 388 Rothman, Nathan L. "Thomas Wolfe and James Joyce: a Study in Literary Influence," in *A Southern Vanguard: The John Peale Bishop Memorial Volume*. Edited by Allen Tate. New York: Prentice-Hall, 1947, pp. 52-77.

- 389 Sarraute, Nathalie. *L'Ere du Soupçon: Essais sur le Roman*. Paris: Gallimard, 1956, *passim*.

A very brief mention of Joyce's influence on Virginia Woolf.

- 390 Scarfe, Francis. *Auden and After*. London: Routledge, 1942, pp. 101-104. Joyce's influence upon Dylan Thomas.

- 391 Smidt, Kristian. *James Joyce and the Cultic Use of Fiction*. (Oslo Studies in English, IV.) Oslo: Akademisk Forlag, 1955.  
A study of Joyce's works to demonstrate the relation of the art of literature to the needs and purposes of the creative mind. The needs and purposes of Joyce's creative mind are largely of a cultic character. "The very strangeness of the works . . . makes it necessary to find a key to them in their implicit psychological motivations." This key can be found in the life of the author and in his hero who "undoubtedly represents the author's own idea of his aims and impulses."
- 392 Starr, Nathan C. *The Dynamics of Literature*. New York: Columbia University Press, 1945, *passim*.  
Joyce's prose is discussed to show that he does not interest himself with objective exposition.
- 393 Wickam, Harvey. "Cult of the Goat," in his *The Impuritans*. New York: Dial Press, 1929, pp. 235-258.  
"Joyce never did much conscious thinking, even of an evil sort, and so he has escaped the blackest curse of all."

(ii) *Periodical Articles*

- 394 Aldington, Richard. "The Influence of Mr. James Joyce," *English Review*, XXXII (April 1921), 333-341. [Appeared in his *Literary Studies and Reviews*, pp. 192-207. See No. 982.]
- 395 Beach, Joseph Warren, "Novel from James to Joyce," *Nation*, CXXXII (June 1931), 634-636.  
An attempt to answer the question: Is Joyce a novelist or not?
- 396 Brooks, Benjamin G. "Shem the Penman: an Appreciation of James Joyce," *Nineteenth Century and After*, CXXIX (March 1941), 269-275.  
In *Ulysses* Joyce forgot his original narrative purpose, and it developed into "an enquiry into the nature, utility, and possibility of words, considered for their own sake rather than as a means of trying by their traditional and innate symbolism to stir up mental images corresponding to what the author had in mind at the time of writing."
- 397 Burke, Kenneth. "Three Definitions: the Joyce Portrait," *Kenyon Review*, XIII (Spring 1951), 181-192.  
Commentary on the definition: a serious prose narrative is an imitation of an agent's spiritual adventures, in the development of a new attitude, with its corresponding doctrine.
- 398 Cambon, G. Glauco. "La Trilogia 'USA' di John Dos Passos," *Le Carte Parlanti*, n.s. Anno XI, no. 3-4-5 (30 September 1950), 24-26.  
Joycean elements and theories in *USA*.

I:C:3. Influence Studies

- 399 Cantwell, Robert. "The Influence of James Joyce," *New Republic*, LXXVII (December 1933), 200-201.  
Notes on Joyce's influence in technical discoveries, his general attitude toward experience, and his personal career.
- 400 Edel, Leon. "James and Joyce: the Future of the Novel," *Tomorrow*, IX (August 1950), 53-56.  
Comparison of the function of the novel and the novelist as they are revealed in James and Joyce.
- 401 Fargue, Léon-Paul. "The Alchemist," *transition*, no. 23 (July 1935), 130-132.  
Joyce's brewing of a new language is studied.
- 402 Fitts, Dudley. "Two Aspects of Telemachus," *Hound & Horn*, III (April-June 1930), 445-450.  
Faulkner's *The Sound and the Fury* and Wolfe's *Look Homeward Angel* and their relation to, and influence from *Ulysses*.
- 403 Friedman, Melvin J. "Novels of Samuel Beckett: an Amalgam of Joyce and Proust," *Comparative Literature*, XII (Winter 1960), 47-58.  
Beckett, Joyce's assistant at one time, gains creative vigor and a literary direction from Joyce and Proust.
- 404 George, W. L. "Form and the Modern Novel," *The Chapbook*, II, no. 8 (February 1920), 15-19.  
The search in the modern novel for character, the expression of emotion, and beauty for beauty's sake, all of which were found by Joyce and influenced later writers who read him.
- 405 Gide, André. "Interviews Imaginaires," *Le Figaro* (30-31 May 1942).  
[Appeared as "Desperate Words call for Desperate Little Remedies" in *Claybook for James Joyce*, pp. 123-127 (No. 440).]  
"At a time when we need assurance he invites us to take nothing seriously. And this is in a most perfidious fashion, for his blows . . . are not aimed at institutions and customs, but simply at the forms of language; not at thoughts and feelings, but at their expression."
- 406 Hawkes, Terry. "Joyce and Speech," *James Joyce Review*, I, no. 4 (September 1957), 33-37.  
Because of English rule, "the place will be revived in literature if not in life." Joyce does this with Ireland.
- 407 Henderson, Philip. "James Joyce and Lewis Carroll: an Unsuspected Comparison," *Everyman* (28 August 1930), 142.  
Carroll's four-dimensional world and composite vocabulary anticipated Joyce's, but Carroll did it as a joke.

- 408 Hendry, J. F. "The Element of Myth in James Joyce," *Scottish Arts & Letters*, no. 1 (1945), 16-20. [Appeared in *James Joyce: Two Decades of Criticism*, pp. 436-449, (No. 442).]  
The mythical and the philosophical critical methods emerge from a study of the other two critical methods, the musical and the philosophical, "revealing the full extent of Joyce's genius as an exponent of the social psyche."
- 409 Jack, Peter M. "Some Contemporaries: James Joyce," *Manuscripts*, I (1929), 24-27, 102-108.  
A discussion of the Revolution of the Word and its Parisian advocates. *Ulysses* is condemned because it is immoral, unintelligible, and false.
- 409a Kaplan, Robert B. & Richard J. Wall. "Eliot's *Gerontion*," *Explicator*, XIX (March 1961), item 36.  
A possible Joycean influence on Eliot.
- 410 Kenner, Hugh. "Joyce's Anti-Selves," *Shenandoah*, IV (Spring 1953), 24-31.  
Study of Joyce's anti-selves: de Valera, the Paris Joyce, Wyndham Lewis, and Stephen Dedalus.
- 411 Lindsay, Jack. "The Modern Consciousness," *London Aphrodite*, no. 1 (August 1928), 17-18.  
"Joyce, intellectually revolted by the necessities of life, pours out every little contact of horror, pain, and filth as if he hopes to empty his life that way, to scrape the last touch of flesh from his contaminated mind."
- 412 Muir, Edwin. "James Joyce," *The Nation*, CXXI, no. 3145 (14 October 1925), 421-423. [Appeared in his *Transition*. New York: Viking Press, 1926, pp. 19-45.]  
Joyce's mastery of language in all his works. "For Joyce the value of language and that of life is pure; the value of art and that of experience is mixed."
- 413 O'Reilly, James P. "Joyce and Beyond Joyce," *Irish Statesman*, V, no. 1 (12 September 1925), 17-18. [Reprinted in *Living Age*, CCCXXVII (October 1925), 250-253.  
A study of Joyce's technique and its effect on modern European literature.
- 414 Penton, Brian. "Note on the Form of the Novel," *London Aphrodite*, no. 6 (July 1929), 434-444.  
"Joyce has found and developed possibilities in it [the realistic novel] and he has tried to vitalize its abstractions by relating every statement directly to the blood of his characters and giving the dimensions a valid existence in the form of the novel."
- 415 Peter, John. "Joyce and the Novel," *Kenyon Review*, XVIII (Autumn 1956), 619-632.  
Joyce's highly developed fictional style brings about "presence."



- 416 Poss, S. H. "Portrait of the Artist as Beginner," *University of Kansas City Review*, XXVI (March 1960), 189-196.  
An attempt to refute Hugh Kenner's interpretations of Joyce's concept of the novel form which appeared in *James Joyce: Two Decades of Criticism* (No. 442).
- 417 Prescott, Joseph. "A Semester's Course in James Joyce," *CEA Critic*, XIV (February 1952), 7.  
An account of Prescott's course in Joyce influences.
- 418 Quinn, Owen. "The Cult of the Absurd," *Icarus*, III (1953), 95-99.  
Awareness of the absurdity of finite things *per se* was the dynamic element in the Joyce *mystique*. The pursuit of the absurd, which implies unbelief, was what Joyce was working for.
- 419 Scott, Evelyn. "Contemporary of the Future," *Dial*, LXIX (October 1920), 353-367.  
Joyce approaches psychology as a revelation of life itself, all inhering in the quality of the mind. "The consciousness of virtue exists to assert a consciousness of sin in the soul which requires a witness for its acts. As an artist Mr. Joyce is able to dispense with the moral audience—even with the self that sits in judgement before it can give absolution."
- 420 Strong, L. A. G. "James Joyce and the New Fiction," *American Mercury*, XXXV (August 1935), 433-437.  
Suggestions on how to read Joyce's later works. "The real difficulty Joyce has put in his readers' path is not word puzzles, not erudition, nor Dublin lore, but to *unlearn* something, to study a page as a picture and not as a series of logically connected images arranged in lines from left to right."
- 421 Tindall, William York. "Exiles: Rimbaud to Joyce," *American Scholar*, XIV (Summer 1945), 351-355.  
Joyce's mind is more deeply involved with himself; all the timing is turned in upon itself, and to express what is found there his mind turned naturally to the French tradition as the only suitable one.
- 422 Trilling, Lionel. "Impersonal/Personal," *Griffin*, VI (June 1957), 4-13.  
Among the great modern literary personalities there is no one whom it has seemed harder to connect with his work than Joyce, but his letters help make the connection for us.
- 423 ———. "The Person of the Artist," *Encounter*, IX (August 1957), 73-79.  
An analysis of Joyce and his conception of the impersonality of the artist.

D. COMPREHENSIVE STUDIES OF JOYCE'S WORKS

(i) *Books*

- 424 Anderson, Margaret. *My Thirty Years War*. New York: Covici-Friede, 1930, pp. 174-176, 212-215, 218-227, 244-248.

Miss Anderson and Miss Jane Heap, editors of *The Little Review*, discuss the psychology of Richard in *Exiles*; the printing of *Ulysses* by their magazine in 1918; and the three years of legal problems which resulted from the publication of that book.

- 425 Bard, Joseph. "Tradition and Experiment," in *Transactions of the Royal Society of Literature*, Vol. XXI. Edited by Walter de la Mare. London: Oxford University Press, 1944, pp. 103-124.

Two conclusions result from Joyce's experiment: the life of a large town as it is can no longer be adequately presented in the tender light and stylistic variations of tradition, and Joyce's world of reverie (in *Finnegans Wake*) meant the disintegration of grammar, vocabulary, and logical coherence.

- 426 Blöcker, Günter. "James Joyce," in his *Die neuen Wirklichkeiten: Linien und Profile der Modernen Literatur*. Berlin: Argon Verlag, 1957, pp. 66-85.

Particular attention is given to obscenity, the technique of the inner monologue, and Stuart Gilbert's study of *Ulysses*. Covers all the works.

- 427 Calder-Marshall, Arthur. "James Joyce," in *Then and Now, 1921-1935*. London: Jonathan Cape, 1935, pp. 186-188.

Critical commentary on the earlier works.

- 428 Connolly, Cyril. "The Position of Joyce," in his *The Condemned Playground*. New York: Macmillan, 1946, pp. 1-15.

On *Ulysses*: It is an attempt to create beauty out of city life, an attempt to create style out of the demotic English spoken there, and a campaign of parody against the whimsy and archaism latent in English prose style. On *Finnegans Wake*: It is linked to *Ulysses* by language and the aesthetic of cities; the first part is a surrealistic approach to the prehistory of Dublin, and it is worthy of respect and readable.

- 429 Coveney, Peter. "Joyce, Virginia Woolf, D. H. Lawrence," in his *Poor Monkey: The Child in Literature*. London: Rockliff, 1957, *passim*.

An analytical study of children as they appear in *A Portrait of the Artist* and *Dubliners*.

- 430 Daiches, David. *The Novel and the Modern World*. Chicago: University of Chicago Press, 1939, pp. 80-157.

Brief examination of the stories in *Dubliners*; the aesthetic problems in *Ulysses* and *Finnegans Wake*; and the technical problems in *Ulysses*.

- 431 ———. *A Critical History of English Literature*. Volume II. New York: Ronald Press, 1960, pp. 1133-1135.

Joyce and his reaction to the implications of the loss of a world of public values; the alienation of the artist.

I.D. Comprehensive Studies of Joyce's Works

- 432 Davies, Aneurin. *Yr All tud Rhagarweiniad I Weithiau James Joyce*. London: Cwasg Foyle, 1944.  
Literary history of Joyce's work.
- 433 Duff, Charles C. *James Joyce and the Plain Reader*. London: Harmsworth, 1932.  
A handbook to help the student over the worst obstacles in *Ulysses* and "Work in Progress."
- 434 Eliot, T. S. *Introducing James Joyce: a Selection of Prose*. London: Faber, 1942.  
Prose selections from the major works.
- 435 Ellmann, Richard. "James Joyce," in *Masters of British Literature*. Edited by Gordon N. Ray. Boston: Houghton, Mifflin, 1958, pp. 701-809.  
A biographical sketch and brief literary history of Joyce followed by excerpts from the major works.
- 436 Evans, B. Ifor. "James Joyce," in his *English Literature Between the Wars*. London: Methuen, 1948, pp. 40-48.  
A detailed study of Joyce's use of language in *Ulysses* and the greater problems with language encountered in *Finnegans Wake*. "It is as if Joyce were at once nihilistic and totalitarian in his linguistic usage."
- 437 Every, George, S. S. M. "James Joyce," in *The New Spirit*. Edited by E. W. Martin. London: Dennis Dobson, 1946, pp. 54-57.  
Joyce's loss of faith is followed through *Dubliners*, *A Portrait of the Artist*, and *Ulysses*.
- 438 Fehr, Bernhard. "Bewusstseinsstrom und Konstruktion: James Joyce," in his *Die englische Literatur der Gegenwart und die Kulturfragen unserer Zeit*. Leipzig: Tauchnitz, 1930, pp. 56-68.  
A study of the stream of consciousness technique and construction in *Ulysses* and "Work in Progress."
- 439 Friede, Donald. *The Mechanical Angel*. New York: Alfred Knopf, 1948, pp. 70-73, *passim*.  
An account of a meeting with Joyce to try to obtain the rights to publish *Ulysses* and "Work in Progress."
- 440 Gillet, Louis. *Stèle pour James Joyce*. Marseilles: Editions du Sagittaire, 1941. [Reprinted in Paris by the same publisher in 1946; translated with an introduction by Georges Markow-Totevy (No. 467), as *Claybook for James Joyce*, with a Preface by Leon Edel (No. 152), and "Desperate Words call for Desperate Little Remedies" by André Gide (No. 405). London: Abelard-Schuman, 1958. Three fragments from

the first and second editions, which were totally by Gillet, appeared in *James Joyce Yearbook*, pp. 32-46 (No. 454).]

A brief synopsis of *Ulysses* as well as an outline of "Work in Progress" to show its central theme, its negation of space, and its linguistic texture and puns.

- 441 Gillet, Eric. "Strange Reading," in his *Books and Writers*. Singapore: Routledge, 1930, pp. 21-25.  
Comment on drivel like this (*Ulysses* and "Work in Progress") is unnecessary.
- 442 Givens, Seon (ed.). *James Joyce: Two Decades of Criticism*. New York: Vanguard Press, 1948.  
In the Introduction the editor gives a brief biographical sketch of Joyce and reasons for the assembling of this collection of criticism.
- 443 Golding, Louis. *James Joyce*. London: Thornton Butterworth, 1933.  
Analytical study of Joyce's works beginning with *Chamber Music*, which he says opens the Joyce canon.
- 444 Griffin, Gerald. *Wild Geese: Pen Portraits of Famous Irish Exiles*. London: Jarrolds, 1938, pp. 22-45.  
Considerations of Joyce and Dujardin, Catholicism and *A Portrait of the Artist*, technique in *Ulysses*, and general commentary on the innovations of "Work in Progress."
- 445 Haan, J. den. *Joyce, Mythe van Erin*. Amsterdam: De Bezige Bij, 1948.  
Critical commentary on Joyce's aesthetic theory, Gorman's work on Joyce, the literary history of Joyce's works, and the critical work which has appeared on *Finnegans Wake* by way of explanation.
- 446 Hennecke, Hans. "James Joyce," in *Dichtung und Dasein: gesammelte Essays*. Berlin: Karl H. Henssel, 1950, pp. 160-168.  
A comparison of Joyce in style to Rimbaud, in method to Flaubert, and in difficulty of translation to Rabelais.
- 447 Hodgart, Matthew J. C. and Mabel P. Worthington. *Song in the Works of James Joyce*. New York: Columbia University Press, 1959.  
Song references in all of Joyce's works are alphabetically listed.
- 448 Hoffmann, Frederick, Charles Allen and Carolyn F. Ulrich. *The Little Magazine: a History and a Bibliography*. Princeton: Princeton University Press, 1946, pp. 59-60.  
An account of the burning of issues of the *Little Review* containing *Ulysses* chapters.
- 449 Howarth, Herbert. "James Augustine Aloysius Joyce," in his *The Irish Writers, 1880-1940*. New York: Hill and Wang, 1958, pp. 247-285.  
A synthesis of modern scholarship demonstrating the point that Joyce was very much influenced in his own life and in his writings by the life of Charles Stewart Parnell.

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- 450 Hughes, Helen S. and Robert M. Lovett. *The History of the Novel in England*. Boston: Houghton, 1932, *passim*.  
A comparison of Joyce's Irish novels with those of Dorothy Richardson, as well as references to all Joyce's works in connection with the influence of French symbolism and naturalism.
- 451 Huxley, Aldous, and Stuart Gilbert. *Joyce the Artificer: Two Studies of Joyce's Method*. London: Privately Printed, 1952.  
The proof sheets of *Ulysses* and proofs of versions of "A Tale of Shem and Shaun" are reproduced.
- 452 Jacquot, Jean. "Joyce ou l'exile de l'Artiste," in his *Visages et Perspectives de l'Art Moderne*. Paris: Editions du Centre national de la Recherche scientifique, 1956, pp. 79-112.  
The biographical causes of Joyce's exile and the biographical and literary consequences of his exiles are studied.
- 453 Jaloux, Edmond. *Au Pays du Roman*. Paris. Editions R.-A. Corrêa, 1931, pp. 97-109, 111-122.  
Comments on *Dubliners*, *Portrait of the Artist*, and *Ulysses*.
- 454 Jolas, Maria (ed.). *A James Joyce Yearbook*. Paris: Transition Press, 1949.  
A Foreword by the editor, and articles by: Stuart Gilbert, "Sketch of a Scenario of Anna Livia Plurabelle," pp. 10-19 (No. 1205); Wladimir Weidlé, "On the Present State of Poetic Language," pp. 20-31 (No. 538); Louis Gillet, [From *Stèle pour James Joyce*], pp. 32-46 (No. 440); Roland von Weber, "On and About Joyce's Exiles," pp. 47-67 (No. 743); Hermann Broch, "Joyce and the Present Age," pp. 68-108 (No. 1027); Heinrich Straumann, "Last Meeting with Joyce," pp. 109-116 (No. 105); Paul Léon, "In Memory of Joyce," pp. 116-125 (No. 80); Philippe Soupault, "Recollections of James Joyce," pp. 126-129 (No. 104); Clémence Ramnoux, "The Finn Cycle: the Atmosphere and Symbols of a Legend," pp. 130-158 (No. 1290); and Anonymous, "Interview with Mr. John Stanislaus Joyce," pp. 159-169 (No. 35).
- 455 Kaye, Julian B. "Simony, the Three Simons and Joycean Myth," in *James Joyce Miscellany*, 1957, pp. 20-36 (No. 464).  
An analytical study of all the works in terms of the belief that Joyce is hostile towards the Irish Church and towards the Jesuits because he believed them to be tainted by the sin of simony.
- 456 Kenner, Hugh. *Dublin's Joyce*. Bloomington: Indiana University Press, 1956.  
Joyce's early works are explained, examined, and explicated in terms of Dublin and the language of Dublin.
- 457 Larbaud, Valery. *Ce Vice Impuni, La Lecture: Domaine Anglais*. Paris: Gallimard, 1936, pp. 230-252.  
Describes Joyce's work without attempting to be critical.

- 458 Levin, Harry. *James Joyce: A Critical Introduction*. Norfolk: New Directions Books, 1941; Revised and enlarged edition, 1960. [A chapter from this work appeared, with slight revision, as "James Joyce: Two Keys," in *Essays in Modern Literary Criticism*. Edited by Ray B. West. New York: Rinehart, 1952, pp. 501-513; Section 2, Part II, appeared in *Critiques and Essays on Modern Fiction, 1920-1951*. Selected by John W. Aldridge. New York: Ronald Press, 1952, pp. 143-159; the last chapter appeared as "James Joyce: Un Epitatio," translated by Jose Rodriguez, in *Origenes* (Havana), Ano III, no. 10 (Summer 1946), 7-16.]

The first scholarly treatment of all of Joyce's works. Levin deals with reality, the position of the artist, and the nightmare of history in Joyce's works. He also relates Joyce to his European ancestors.

- 459 ———. "Editor's Introduction" in *The Portable James Joyce*. New York: Viking Press, 1947. [The English edition of this work appeared as *The Essential James Joyce*. London: Jonathan Cape, 1948.]

In his introduction, Levin discusses Joyce's nationality, Catholicism, communication problems, and reputation. Selected excerpts are reproduced from all the works.

- 460 Litz, Walton. *Evolution of James Joyce's Style and Technique from 1918-1932*. Ph.D. Dissertation, Oxford University, 1954. [Published as *The Art of James Joyce*. New York, London: Oxford University Press, 1961.]

- 461 Lundkvist, Artur (ed.). *Europas Litteraturhistoria, 1918-1939*. Stockholm: Forum, 1946, pp. 68-73.

Literary history of Joyce's works.

- 462 ———. *Ikarus' Flykt*. Stockholm: Albert Bonniers, 1950, pp. 73-112, *passim*.

A general study of *Ulysses* and *A Portrait of the Artist*. "The wandering Jew of literature whose world is shrunken; and though Bloom is alive, Joyce isn't." (Compiler's translation.)

- 463 McCarthy, Desmond. "James Joyce," in his *Criticism*. New York: Boni & Liveright, 1926, pp. 296-311.

Joyce entirely lacks Rabelais' health and has carried to the extreme the tendency of modern fiction to become more and more rhapsodical, episodal, and psychological.

- 464 Magalaner, Marvin (ed.). *James Joyce Miscellany*. New York: James Joyce Society, 1957.

The editor supplies an introductory note.

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465 ——— (ed.). *A James Joyce Miscellany*. 2nd Series. Carbondale, Illinois: Southern Illinois University Press, 1959.

The editor supplies an introductory note.

465a Magalaner, Marvin, ed. *A James Joyce Miscellany*. 3rd Series. Carbondale: Southern Illinois University Press, 1962.

Contents: Marvin Magalaner, "Introduction," pp. xi-xx; John J. Slocum and Herbert Cahoon, "Christmas Eve: James Joyce," pp. 3-7; Robert Scholes, "The Broad-sides of James Joyce," pp. 8-18; James R. Baker, "Ibsen, Joyce, and the Living Dead: a Study of *Dubliners*," pp. 19-32; James R. Thrane, "Joyce's Sermon on Hell: Its Source and its Backgrounds," pp. 33-78 (See No. 708); Joseph Prescott, "The Characterization of Molly Bloom," pp. 79-126; William Empson, "The Theme of *Ulysses*," pp. 127-154 (See No. 972); Richard M. Kain, "The Yankee Interviewer in *Ulysses*," pp. 1551-157; Trevor Lennam, "The Happy Hunting Ground: Shakespearean Dramatis Personae in the 'Scylla and Charybdis' Episode of James Joyce's *Ulysses*," pp. 158-174 (See No. 1110); Morton D. Paley, "Blake in Night-town," pp. 175-187; Robert F. Gleckner, "Joyce and Blake; Notes Toward Defining a Literary Relationship," pp. 188-225; Vivian Mercier, "In the Wake of the Fianna: Some Additions and Corrections to Glasheen and a Footnote or two to Atherton," pp. 226-238; Ruth Von Phul, "Circling the Square: a Study of Structure," pp. 239-277; David Hayman, "Notes for the Staging of *Finnegans Wake*," pp. 287-293.

466 Magalaner, Marvin, and Richard M. Kain. *Joyce: the Man, the Work, the Reputation*. New York: New York University Press, 1956.

Studies of the man: the Joyce enigma and the problems of biography; the work: approaches to *Ulysses*; the reputation: the position of Joyce in modern letters; and notes and selected bibliography.

467 Markow-Totevy, Georges. "Introduction," in *Claybook For James Joyce*, pp. 13-25 (No. 440).

The reasons for the translation of Gillet's work, and an account of Joyce and his affairs in France.

468 Mercanton, Jacques. "James Joyce," in his *Poètes de l'Univers*. Paris: Editions Albert Skira, 1947, pp. 13-90.

The symbolism, characterization, and form of all the works is analyzed.

469 Moholy-Nagy, László. *Vision in Motion*. Chicago: Paul Theobald, 1947, pp. 341-351.

On *Ulysses*: Joyce "telescoped nouns, verbs, adjectives into forceful images, visual and sound projections." On *Finnegans Wake*: "Joyce tried to avoid the limitation of a precise subject-rendering." Also commentary on Vico's cyclical history, and the function of structure in both novels.

470 Moody, William V., and Robert M. Lovett. *A History of English Literature*. New Edition by Fred B. Millett. New York: Scribner's, 1926, pp. 431-434, 479.

Critical study of Joyce's cultural orientation, linguistic equipment, and stylistic audacity. (Synopsis of *Ulysses* and *Finnegans Wake*.)

- 471 Neill, S. Diana. *A Short History of the English Novel*. New York: Macmillan, 1952, pp. 312-320.  
A brief examination of all Joyce's novels with particular attention to the aesthetic of each and Joyce's aesthetic in general.
- 472 Noël, Lucy. *James Joyce and Paul Léon: the Story of a Friendship*. New York: Gotham Book Mart, 1950.  
Joyce's filial and domestic piety; male companionship was indispensable to Joyce's intellectual and social nature.
- 473 Paris, Jean (ed.). *James Joyce par lui-même*. ("Ecrivains de Toujours, no. 39.") Paris: Editions du Seuil, 1957.  
Chapters on Ireland, on the young Joyce, on *Dubliners*, on *Exiles*, on beginning to read *Ulysses*, and on *Finnegans Wake* and its stage adaptations.
- 474 Pound, Ezra. "James Joyce: To His Memory," in his *If This be Treason*. Siena: Printed for Olga Rudge, 1948, pp. 16-20.  
General comments on *Ulysses* as a "mine of rich comedy" and as a "big book."
- 475 Reborá, Piero. *La Letteratura Inglese del Novecento*. Firenze: Edizioni delle Lingue Estere, 1950, pp. 120-123.  
Comments on all the works.
- 476 Rivolan, A. *Littérature Irlandaise Contemporaine*. Paris: Hachette, 1939, *passim*.  
Scattered commentary on the three last works.
- 477 Rothe, Wolfgang. *James Joyce*. Wiesbaden: Limes Verlag, 1957.  
An attempt to explain the works by short articles on Joyce's theory of art, on his pessimism, on the spirit and the soul, on the interior monologue, on Joyce's style in youth, on metamorphoses, on the new religious epoch, and on language and style.
- 478 Sanchez, Luis Alberto. *Pamorama de la Literatura Actual*. 3rd Edition. Santiago de Chile: Biblioteca America, 1936, pp. 109-134.  
Biographical comment and summations of criticisms on all the works.
- 479 Savage, D. S. "James Joyce," in his *The Withered Branch: Six Studies in the Modern Novel*. New York: Pellegrini & Cudahy, 1952, pp. 156-199.  
There has been great misunderstanding of Joyce because the technical aspects of his works have been concentrated upon "without relating the technical innovations to the inward necessity which has determined them."
- 480 Scott-James, Rolfe. "Interior Vision," in his *Fifty Years of English Literature, 1900-1950*. London: Longmans, Green, 1951, pp. 131-137.



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". . . and Joyce, for all his intensely Irish subject-matter, stands in the mainstream of literature as it was running at that time in Britain and Ireland. And he stands there consciously. He knows what he was about."

- 481 Stewart, J. I. M. *James Joyce*. ("Writers and their Work," no. 91.) London: Longmans, Green, 1957.  
Biographical sketch followed by general commentary on all the major works.
- 482 Stief, Carl (ed.). *Moderne Litteratur Efter 1914*. Copenhagen: Gyldendal, 1950, pp. 132-135.  
Commentary on all the works in terms of their subjectivity, and on the father-son relationships in the works.
- 483 Stonier, G. W. *Gog, Magog and Other Critical Essays*. London: Dent, 1933, pp. 1-42, 156-165.  
Discussion of Joyce (among others) and the isolation of literature in the thirties as a result of the onslaught of scientific knowledge, the general acceptance of the findings of psychoanalysis, and the disruptive effects of the War and the Bolshevik revolution.
- 484 Strong, L. A. G. "James Joyce," in *The English Novelists*. Edited by Derek Verschoyle. London: Chatto & Windus, 1936, pp. 279-293.  
Examination of vocabulary and technique in *Ulysses* and *Finnegans Wake*.
- 485 ———. "James Joyce and Vocal Music," in *Essays and Studies*, Vol. XXXI. Oxford: Clarendon Press, 1946, pp. 95-106.  
An analytical study of the ways in which, at different stages in his artistic development, Joyce has used one main line of interest—his love of vocal music.
- 486 Tery, Simone. *L'Ile des Bardes*. Paris: Flammarion, 1925, pp. 202-243.  
Disagreement with Valery Larbaud's statement that "with *Ulysses* Ireland made a sensational and triumphant re-entrance into high European literature." She asserts that that had already been done by Yeats, Synge, Wilde, and Shaw.
- 487 Tindall, William York. *Forces in Modern British Literature, 1885-1956*. New York: Alfred A. Knopf, 1949, *passim*.  
Each of the major works is considered in terms of Joyce's aesthetic theory, his Ibsenism, his symbolism, his parody and other techniques, his use of myth, anthropology, cycles, and the stream of consciousness.
- 488 ———. *James Joyce: His Way of Interpreting the Modern World*. New York: Scribner's, 1950.  
Considerations of Joyce's ideas on art, the interrelationships between parents and son, son and son, the city, the Daedalus theme, and symbolism. Particular attention is given to Joyce's explorations of inner and outer reality, and the special provinces of day and night, and to language and dream in *Finnegans Wake*.
- 489 ———. *Reader's Guide to James Joyce*. New York: Noonday Press, 1959.

An introduction for the general reader to selected passages with explanations of the most complicated sections. Most of the emphasis of the book is upon *Ulysses*.

- 490 Van Doren, Carl, and Mark Van Doren. *American and British Literature since 1890*. New York: Century, 1925, pp. 303-304.  
All works, with the exception of "Work in Progress," are mentioned. *Ulysses* will "never have a wide audience because of the difficulty experienced in reading it; much of it is obscure; many passages are subtle parodies on books which Joyce does not like; the style is exceedingly elliptical. The aim is to show the entire contents of a man's mind during one day—the whole stream of thought—without reservation or shame."
- 491 Vestdijk, S. *De Poolische Ruiter*. Bussum: F. G. Kroonder, 1946, pp. 46-52.  
General commentary on all the works and on Joyce.
- 492 Von Phul, Ruth. "Joyce and the Strabismal Apologia," in *A James Joyce Miscellany*. Second Series, pp. 119-132, No. 465.  
An analytical study of the Prometheus theme in Joyce's works.
- 493 Wilson, Edmund. *Axel's Castle*. New York: Scribner's, 1931, pp. 191-236.  
[Later appeared in *Literary Opinion in America*. Edited by Morton D. Zabel. New York: Harper Bros., 1951, pp. 183-206; translated by J. Salas Subirat as "James Joyce e Ulisses," in *Davar* (Buenos Aires), No. 1 (July-August, 1945), 80-93; No. 2 (September-October, 1945), 23-37.]  
Detailed synopsis of *Ulysses* pointing up the psychological and technical discoveries, and the influence of Flaubert and symbolism. Early comments on "Work in Progress" which appear in the 1931 edition are replaced by critical commentary in later editions.

(ii) Periodical Articles

- 494 Bierman, Robert. "Ulysses and *Finnegans Wake*: the Explicit, the Implicit, and Tertium Quid," *Renascence*, XI (Autumn 1958), 14-19.  
The levels of meaning and interpretation compiled and explained.
- 495 Cambon, Glauco. "Ancora su Joyce," *Aut Aut*, no. 17 (1953), 430-455.  
A study of the musical quality of Joyce's *Ulysses* and *Finnegans Wake*.
- 496 Cantwell, Robert. "Brightness Falls from the Air," *New Republic*, LXXXVII (August 1936), 375-377.  
Random notes on *A Portrait of the Artist* and *Ulysses*.
- 497 Cantwell, Robert. "Joyce and the Elizabethans," (Letter to the Editor), *New Republic*, LXXXVIII (September 1936), 131-132.
- 498 Cazamian, Louis. "L'Oeuvre de James Joyce," *Revue Anglo-Américaine*

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- (December 1924), 1. [Appeared, revised, in *Essais en Deux Langues*. Paris: Didier, 1938, pp. 47-63.]  
Study of the novels showing the influence of Fielding and Sterne.
- 499 Courtenay, Jennifer. "The Approach to James Joyce and Others," *Everyman*, V (9 July 1931), 765.  
Regrets her deficiencies in not being able to understand *Ulysses* and "Anna Livia Plurabelle."
- 500 Davenport, Basil. "The Joycean Language," *Blue Pencil*, I, no. 2 (March 1934), 4-5.  
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- 508 Guidi, Augusto. "Il Primo Joyce," *Idea: Settimanale di Cultura*, VI (9 May, 13 June, 4 July, 19 September 1954). [Appeared as *Il Primo Joyce*. Rome: Edizioni di "Storia e Letteratura," 1954.]

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All Joyce's novels are built on epiphanies.
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I:D. Comprehensive Studies of Joyce's Works

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- 518 Leventhal, A. J. "James Joyce," *Dublin Magazine*, XVI (April-June 1941), 12-21.  
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- 519 Levin, Harry. "The Essential James Joyce," *Times Literary Supplement* (24 January 1950), 128.  
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- 520 Lloyd, P. G. "The Development of Motifs in James Joyce," *Mandrake*, I, no. 6 (1949), 6-12.  
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- 521 McHugh, H. A. "James Joyce: Dark Angel," *Irish Digest*, XLVIII (October 1953), 25-28.  
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A synopsis of episodes from *Ulysses*, and general commentary on "Work in Progress."

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The theme of exile is examined, as well as Joyce's treatment of the English language.
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- 531 Schonberg, Harold C. "Facing the Music," *Musical Courier*, CXLIII (15 February 1951), 6.  
A brief study of Joyce's use of music in all his works.
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Commentary on all the works.
- 534 Tau, Max. "James Joyce: en Stilanalyse," *Samtiden*, LIX (1950), 362-373.  
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Joyce's life and work—what are they?

I:D. Comprehensive Studies of Joyce's Works

- 537 Watson, Francis. "Portrait of the Artist in Maturity," *Bookman* (London), LXXXV (November 1933), 102-105.  
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- 538 Weidlé, Wladimir. "On the Present State of Poetic Language," *Les Cahiers la Pléiade* (Paris), (April 1947). [Appeared in *James Joyce Yearbook*, pp. 20-31 (No. 454).]  
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- 539 White, Terrence. "Joyce and Music," *Chesterian*, XVII (July-August 1936), 163-167.  
Study of the musical nature in Joyce's works which is not clearly revealed in *Chamber Music*.
- 540 Zipf, George K. "The Repetition of Words, Time-perspective and Semantic Balance," *Journal of General Psychology*, XXXII (1945), 127-148.  
An attempt to show the rate of repetition of words in a stream of speech may be useful in indicating time perspective and semantic balance in Joyce.
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- 543 Halper, Nathan. "A Year of James Joyce," *Nation*, CLXXXIV (March 1957), 190-191.  
Reviews of *Joyce: the Man, the Work, the Reputation* (Magalaner & Kain); *Dublin's Joyce* (Kenner); *A Census of Finnegans Wake* (Glasheen); *The Early Joyce: the Book Reviews* (Stanislaus Joyce & E. Mason); and *The Ulysses Theme* (W. B. Stanford).
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- 545 ———. "One Wheel, All Square," *Renascence*, X, No. 4 (1958), 196-200.

Reviews of *The Letters of James Joyce* (Gilbert); *Joyce and Shakespeare* (Schutte); *Dedalus on Crete* (St. Thomas More Guild); and *The James Joyce Review*, edited by Edmund L. Epstein.

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- 554 Eliot, T. S. *Introducing James Joyce: a Selection of Prose*. London: Faber, 1942. (No. 434.)  
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- 555 Ellmann, Richard. *James Joyce*. New York: Oxford University Press, 1959. (No. 43.)  
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## II. STUDIES OF THE SEPARATE WORKS

### A. CRITICAL ARTICLES WRITTEN BY JOYCE

Benco, S., "James Joyce in Trieste," (No. 66); Bruno, "James Joyce in Italia," (No. 171); Francini-Bruni, "Ricordi Personali. . .," (No. 82); Meenan, *Centenary History, passim* (No. 59).

#### (i) Books

- 576 Joyce, Stanislaus, and Ellsworth Mason (eds.). *The Early Joyce, the Book Reviews, 1902-1903*. Colorado Springs: Mamalujo Press, 1955. The editors reproduce eighteen Joyce reviews to demonstrate his meticulousness and care. The critical reviews of Joyce's "Paris period" are "high literature."
- 577 Mason, Ellsworth, and Richard Ellmann (eds.). *The Critical Writings of James Joyce*. New York: Viking Press, 1959. The editors reproduce critical articles by Joyce on other authors whose works were not congenial to him. Each article, essay, lecture, book review, and letter is prefaced by the editors' remarks about its literary history.
- 578 Pritchett, V. S. (ed.). "James Joyce," in *Turnstile One*. London: Turnstile Press, 1948, pp. 10-13. The editor reproduces Joyce's "From a Banned Writer to a Banned Singer" with brief introductory comment.

#### (ii) Periodical Articles

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- 580 Mason, Ellsworth. "Joyce's Shrill Note: The *Piccolo Della Sera* Articles," *Twentieth Century Literature*, II (1956), 115-139. The writer reproduces eight pro-Parnell articles written by Joyce championing the Irish cause and interpreting Ireland to the Italians of Trieste.
- 581 Mason, Ellsworth, and Richard Ellmann (eds.). "From a Banned Writer to a Banned Singer," *Analyst*, no. 14 (September 1957), 1-13. [Also appeared in *The Critical Writings of James Joyce*, No. 577.] The text of this article is reproduced with editorial explanations.
- 582 ———. "From a Banned Writer to a Banned Singer," *Analyst*, no. 15 (1958), 1-8. Additional notes and corrections are made to the text published earlier. (See No. 581.)

- 583 Merchant, W. M. "From a Banned Writer to a Banned Singer: Some Further Notes," *Analyst*, no. 16 (1959), 23.  
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- 584 O'Neill, Michael J. "The Date of 'The Holy Office,'" *James Joyce Review*, III, nos. 1-2 (February 1959), 50-51.  
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## B. STUDIES OF JOYCE'S POETRY

Gogarty, *It Isn't This Time of Year at All* (No. 50); Golding, *James Joyce*, 9-21 (No. 443); Guidi, *Il Primo Joyce*, 105-117 (No. 508); Kenner, *Dublin's Joyce*, 27-35, 39-44, 95-105 (No. 456); Magalaner & Kain, *Joyce: The Man. . .*, 47-52 (No. 466).

## (i) Books

- 585 Colum, Padraic. "James Joyce as Poet," in *The Joyce Book*. Edited by Herbert Hughes (No. 586), pp. 13-15. L  
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Contents: editor's note by Hughes, p. 9; "Prologue" by James Stephens, p. 11 (No. 588); "James Joyce as Poet" by Padraic Colum, pp. 13-15 (No. 585); "Epilogue" by Arthur Symons, pp. 79-84 (No. 589); portrait of Joyce by Augustus John, p. 5; the thirteen poems of *Pomes Penyeach* set to music: "Tilly" by E. J. Moeran, pp. 16-19; "Watching the Needleboats at San Sabba" by Arnold Bax, pp. 20-23; "A Flower Given to My Daughter" by Albert Roussel, pp. 24-27; "She Weeps over Ragoon" by Herbert Hughes, pp. 28-31; "Tutto è Sciolto" by John Ireland, pp. 32-35; "On the Beach at Fontana" by Roger Sessions, pp. 36-41; "Simples" by Arthur Bliss, pp. 42-47; "Flood" by Herbert Howells, pp. 48-53; "Nightpiece" by George Antheil, pp. 54-57; "Alone" by Edgardo Carducci, pp. 58-61; "A Memory" by Eugene Goossens, pp. 62-67; "Bahnhofstrasse" by C. W. Orr, pp. 68-71; "A Prayer" by Bernard Van Dieren, pp. 72-77.
- 587 Pendleton, Edmund. *Bid Adieu*. Paris: Ars Musica, 1949.  
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- 588 Stephens, James. "Prologue," in *The Joyce Book*. Edited by Herbert Hughes (No. 586), p. 11.  
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- 589 Symons, Arthur. "Epilogue," in *The Joyce Book*. Edited by Herbert Hughes (No. 586), pp. 79-84.  
Commentary on Joyce's wisdom, vocabulary, and symbolism.

II:B. Joyce's Poetry

- 590 Tindall, William York. "Introduction," "The texts of *Chamber Music*," and "Notes," in Joyce's *Chamber Music*. New York: Columbia University Press, 1954.

"A first trial of the themes and methods that were to preoccupy Joyce throughout his life, his early poems are a functional part of the great work that his works compose."

(ii) *Periodical Articles*

- 591 Anderson, Chester G. "James Joyce's 'Tilly,'" *Publications of the Modern Language Association*, LXXIII (June 1958), 285-298.

The source of this poem is to be found in Joyce's biography. In an early version of the poem—*Ruminants*—we see into Joyce's technique as a versifier. The poem is studied, in relation to the other works, to show Joyce's progressively indirect and intricate handling of his themes.

- 592 Baker, James R. "Joyce's *Chamber Music*: the Exile of the Heart," *Arizona Quarterly*, XV (Winter 1959), 349-356.

The theme of *Chamber Music*: the initiation of the lovers into the limitations of the passionate experience.

- 593 Benét, William Rose. *Saturday Review of Literature*, XV (19 December 1936), 20.

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- 594 Fisher, M. "James Joyce's 'Ecce Puer: The Return of the Prodding Gaul,'" *University of Kansas City Review*, XXV (June 1959), 265-271.

This poem summarizes his recurrent themes in the other works.

- 595 Golding, Louis. "A Sidelight on James Joyce," *Nineteenth Century and After*, CXIII (April 1933), 491-497.

All the themes and theories he was to use later are contained in *Chamber Music*.

- 596 Hervieu, Annie, and Auguste Morel. "Poèmes," *Mercure de France*, CCCIX (May 1950), 5-11.

French translations of Joyce's poems: *Chamber Music*: II, XI, XV, XXIV, XXXI; *Pomes Penyeach*: "Tilly," "A Flower Given to My Daughter," "She Weeps over Ragoon," "Tutto è Sciolto," "On the Beach at Fontana," "Simples," "Alone," "Bahnhofstrasse."

- 597 Holmes, Lawrence R. "Joyce's 'Ecce Puer,'" *Explicator*, XIII (November 1954), item 12.

The allusions and meaning of Joyce's poem are examined.

- 598 Hunter, J. Stewart. "Collected Poems," *Fantasy*, no. 3 (1939), 69-70.

Joyce's poems are the work of a master, but in *Finnegans Wake* the talent of the early Joyce has gone astray.

- 599 Kain, Richard. "Joyce's 'Ecce Puer,'" *Explicator*, XIV (February 1956), item 29.  
An explanation of the meaning of the word "father" in the last stanza of the poem. Four generations of Joyces are involved in this passing on of Original Sin.
- 600 Tindall, William York. "Joyce's Chamber Music," *Poetry*, LXXX (May 1952), 106-116.  
"The songs of *Chamber Music* seem impersonal because, although lyric in the common sense of the term, they have been distanced, in part by parody of convention, and made dramatic in Stephen's sense of the term. The relations are within the work, not between it and the author."
- 601 Williams, Martin T. "Joyce's *Chamber Music*," *Explicator*, X (May 1952), item 44.  
"This volume is not, like the later *Pomes Penyeach*, a collection of miscellaneous poems, having in common only a similar Elizabethan-Jacobean inspiration. . . . This is a *narrative* sequence. . . . The work has a loose but all important narrative content, and its subject, appropriately enough, is a love affair."
- 602 Zabel, Morton D. "Lyrics of James Joyce," *Poetry*, XXXVI (July 1930), 206-213.  
"The verse in *Chamber Music* has not the finality of a single intention. Its deficiencies have been ascribed to the fact that it is a patent imitation of Elizabethan song-books."
- 603 Zavalefa, C. E. "La Poesia de Joyce," *Letras Peruanas* (Lima), I, 1 (June 1951), 18-19.  
"Do not read Joyce's poems just for their literary value, but as demonstrating his protests against living in this time and place, as showing his cosmology." (Compiler's translation.)

### C. STUDIES OF JOYCE'S EPIPHANIES

#### (i) *Books*

- 604 Silverman, O. A. "Introduction" and notes to Joyce's *Epiphanies*. Buffalo: Lockwood Memorial Library, University of Buffalo, 1956.  
Joyce's explanation of an "epiphany" on page 41 of the Random House edition of *Ulysses* is reproduced together with Silverman's explanation of the theory.

#### (ii) *Periodical Articles*

- 605 Hendry, Irene. "Joyce's *Epiphanies*," *Sewanee Review*, LIV (July 1946), 449-467. [Appeared, unrevised, in *James Joyce: Two Decades of Criticism*, pp. 27-46, No. 442.]  
An intensive analytical study of Joyce's theory of the "epiphany."



- 606 Prescott, Joseph. "James Joyce's *Epiphanies*," *Modern Language Notes*, LXIV (May 1949), 346.

There is "a close coincidence between part of Joyce's account of his theory of epiphanies and an entry in a notebook of his, portions of which are dated 1904, a year during which he was writing *Stephen Hero*."

## D. STUDIES OF DUBLINERS

Coveny, *Poor Monkey*, *passim* (No. 429); Daiches, *Critical History*. . . , 1133 (No. 431); Gilbert, *Letters of Joyce*, 55, 60-64 (No. 48); Golding, *James Joyce*, 22-33 (No. 443); Gorman, *James Joyce*, 28-64 (No. 51); Guidi, *Il Primo Joyce*, 7-40 (No. 508); Hodgart & Worthington, *Song in the Works of*. . . , (No. 447); Hone, "A Recollection of James Joyce," (No. 89); Jacquot, "Exégètes. . .," (No. 514); Jaloux, *Au Pays du Roman*, 97-109 (No. 453); Jones, *James Joyce & the Common Reader*, 9-23 (No. 775); Joyce, S., *My Brother's Keeper* (No. 54); Kenner, *Dublin's Joyce*, 46-48 (No. 456); Kiely, *Modern Irish Fiction*, *passim* (No. 116); Levin, *Critical Introduction*, 27-37 (No. 458); Magalaner & Kain, *Joyce: the Man*. . . , 53-101 (No. 466); Mercanton, *Poètes de l'Univers*, 70-76 (No. 468); Miller, "Definition by comparison. . .," (No. 188); Pound, "James Joyce," (No. 353); Sanchez, *Panorama*. . . , 109-112 (No. 478); Stewart, *James Joyce*, 10-15 (No. 481); Stief, *Moderne*. . . , 132-135 (No. 482); Strong, *Sacred River*, 17-23, 29-31 (No. 228).

### 1. GENERAL STUDIES

#### (i) *Books*

- 607 Colum, Padraic. "Introduction" in Joyce's *Dubliners*. New York: Modern Library, 1926, pp. v-xiii.

Following a history of the publication of *Dubliners*, Colum discusses the people Joyce knew from his bar-hunting days, and his days spent listening to political arguments. The most memorable people in the book are those who have been touched by death.

- 608 Levin, Richard, and Charles Shattuck. "First Flight to Ithaca: a New Reading of Joyce's *Dubliners*," in *James Joyce: Two Decades of Criticism*, pp. 47-94. No. 442. [Originally appeared in *Accent*, IV (Winter 1944), 75-99.]

"No one has publicly recognized, nor did Joyce ever reveal that *Dubliners* has an architectural unity in a secret technique—that like *Ulysses*, only far more obviously and demonstrably, as is our purpose here to make plain, *Dubliners* is based upon Homer's *Odyssey*."

- 609 Magalaner, Marvin. *Time of Apprenticeship: the Fiction of Young James Joyce*. New York: Abelard-Schuman, 1959. [Revision of a Ph.D. Dissertation written at Columbia University in 1951.]

A study of Joyce's early years, his reading, the evolution of *Dubliners*, and some aspects of *A Portrait of the Artist*.

- 610 O'Connor, Frank (Michael O'Donovan). "Joyce and the Dissociated Metaphor," in his *The Mirror in the Roadway: a Study of the Modern Novel*. New York: Knopf, 1956, pp. 295-312.

Stories from *Dubliners* are examined in terms of their form, mechanical prose, and, especially, their key words; these key words can be traced through Joyce's works and can throw considerable light on Joyce's intentions.

- 611 Rubinstein, Joseph, and Earl Farley. *He who destroyes a good Booke, kills reason it selfe: an exhibition of books which have survived Fire, the Sword, and the Censors*. Lawrence, Kansas: University of Kansas Library, 1955, p. 10.

An account of the burning of 999 copies of *Dubliners* by Messrs. John Falconer in Dublin.

(ii) *Periodical Articles*

- 612 Chenevière, Jacques. "James Joyce: 'Gens de Dublin,' traduction de Y. Fernandez, H. du Pasquier, J. P. Raynard," *Bibliothèque universelle et Revue de Genève*, II (August 1926), 267-268.

A review of the French translation of *Dubliners*.

- 613 Colum, Padraic. "Dublin in Literature," *Bookman* (London), LXIII (July 1926), 555-561.

An article that makes the point that *Dubliners* sees Dublin only through Joyce's eyes.

- 614 Friedrich, Gerhard. "The Gnomonic Clue to James Joyce's *Dubliners*," *Modern Language Notes*, LXII (June 1957), 421-424.

"If Joyce thus consciously proceeded through fifteen 'movements' to develop artistically the conception and perception of a tragically frustrated existence, then one must suppose that he lavished great care not only on the concluding, but also on the opening portion of *Dubliners*."

- 614a ———. "Joyce's Pattern of Paralysis in *Dubliners*," *College English*, XXII (April 1961), 519-520.

Rebuttal article, see No. 622a.

- 615 Ghiselin, Brewster. "The Unity of Joyce's *Dubliners*," *Accent*, XVI (Spring 1956), 75-88; (Summer 1956), 196-213.

"To this first demonstration [by Levin and Shattuck, No. 608] of a latent structural unity in *Dubliners* must be added the evidence of its [the *Odyssey's*] even more full integration by means of a symbolic structure so highly organized as to suggest the subtle elaborations of Joyce's method in his maturity."

- 616 Joyce, Stanislaus. "The Backgrounds to *Dubliners*," *Listener*, LI (March 1954), 526-527.

## II:D. DUBLINERS

A suggestion of an underlying plan for *Dubliners* based, to some extent, upon Joyce's own experiences in Dublin.

- 617 Magalaner, Marvin. "James Joyce and the Uncommon Reader," *South Atlantic Quarterly*, LII (April 1953), 267-276. [See also No. 609.]  
The most important criticism of *Dubliners* assembled.
- 618 Ostroff, Anthony. "The Moral Vision in *Dubliners*," *Western Speech*, XX (Fall 1956), 196-209.  
*Dubliners* is interesting and of great value "for its own remarkable accomplishment in rendering dramatic a variety of lives and a moral vision of consequence, and needless to say, accomplishing this with the greatest artistry."
- 619 Pound, Ezra. "*Dubliners* and Mr. James Joyce," *Egoist*, I, no. 14 (July 1914), 267. [Appeared in *Pavanes and Divisions*. New York: Knopf, 1918, pp. 156-160.]  
"Mr. Joyce writes a clear, hard prose. He deals with subjective things, but he presents them with such clarity of outline that he might be dealing with locomotives or with builders' specifications."
- 620 Pritchett, V. S. "Current Literature: Books in General," *New Statesman & Nation*, XXI (15 February 1941), 162.  
In *Dubliners*, "The Dead" and "Grace" are the best. "The others are awkward, provincial and often feeble. . . ."
- 621 Ryan, Marjorie. "*Dubliners* and the Stories of Katherine Anne Porter," *American Literature*, XXXI (January 1960), 464-473.  
Comparison to show that both writers share the same theme: the hopelessness and futility of many lives, the moral paralysis that Joyce's stories uncover.
- 622 Verhaeghen, Victor. "Capriolen om Joyce," *De Periscoop*, VIII (1 September 1958), 7.  
Discussion of Magalaner's theory (No. 609) of the foundation of *Dubliners* upon Homer's *Odyssey*.
- 622a Walzl, Florence L. "Pattern of Paralysis in Joyce's *Dubliners*," *College English*, XXII (January 1961), 221-228. [See No. 614a.]  
"However, the basic pattern underlying all others is a paralytic process: *Dubliners* has a pathological unity more subtle than is immediately apparent." Paralysis images are studied to show the basic pattern; the imagistic unit exemplifies the effects of creeping paralysis.

### 2. "THE SISTERS"

- 623 Fahren, William. "Joyce's 'The Sisters,'" *Explicator*, XVII (January 1959), item 26.  
Stephen did not render "undue service" to Father Flynn, but the sisters did because they ministered to the ailing priest, *qua* priest, without believing him.

- 624 Magalaner, Marvin. "The Sisters' of James Joyce." *University of Kansas City Review*, XVIII (Summer 1952), 255-261. [See also No. 609.] A study that follows the short story from its publication in George Russell's *Irish Homestead* (1904) to its final form.
- 624a Stein, William B. "Joyce's 'The Sisters,'" *Explicator*, XX (March 1962), item 61.  
Commentary on the young hero's memory of Father Flynn.

## 3. "AN ENCOUNTER"

- 625 Kaye, Julian B. "The Wings of Daedalus: Two Stories in *Dubliners*," *Modern Fiction Studies*, IV (Spring 1958), 31-41.  
[See No. 658]

## 4. "ARABY"

- 626 Brooks, Cleanth, and Robert Penn Warren. *Understanding Fiction*. New York: Crofts, 1944, pp. 420-423.  
The text of "Araby" is reproduced, followed by an interpretation of the story by the editors.
- 627 ———, John T. Purser, and Robert Penn Warren. *An Approach to Literature*. Third Edition. New York: Appleton-Century-Crofts, 1952, pp. 108-111.  
The text of "Araby" is reproduced, followed by questions for study posed by the editors.
- 628 Dadufalza, Concepcion D. "The Quest of the Chalice Bearer in James Joyce's 'Araby,'" *Diliman Review*, VII (July 1959), 317-325.  
A ritualistic interpretation of the story: the boy's quest, like that of the traditional Grail hero, is meant to bring fertility to a blighted land.
- 629 Fuller, James A. "A Note on Joyce's 'Araby,'" *CEA Critic*, XX (February 1958), 8.  
A study which attempts to prove that the boy, like the house, has two stories—one of order and custom, the other of unrestrained freedom.

## 5. "A LITTLE CLOUD"

- 630 Heilman, Robert B. (ed.). *Modern Short Stories: a Critical Anthology*. New York: Harcourt, Brace, 1950, pp. 133-147.  
". . . we may read the story as contrasting two different ways of life and implying that both have some part in, or even contend for mastery of, man's life."
- 631 Schorer, Mark (ed.). *The Story: a Critical Anthology*. New York: Prentice-Hall, 1950, pp. 288-305.

- 631a Brodner, Harold. "A Religious Allegory: Joyce's 'A Little Cloud,'" *Midwest Quarterly*, 11 (Spring 1961), 221-227.

A sub-surface examination of the story reveals a second story—the war with the Catholic Church.

- 632 Ruoff, James. "'A Little Cloud:' Joyce's Portrait of the Would-be Artist," *Research Studies of the State College of Washington*, XXV (September 1957), 256-271.

"... 'A Little Cloud' deserves to be studied with *Stephen Hero* and *A Portrait of the Artist* as a statement of Joyce's ideas regarding the nature of the artist and his relation to society."

- 633 Short, Clarice. "Joyce's 'A Little Cloud,'" *Modern Language Notes*, LXXII (April 1957), 275-278.

The life of the fragile Dublin clerk is compared to Byron's "Prisoner of Chillon."

## 6. "CLAY"

- 634 Connolly, Francis. *The Types of Literature*. New York: Harcourt, Brace, 1955, pp. 127-130, 709-710.

Text of "Clay" reproduced, followed by commentary on Joyce's handling of passivity and pity in the character of Maria.

- 635 Carpenter, Richard, and Daniel Leary. "The Witch Maria," *James Joyce Review*, III, nos. 1-2 (February 1959), 3-7.

Examination of Maria in "Clay" as a witch, not as the Virgin Mary.

- 636 Hudson, Richard B. "Joyce's 'Clay,'" *Explicator*, VI (March 1948), item 30.

The key to the meaning of the story is to be found in the title itself. Three "clay" associations are studied.

- 637 Magalaner, Marvin. "The Other Side of James Joyce," *Arizona Quarterly*, IX (Spring 1953), 5-16. [See also No. 609.]

A study of the symbolism of "Clay."

- 638 Noon, William T., S. J. "Joyce's 'Clay': an Interpretation," *College English*, XVII (November 1955), 93-95.

A marginal note to "Clay" results in the theory that it is a spiritually revitalized version of a Halloween tale.

- 639 Pearson, Norman H. "Joyce's 'Clay,'" *Explicator*, VII (October 1948), item 9.

An interpretation of Maria as a "proper mother" to Joe Donnelly.

- 639a Walzl, Florence L. "Joyce's 'Clay,'" *Explicator*, XX (February 1962), item 46.

The theme is founded on a set of contrasts of setting and the two fortunes.

## 7. "A PAINFUL CASE"

- 640 Barrows, Herbert. *Suggestions for Teaching Fifteen Stories*. Boston: D. C. Heath, 1950, pp. 19-22.

A guide for leading a discussion on Joyce's "A Painful Case." The differences between Hawthorne's "Ethan Brand" and Joyce's "A Painful Case" are also mentioned.

- 641 Magalaner, Marvin. "Joyce, Nietzsche, and Hauptmann in James Joyce's 'A Painful Case,'" *Publications of the Modern Language Association*, LXVIII (March 1953), 95-102. [See also No. 609.]

After the identification of James Duffy as Joyce himself, Magalaner goes on to show the influence of Nietzsche and Hauptmann in Joyce's short story.

## 8. "IVY DAY IN THE COMMITTEE ROOM"

- 642 Stegner, Wallace *et al.* *The Writer's Art*. Boston: D. C. Heath, 1950, pp. 78-95.

The text of "Ivy Day in the Committee Room" is reproduced. The story is straight objective method of presentation, yet it is not "detached from Joyce or from the rest of his works." The story is ironic in its fundamental theme.

- 643 Blotner, Joseph L. "Ivy Day in the Committee Room,'" *Perspective*, IX (Summer 1957), 210-217.

The "power and irony" of this story can be seen most clearly by reading it against the "background of the events of Christ's death and resurrection. . . ."

## 9. "A MOTHER"

- 644 O'Neill, Michael J. "Joyce's use of Memory in 'A Mother,'" *Modern Language Notes*, LXXIV (March 1959), 226-230.

The Joseph Holloway diaries reveal many items that help show how Joyce adapted and transposed reality in the making of "A Mother."

## 10. "THE DEAD"

## (i) Books

- 645 Bates, H. E. *The Modern Short Story: a Critical Survey*. London: Thomas Nelson, 1943, pp. 154-156.

"Here, then, it seems to me, lies the secret of Joyce's originality. It is an originality arising not from ideas, clever manipulation of plot, startling events, terrific dilemmas, scientific mysteries. It is an originality arising solely from Joyce's power to translate ordinary life, . . . to render it naturalistically and yet compassionately, objectively and yet with rare beauty of emotional tone."

- 646 Gordon, Caroline, and Allen Tate. "Commentary on 'The Dead,'" in

their *The House of Fiction*. New York: Scribner, 1950, pp. 279-282.

[Also see No. 663.]

The text of "The Dead" is reproduced and accompanied by commentary on Joyce's Flaubertian naturalism, his manipulation of what at first seems physical detail into dramatic symbolism, and Joyce as the "roving narrator." "The snow is the story . . . From naturalistic *coldness* it develops into a symbol of warmth, of expanded consciousness; it stands for Gabriel's escape from his own ego into the larger world of humanity, including 'all the living and the dead.'"

- 647 Ludwig, Jack B. "James Joyce's *Dubliners*," in *Stories British and American*. Edited by Jack B. Ludwig and W. R. Poirier. Boston: Houghton, Mifflin, 1953, pp. 384-391.

All the stories emphasize the theme of paralysis. Discussion of "The Dead" as illustrative.

- 648 Mannin, Ethel. "Contemporary Irish Fiction," in *Modern British Writing*. Edited by Denys Val Baker. New York: Vanguard Press, 1947, pp. 165-177.

Joyce's short story is mentioned among other short stories for the "intolerable pain of it;" yet it has a sense of completeness.

- 649 Neider, Charles. "James Joyce," in his *Short Novels of the Masters*. New York: Rinehart, 1948, pp. 37-40.

A comparison of Joyce's epiphanies with Chekhov's method of floodlighting his characters. Comments on "The Dead" in relation to *Dubliners* and later fiction. The driving force of Joyce's creativity is language.

- 650 Sale, William M., Jr., James Hall, and Martin Steinmann, Jr. *Short Stories: Tradition and Direction*. Norfolk: New Directions Books, 1949, pp. 178-224.

A brief literary history of Joyce is given, followed by the text of "The Dead."

#### (ii) *Periodical Articles*

- 651 Barr, Isabelle H. "Footnote to 'The Dead,'" *A.D.*, II (Autumn 1951), 112.

A poem based on Joyce's short story.

- 652 Bates, H. E. "Is This the Greatest Short Story?," *Irish Digest*, LV (January 1956), 103.

Perhaps the finest long-short story in the English language. Preferred to *Ulysses* or *Finnegans Wake*.

- 653 Blum, Morgan. "The Shifting Point of View: Joyce's 'The Dead' and Gordon's 'Old Red,'" *Critique*, I (1956), 45-66.

A comparison of the two short stories to show how Joyce has influenced Miss Gordon.

- 654 Damon, Philip. "A Symphasis of Antipathies in 'The Dead,'" *Modern Language Notes*, LXXIV (February 1959), 111-114.  
A wringing of allegory from the satisfying naturalistic plot of "The Dead," not as a key to its meaning "but as a mildly interesting circumstance in the genius of our country's most extraordinary narrative technique."
- 655 Detoni, Gianantonio. "Su una Pagina di Joyce," *Aut Aut*, II, no. 8 (1952), 138-147.  
An analytical study of "The Dead" in terms of Joyce's naturalism and theory of epiphanies, as well as an examination of Gabriel's disillusionment with death.
- 656 Ellmann, Richard. "Backgrounds of 'The Dead,'" *Kenyon Review*, XX (Autumn 1958), 507-528.  
Ellmann gives some biographical background for "The Dead" which later appeared in his biography of Joyce (No. 43).
- 657 Friedrich, Gerhard. "Bret Harte as a Source for James Joyce's 'The Dead,'" *Philological Quarterly*, XXXIII (October 1954), 442-444.  
A suggestion that Joyce was probably indebted to Bret Harte for the name Gabriel Conroy in "The Dead," and for the key symbol of the heavy snowfall burying both the living and the dead.
- 658 Kaye, Julian B. "The Wings of Dedalus: Two Stories in *Dubliners*," *Modern Fiction Studies*, IV (Spring 1958), 31-41. (See also No. 625.)  
An article on "An Encounter" and "The Dead" to show that though Joyce used conventional syntax and vocabulary, *Dubliners* was not written by a mere apprentice.
- 659 Knox, George. "Michael Furey: Symbol-Name in Joyce's 'The Dead,'" *Western Humanities Review*, XIII (1959), 221-222.  
The symbolism of Michael Furey's name and his role in the story.
- 660 Loomis, C. C., Jr. "Structure and Sympathy in Joyce's 'The Dead,'" *Publications of the Modern Language Association*, LXXV (March 1960), 149-151.  
"Initiated by a moment of deep, if localized, sympathy, his [Gabriel's] vision and his sympathy expand together to include not only himself, Gretta, and his aunts, but all Ireland, and, with the words 'all the living and all the dead,' all humanity. Gabriel's epiphany manifests Joyce's fundamental belief that true, objective perception will lead to true, objective sympathy; such perception and such sympathy, however, ultimately defy intellectual analysis."
- 661 O'Connor, Frank. (Michael O'Donovan.) "At the Microphone," *The Bell*, III, no. 6 (March 1942), 415-419.  
Analysis of the technique of "The Dead."
- 662 O Hehir, Brendan P. "Structural Symbol in Joyce's 'The Dead,'" *Twentieth Century Literature*, III (April 1957), 3-13.



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An attempt to prove that "The Dead" is a morality play cast in the form of an Aristotelian tragedy by an analysis of the snow as symbol which "holds" the structure together.

- 663 Tate, Allen. "Three Commentaries: Poe, James, and Joyce," *Sewanee Review*, LVIII (Winter 1950), 1-15. [Appeared in his *The House of Fiction*, No. 646.]

## E. STEPHEN HERO

Guidi, *Il Primo Joyce*, 41-46 (No. 508); Hackett, *On Judging Books*, 251-254 (No. 1132); MacLeod, "Influence of Ibsen on James Joyce," (No. 255).

### (i) Books

- 664 Anderson, Chester G. *Word Index to James Joyce's Stephen Hero*. Ridgefield, Conn.: Ridgebury Press, 1958.  
An alphabetical word index to *Stephen Hero*.
- 665 Farrell, James T. "Postscript on *Stephen Hero*," in *James Joyce: Two Decades of Criticism*, pp. 190-197, No. 442.  
Analysis of points of comparison between *Stephen Hero* and *A Portrait of the Artist*.
- 666 Slocum, John J., and Herbert Cahoon. "Five more pages of James Joyce's *Stephen Hero*," in *A James Joyce Miscellany*. Second Series, pp. 3-8 (No. 465).  
Five pages of *Stephen Hero* which did not appear in Theodore Spencer's revised (1955) edition (No. 668), together with an introductory note by Slocum and Cahoon.
- 667 Spencer, Theodore. "Introduction and Editorial Note" in Joyce's *Stephen Hero*. Norfolk: New Directions Books, 1944, pp. 7-19.
- 668 Spencer, Theodore. "Introduction and Editorial Note" in Joyce's *Stephen Hero*. A new edition incorporating the additional manuscript pages . . . edited by John J. Slocum and Herbert Cahoon. New York: New Directions Books, 1955, pp. 7-19.  
Revised edition of No. 667, incorporating additional manuscript pages and a foreword by Slocum and Cahoon (pp. 3-6).

### (ii) Periodical Articles

- 669 Connolly, Thomas E. "Stephen Hero Revisited," *James Joyce Review*, III, nos. 1-2 (February 1959), 40-46.  
The deleted passages of *A Portrait of the Artist* are studied to show the three types of revisions that Joyce made on *Stephen Hero* before it was published in complete form.

- 670 Kain, Richard M., and Robert E. Scholes. "The First Version of Joyce's *Portrait*," *Yale Review*, XLIX (March 1960), 355-369.  
A reproduction of Joyce's first version of *A Portrait* which eventually became *Stephen Hero*.
- 671 Levin, Harry. "James Joyce," *Atlantic Monthly*, CLXXVIII (December 1946), 125-129.  
Joyce in *Stephen Hero* and in the later works, where he is a "writer's writer."
- 672 McLuhan, Herbert M. "Joyce, Aquinas, and the Poetic Process," *Renaissance*, IV (Autumn 1951), 3-11.  
"He wanted and got a simultaneous control of the widest perspectives and the most intimate and evanescent moments of apprehension. And this he was able to achieve by analysis of the labyrinth of cognition which Aristotle and Aquinas had revealed to him."
- 673 Prescott, Joseph. "James Joyce's *Stephen Hero*," *Journal of English & Germanic Philology*, LIII (April 1954), 214-223.  
A comparison of *Stephen Hero* and *A Portrait of the Artist*.
- 674 Spencer, Theodore. "A Proposito di *Stephen Hero*," *Inventario*, Año I, Num 2 (Summer 1946), 47-54.  
The history of *Stephen Hero*—*A Portrait of the Artist*, and notes on *A Portrait of the Artist*.
- 675 Stern, Richard G. "Proust and Joyce underway: *Jean Santeuil* and *Stephen Hero*," *Kenyon Review*, XVIII (Summer 1956), 486-496.  
A comparison of the two writers' not wholly autobiographical novels.

## F. STUDIES OF A PORTRAIT OF THE ARTIST AS A YOUNG MAN

Bell, *The English Novel*, 71-86 (No. 2); Boyd, *Ireland's Literary Renaissance*, 402-408 (No. 208); Byrne, *Silent Years* (No. 37); Coveney, *Poor Monkey*, *passim*, (No. 429); Daiches, *Forms of Modern Fiction*, 61-71 (No. 128); *Novel and the Modern World*, 101-110 (No. 430); *A Critical History*. . ., 1133 (No. 431); Eliot, *After Strange Gods*, 35-38 (No. 153); Friedman, *Stream of Consciousness*. . ., 214-220 (No. 895); Frierson, *The English Novel in Transition*, 200-203 (No. 375); Golding, *James Joyce*, 34-68 (No. 443); Gorman, *James Joyce*, 65-100 (No. 51); Griffin, *Wild Geese*, 22-30 (No. 444); Hodgart & Worthington, *Song in the Works of*. . . (No. 447); Jaloux, *Au Pays du Roman*, 111-122 (No. 453); John, "Fragment of an Autobiography," (No. 91); Jones, *James Joyce and the Common Reader*, 24-38 (No. 775); Joyce, S., *My Brother's Keeper* (No. 54); Kenner, *Dublin's Joyce*, 109-157 (No. 456); Levin, *Critical Introduction*, 41-62 (No. 458); Lundkvist, *Ikarus' Flykt*, 73-112 (No. 462); Magalaner, *Time of Apprenticeship*, 97-115 (No. 609); Magalaner & Kain, *Joyce: The Man*. . ., 102-129 (No. 466); More, *On Being Human*, 70-74 (No. 348); Morse, "Baudelaire, Stephen Dedalus. . .," (No. 263); Noon, *Joyce and Aquinas*, 18-39 (No. 223); Paris, *James Joyce par lui-même* (No. 473); Sanchez, *Panorama*. . ., 113-118 (No. 478); Savage, *Withered Branch*, 160-168 (No.

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479); Schutte, *Joyce and Shakespeare*, 80-84 (No. 969); Smidt, *James Joyce. . .*, 35-42, 53-61 (No. 391); Stewart, *James Joyce*, 15-22 (No. 481); Stief, *Moderne Literatur. . .*, 132-135 (No. 482); Strong, *Sacred River*, 23-27 (No. 228); Tindall, *The Literary Symbol*, 76-86, 239-246 (No. 229), *James Joyce: His Way. . .*, 16-22 (No. 488).

1. GENERAL STUDIES

(i) *Books*

- 676 Aloyse, Sister M. "The Novelist as Popularizer: Joyce and Psychological Fiction," in *Dedalus on Crete*, pp. 31-42, No. 679.  
The chief characteristics of the psychological novel are examined to show how Joyce has been the most influential writer in its development.
- 677 Evans, Fallon. "The *Portrait* as a Literary Work," in *Dedalus on Crete*, pp. 11-28, No. 679.  
Examination of *A Portrait of the Artist* as though it were a unique work, a self-contained entity, the *only* novel.
- 678 Farrell, James T. "Joyce's *A Portrait of the Artist as a Young Man*," in his *The League of Frightened Philistines*. New York: Vanguard Press, 1946, pp. 45-59. [Also appeared in *James Joyce: Two Decades of Criticism*, pp. 175-197, No. 442.]  
An analytical study of the major themes of *A Portrait of the Artist*—filial, national, linguistic, spiritual paralysis.
- 679 Feehan, Joseph (ed.). *Dedalus on Crete: Essays on the Implications of Joyce's Portrait*. Los Angeles: St. Thomas More Guild, Immaculate Heart College, 1956.  
In the Introduction, Feehan gives editorial reasons for considering Joyce's novel in this monograph.
- 680 Gorman, Herbert. "Introduction," in *A Portrait of the Artist as a Young Man*. New York: Modern Library, 1928, pp. v-xii.  
Comments on Joyce's objectivity and subjectivity, the early use of the stream of consciousness technique, and a short explanation of philosophical implications.
- 681 Hackett, Francis. "Green Sickness," in his *Horizons*. New York: B. W. Huebsch, 1918, pp. 163-168. [Originally appeared in *New Republic*, X (3 March 1917), 138-139.]  
"A reader of novels will see at once that he has never even thought of 'plot' in the ordinary sense, or considered the advantage or importance of consulting the preference of his reader."
- 682 Hellyar, Richmond H. *W. N. P. Barbellion*. London: Leonard Parsons, 1926, pp. 55, 82-89, 130.

- A comparison of Barbellion's (Bruce Frederick Cummings's) *The Journal of a Disappointed Man* and Joyce's *A Portrait of the Artist*. (See also No. 690.)
- 683 Kenner, Hugh. "The Portrait in Perspective," in *James Joyce: Two Decades of Criticism*, pp. 132-174, No. 442; this essay differs greatly from the chapter with the same title in Kenner's *Dublin's Joyce*, No. 456. [Appeared in *Kenyon Review*, X (Summer 1948), 361-381.]  
A new reading of *A Portrait of the Artist* is suggested in terms of both that novel and *Ulysses*: a line by line search for Joyce's "indivisible aesthetic whole."
- 684 Kulemeyer, Günther. *Studien zur Psychologie in Neuen Englischen Roman*. Unpublished Ph.D. Dissertation, University of Greifswald, 1933.  
An attempt to find out how far and by what means this sort of literature has progressed from a mere telegraphic addition of the separate pieces of consciousness to a more vivid representation of psychological happenings. A study of how far Joyce has taken this method in *A Portrait of the Artist*.
- 685 Mueller, William R. *The Prophetic Voice in Modern Fiction*. New York: Association Press, 1959, pp. 27-55.  
The theme of vocation in *A Portrait of the Artist*.
- 686 Nims, John F. "Dedalus in Crete," in *Dedalus on Crete*, pp. 77-88, No. 679.  
An analytical study of Joyce's allusions to Ovid, and his actual use of lines from Ovid for the story of Daedalus, the fabulous artificer.
- 687 O'Faolain, Sean. "Introduction," in *A Portrait of the Artist as a Young Man*. New York: New American Library, 1954.
- 688 Pratt, Kenneth. "History on the Loose," in *Dedalus on Crete*, pp. 55-60, No. 679.  
Joyce's interest in history was derived from the historical novels which were a part of his education.
- 689 Ryf, Robert S. "A Study of James Joyce's *A Portrait of the Artist as a Young Man*." Unpublished Ph.D. Dissertation, Columbia University, 1956.  
An attempt to establish the relationship of *A Portrait of the Artist* to the other works, and an attempt to make a case for *A Portrait of the Artist* as a handbook to the rest of Joyce's writings.
- 690 Shanks, Edward. *First Essays on Literature*. London: Collins, 1923, pp. 23-45, 139, 180-182.  
W.N.P. Barbellions's (Bruce Frederick Cummings's) comments on *A Portrait of the Artist* in his *Journal of a Disappointed Man*. (See also No. 682.)

- 691 Squire, J. C. "Mr. James Joyce," in his *Books in General*. New York: Knopf, 1919, pp. 225-230. [Originally appeared in *New Statesman*, IX (14 April 1917), 40.]  
"Its interest is mainly technical, using the word in the broadest sense; and its greatest appeal . . . is made to the practising artist in literature. . . It is doubtful if he will make a novelist."

(ii) *Periodical Articles*

- 692 Bernhardt-Kabisch, E. "Joyce's *A Portrait of the Artist as a Young Man*," *Explicator*, XVIII (January 1960), item 24.  
Explication of line 196 of the 1928 Modern Library edition: "Stephanos Dedalos! Bous Stephanoumenos! Bous Stephaneforos."
- 693 Boyd, Elizabeth F. "James Joyce's Hell-Fire Sermons," *Modern Language Notes*, LXXV (November 1960), 561-571.  
A comparison of the four sermons, supposedly written by Joyce, given at the retreat, with other sermons in the long tradition of meditations based on St. Ignatius Loyola's *Spiritual Exercises* to show Joyce's debt to earlier writers and to throw an interesting light on the novel itself.
- 694 Crane, Hart. "Joyce and Ethics," *Little Review*, V, no. 3 (July 1918), 65. [Also appeared in *Twice a Year*, no. 12-13 (1945), 427-428, and in *The Little Review Anthology*. Edited by Margaret Anderson. New York: Hermitage House, 1953, pp. 298-299 (No. 954).]  
Against the charge that Wilde, Swinburne and Bauderaire are rivals with Joyce in decadence and "intellect," Crane asserts that, aside from Dante, *A Portrait of the Artist* is spiritually the most inspiring book he has ever read. "The principal eccentricity evinced by Joyce and Baudelaire is a penetration into life common to only the greatest."
- 695 Farrell, James T. "Joyce and His Self-Portrait," *New York Times Book Review* (31 December 1944), 6, 16; (21 January 1945), 4, 18.  
Stephen's rebellion and his soul are examined in the first article; the second article is a discussion of Joyce and the tradition of the European novel.
- 696 Godin, Henri. "Variations Littéraires sur le Thème de la Confession," *French Studies*, V (July 1951), 197-216.  
The theme of confession is traced in *A Portrait of the Artist*.
- 697 Gordon, Caroline. "Some Readings and Misreadings," *Sewanee Review*, LXI (Summer 1953), 384-407. [Appeared also in her *How to Read a Novel*, No. 214.]  
The article contends that the novel is not about an artist "rebellious against constituted authority"; it is, rather, a "picture of a soul that is being damned for time and eternity caught in the act of foreseeing and foreknowing its own damnation."

- 698 Hueffer, Ford Madox. "A Haughty and Proud Generation," *Yale Review*, XI (July 1922), 714-717.  
An appreciation of *A Portrait of the Artist*.
- 699 Jack, Jane H. "Art and *The Portrait of the Artist*," *Essays in Criticism*, V (October 1955), 354-364.  
There is only one theme in *A Portrait of the Artist*—ART.
- 700 Jarnes, Benjamin. "James Joyce's 'El Artista Adolescente,'" *Revista de Occidente* (Madrid), XIII, no. 39 (September 1926), 383-386.  
A review of the Spanish translation of *A Portrait of the Artist*.
- 701 Kaye, Julian B. "Who is Betty Byrne?," *Modern Language Notes*, LXXI (February 1956), 93-95.  
Identification of Betty Byrne—the first three paragraphs of *A Portrait of the Artist* are a recapitulation of Luke's story of the Annunciation and of the subsequent visit paid by the Virgin Mary to her cousin Elizabeth.
- 701a Mercer, Caroline G. "Stephen Dedalus's Vision and Synge's Peasant Girls," *Notes & Queries*, CCV (December 1960), 473-474.  
Stephen's vision may have been suggested by a passage in Part I of Synge's *The Aran Islands*.
- 702 Pearce, Donald R. "My Dead King: the Dinner Quarrel in Joyce's *Portrait of the Artist*," *Modern Language Notes*, LXVI (April 1951), 249-251.  
The fall of Parnell is examined to show the accuracy and integrity of Joyce's memory of an event which was of crucial importance to the politics and literature of Ireland.
- 703 Poss, Stanley H. "Stephen's Words, Joyce's Attitude," *Washington State University Research Studies*, XXVIII (December 1960), 156-161.  
On the Kenner school of Stephen Haters and their identification of Joyce with Stephen.
- 704 Pound, Ezra. "At Last the Novel Appears," *Egoist*, IV, no. 2 (February 1917), 21-22.  
Now that the reading public is more or less ready for it, "James Joyce produces the nearest thing to Flaubertian prose that we now have in English." A review of *A Portrait of the Artist*.
- 705 Redford, Grant H. "The Role of Structure in Joyce's *Portrait*," *Modern Fiction Studies*, IV (Spring 1958), 21-30.  
Examination of the two themes—search and rebellion—and "how they are made meaningful through structure, and how the structure is the embodiment of an artistic proposition proclaimed by the central character himself as being basic to a work of art."

II:F:1. A PORTRAIT: General

- 705a Scholes, Robert E. "Stephen Dedalus: *Eiron and Alazon*," *Texas Studies in Language and Literature*, III (Spring 1961), 8-15.  
The three revisions of *A Portrait of the Artist* reveal an increasing awareness of Stephen's youthfulness.
- 706 Schorer, Mark. "Technique as Discovery," *Hudson Review*, I (Spring 1948), 67-87.  
The technique of *A Portrait of the Artist* is examined in great detail.
- 707 Schwartz, Edward. "Joyce's *A Portrait of the Artist as a Young Man*, V," *Explicator*, XI (February 1953), item 27.  
An interpretation of Stephen's "troubled night of dreams" which reveals his inward feelings of anxiety and guilt.
- 708 Thrane, James R. "Joyce's Sermon on Hell: its Source and its Backgrounds," *Modern Philology*, LVII (February 1960), 172-198. [Later appeared in *A James Joyce Miscellany*, 3rd Series, pp. 33-78. See No. 465a.]  
The sermon in *A Portrait of the Artist* is printed alongside "Hell opened to Christians, to Caution them from Entering into It," by Giovanni Pietro Pinamonti, a seventeenth century Jesuit, to show the correspondence between the two.
- 709 Waith, Eugene M. "The Calling of Stephen Dedalus," *College English*, XVIII (February 1957), 256-261.  
Joyce's theme is not original sin, nor a soul's damnation, but is the presentation of the potential artist, the young man "not fallen but girding himself for flight—called but not yet chosen."
- 710 Wells, H. G. "James Joyce's *A Portrait of the Artist as a Young Man*," *New Republic*, X (March 1917), 158-160. [Reprinted in *New Republic*, CXXI (1954), 91-92.]  
An early favorable review of *A Portrait of the Artist*.
- 711 Williams, William Carlos. "Advent in America of a New Irish Realist," *Current Opinion*, LXIII (April 1917), 275.  
A very favorable review of *A Portrait of the Artist* and of *Dubliners*.

2. THE *Portrait* AS AUTOBIOGRAPHY

(i) *Books*

- 712 Beebe, Maurice. "Joyce and Stephen Dedalus: The Problem of Autobiography," in *A James Joyce Miscellany*. Second Series, pp. 67-78, No. 465.  
A study of the problem of whether or not Joyce was committed to the viewpoint of Stephen, or was, even in the early lyrical work, dramatically detached from his hero.

- 712a Gwynn, Stephen. *Irish Literature and Drama in the English Language: a Short History*. London: Nelson, 1936, pp. 192-202.  
The political and social background of *A Portrait of the Artist* (and of *Ulysses*).
- 713 Van Ghent, Dorothy. "On *A Portrait of the Artist as a Young Man*," in her *The English Novel: Form and Function*. New York: Rinehart, 1953, pp. 263-276.  
An attempt to answer the question: Did Joyce write *A Portrait of the Artist* under the autobiographic impulse?

(ii) *Periodical Articles*

- 714 Kelleher, John V. "The Perceptions of James Joyce," *Atlantic Monthly*, CCI (March 1958), 82-90.  
An article which asserts that *A Portrait of the Artist* is not wholly autobiographical. The book is a unity not to be dissected separately.
- 715 Lind, Ilse Dusior. "*The Way of All Flesh* and *A Portrait of the Artist as a Young Man*: a Comparison," *Victorian Newsletter*, IX (Spring 1956), 7-10.  
A comparison of the similarities and differences to the point that each work is transmuted autobiography.
- 716 Magalaner, Marvin. "James Mangan and Joyce's Dedalus Family," *Philological Quarterly*, XXXI (October 1952), 363-371. [See also No. 609.]  
". . . Joyce's interest in the nineteenth century poet, James Clarence Mangan, and his reading of Mangan's autobiography, could have given him the details of the character of Simon Dedalus which do not match those of his real father, John Stanislaus Joyce."
- 717 Pascal, Roy. "The Autobiographical Novel and the Autobiography," *Essays in Criticism*, IX (April 1959), 134-150.  
Autobiographical elements in *A Portrait of the Artist* are compared with similar elements in *Stephen Hero*.

3. JOYCES'S AESTHETIC THEORY IN *A Portrait of the Artist*(i) *Books*

- 718 Jacquot, Jean. *Mélanges Georges Jamati*. Paris: Editions du Centre National de la Recherche Scientifique, 1956, pp. 135-159.  
Detailed study of Joyce's aesthetic and its application in the other works.
- 719 Reilly, James P. "Non Ego—Non Serviam: the Problem of Artistic Freedom," in *Dedalus on Crete*, pp. 45-62 (No. 679).



II:F:3. A PORTRAIT: Aesthetic Theory

A study of Horace and Joyce showing that Horace's *non ego* has its modern counterpart in the *non serviam* of Stephen Dedalus.

- 720 Schardt, Alois. "The Mission of the Artist," in *Dedalus on Crete*, pp. 63-74 (No. 679).

A critical study of Joyce, his view of art, and his artistic mission.

(ii) *Periodical Articles*

- 721 Baker, James R. "James Joyce: Affirmation after Exile," *Modern Language Quarterly*, XVIII (December 1957), 275-281.

Joyce took it upon himself to show the capitulation of environment to the individual. A discussion of Joyce's "naturalism."

- 722 ———. "James Joyce's Esthetic Freedom and Dramatic Art," *Western Humanities Review*, V (Winter 1950-1951), 29-42.

An investigation of the theories that underlie Joyce's work, coming from three main sources: the aesthetic theory in the fragmentary *Stephen Hero*; the theory in *A Portrait of the Artist*; and excerpts from the young Joyce's aesthetic notebooks.

- 723 Beebe, Maurice. "Joyce and Aquinas: the Theory of Aesthetics," *Philological Quarterly*, XXXVI (January 1957), 20-35.

A close comparison of Joyce's theory with the Thomist sources from which it is taken, to reveal that Joyce follows the form of certain scholastic principles, but, by denying the premises upon which they are based, distorts the meaning.

- 724 Block, Haskell M. "The Critical Theory of James Joyce," *Journal of Aesthetics and Art Criticism*, VIII (March 1950), 172-184.

An examination of how Joyce's aesthetic theory exerted a pervasive influence on his writings during the whole of his literary career; followed by a brief study of the critical theory.

- 725 Connolly, Thomas E. "Joyce's Aesthetic Theory," *University of Kansas City Review*, XXIII (October 1956), 47-50.

A brief commentary on Joyce's aesthetic theory.

- 726 Daiches, David. "James Joyce: the Artist as Exile," *College English*, II (December 1940), 197-206. [Appeared, with slight revision, in *Forms of Modern Fiction*. Edited by William Van O'Connor. Minneapolis: University of Minnesota Press, 1948, pp. 61-71.]

An attempt to give the answer to the question of why Joyce was driven to see in exile his only possible way of life. The theme of exile is examined in all the works, particular attention being given to *A Portrait of the Artist*.

- 727 Fleming, Rudd. "*Quidditas* in the Tragic-comedy of Joyce," *University of Kansas City Review*, XV (Summer 1949), 288-296.

A discussion of Stephen's definition of the tragic emotions of terror and pity, to the point that Joyce added the element of "quidditas."

- 728 Gerard, Albert. "Le Dédale de James Joyce," *Revue Nouvelle*, XXVII (1958), 493-501.  
The aesthetic theory of Stephen Dedalus is compared with passages from *Stephen Hero* to show how Joyce changed the theory in the later work.
- 729 Kumar, Shiv K. "Bergson and Stephen Dedalus's Aesthetic Theory," *Journal of Aesthetics and Art Criticism*, XVI (September 1957), 124-127.  
Although the aesthetic theory of Stephen Dedalus is "in the main applied Aquinas," with a few pages of "Aristotle's *Poetics* and psychology," it is possible to interpret it in terms of Bergsonism.
- 730 ———. "Joyce's Epiphany and Bergson's l'Intuition Philosophique," *Modern Language Quarterly*, XX (March 1959), 27-30.  
Joyce's concept of epiphany, the third attribute of beauty—synonymous with *claritas*—suggests Bergson's "intuition philosophique."
- 731 MacGregor, Geddes. "Artistic Theory in James Joyce," *Life & Letters*, LIV (July 1947), 18-27.  
The aesthetic theory of *Stephen Hero* and *A Portrait of the Artist* as it is applied to the other works.
- 732 Mason, Ellsworth. "Joyce's Categories," *Sewanee Review*, LXI (Summer 1953), 427-432.  
A detailed explanation of Joyce's three categories of art.
- 733 Morin, Edwin. "Joyce as Thomist," *Renascence*, IX (Spring 1957), 127-131.  
A comparison of Joyce's aesthetic with St. Thomas Aquinas's *Summa Theologica*.
- 734 Morse, J. Mitchell. "A Personal Postscript," *James Joyce Review*, I, no. 2 (June 1957), 39-40.  
Joyce's "theory of art, which was classic and ascetic, denied his own aesthetic experience, which was largely romantic and integrated with his total enjoyment of life. He was misled by Aquinas and Plato, neither of whom seems to have had any appreciation of women."
- 734a Woodward, A. G. "Technique and Feeling in James Joyce's 'A Portrait of the Artist as a Young Man,'" *English Studies in Africa*, IV (March 1961), 39-53.  
Joyce's stylistic objectivity serves to project or disguise his own subjective relation to his materials.

#### 4. *A Portrait of the Artist* AS A NOVEL

- 735 Harris, John F. "A Note on James Joyce," *Today*, II, no. 15 (May 1918), 88-92.  
A study of the place of *A Portrait of the Artist* in modern fiction.

- 736 Kelly, Robert G. "James Joyce: a Partial Explanation," *Publications of the Modern Language Association*, LXIV (March 1949), 26-39.  
More elemental than any other explanation of Joyce's motivation is that of fear.

5. STUDIES OF THE SYMBOLISM OF *A Portrait of the Artist*

- 737 Anderson, Chester G. "The Sacrificial Butter," *Accent*, XII (Winter 1952), 3-13.

Chapter five of *A Portrait of the Artist* is controlled by three principal symbols: the Dedalus myth, the poet as God, and the betrayal. An analytical study of the second and third of these symbols.

- 738 Moseley, Virginia D. "James Joyce's 'Grave of Boyhood,'" *Renascence*, XIII, no. 1 (Autumn 1960), 10-20.

"That the 'pruning' of the epiphanies plays a lesser role than their arrangement in heightening the irony becomes evident. . . through a study of organization in *A Portrait*; moreover, such a study provides a key to the subtle profundity of Joyce's concealing yet revealing symbolism, and makes his intent certain."

- 739 Seward, Barbara. "The Artist and the Rose," *University of Toronto Quarterly*, XXVI (January 1957), 180-190.

An analytical study of Joyce's use of the rose as symbol in *A Portrait of the Artist*.

G. EXILES

Golding, *James Joyce*, 69-82 (No. 443); Gorman, *James Joyce*, 101-115 (No. 51); Jacquot, *Mélanges Georges Jamati*, 135-159 (No. 718); Kenner, "Joyce and Ibsen's Naturalism," (No. 183), *Dublin's Joyce*, 69-94 (No. 456); Magalaner & Kain, *Joyce: the Man. . .*, 130-145 (No. 466).

(i) *Books*

- 740 Colum, Padraic. "Introduction," in Joyce's *Exiles*. New York: Viking Press, 1951.

"*Exiles* is not a play about adultery, actual or suspected." The characters are taken "beyond the accepted moralities. . . to where they have to make choices for themselves."

- 741 Farrell, James T. "*Exiles* and Ibsen," in *James Joyce: Two Decades of Criticism*, pp. 95-131, (No. 442). [This article was later reprinted in Farrell's *Reflections at Fifty and Other Essays*. New York: Vanguard Press, 1954, pp. 66-96.]

Ibsen's influence upon Joyce was supposedly great, but an analysis of Joyce's *Exiles* and its relation to Ibsen's drama does not bring out one single conclusive explanation of Ibsen's influence on Joyce—the subject is far too complicated.

- 742 Fergusson, Francis. "A Reading of *Exiles*," in Joyce's *Exiles*. Norfolk: New Directions Books, 1945, pp. v-xviii.

"The *Portrait* shows us the process of construction of 'the conscience'; *Exiles* gives us the completed masterpiece." The spirit of Ibsen is all but lost.

- 743 Von Weber, Roland. "On and About Joyce's *Exiles*," in *James Joyce Yearbook*, pp. 47-67 (No. 454).

A brief study of Joyce's second play, "A Brilliant Career," introduces an analytical study of Joyce's method in *Exiles*, and the play itself.

(ii) *Periodical Articles*

- 744 Aitkin, D. J. F. "Dramatic Archetypes in Joyce's *Exiles*," *Modern Fiction Studies*, IV (Spring 1958), 42-52.

The theme and the nature of the hero in *Exiles* clearly relates to the other works; but the symbols also are almost the same in the other works.

- 745 Atkinson, Brooks. "Joyce's Credo," *New York Times*, Section II (24 March 1957), 1.

Notice of a production of *Exiles*.

- 746 Bandler, Bernard. "Joyce's *Exiles*," *Hound & Horn*, VI (January-March 1933), 266-285.

"A familiar solution to the problem of exile is not that the nature of man has been misrepresented but that God has been forgotten. . . . Man is exiled from man, and that exile is not caused by his disbelief in God." An examination of the play in these terms.

- 747 Barnes, A. C. "On Joyce's *Exiles*," *The Little Review*, V, nos. 10-11 (February-March 1919), 44, 49.

An interpretation of *Exiles*.

- 748 Colum, Padraic. "James Joyce as Dramatist," *Nation*, CVII (12 October 1918), 430-431.

"The play is in Ibsen's form, without the symbolism that haunted Ibsen's plays and without his conclusiveness and his climaxes."

- 749 ———. "Ibsen in Irish Writing," *Irish Writing*, no. 7 (February 1949), 66-70.

*Exiles*; Ibsen's influence on Joyce; and Joyce's comments on Ibsen.

- 750 Fergusson, Francis. "*Exiles* and Ibsen's Work," *Hound & Horn*, V (April-June), 345-353.

Joyce, while profiting from Ibsen's example, takes only what he needs of Ibsen's technique "to state once and for all what is inescapable in Ibsen's story or theme."

- 751 Jacquot, Jean. "Réflexions sur les *Exiles* de Joyce," *Etudes Anglaises*, IX (October-December 1956), 337-343.

A general study of the autobiographical elements of the play, Joyce's treatment of women, characterization, and his dramatic temperament.

II:G. EXILES

- 752 Kenner, Hugh. "Joyce's *Exiles*," *Hudson Review*, V (Autumn 1952), 389-403.

*Exiles* is the epiphany of the pseudo-liberation Gabriel Conroy yearned for from the snow (in "The Dead"). Richard Rowan is a Gabriel Conroy liberated by Ibsen. Joyce frees himself from the spirit of the rebellious Stephen Dedalus, and with Richard establishes an ethical theory repudiating Ibsen's ideas.

- 753 Krutch, Joseph Wood. "Figures of the Dawn," *Nation*, CXX (March 1925), 272.

By way of review of the Neighborhood Playhouse's production of *Exiles*, Krutch comments that it is a mental play in imitation of Ibsen.

- 754 McCarthy, Desmond. "*Exiles*," *New Statesman*, XI (September 1918), 492-493.

An appreciation of the play, in which the most favorable comment is "remarkable."

- 755 ———. "Mr. James Joyce's Play," *New Statesman*, XXVI (20 February 1926), 581-582. [Appeared, with extensive revision, in his *Humanities*. London: MacGibbon & Kee, 1953, pp. 88-93.]

An approach to an understanding of the play through the art of Ibsen. Joyce has grasped two principles of dramatic art of which Ibsen is the master exponent—the character is the most interesting thing, and, the deepening of the characters by the use of the theme.

- 756 Pound, Ezra. "Mr. James Joyce and the Modern Stage," *Drama*, VI, no. 21 (February 1916), 122-132.

"The play is not as good as a novel." This statement forms a basis for Pound's "arraignment" of the contemporary theater, particularly since Joyce "is not *playing* with the subject of adultery."

- 757 Rodker, John. "*Exiles*, A Discussion of James Joyce's Play," *The Little Review*, V, no. 9 (January 1919), 20-22.

"The drama is one of will versus instinct." Although the characters are built on no particular plan, . . . "the play is very romantic, poetical in a manner rare among plays."

- 758 Royde-Smith, N. G. "*Exiles*," *Outlook* (London), LVII (March 1926), 226.

A review of the Stage Society production of *Exiles*.

- 759 Solon, Israel. "*Exiles*, A Discussion of James Joyce's Play," *The Little Review*, V, no. 9 (January 1919), 22-23.

"My disappointment was so keen because of what he might have achieved and comes so near achieving but failed to achieve." Joyce failed because he doesn't "make his characters conscious of what fate has in store for them."

- 760 Tannenbaum, Samuel A. "Exiles, A Discussion of James Joyce's Play," *The Little Review*, V, no. 9 (January 1919), 23-25.  
A discussion of homosexuality as the major theme of the play.
- 761 White, William. "GBS on Joyce's *Exiles*," *Times Literary Supplement* (4 December 1959), 709.  
Correction of an error in Ellmann's biography of Joyce (No. 43.), concerning George Bernard Shaw's opinion of *Exiles*.
- 762 Williams, Raymond. "The Exiles of James Joyce," *Politics & Letters*, I (Summer 1948), 13-21.  
The author minimizes Ibsen's influence on Joyce and relates the play to the later work.
- 763 Worsley, T. C., *New Statesman & Nation*, XXIX (27 May 1950), 602-603.  
A very favorable review of *Exiles*.

#### H. STUDIES OF *Ulysses*

Anderson, *My Thirty Years' War*, *passim* (No. 424); Barnes, "James Joyce," (No. 168); Beach, S., *Catalogue of a Collection* (No. 1); Bell, *The English Novel*, 71-86 (No. 2); Blocker, *Die Neuen Wirklichkeiten*. . ., 66-85 (No. 426); Boyd, *Ireland's Literary Renaissance*, 408-412 (No. 208); Brooks, B. J., "Shem the Penman. . .," (No. 396); Cambon, "*Ancora su Joyce*," (No. 495); Colum, M., *Life and the Dream*, *passim* (No. 38); Connolly, C., *The Condemned Playground*, 1-7 (No. 428); Daiches, *Novel & The Modern World*, 110-147 (No. 430); *A Critical History*. . ., 1134-1135 (No. 431); Duff, *James Joyce and the Plain Reader*, 33-62 (No. 433); Dujardin, *Le Monologue Intérieure* (No. 211); Edel, *The Psychological Novel*, 115-139 (No. 373); Evans, B. I., *English Literature Between the Wars*, 40-48 (No. 436); Fehr, *Die Englische Literatur*. . ., 56-58 (No. 438); Frierson, *The English Novel in Transition*, 234-236 (No. 375); Gillet, "Recuerdos de James Joyce," (No. 87); *Stèle pour James Joyce*, 23-42 (No. 440); Gogarty, *It Isn't This Time of Year at All*, *passim* (No. 50); Golding, *James Joyce*, 83-141 (No. 433); Gorman, *James Joyce*, 116-129 (No. 51); Griffin, *Wild Geese*, 30-39 (No. 444); Haan, *Joyce, Mythe van Erin* (No. 445); Hayman, *Joyce et Mallarmé*, 1, 76-117 (No. 217); Highet, *The Classical Tradition*, 501-519 (No. 218); Hodgart & Worthington, *Song in the works of*. . ., (No. 447); Hoffman, *Freudianism and the Literary Mind*, 132-139 (No. 219); Howarth, *The Irish Writers*, 247-285 (No. 449); Hutchins, "James Joyce's Tower," (No. 136); Jacquot, "Exégètes. . .," (No. 514); *Mélanges Georges Jamati*, 135-159 (No. 718); John, "Fragment of an Autobiography," (No. 91); Kenner, *Dublin's Joyce*, 19-26, 158-262 (No. 456); Larbaud, *Ce Vice*. . ., 230-252 (No. 457); Lestra, A., "Joyce ou la pureté. . .," (No. 517); Levin, *Contexts of Criticism*, 277-280 (No. 220), *Critical Introduction*, 65-135 (No. 458); Litz, *Art of James Joyce*, 1-75 (No. 460); Lundkvist, *Icarus' Flykt*, 73-112 (No. 462); McCarthy, D., *Criticism*, 296-311 (No. 463); Magalaner & Kain, *Joyce: The Man*. . ., 146-215 (No. 466); Markow-Totevy, "James Joyce and Louis Gillet," (No. 159);

Mercanton, *Poètes de l'Univers*, 13-46 (No. 468); Moody, *A History of English Literature*, 431-434 (No. 470); More, *On Being Human*, 74-96 (No. 348); Muir, *Transition*, 19-45 (No. 412); Noon, *Joyce and Aquinas*, 86-125 (No. 223); Paris, *James Joyce par lui-même* (No. 473); Pound, "James Joyce," (No. 353), *If This be Treason*, 16-20 (No. 474); Rebora, *La Letteratura Inglese. . .*, 121-122 (No. 475); Rivolan, A., *Littérature Irlandaise Contemporaine, passim* (No. 476); Sanchez, *Panorama. . .*, 118-129 (No. 478); Savage, *The Withered Branch*, 169-191 (No. 479); Smidt, *James Joyce. . .*, 81-98 (No. 391); Soupault, *Souvenirs de James Joyce*, 35-56 (No. 104); Spender, *The Destructive Element*, passim (No. 163); Stavrou, "Gulliver's Voyage to the Land of Dubliners," (No. 199); Stewart, *James Joyce*, 23-32 (No. 481); Stief, *Moderne. . .*, 132-135 (No. 482); Strong, *Sacred River*, 27-28, 31-38 (No. 228); Svevo, L., "Svevo et Joyce," (No. 202); Thompson, L., *A Comic Principle. . .*, (No. 166); Tindall, *The Literary Symbol*, 57-60, 149-150, 185-186, 195-202 (No. 229), *James Joyce: His Way. . .*, 22-51 (No. 488), *Reader's Guide to James Joyce* (No. 489); Waldock, *James Joyce and Others*, 30-52 (No. 308); West, R. *The Strange Necessity* (No. 309); Wilson, *Axel's Castle*, 192-225 (No. 493).

## I. GENERAL STUDIES

### (i) Books

- 764 Bajarlia, Juan Jacobo. *Litteratura de Vanguardia del Ulysses de Joyce y las escuelas Poeticas*. Buenos Aires: Colección Universal, 1946, pp. 13-57. Comments on: Joyce's conception of art; the idea of *Ulysses*; the argument of *Ulysses*; *Ulysses* and the *Odyssey*; and the Castellana version.
- 765 Beach, Sylvia. *Shakespeare and Company*. New York: Harcourt, Brace, 1956. [The first chapter of this book appeared in *Mercure de France*, CCCIX (May 1950), 12-29; *Ulysses in Paris*, printed by Harcourt, Brace Co., in 1956 was for Miss Beach's friends, and represents pp. 34-47 of the complete book.]  
Joyce is mentioned throughout in connection with the publishing of *Ulysses*.
- 766 Blackmur, R. P. *Anni Mirabiles, 1921-1925: Reason in the Madness of Letters*. Washington, D. C.: Library of Congress, 1956, pp. 24-25, 42-46. Joyce and Dante are to be read in the same way. "To Joyce there is unlimited experience which we must master and create, but which, in the end, reaches not into the heaven of truth but back into its sources." A schematic comparison of Stephen Dedalus and Leopold Bloom.
- 767 Brewster, Dorothy, and Angus Burrell. "James Joyce and *Ulysses*," in their *Modern Fiction*. New York: Columbia University Press, 1934, pp. 155-217.  
Contains a long summary of the novel.
- 768 Budgen, Frank. *James Joyce and the Making of Ulysses*. London: Grayson, 1934.

The history of the making of *Ulysses*, with Budgen's personal recollections of problems encountered by Joyce in writing the novel, and the exchange of ideas that passed between the two men.

- 768a De Angelis, Giulio. *Guida alla lettura dell'Ulisse di J. Joyce*. Milan: Lerici, 1961.  
Introduction to *Ulysses* for the Italian audience by way of the method used by Gilbert and Tindall.
- 769 Finkelstein, Sidney. *Art and Society*. New York: International Publishers, 1947, pp. 204-209.  
*Ulysses* is the central work of the Irish national literary movement; it represents modernism in literature and is a superb example of the commingling of language and plot.
- 770 Gilbert, Stuart. *James Joyce's Ulysses: A Study*. London: Faber & Faber, 1930. [First American Edition. New York: Alfred A. Knopf, 1931; Second Revised Edition. London: Faber & Faber, 1952; First Vintage Edition. New York: Vintage Books, 1956.]  
A Joyce-guided analysis of the technique, inner monologue, symbolism, meaning, etc., of *Ulysses*.
- 771 ———. "Introduction," in Joyce's *Ulysses*. New York: Limited Editions Club, 1935, pp. v-xvi.  
Many of the facts and discoveries mentioned in Gilbert's study of *Ulysses* (No. 770) are repeated here.
- 772 Gorman, Herbert. *James Joyce, His First Forty Years*. New York: B. W. Huebsch, 1924.  
A literary history of Joyce, with particular emphasis on *Ulysses* and its meaning and significance.
- 773 Hanley, Miles (and others). *A Word Index to James Joyce's Ulysses*. Madison: University of Wisconsin Press, 1937. [Revised edition appeared, by same publisher, in 1951.]  
A word index to *Ulysses*, with explanations of how the index was compiled and why it was made.
- 774 Heseltine, Philip. *Merry Go Down: A Gallery of Gorgeous Drunkards in Literature from Genesis to Joyce*. London: Mandrake Press, 1929.  
The passage from the drunken scene in *Ulysses* (Chapter 14) is reproduced.
- 775 Jones, W. Powell. *James Joyce and the Common Reader*. Norman: University Press, 1955. [The first chapter of this book appeared in *American Scholar*, XXI (April 1952), 161-171 (No. 839).]  
A general introduction to *Ulysses*, outlining the plot and explaining the most difficult obstacles encountered in reading it.



II:H:1. ULYSSES: General

- 776 Jordan-Smith, Paul. "Ulysses," in his *On Strange Altars*. New York: Albert & Charles Boni, 1924, pp. 14-34.  
A general commentary on the entire book.
- 777 ———. *A Key to the Ulysses of James Joyce*. Chicago: Covici, 1934.  
An informal comparison of *The Odyssey* and *Ulysses*, used as the "key" to *Ulysses*.
- 778 Jung, Carl Gustav. "Ulysses, Ein Monolog," in *Wirklichkeit der Seele, Anwendungen und Fortschritte der Neueren Psychologie*. Zurich: Rascher Verlag, 1934, pp. 132-169. [Appeared in *Spring Nineteen Forty-Nine*. New York: 1949, pp. 1-20; as *Ulysses, A Monologue*. New York: Analytical Psychology Club of New York, 1949; and in *Nimbus*, II (June-August 1953), 7-20.]  
A discussion of *Ulysses* from a psychological viewpoint.
- 779 Kain, Richard M. *Fabulous Voyager: James Joyce's Ulysses*. Chicago: University of Chicago Press, 1947; New York: Viking, 1959; London: Macmillan & Co., 1959.  
"It is unfortunate, too, that Joyce is chiefly known as a technician, a bewildering experimentalist." A study of the two basic themes of *Ulysses*: social criticism and philosophical relativity in terms of Joyce's prophecy, humor, satire, tone, intellect, etc.
- 780 Loehrich, Rolf Rudolf. *The Secret of Ulysses: An Analysis of James Joyce's Ulysses*. McHenry, Illinois: Compass Press, 1953.  
"I shall demonstrate that *Ulysses* is an account of how Man gains revelation, how he experiences it, why he can experience it, where he experiences it, and what is actually revealed." The intent of the book is to introduce readers to *Ulysses*, to the adventure, and to "apply the methods of oneirological analysis to the protocol material *Ulysses*. . . ."
- 781 Lyons, John O. "The Man in the Macintosh," in *A James Joyce Miscellany*, Second Series, pp. 133-138 (No. 465).  
Identification of the man in the macintosh as Mr. James Duffy of the short story "The Painful Case."
- 782 Martinson, Moa. "En bok av James Joyce," in her *Kärlek mellan Krigen: Noveller och Skisser*. Stockholm: Tidens förlag, 1947, pp. 203-210.  
Analytical study of Joyce and his *Odyssey*.
- 783 Morse, J. Mitchell. "Molly Bloom Revisited," in *A James Joyce Miscellany*, Second Series, pp. 139-149 (No. 465).  
"Without exhorting or haranguing his readers, observing strictly his own canon of reticence, he let Molly damn herself as the very center of paralysis." A study of Molly, not by the conventional interpretations, but as a dirty joke.
- 784 Obradovic, Adelheid. *Die Behandlung der Räumlichkeit im späteren*

*Werk des James Joyce*. Ph.D. Dissertation, University of Marburg, 1934.

An analytical study of the handling of spatial relations in *Ulysses*.

- 785 Read, Herbert. *Reason and Romanticism: Essays in Literary Criticism*. London: Faber & Gwyer, 1926, pp. 207-223.  
Joyce, though he disregards the form of the novel espoused by Henry James, demonstrates genius, but "irregular genius." *Ulysses* "is an art deficient in aspiration; an art of the used and rejected remnants of life, a mortuary art."
- 786 Simon, Irene. *Formes du Roman Anglais de Dickens à Joyce*. Liege: Faculté de Philosophie et Lettres, Fasc. CXVIII, 1949, pp. 388-437.  
A study of the characterization of Stephen Dedalus and Leopold Bloom, as well as a chapter-by-chapter analysis of *Ulysses*.
- 787 Sternfeld, Frederick W. "Poetry and Music — Joyce's *Ulysses*," in *Sound and Poetry: English Institute Essays, 1956*. Edited by Northrop Frye. New York: Columbia University Press, 1957, pp. 16-54.  
A discussion of the precise manner in which the art of tones may influence the art of words, and the transfer of modes of expression from a musical to a verbal organization, as they apply in *Ulysses*.
- 788 Weber, J. Sherwood *et al.* *From Homer to Joyce: a Study Guide to Thirty-Six Great Books*. New York: Holt, 1959, pp. 262-275.  
A discussion of the background to the writing of *Ulysses*, the Homeric parallels, and the action of the episodes.
- 789 Yeats, W. B. *The Voice of Ireland*. Edited by William G. Fitzgerald. Dublin: Virtue, 1924, pp. 460-465.  
"The other day a strange Irish novel was published—*Ulysses*, by Mr. James Joyce—which is certainly a new form. . . . It would cost you some pounds to buy a copy, and if you bought it you would be too startled by its incredible coarseness to see its profundity."

#### (ii) Periodical Articles

- 790 A., E. L. "James Joyce to his Literary Agents," *More Books* (Bulletin of the Boston Public Library), XVIII, no. 1 (January 1943), 22.  
Three letters from Joyce to his literary agents, the London firm of Pinker & Sons, concerning *Ulysses*.
- 790a Alexander, Sidney. "Bloomsday in Italy," *Reporter*, XXIV (13 April 1961), 38-40.  
Review of the Italian translation of *Ulysses*.
- 791 Alvarez, A. "One through another," *New Statesman*, LIX (9 January 1960), 37-8.  
Review of A. McClelland's dramatization of *Ulysses*.

- 792 Anceschi, Luciano. "Tre Lettere di Ezra Pound al Dottor Rouse sul Tradurre Poesia, e una Lettera a Joyce," *Letterature Moderne*, I (September 1950), 220-226.  
A letter from Pound, in June 1920, advising Joyce that the police had confiscated the *Little Review* copies of the Nausicaa episode of *Ulysses*, and that John Quinn should therefore handle the publication of the entire novel.
- 792a Anon. "Bloomsday," *Irish Times* (16 June 1954), 5.  
An editorial on the golden jubilee of Bloomsday, pointing out Joyce's central position in modern literature.
- 793 ———. "Cab Trip into Joyce-land, 'on way to *Finnegans Wake*,'" *Irish Press*, (17 June 1954), 8.  
An account of the cab trip made by Joyce followers from Sandymount to Dublin in honor of "Bloomsday."
- 794 ———. James Joyce i København: Skal *Ulysses* oversøettes til Dansk?" *Berlingske Aftenavis* (3 September 1936), 3.  
Joyce, visiting Copenhagen, is interviewed about *Ulysses*.
- 794a ———. "'Quidnunc': an Irishman's Diary," *Irish Times* (14 June 1954), 5.  
Discussion of unofficial plans to celebrate Bloomsday and the marriage of Giorgio Joyce.
- 795 ———. "[*Ulysses*] Algo Sobre Joyce," *Atenea*, Año XXV, Tomo XCI, nos. 281-282 (November-December 1948), 156-158.  
Comments on the plot of *Ulysses*, and Joyce's near-blindness and the other difficulties under which he worked.
- 796 ———. "Ulysses Returns: A Day in Edwardian Dublin," *Times Literary Supplement* (24 June 1960), 393-394.  
Joyce's capacity for dealing with Dublin and his own youth. "The capacity for new human experience or for any but linguistic thought had been used up [after *Ulysses*]."
- 796a Barucca, Primo. "Sogni di Dublino nel divenire della coscienza: L'*Ulisse* di J. Joyce," *L'Italia che scrive*, XLIV (January 1961), 7-8.  
General commentary on *Ulysses*.
- 797 Basalla, George. "Joyce's *Ulysses*," *Explicator*, XI (December 1952), item 19.  
The myth of Daedalus and Icarus, as it applied to *Ulysses*, is defined.
- 798 Beach, Sylvia. "*Ulysses* à Paris," *Mercure de France*, CCCIX (May 1950), 12-29. [Appeared in *Inventario*, III (Summer 1950), 77-78.]  
See No. 765.

- 799 Benco, Silvio. "L'*Ulisse* du James Joyce," *La Nazione*, V, no. 78 (1922), 1.  
An early review of *Ulysses*.
- 799a Bini, Luigi. "James Joyce esule ribelle," *Letture*, XVI (March 1961), 163-182.  
General introduction of *Ulysses* to the Italian audience; style is discussed in terms of Joyce's previous works and his intellectual milieu.
- 800 Blass, Ernest. "James Joyce und der Dulder *Ulysses*," *Vossische Zeitung*, no. 229 (18 August 1932), 396.  
Two qualities of the novel are examined: its over-complexity and its unfathomable-ness. "In *Ulysses* the usual creative situation, that is that the mind creates the body, is reversed to show life at the more submerged levels." (Compiler's translation.)
- 801 Blocker, Gunter. "James Joyce," *Neue Deutsche Hefte*, III, no. 31 (January 1957), 535-543.  
*Ulysses* is a "gigantic obscenity," and "uncontrolled interior monologue" (Compiler's translation).
- 802 Boyd, Ernest. "A Propos de *Ulysses*," *Nouvelle Revue Française*, XXIV (March 1925), 309-313.  
An answer to an article by Valéry Larbaud, No. 842.
- 803 ———. "Clue to *Ulysses*," *Saturday Review of Literature*, X (3 March 1934), 520.  
Corrections of captions to illustrations in the Random House edition of *Ulysses*.
- 804 Brion, Marcel. "*Ulysses*," *La Revue Hebdomadaire*, IV (20 April 1929), 365-367.  
A review of the French translation of *Ulysses* by Auguste Morel, assisted by Stuart Gilbert.
- 805 Budgen, Frank. "Further Recollections of Joyce," *Partisan Review*, XXIII (Fall 1956), 530-544.  
Additional notes to Budgen's *James Joyce and the Making of Ulysses* (No. 768).
- 806 Buriot-Darsiles, H. "La traduction allemande de l'*Ulisse*," *Revue de Littérature Comparée*, X (October-December 1930), 722-774.  
Review of the German translation of *Ulysses* by Dr. Georg Goyert.
- 807 Callado, A. C. "Odyssey in Dublin," *Americás*, IV (July 1952), 33-35.  
An account of a tour of Dublin to look at Ulysean landmarks.
- 807a Camerino, Aldo. "L'*Ulisse*," *Osservatore politico letterario*, VI, no. 12 (December 1960), 68-78.  
The French and Italian translations of *Ulysses* are criticized.

II:H:1. ULYSSES: General

- 808 Campbell, Kenneth. "Tour of Landmarks from *Ulysses*," *New York Times Book Review* (2 November 1958), 5.  
A tour in Dublin, in connection with *Ulysses* in Nighttown.
- 808a Canis, Domini. "*Ulysses*," *Dublin Review*, CLXXI (1922), 112-119.  
A review of *Ulysses*; it is "écrasez l'infâme!"
- 809 Cerf, Bennett. "Publishing *Ulysses*," *Contempo*, III, no. 13 (February 1934), 1-2.  
An account of the Random House publication of *Ulysses*.
- 810 Chadourne, Marc. "Un Événement: Ulysse," *La Revue Européenne*, no. 5 (May 1929), 1818-1833.  
Remarks on the French translation of *Ulysses*.
- 811 Chesterton, G. K. "The Spirit of the Age in Literature," *The Bookman*, LXXII (October 1930), 97-103.  
The isolation of the artistic mind. "Rabelais sometimes seems confusing, because he is like twenty men talking at once; but Joyce is rather inaudible, because he is talking to himself."
- 812 Clarke, Austin. "James Joyce," *Everyman* (15 May 1930), 486.  
The Key to *Ulysses* is to be found in *A Portrait of the Artist*.
- 813 Collins, Joseph. "James Joyce's Amazing Chronicles," *New York Times Book Review* (28 May 1922), 6.  
A review of *Ulysses*.
- 814 Colum, Mary. "The Confessions of James Joyce," *The Freeman* (New York), V, no. 123 (July 1922), 450-452. [Appeared in *The Freeman Book*. New York: B. W. Huebsch, 1924, pp. 327-355.]  
"Although *Ulysses* is new and original in its form, it is old in its class or type: it actually, if not obviously belongs to the Confession class of literature, and although everything in it takes place in less than twenty-four hours, it really contains the life of a man."
- 815 Cross, Gustav. "Joyeux Quicum Ulysse . . ." *Essays in Criticism*, VIII (October 1955), 420.  
A poem on *Ulysses*.
- 815a D'Agostino, Nemi. "*Ulisse* o la ricerca della condizione umana," *Bel-fagor*, XVI (1961), 96-102.  
Review of the Italian translation of *Ulysses*; Joyce is compared to Proust, Kafka, and Eliot.
- 816 Damon, S. Foster. "The Odyssey in Dublin," *Hound & Horn*, III (October-December 1929), 7-44. [Appeared in *James Joyce: Two Decades of Criticism*, pp. 203-242, No. 442.]

An analytical study of *Ulysses* as an expression of ideas and as a plumbing of the depths of the soul, by way of identification of Bloom as Christ and Dedalus as Satan.

- 817 Dawson, N. P. "The Cuttlefish School of Writers," *Forum*, LXIX (January 1923), 1174-1184.  
A note on the publication of *Ulysses*, and the behavior and reviews by Joyce advocates and explainers.
- 818 Dempsey, David. "G.B.S. on Joyce: Joyce on G.B.S.," *New York Times Book Review* (23 July 1950), 8.  
An account of George Bernard Shaw's disgust with *Ulysses*, and Joyce's reply that Shaw probably "anonymously subscribed for a copy."
- 819 Drew, Elizabeth. "The Difficulties of Joyce's *Ulysses*," *CEA Critic*, XIV, no. 2 (February 1952), 1, 6.  
Difficulties as yet unanswered by the critics: structural rhythm, completed work, organic structure, and the spirit of man in literature.
- 820 Duplaix, Georges. "Joyce à la 'Revue des Deux Mondes,'" *La Revue Nouvelle*, no. 10-11 (September-October 1925), 23-29.  
An answer to Louis Gillet's article "Du Côté de Chez Joyce" in *Revue des Deux Mondes* (No. 830).
- 821 Ehrenstein, Albert. "James Joyce," *Berliner Tageblatt*, no. 163 (5 April 1928), 8.  
About a thousand words on Joyce, chiefly about *Ulysses*.
- 822 Eisenstein, Sergei M. "An American Tragedy," *Close-up*, X, no. 2 (June 1933), 109-124.  
"The film alone has at its command the means of presenting adequately the hurrying thoughts of an agitated man . . ." such as Joyce has achieved brilliantly in literature.
- 823 Ellmann, Richard. "The Backgrounds of *Ulysses*," *Kenyon Review*, XVI (Summer 1954), 337-386.  
A tracing of the materials of *Ulysses*.
- 824 ———. "The Limits of Joyce's Naturalism," *Sewanee Review*, LXIII (Autumn 1955), 567-575.  
Dublin is not so much described as taken for granted because Joyce withholds key details from us. "With naturalism, however we define it, Joyce goes only a little way. Apart from other diversions, what principally separates him from the naturalists is the fact that his verisimilitude is not for the purpose of accurate representation of the scene as much as for the purpose of demonstrating its coincidence with other scenes."
- 825 Epstein, Edmund L. "Cruxes in *Ulysses*: Notes Toward an Edition and Annotation," *James Joyce Review*, I, no. 3 (September 1957), 25-36.  
Seven areas of Joyce scholarship on *Ulysses* which have been neglected are discussed.

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- 825a Flora, Francesco. "Da un Saggio sull'*Ulisse* di Joyce," *Letterature Moderne*, XI (March-April 1961), 149-178.  
An extensive history of ideas discussion of Joyce and *Ulysses*.
- 826 Gerstenberg, Joachin. "Six Photographs of the Backgrounds of *Ulysses*," *Envoy*, III (November 1950), 56ff.
- 827 Giedion-Welcker, Carola. "Zum *Ulysses* von James Joyce," *Neue Schweizer Rundschau*, Jahr 21 (1928), 18-32.  
*Ulysses* is a gigantic transformation from Homer's time to ours; it is about our time, and our time parallels Homer's. The Homeric parallels are outlined.
- 828 Gilbert, Allan. "Joyce's *Ulysses*," *Explicator*, XII (1953), item 7.  
Explication of the "confession box" as an unfavorable reference to the clergy.
- 829 Gilbert, Stuart. "The Wanderings of Ulysses," *New Colophon*, II, no. 3 (September 1949), 245-252.  
An account of Joyce's troubles with the publishing of *Ulysses*.
- 830 Gillet, Louis. "Du Côté de Chez Joyce," *Revue des Deux Mondes*, XXVIII (August 1925), 686-697.  
A synopsis of *Ulysses*, followed by general criticism on the Homeric parallels, inner monologue, Stephen-Bloom, father-son relationship, etc.
- 831 Godwin, Murray. "A Rushlight for the Labyrinth," *Pacific Spectator*, VI (Winter 1952), 84-96.  
Comments on the critics who have failed to take up aspects of *Ulysses* which are fairly obvious, in favor of the esoteric, the obscure, and the ambiguous.
- 832 Goll, Yvan. "The Homer of our Time," *Die Literarische Welt* (17 June 1927), 396-400. [Reprinted in *Living Age*, CCCXXXIII (1927), 316-320.]  
An appreciation of *Ulysses*, and of Joyce, by a fellow Zurichier.
- 833 Green, Julien. "*Ulysses* par James Joyce," *Philosophies* (May 1924), 218-222.  
A review of *Ulysses*.
- 834 Herman, Lewis. "The Problem of the 'Tsk,'" *American Spectator*, III, no. 29 (March 1935), 13.  
Joyce's pioneer work in the matter of depicting the orthography of the common human grunts, yawns, and ejaculations of pain, joy, and anguish.
- 835 Huddleston, Sisley. "*Ulysses*," *Observer*, no. 6823 (5 March 1924), 4.  
[This review later appeared as part of an article in *Articles de Paris*. New York: Macmillan, 1928, pp. 41-47.]  
An estimate of the general appeal of *Ulysses* and of Joyce's "selectivity in putting in

material." "Has he not exaggerated the vulgarity and magnified the madness of mankind and the mysterious materiality of the universe?"

- 836 Hueffer, Ford Madox. "Ulysses and the Handling of Indecencies," *English Review*, XXXV (December 1922), 538-548.  
A review of *Ulysses* demonstrating the impact of *Ulysses* on literature and the public; Joyce forms a bridge between English and continental literature.
- 837 Hull, William. "Shaw on the Joyce he Scarcely Read," *Shaw Bulletin*, I, no. 6 (September 1954), 16-20.  
Shaw's comment in a letter to Sylvia Beach that he believed *Ulysses* "is truthful and needed to be written," and Joyce's reply to this comment.
- 838 Jones, Alan. "Portrait of the Artist as Himself," *Critical Quarterly*, II (Spring 1960), 40-46.  
Comments on Ellmann's biography of Joyce (No. 43), and the cross theories on *Ulysses* by Virginia Woolf and T. S. Eliot.
- 839 Jones, William Powell. "The Common Reader and James Joyce's *Ulysses*," *American Scholar*, XXI (April 1952), 161-171.  
The first chapter of *James Joyce and the Common Reader* (No. 775).
- 840 Killen, A. "Ulysse," *Revue de Littérature Comparée*, X (April-June 1930), 323-327.  
Account of the French translation of *Ulysses* by Adrienne Monnier and Auguste Morel assisted by Stuart Gilbert.
- 841 Larbaud, Valery. "James Joyce," *Nouvelle Revue Française*, XVIII (April 1922), 385-405.  
The first review of *Ulysses* that tried to explain everything that was new and unusual about the book.
- 842 ———. "A Propos de James Joyce et de Ulysse," *Nouvelle Revue Française*, XXIV (January 1925), 1-17.  
Criticism of statements made by Ernest Boyd in *Ireland's Literary Renaissance* (No. 208) on Larbaud and on *Ulysses*.
- 843 Lecomte, Marcel. "L'Esthétique Joycienne," *Le Journal des Poètes*, XXIII (December 1953), 4.  
A brief account of Joyce's aesthetic story to help understand *Ulysses*.
- 844 Leslie, Shane. "Ulysses," *The Quarterly Review* (London), CCXXXVIII (October 1922), 219-234.  
A critical review of *Ulysses*. "As a whole the book must remain impossible to read, and in general undesirable to quote."
- 845 Lewis, Wyndham. "An Analysis of the Mind of James Joyce," *The Enemy* (London), I (January 1927), 95-130. [Appeared in his *Time*



*and Western Man*. London: Chatto & Windus, 1927, pp. 91-130; New York: Harcourt, Brace, 1928, pp. 75-113.]

"No writing of his before *Ulysses* would have given him anything but an honourable position as the inevitable naturalist-French-influenced member of the romantic Irish Revival. . . I regard *Ulysses* as a *time-book*; and by that I mean that it lays its emphasis upon . . . the self-conscious time-sense, that has now been erected into a universal philosophy."

- 846 Litz, Walton. "Joyce's Notes for the Last Episodes of *Ulysses*," *Modern Fiction Studies*, IV (Spring 1958), 3-20. [See No. 460.]

Reproduction of Joyce's notes for the last seven episodes of *Ulysses* in order to show his method of composition.

- 847 MacDonagh, Donagh. "In the Steps of Leopold Bloom," *Irish Times*, XV (15 June 1954), 6; (16 June 1954), 6.

First article: Dublin was a "set-piece in the mind of Joyce" which lives while the pages of his book are open. Second article: "The Joyce country is all about us . . . hidden behind the walls of familiarity."

- 848 McHugh, Roger. "The Passing of Barney Kiernan's," *Envoy*, I, no. 1 (December 1949), 9-14.

Barney Kiernan's pub in Dublin and its place in *Ulysses*.

- 849 Marichalar, Antonio. "James Joyce en su Labertino," *Revista de Occidente* (Madrid), XI (1924), 177-202.

A compilation of early criticism on *Ulysses* by way of review.

- 850 Marino-Palacio, Andrea. "Le Estetica Moderna in *Ulisses*," *Revista Nacional de Cultura*, no. 65 (November-December 1947), 73-80.

A moral aesthetic in a world-wide form culminates in Joyce. *Ulysses* is compared to primeval chaos, and to Rimbaud and La Tremont.

- 851 Mason, Ellsworth. "*Ulysses*, the Hair Shirt, and Humility," *CEA Critic*, XIV, no. 2 (February 1952), 6.

Problems of teaching *Ulysses*, and some suggestions.

- 852 Meagher, James A. "Two Joyous Dactyls," *Meanjin* (Melbourne), VII (Autumn 1948), 57-58.

A note on the means by which Joyce assigned the name Malachi Mulligan to Oliver St. John Gogarty in *Ulysses*.

- 853 Mercanton, Jacques. "James Joyce," *Europe*, XLVI (15 April 1938), 433-471.

A very general article on various aspects of *Ulysses* which are usually mentioned in connection with the novel.

- 854 Monks, Julia. "*Ulysses* — Nine Hour Version by BBC," *Irish Press*, XXIII (24 October 1953), 5.

Notice of a nine-hour version of *Ulysses* presented on the BBC Third Programme.

- 855 Monnier, Adrienne. "L'*Ulysse* de Joyce et le Public français," *La Gazette des Amis des Livres* (Paris), III, no. 10 (May 1940), 50-64; [translated by Sylvia Beach in *Kenyon Review*, VIII (Summer 1946), 430-444; later appeared in *Kenyon Critics: Studies in Modern Literature*. Edited by John Crowe Ransom. New York: World Publishing Co., 1951, pp. 75-88.]  
A discussion of the essential summings-up of *Ulysses* by its French readers. "Well, there you are: *Ulysses* is not a work of art, neither is it a success as a novel, nor is it an elevated production. It is not beautiful, clever nor sublime at all. And yet, when this is said, we are uneasy, we feel that we have not rendered a judgment and that this book towers over us and is our judge."
- 856 ———. "La Traduction d'*Ulysse*," *Mercure de France*, CCCIX (May 1959), 30-37.  
A history of the French translation of *Ulysses*.
- 857 Muir, Edwin. "James Joyce's New Novel," *Listener* (11 May 1939), 1013.  
A review of *Ulysses*.
- 858 Muschg, Walter. "Der Deutsche *Ulysses*," *Annalen*, II (1928), 19-24.  
A review of the German translation of *Ulysses*.
- 859 O'Connor, Frank (Michael O'Donovan). "Joyce, Colum, Johnston, Meredith," *Theatre Arts*, XLII (October 1958), 72.  
A review of the Burgess Meredith production of "Ulysses in Nighttown."
- 860 Olden, G. A. "R. E. should tackle Joyce's *Ulysses*," *Irish Times* (25 February 1954), 4.  
Recommends that Radio Eireann adapt *Ulysses*.
- 861 O'Nolan, Brian (Miles na gCopaleen). "J-Day," *Irish Times* (16 June 1954), 6.  
An announcement of June 16th as Joyce-day. A derisory comment on Joyce.
- 862 Pastore, Annibale. "L'Interpretazione filosofica della Vita nell'*Ulisse* di James Joyce," *L'Indagine: Quaderni di Critica e Filosofia* (Rome), No. 1 (1947), 75-89.  
"A philosophical person writing a novel must employ a complicated technique, symphonic, with many dimensions. Joyce is philosophy novelized; theory made practice" (Compiler's translation).
- 863 Penuelas, Marcelino. "James Joyce tras el Interrogante," *Cuadernos Americanos*, XVI (March-April 1957), 183-200.  
A history of the trials of publication encountered by Joyce's *Ulysses*.
- 864 Posner, David. "Two Poems from the Voices of Ulysses," *James Joyce Review*, I (September 1957), 46-48.

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- 865 Powell, Lawrence Clark. "The Enjoyment of Joyce," *Hoja Volante*, no. 19 (May 1948), 3-5.  
An account of the writer's buying and reading of the Odyssey Press edition of *Ulysses*.
- 866 Power, Arthur. "Bloomsday," *Irish Tatler & Sketch*, LXIII (July 1954), 29.  
Memoirs of Joyce, and of his comments on *Ulysses* and its translators.
- 867 Prescott, Joseph. "Notes on Joyce's *Ulysses*," *Modern Language Quarterly*, XIII (June 1952), 149-162.  
Notes explicating difficult passages of *Ulysses*.
- 868 ———. "A Song in Joyce's *Ulysses*," *Notes & Queries*, CXCVII (5 January 1952), 15-16.  
The title of a song, "Love and War" by Thomas Cooke, crops up in several passages of *Ulysses*.
- 869 Preston, Hayter. "Bloomsday," *Courier*, XXII, no. 6 (June 1954), 30-33.  
Joyce as a modern myth-maker.
- 870 Raleigh, John Henry. "Who was M'Intosh?," *James Joyce Review*, III, Nos. 1-2 (February 1959), 59-62.  
Identification of M'Intosh and an explanation of the use of his name in *Ulysses*.
- 871 Read, Herbert. "James Joyce: Romantic or Classic," *Cambridge Review*, LI (13 June 1930), 488-489.  
Questions Stuart Gilbert's attribution of classicism to Joyce in *James Joyce: A Study* (No. 770).
- 872 Reid, Marjorie. "Shopkeeper of Shakespeare and Company," *New York Times Book Review* (3 December 1922), 7, 12.  
An account of a meeting with Sylvia Beach.
- 873 Roberts, R. F. "Bibliographical Notes on James Joyce's *Ulysses*," *Colophon*, n.s., I (1936), 565-579.  
An account of practically all of the appearances of *Ulysses*, excepting translations.
- 874 Rodgers, William G., William York Tindall, and Lyman Bryson. "Joyce's *Ulysses*," *Invitation to Learning*, II (Spring 1952), 63-70.  
Tindall explains *Ulysses* to Rodgers and Bryson.
- 875 Root, Waverly L. "King of the Jews," *transition*, no. 9 (December 1927), 178-184.  
An account of Samuel Roth's pirating of *Ulysses*, and of his subsequent printing of it in his "Two Worlds' Monthly."
- 875a Roth, Samuel. "Prelude," *Two Worlds' Monthly*, I, no. 1 (September 1927), 4 pp.  
Roth's statements on his edition of *Ulysses*.

- 875b Ryf, Robert S. "James Joyce," *Nation*, CXCI (10 September 1960), 138-139.  
Monk Gibbon's comments on *Ulysses* and Joyce's reputation in Ireland.
- 876 Saylor, Oliver M. "Long Day's Journey into Nighttown," *Theatre Arts*, XLIII (January 1959), 57-61.  
The development of the production of "Ulysses in Nighttown," which was presented on 5 June 1958.
- 877 Schoeck, R. J. "Catholicism of Joyce," *Commonweal*, LVI (May 1952), 143-145.  
The church is not merely a source of metaphor and symbol for Joyce because certainly "*Ulysses* is an attempt to reconstruct Catholicism as a religion with the Church squeezed out." (Answer to Hynes, see No. 252)
- 878 Schwartz, Delmore. "Nightmare of History," *New Republic*, CXL (30 March 1959), 16-17.  
A review of *Ulysses in Nighttown* by Marjorie Barkentin.
- 879 Seldes, Gilbert. "Joyce and Lewis Share Honors of the Week," *New York Evening Journal* (27 January 1934), 11.  
Journalistic review of *Ulysses*.
- 880 Shaw, George Bernard, and Archibald Henderson. "Literature and Science," *Fortnightly Review*, n.s., CXVI (October 1924), 518-521.  
Shaw and Henderson on *Ulysses*.
- 881 Slocombe, George. "The Week in Paris," *Daily Herald* (London), n.s., no. 921 (17 March 1922), 4.  
A review of *Ulysses* to the point that: no man is an ordinary man; all man's thoughts do not make a book.
- 882 Spoerri, James F. "The Odyssey Press edition of James Joyce's *Ulysses*," *Papers of the Bibliographical Society of America*, L (1956), 195-198.  
Remarks on the definitiveness of the edition.
- 883 Stanford, W. B. "Joyce's First Meeting with Ulysses," *Listener*, XLVI (19 July 1951), 99, 105.  
Joyce first met Ulysses in Lamb's *Adventures of Ulysses* in school.
- 884 Stein, Sol. "The Aesthetics of James Joyce's *Ulysses*," *University of Kansas City Review*, XVIII (Summer 1952), 241-254.  
"An important task . . . remains for the critic: it is he who must provide the *link* between his experience and the text. In order to do so he must not only understand the text, but he must also be able to analyze the particular experience aroused by the book before the connections can be made."
- 885 Steinberg, Edwin R. "A Book with a Molly in it," *James Joyce Review*, II (June 1958), 55-62.

## II:H:1. ULYSSES: General

The critics have misunderstood Molly Bloom. She is a comic character; she is a woman, ironically drawn.

- 886 Thiebaut, Marcel. *Ulysse et James Joyce*," *Revue de Paris*, III (15 June 1929), 944-958.

A study of the most common features of *Ulysses*, by way of introduction to the French translation.

- 887 Thompson, Alan R. "Farewell to Achilles," *The Bookman*, LXX (January 1930), 465-471.

Joyce is presented as a "decadent romantic" and as the "*ne plus ultra* of naturalism."

- 888 Titus, Edward W. "Sartor Resartus: Being Comment upon Commentary," *This Quarter*, III, no. 1 (July-September 1930), 120-141.

An article in response to the essays in the periodical *transition* on the revolution of the word, and in particular to Stuart Gilbert's *James Joyce: A Study* (No. 770).

- 888a Toynebee, Philip. "The Decline and Future of the English Novel," *New Writing & Daylight* (Winter 1943-1944), 35-45. [Also appeared in *Penguin New Writing*, XXIII (1945), 127-139.]

"*Ulysses* has been often quoted by the enemy as the final circumnavigation, or the oration at the grave-side. Yet there is probably no novel in existence so full of rich almost unexplored innovations."

- 889 Troy, W. "Stephen Dedalus and James Joyce," *Nation*, CXXXVIII (February 1934), 187-188.

A superficial examination of the three main characters of *Ulysses*.

- 890 Vane, Henry. "Dublin's Odyssey," *Twentieth Century*, CLXII (1957), 480-483.

An account of a literary pilgrimage to Dublin.

- 891 Wilson, Edmund. "The Literary Writer's Polonius," *Atlantic Monthly*, CLV (June 1935), 674-682.

Joyce had a right to date *Ulysses* because it took him so long to finish it.

## 2. INNER MONOLOGUE: STREAM OF CONSCIOUSNESS

### (i) Books

- 892 Dujardin, Edouard. *Les Lauriers Sont Coupés*. "Preface" by Valery Larbaud. Paris: Messein, 1925, pp. 5-16. [Later translated by Stuart Gilbert as *We'll to the Woods no More*. Norfolk: New Directions Books, 1938, pp. 148-157.

- 893 Edgar, Pelham. "Psycho-Analysis and James Joyce," in his *The Art of the Novel*. New York: Macmillan, 1933, pp. 301-319.

A detailed study of the stream of consciousness method and its antecedents in the works of Edouard Dujardin.

- 894 Friedman, Melvin. "James Joyce: The Full Development of the Method," in his *Stream of Consciousness: A Study of Literary Method*. New Haven: Yale University Press, 1955, pp. 210-243.  
An analytical study of the stream of consciousness technique as Joyce used it in every episode of *Ulysses*.
- 895 Gilbert, Stuart (translator). "Introduction," in Edouard Dujardin's *We'll to the Woods no More*, pp. 149-157 (No. 892).  
An account of Dujardin's literary history, and of the Dujardin-Joyce relationship.
- 896 Henderson, Philip. "Stephen Dedalus versus Bloom," in his *The Novel Today*. London: John Lane, 1936, pp. 81-87.  
In *Ulysses*, the stream of consciousness leads to the pure aesthetic, "exalted into an absolute value where life is seen as nothing but a collection of isolated mental states without purpose or direction."
- 897 Humphrey, Robert. *Stream of Consciousness in the Modern Novel*. Berkeley: University of California Press, 1954, *passim*.  
". . . but I should like at least to suggest one important achievement of Joyce's in *Ulysses* which is central to his whole purpose and which is greatly dependent on stream of consciousness techniques. This is the marvellous degree of objectivity which he achieves."
- 898 Larbaud, Valery. "Preface," in his Edouard Dujardin's *Les Lauriers sont Coupés*. Paris: Messein, 1925, pp. 5-16, No. 892.  
Dujardin and Joyce relationship.
- 899 Lewis, Wyndham. *The Art of Being Ruled*. New York: Harper, 1926, *passim*.  
A comparison of Joyce's thought stream to that of the thought stream of Mr. Jingle in *Pickwick Papers*.
- 900 McCole, C. John. *Lucifer at Large*. London: Longmans, Green, 1937, pp. 85-104.  
Lengthy discussion of the stream of consciousness technique and its influence on other writers.
- 901 Schiefele, Hannes. "Freuds Bedeutung für die Kunst Betrachtung: Marcel Proust, James Joyce, Thomas Mann," in *Lebendige Psychoanalys: Die Bedeutung Sigmund Freud für das Verstehen des Menschen*. Edited by Fritz Rieman. Munich: Beck, 1956, pp. 136-159.  
Freud's studies on dream and free association as they are revealed in a textual study of *Ulysses*.
- 902 Steinberg, Erwin. *Ulysses and the Stream of Consciousness Technique*. [See *DA*, xviii (January 1958), 237-8.]  
A study of the stream of consciousness technique to determine how Joyce simulates

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the psychological stream of consciousness, and how he employs the stream of consciousness technique to present his characters. The study involves the use of both subjective and quantitative analyses.

- 903 Wagenknecht, E. C. "Stream of Consciousness," in his *Cavalcade of the English Novel*. New York: Holt, 1943, pp. 505-522.  
The stream of consciousness technique as it is used in *Ulysses*.

(ii) *Periodical Articles*

- 904 Daniel-Rops, Henry. "Une Technique nouvelle; le Monologue interieure," *Le Correspondent*, no. 1664 (January 1932), 281-305.  
A discussion of the inner monologue and its origins in the work of Edouard Dujardin.
- 904a Decker, Heinz. "Der innere Monolog: Zur analyse des *Ulysses*," *Akzente*, VIII (April 1961), 99-125.  
Discussion of the inner monologue, Stephen Dedalus, and the theory of the epiphany; a synopsis of *Ulysses*.
- 904b Edel, Leon. "Criticism and Psychoanalysis: Notes on Two Disciplines," *Chicago Review*, XV (Autumn 1961), 100-109.  
Joyce mentioned in a review of Louis Fraiberg's *Psychoanalysis and American Literary Criticism*.
- 905 Franke-Heilbronn, H. "Das Ende des Psychologischen Romans der Burgerlichen Dekadenz: James Joyce und die Aufgaben der Jungen Deutschen Epic," *Geist der Zeit*, XVI (1938), 156-165.  
A Nazi-inspired article to abolish the psychological novel.
- 906 Gilbert, Stuart. "We'll to the Woods no More," *Contempo*, III (February 1934), 1, 6.  
Joyce's debt to Dujardin's *Les Lauriers Sont Coupés* (No. 892).
- 907 Hartley, L. G. "The Sacred River, Stream of Consciousness: The Evolution of a Method," *Sewanee Review*, XXXIX (January-March 1931), 80-89.  
Joyce's development in the evolution of the stream of consciousness technique.
- 908 King, C. D. "Edouard Dujardin, Inner Monologue, and the Stream of Consciousness," *French Studies*, VII (April 1953), 116-128.  
Primarily a study of Dujardin, but the writer questions Dujardin's influence on Joyce.
- 909 Uzzell, Thomas H. "Modern Innovations," *College English*, VII (November 1945), 59-65.  
The stream of consciousness method in *Ulysses* is mentioned as one of the many technical innovations in the novel form.

## 3. STUDIES OF TECHNIQUE AND STRUCTURE

(i) *Books*

- 909a Adams, R. M. *Surface and Symbol*. New York: Oxford University Press, 1962.
- 910 Croessmann, H. K. "Joyce, Gorman and the Schema of *Ulysses*: An Exchange of Letters," in *A James Joyce Miscellany*. Second Series, pp. 9-14 (No. 465).  
Letters between Herbert Gorman, Paul Léon, and Bennett Cerf concerning the publication of *Ulysses*, and the chart of the episodes, are reproduced.
- 911 Curtius, Ernst Robert. *James Joyce und sein Ulysses*. Zürich: Neue Schweizer Rundschau, 1929. [Translated by Eugene Jolas as "Technique and Thematic Development of James Joyce," in *transition*, no. 16-17 (June 1929), 310-325.]  
The themes and techniques of *Ulysses* are studied in terms of metaphysical nihilism.
- 912 Hentze, Rudolfe. *Die Proteische Wandlung im Ulysses von James Joyce und ihre Spiegelung im Stil*. Marburg: Elwert, 1933.  
Detailed study of Joyce's technique and style in *Ulysses*.
- 913 Honig, Edwin. *Dark Conceit: The Making of Allegory*. Evanston: Northwestern University Press, 1959, pp. 174-176, *passim*.  
Naturalistic identity and symbol in *Ulysses*.
- 914 McNelly, Willis E. "The Use of Catholic Elements as an Artistic Source in James Joyce's *Ulysses*." Unpublished Ph.D. Dissertation, Northwestern University, 1957.  
Catholic references in *Ulysses* are studied.
- 915 Mercier, Vivian. "James Joyce and Irish Tradition," in *Society and Self in the Novel: English Institute Essays, 1955*. Edited by Mark Schorer. New York: Columbia University Press, 1956, pp. 78-116. [Appeared in *Studies*, XLV (1956), 194-218.]  
The ways in which Joyce uses parody in *Ulysses*.
- 916 Muir, Edwin. *The Structure of the Novel*. London: Hogarth Press, 1928, pp. 126-133.  
"*Ulysses* is a work of extraordinary literary virtuosity, and some of its technical innovations are striking; but in structure it is not revolutionary. Its faults are obvious: its design is arbitrary, its development feeble, its unity questionable."
- 917 Nicholson, Norman. "James Joyce and T. F. Powys," in his *Man and Literature*. London: S.C.M. Press, 1944, pp. 144-151.  
A brief outline of the structure of *Ulysses*, followed by a study of the characterization in the novel.



917a Parr, Mary. *James Joyce: the Poetry of Conscience*. Milwaukee: Inland Press, 1961.

"The theme of Joyce's *Ulysses* is the human ascent to consciousness through the co-action of intellect and feeling which generates the creative act of life. His general artistic mode is to concretize with scrupulous accuracy the nearest verisimilitude to the theme of his vision; therefore, a creative artist and a gifted clown compose the hero, a vast indifferent *Weib* is the heroine, and as a vital trinity they perform the ascent to consciousness."

918 Prescott, Joseph. "James Joyce's *Ulysses* as a Work in Progress," Unpublished Ph.D. Dissertation, Harvard University, 1944. [A condensed version of portions of this dissertation appeared in *A James Joyce Miscellany*. Second Series, pp. 15-66, No. 465.]

An analysis of the technique of *Ulysses* as shown by the growth of the text through the innumerable extensive and significant changes which Joyce made in several sets of proof sheets.

918a ———. "The Language of James Joyce's *Ulysses*," *Langue et Littérature: Actes du VIIIe Congrès de la Fédération Internationale des Langues et Littératures Modernes* (Paris 1961), pp. 306-307.

919 Settanni, Ettore. "Aria di Joyce," in his *Romanzo e Romanzieri d'Oggi*. Naples: Guida, 1933, pp. 55-61.

In spite of Joyce's having been called crazy and obscene, and in spite of the devices of his style, we can still call Joyce a vanguard writer, especially if we examine the progression of his works. Examination of *Ulysses* in these terms.

920 Shapiro, Karl. *Essays on Rime*. New York: Reynal & Hitchcock, 1945, pp. 17-18, 38-39.

Joyce establishes a new rhythmical idiom, and qualifies or ends one chapter of prosody.

921 Stanzel, Franz. "*Ulysses*," in his *Die typischen Erzählsituationen im Roman, dargestellt an Tom Jones, Moby-Dick, The Ambassadors, Ulysses, u.a.* ("Wiener Beiträge zur englischen Philologie," Vol. LXIII). Vienna: W. Braumüller, 1955, pp. 122-144.

The plot of *Ulysses* is examined.

#### (ii) *Periodical Articles*

922 Brion, Marcel. "The Idea of Time in the Work of James Joyce," *transition*, no. 12 (March 1928), 163-170. [Translated by Robert Sage in *Revista d'Italia* (Milan), Anno XXVI, no. 7 (July 1928), 403-408.]

"Time is not an abstract concept. On the contrary, it is perhaps the only reality in the world, the thing which is the most concrete." Time remains for Joyce the "inseparable factor, the primary element at the base of his work."

- 923 Dallapiccola, Luigi (*trans.* Deryck Cooke). "On the Twelve-Note Road," *Music Survey*, IV (1951), 318-332.  
Joyce's use of "cancrizans" in *Ulysses*.
- 924 Duncan, Joseph E. "The Modality of the Audible in Joyce's *Ulysses*," *Publications of the Modern Language Association*, LXXII (March 1957), 286-295.  
"Joyce's use of the audible is Aristotle's idea of perception and modality as pondered by Stephen Dedalus at the beginning of the third episode, or 'Proteus' chapter. This key opens a new door into Joyce's world of the modality of the audible both in the physical world without and the stream of consciousness within."
- 925 Edwards, Philip. "*Ulysses* and the Legends," *Essays in Criticism*, V (April 1955), 118-128.  
Joyce's use of correspondence both for emphasizing modern man's shortcomings and defining the situation of the characters and their relationships.
- 926 Eliot, T. S. "*Ulysses*, Order and Myth," *Dial*, LXXV (November 1923), 480-483. [Appeared in *Criticism: The Foundation of Modern Literary Judgment*. Edited by Mark Schorer, Josephine Miles, and Gordon McKenzie. New York: Harcourt, Brace, 1948; and in *James Joyce: Two Decades of Criticism*. pp. 198-202, No. 442.]  
Joyce's parallel use of the *Odyssey* is discussed.
- 927 Epstein, Edmund L. "The Jewel of Asia," *James Joyce Review*, III, nos. 1-2 (September 1959), 47-49.  
Words and music of the song "The Jewel of Asia," written by Harry Greenbank and composed by James Philp, a "supplementary number" from *The Geisha*, a musical comedy. Footnote by E. L. Epstein. The song is found in many forms in *Ulysses* and *Finnegans Wake*.
- 928 Fehr, Bernhard. "James Joyce's *Ulysses*," *Englische Studien*, LX (1925/26), 180-205.  
"Out of the chaos of space and time we perceive a new way of looking at things. The abolition of all conventions in order to clear the view for what happens in man's consciousness is its unity. A selection of new styles" (Compiler's translation).
- 929 Frank, Joseph. "Spatial Form in Modern Literature," *Sewanee Review*, LIII (April 1945), 233-235. [Appeared in *Critiques and Essays on Modern Fiction*. Edited by John Aldridge. New York: Ronald Press, 1952, pp. 44-46.]
- 930 Gorman, Herbert. "Joyce Today and Tomorrow," *New Republic*, L (April 1927), 197-199.  
Formlessness and incoherence are not a part of *Ulysses*. Readers must go beyond *Ulysses* to understand "Work in Progress."

II:H:3. ULYSSES: Technique and Structure

- 931 Greenway, John. "A Guide through James Joyce's *Ulysses*," *College English*, XVII (November 1955), 67-78.  
A study, in the manner of Stuart Gilbert, of the parallels, symbols, etc.
- 932 Kenner, Hugh. "Joyce's *Ulysses*: Homer or Hamlet?," *Essays in Criticism*, II (January 1952), 85-104.  
The Homeric correspondence in *Ulysses*.
- 933 Koch, Vivienne. "An Approach to the Homeric Context of Joyce's *Ulysses*," *Maryland Quarterly*, I (1944), 119-130.  
The differences between Homer and Joyce, rather than a study of the correspondences.
- 934 Litz, Walton. "Early Vestiges of Joyce's *Ulysses*," *Publications of the Modern Language Association*, LXXI (March 1956), 51-60. [See No. 460.]  
An examination of Joyce's note sheets.
- 934a Martindale, C. C., S. J. "*Ulysses*," *Dublin Review*, CLXXI (1922), 273-276.  
The method of *Ulysses*.
- 935 Mason, Ellsworth. "The Difficulties of Joyce's *Ulysses*," *CEA Critic*, XIV, no. 2 (February 1952), 1, 6.  
The textual problems in *Ulysses*.
- 936 Morse, J. Mitchell. "More Early Vestiges of *Ulysses*," *Publications of the Modern Language Association*, LXXI (December 1956), 1173.  
Joyce's note sheets examined and compared with the final version.
- 937 Paris, Jean. "*Ulysses et la Mer*," *Lettres Nouvelles* (June 1957), 841-859.  
The sea as a dominant symbol in *Ulysses*.
- 938 Peradotto, J. J. "Liturgical Pattern in *Ulysses*," *Modern Language Notes*, LXXV (April 1960), 321-326.  
Joyce's use of Catholic liturgy in *Ulysses*.
- 939 Prescott, Joseph. "Homer's *Odyssey* and Joyce's *Ulysses*," *Modern Language Quarterly*, III (September 1942), 427-444.  
Some new Homeric parallels and echoes not mentioned by Stuart Gilbert in his *James Joyce: A Study* (No. 770).
- 940 ———. "Local Allusions in Joyce's *Ulysses*," *Publications of the Modern Language Association*, LXVIII (December 1953), 1223-1228.  
Identification of a few associations unfamiliar to the non-Irish mind.
- 941 ———. "The Characterization of Stephen Dedalus in *Ulysses*," *Littérature Moderne*, IX (March-April 1959), 145-163.

Analysis of the technique of *Ulysses* as it is revealed by the growth of the text through its changes.

- 942 Rodgers, Howard E. "Irish Myth and the Plot of *Ulysses*," *English Language History*, XV (December 1948), 306-327.  
The function of myth in Joyce's work.
- 943 Routh, H. V. "The Quest for Currents in Contemporary English Literature," *College English*, VIII (January 1947), 169-178.  
Joyce "believed that our essential and characteristic qualities find their natural and satisfying expression in the mechanism and mediacy of speech. . . ."
- 944 Russell, H. K. "The Incarnation in *Ulysses*," *Modern Fiction Studies*, IV (Spring 1958), 53-61.  
"A theological context, similar to the Homeric and Shakespearean contexts, is constantly involved in the relationship of Bloom and Stephen."
- 945 Stanford, W. B. "Studies in the Characterization of Ulysses—IV," *Hermathena*, LXXVII (May 1951), 52-64; LXXVIII (November 1951), 67-82. [The first two chapters of his *The Ulysses Theme: A Study in the Adaptability of a Traditional Hero*. Oxford: Blackwell, 1954.]  
A study of the comprehensiveness of Joyce's version, of the various levels of significance in Joyce's work, and a comparison with Nikos Kazantzakis's *Odyssey*.
- 946 Van Caspel, P. P. J. "The Theme of the Red Carnation in James Joyce's *Ulysses*," *Neophilologus*, XXXVIII (July 1954), 189-198.  
The red carnation as a symbol in *Ulysses* is examined.
- 947 Visser, G. J. "James Joyce's *Ulysses* and Anglo-Irish," *English Studies*, XXIV (April 1942), 45-46; (June 1942), 79-90.  
Words and expressions from Gaelic found in *Ulysses*.
- 948 Von Abele, Rudolph. "*Ulysses*: The Myth of Myth," *Publications of the Modern Language Association*, LXIX (June 1954), 358-364.  
Comments directed against mythopoeic and allusion studies of *Ulysses*.
- 949 Worthington, Mabel P. "Irish Folksongs in Joyce's *Ulysses*," *Publications of the Modern Language Association*, LXXI (June 1956), 321-339.  
[Later appeared in *Song in the Works of James Joyce* (No. 447).]  
References to Irish folksongs in *Ulysses*.

#### 4. *Ulysses* IN COURT: OBSCENITY

##### (i) Books

- 949a Blanshard, Paul. *The Right to Read: The Battle Against Censorship*.  
Boston: Beacon Press, 1955, pp. 149-151.  
The court trial and Judge Woolsey's decision.

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- 950 Ernst, Morris L. *The Censor Marches On*. New York: Doubleday, Doran, 1940, pp. 20-22, 281-290. [Later appeared in his *The Best is Yet*. New York: Harpers, 1945, pp. 112-119.]  
The defense of *Ulysses* in 1933, and Judge Woolsey's decision.
- 951 Haight, Anne L. "James Joyce," and, "Excerpts from the Opinion of Judge Woolsey; Judge Hand," in her *Banned Books*. Second Edition. New York: R. R. Bowker, 1955, pp. 145-146.  
Excerpts from Judge Woolsey's and Judge Hand's decisions.
- 952 St. John-Stevas, Norman. "The *Ulysses* Case," in his *Obscenity and the Law*. London: Secker & Warburg, 1956, pp. 95-96, 162-166.  
Excerpts from Judge Woolsey's decision on *Ulysses*.
- 953 Wittenberg, Philip. *The Protection and the Marketing of Literary Property*. New York: Julian Messner, 1937, pp. 148-151.  
Judge Woolsey's decision on *Ulysses*.

(ii) *Periodical Articles*

- 954 Anderson, Margaret. "*Ulysses* in Court," *Little Review*, VII (January-March 1921), 22-25. [Appeared in *The Little Review Anthology*. Edited by Margaret Anderson. New York: Hermitage House, 1953, pp. 297-298, 305-308.]  
An account of the author's trial for publishing *Ulysses* in *The Little Review*.
- 955 Atlas, Nicholas. "James Joyce," *Scraps*, IX, no. 11 (December 1933), 2-28.  
Judge Woolsey's decision on *Ulysses* is followed by a historical sketch of Joyce's work and a synopsis of *Ulysses*.
- 956 Dobson, J. L. "Against Anti-Censorship Propaganda," *The Bookseller* (London) (4 March 1936), 209.  
Joyce and censorship of *Ulysses*.
- 957 Forster, E. M. "The Censor Again?," *The Author*, XLIV, no. 3 (Spring 1934), 78-79.
- 958 Heap, Jane. "James Joyce," and, "Art and Law." *The Little Review*, VII (September-December 1920), 5-7. [Appeared in *The Little Review Anthology*, pp. 129-131, 329-330 (No. 954).]  
"The law does not understand obscenity nor art."
- 959 Kerr, Alfred. "Joyce en Angleterre," *Les Nouvelles Littéraires* (Paris), no. 691 (11 January 1936), 6-12. [Translated by Joseph Prescott as "James Joyce in England," in *A James Joyce Miscellany*, 1957, pp. 37-43 (No. 464).]

"Is America less moral than England?" Kerr's discussions with Joyce on this subject.

- 960 Monroe, Harriet. "Summer versus James Joyce," *The Little Review*, VII (January-March 1921), 346.  
A note of encouragement to the editors of *The Little Review* during the period when they were at trial over *Ulysses*.
- 961 Pollock, John. "Ulysses and the Censorship," *The Author*, XLIV, no. 4 (Summer 1934), 115-117.
- 962 Preston, Harold P. "Ulysses," *Modern Review*, I, no. 1 (Autumn 1922), 40-42.  
Brief study of obscenity in *Ulysses*.
- 963 Redman, Ben R. "Obscenity and Censorship," *Scribner's*, XCV, no. 5 (May 1934), 341-344.  
A reaction to Judge Woolsey's decision.
- 963a Sheed, Wilfred. "Pornography and Literary Pleasure," *Catholic World*, CXCIV (January 1962), 222-229.  
*Ulysses* mentioned briefly.
- 964 Silveira, Alcantara (*trans.* Jose Anibal) "Una Sentencia Judicial Sobre *Ulysses*," *Universidad de Antioquia*, XXX (1954), 265-270.  
The problem of obscenity in *Ulysses*; Judge Woolsey's decision is also mentioned.
- 965 Talbot, Francis. "Ulysses the Dirty," *America*, LI (September 1934), 497-498.  
An attack on Joyce's sensuality.
- 966 White, Jack. "The Bloomsday Book," *Spectator*, CXCII (11 June 1954), 702-704.  
The censorship of *Ulysses* today.
- 967 Wolfe, Humbert. "The Limits of Obscenity," *This Quarter*, IV (June 1932), 622-629.  
"When he wrote the last memorable pages of *Ulysses* he was not holding his character up as either a warning or an example. He was with passionate directness recording what he had seen with his eyes and felt with his hands."
- 968 Woolsey, John. "Judge Woolsey on Ulysses," *Saturday Review of Literature* (16 December 1933), 356. [Appeared in *Voices in Court*. Edited by William Davenport. New York: Macmillan, 1958, pp. 218-223.]  
Text of Woolsey's decision is reproduced.

5. JOYCE AND SHAKESPEARE

(i) *Books*

- 969 Schutte, William M. *Joyce and Shakespeare: A Study in the Meaning of Ulysses*. ("Yale Studies in English," Vol. CXXXIV). New Haven: Yale University Press, 1957.  
The sources of Stephen Dedalus's Shakespeare theory; a listing of the Shakespeare allusions in *Ulysses*.

(ii) *Periodical Articles*

- 970 Duncan, Edward. "Unsubstantial Father: A Study of the Hamlet Symbolism in Joyce's *Ulysses*," *University of Toronto Quarterly*, XIX (January 1950), 126-140.
- 971 Edwards, Calvin R. "The Hamlet Motif in Joyce's *Ulysses*," *Western Review*, XV (Autumn 1950), 5-13. [See also No. 974.]  
Explication of the Shakespeare allusions, adaptations, borrowings, etc.
- 972 Empson, William. "The Theme of *Ulysses*," *Kenyon Review*, XVIII (Winter 1956), 26-52. [Also in *A James Joyce Miscellany*, 3rd Series, pp. 127-154. See No. 465a. Translated by Roger Giroux in *Les Lettres Nouvelles*, V (June 1957), 801-826.]  
The father-son theme is the subject of a talk given on the BBC Third Programme on 16th June 1954.
- 973 ———. "Humanism and Mr. Bloom," *New Statesman and Nation*, LII (11 August 1956), 163-164.  
The father-son theme is reiterated; Stephen will return to the Blooms.
- 974 Godwin, Murray. "Three Wrong Turns in *Ulysses*," *Western Review*, XV (Spring 1951), 221-225.  
Discussions of Calvin Edwards's article (No. 971).
- 975 Goldberg, S. L. "Art and Freedom: The Aesthetic of *Ulysses*," *English Language History*, XXIV (March 1957), 44-64.  
The theory of Hamlet in *Ulysses* is studied.
- 976 Heine, Arthur. "Shakespeare in James Joyce," *Shakespeare Association Bulletin*, XXIV (January 1949), 56-70.  
Quotations, adaptations, and echoes from Shakespeare in *Ulysses*.
- 977 Mayhew, George. "Joyce on Shakespeare," *Southwestern Journal*, V (Summer 1950), 109-126.  
Joyce's theory of Shakespeare is examined.

- 978 Morse, B. J. "Mr. Joyce and Shakespeare," *Englische Studien*, LXV, no. 3 (1931), 367-381.  
Quotations from Shakespeare in *Ulysses*.
- 979 Peery, William. "The Sources of Joyce's Shakespeare Criticism," *Shakespeare Newsletter*, I (November 1951), 23.  
An attempt to prove that all of the Shakespearean context of *Ulysses* is derived from Sir Sydney Lee, George Brandes, and Frank Harris.
- 980 ———. "The Hamlet of Stephen Dedalus," *Studies in English* (University of Texas), XXXI (1952), 109-119.  
Stephen's interpretation of the character of Hamlet and Joyce's use of the Hamlet myth.
- 981 Van der Vat, D. G. "Paternity in *Ulysses*," *English Studies*, XIX (August 1937), 145-158.  
Joyce introduces the main theme of *Ulysses* by means of a blasphemy. "For it is in this unobtrusive way that Joyce tells the reader that *Ulysses* was written in the name of a Soulless Father, a Fatherless Son, and the Spirit of Frustration, the ghost of antler-headed Shakespeare."

## 6. STUDIES OF INFLUENCE AND COMPARISON

(i) *Books*

- 982 Aldington, Richard. "Mr. James Joyce's *Ulysses*," in his *Literary Studies and Reviews*. London: Unwin Brothers, 1924, pp. 192-207; New York: Dial Press, 1924, pp. 192-207. [Expansion of an article in *English Review*, XXXII (April 1921), 333-341. See No. 394.]  
"If young writers could be persuaded to applaud and honour Mr. Joyce without copying him, all would be well; but such a thing is unlikely."
- 983 Carruthers, John (John Young Thomson Greig). *Scheherazade: or, the Future of the English Novel*. London: Kegan Paul, 1927, pp. 12-13, 62-66, 73-76.  
The influence of *Ulysses* on the novel form.
- 984 Grabo, Carl H. *The Technique of the Novel*. New York: Scribners, 1928, pp. 219-220.  
*Clarissa* and *Ulysses* compared briefly to show the importance of psychological time to calendar time.
- 985 Kilburn, Patrick E. "*Ulysses* in Catawba: A Study of the Influence of James Joyce on Thomas Wolfe." Unpublished Ph.D. Dissertation, New York University, 1957.  
Joyce's influence upon Wolfe falls into two main areas—thematic and technical.



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- 986 McKay, Claude. *A Long Way Home*. New York: Lee Furman, 1937, pp. 246-249.  
General comments on *Ulysses*, and a comparison of Joyce and Lawrence.
- 987 Magny, Claude Edmonde. (trans. Sonia Brownell). "Double Note on T. S. Eliot and James Joyce," in *T. S. Eliot: A Symposium from Conrad Aiken* [and others]. Compiled by Richard March and M. J. Tambimuttu. Chicago: Henry Regnery, 1949, pp. 208-217.  
Comparison of technique, meaning, and resonance in *The Waste Land* and *Ulysses*.
- 988 Mercier, Vivian. "Dublin under the Joyces," in *James Joyce: Two Decades of Criticism*, pp. 285-301 (No. 442).  
Impressions on Dublin and Dubliners of *Ulysses*.
- 989 Monroe, N. Elizabeth. *The Novel and Society*. Chapel Hill: University of North Carolina Press, 1941, pp. 205-206.  
A comparison of Joyce's *Ulysses* and Woolf's *Mrs. Dalloway*.
- 990 Rascoe, Burton. *Titans of Literature*. New York: Putnam, 1932, *passim*.  
*Ulysses* and Rabelais's *Gargantua and Pantagruel* compared.

(ii) Periodical Articles

- 991 Anon. "Marxism and the Arts," *Arena*, I, no. 3 (October-December 1937), 195-198.  
Human nature in Molly Bloom's monologue and "The Wife of Bath's Prologue" compared.
- 992 Bacca, Juan David Garcia. "E. Husserl and James Joyce, or Theory and Practice of the Phenomenal Attitude," *Philosophical & Phenomenological Research*, IX (March 1949), 588-594.  
Comparison of Edmund Husserl's *Ideen zu einer Reinen Phaenomenologie* and Joyce's *Ulysses*.
- 993 Beardsley, Harry M. "James Joyce vs Gertrude Stein," *Real America*, VI, no. 5 (February 1936), 43, 76-77.  
Comparison of Joyce and Stein.
- 994 Belgion, Montgomery. "Mr. Joyce and Mr. Gilbert," *This Quarter*, III, no. 11 (July-August-September 1930), 122-128.  
Stuart Gilbert has ignored three questions: is reader preparation necessary for understanding; what is the purpose of Joyce's absence of style; and what is the theory of how life happens?
- 995 Boyd, Ernest. "The Expressionism of James Joyce," *New York Tribune* (28 May 1922), 29.  
Joyce has advanced to expressionism in *Ulysses*.

- 996 Cunningham, Everett V. "Bleitbreau in Joyce's *Ulysses*," *Names*, I (1953), 203-204.  
Karl Bleitbreu, German critic and poet, in *Ulysses*.
- 997 Glasheen, Adaline. "Another Face for Proteus," *James Joyce Review*, I, no. 2 (June 1957), 308.  
Romantic and Gothic tradition, Shelley and Byron, in Joyce's conception of the artist-hero.
- 998 Hall, Vernon, Jr. "Joyce's *Ulysses*," *Explicator*, X (June 1952), item 59.  
Parallels between Joyce and Dante.
- 999 ———. "Joyce's use of Da Ponte and Mozart's *Don Giovanni*," *Publications of the Modern Language Association*, LXVI (March 1951), 78-84.
- 1000 Kenner, Hugh. "Baker Street to Eccles Street: The Odyssey of a Myth," *Hudson Review* (Autumn 1948), 481-499.  
Sherlock Holmes and Dr. Watson correspond to Stephen and Bloom.
- 1001 ———. "Joyce's *Ulysses*," *Explicator*, X (June 1952), item 58.  
Explanation of the relationship between "agenbite of inwit" and the two references to Christ as "Agenbuyer."
- 1002 ———. "Note," *Shenandoah*, III (Autumn 1952), 3-8.  
Accompanying note to an article by Ezra Pound (No. 1010).
- 1003 Killen, J. F. "Joyce's Roman Prototype," *University Review*, I (1955), 34-47. [Later appeared in *Comparative Literature*, IX (Summer 1957), 193-203.]  
The probable source for Joyce's use of the Ulysses theme can be found in the work of Petronius Arbitrator.
- 1004 Kohler, Dayton. "Time in the Modern Novel," *College English*, X (October 1948), 15-24.  
Time as memory and myth in *Ulysses*.
- 1005 Magalaner, Marvin. "Labyrinthine Motif: James Joyce and Leo Taxil," *Modern Fiction Studies*, II (Winter 1956-1957), 167-182. [See also No. 609.]  
Joyce's use of the life and works of Leo Taxil.
- 1006 Melchiori, Giorgio. "*The Waste Land* and *Ulysses*," *English Studies*, XXXV (April 1954), 56-68.  
*The Waste Land* is indebted to *Ulysses*.
- 1007 Morse, J. Mitchell. "Augustine, Agenbite, and *Ulysses*," *Publications*

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*of the Modern Language Association* (December 1955), 1143-1159.

[Appeared as Chapter II of his *The Sympathetic Alien*, No. 118.]

Augustine's influence on *Ulysses*.

- 1008 Nathan, Monique. "James Joyce et T. S. Eliot: conjonctions et divergences," *Cahiers du Monde Nouveau*, 6<sup>e</sup> Année, no. 43 (1950), 94-102. *Ulysses* and *The Waste Land* compared and contrasted.
- 1009 Orwell, George. "Rediscovery of Europe," *Listener*, XXXVII (19 March 1942), 370-372.  
Comparison of *Ulysses* and *The Forsyte Saga*.
- 1010 Pound, Ezra. "James Joyce et Pécuchet," *Mercure de France*, CLVI (June 1922), 307-320. [Appeared in his *Polite Essays*. London: Faber, 1937, pp. 82-97; translated by Fred Bornhauser in *Shenandoah*, III (Autumn 1952), 9-20, with an accompanying note by Hugh Kenner, No. 1002.]  
The influences of Flaubert's *Bouvard et Pécuchet* as they appear in *Ulysses*.
- 1011 Prescott, Joseph. "NED. Supplement: 'Sherlock (Holmes), v. intr.,'" *Modern Language Notes*, LVIII (March 1943), 203.  
Note concerning use of the name Sherlock Holmes on page 590 of first edition of *Ulysses*.
- 1012 ———. "Mosenthal's *Deborah* and Joyce's *Ulysses*," *Modern Language Notes*, LXVII (May 1952), 334-336.  
Influence of *Deborah* on *Ulysses*.
- 1013 ———. "Leopold Bloom's Memory Concerning Cormac's Death," *Notes & Queries* (London), CXCVI (29 September 1951), 434.  
Asserts that Bloom quoted Samuel Ferguson's "The Burial of King Cormac."
- 1014 Schoolfield, G. C. "Broch's Sleepwalker: Aeneas and the Apostles," *James Joyce Review*, II, nos. 1-2 (June 1958), 21-38.  
Hermann Broch's *Die Schlafwandler* (1930-1932) uses the story of the Aeneid four times—obviously inspired by the example set in *Ulysses*.
- 1015 Ségur, Nicholas. "James Joyce: *Ulysse*," *La Revue Mondiale*, CLXXXIX (April 1929), 295-299.  
Parallels drawn between the French translations of *Ulysses* and *Mrs. Dalloway*.
- 1016 Stanford, W. B. "The Mysticism that Pleas'd Him: A Note on the Primary Source of Joyce's *Ulysses*," *Envoy*, V (April 1951), 62-69.  
Joyce's source was Lamb's *Adventures of Ulysses* in Andrew Lang's or John Cooke's edition.
- 1017 Tindall, William York. "Many-Leveled Fiction: Virginia Woolf to Ross Lockridge," *College English*, X (November 1948), 65-71.  
Joyce provided techniques for the expression of something that others felt.

- 1018 ———. "Dante and Mrs. Bloom," *Accent*, XI (Spring 1951), 85-92.  
Correspondence between Joyce and Dante.
- 1019 Whitaker, T. R. "Drinkers and History: Rabelais, Balzac, and Joyce,"  
*Comparative Literature*, XI (Spring 1959), 157-164.  
Comparison of Joyce's *Ulysses* and Rabelais's *Discourse of the Drinkers*.
- 1020 Witt, Marion. "A Note on Joyce and Yeats," *Modern Language Notes*,  
LXIII (1948), 552-553.  
Yeats's *In the Seven Woods* (1903) in *Ulysses*.

## 7. *Ulysses* AND THE TRADITION OF THE NOVEL

### (i) *Books*

- 1021 Alberes, R. M. (René Marill). *L'Aventure Intellectuelle du XXe siècle, 1900-1950*. Paris: La Nouvelle Edition, 1950, pp. 163-164.  
Joyce has triumphed in *Ulysses* in his desire to say all.
- 1022 Angioletti, G. B. "Aura Poetica," in *Servizio di Guardia*. Lanciano:  
Giuseppe Carabba, 1933, pp. 63-73.  
"Joyce has made the last word in a great poem in prose" (Compiler's translation).  
Considerations of Joyce's realism, the inner monologue, stream of consciousness,  
etc.
- 1023 Arns, Karl. *Jüngstes England: Anthologie und Einführung*. Leipzig:  
E. Kuner, 1925, pp. 43-47.  
Prose styles and Joyce. "For pages the novel is painfully boring and unbearable,  
but behind it all is a tremendous artistic dynamism" (Compiler's translation).
- 1024 Baake, Josef. *Das Riesenscherzbuch "Ulysses."* Bonn: Peter Hanstein,  
1937. [The first section, and the first chapter of the second section  
appeared in *Sinn und Zweck der Reproduktionstechnik in Ulysses  
von James Joyce*. Bonn: Hagen, 1937.  
"Everything in *Ulysses* functions like clock-work. But, it is the last word in  
aesthetic monomania" (Compiler's translation).
- 1025 Beach, Joseph Warren. "Post-Impressionism: Joyce," in his *Twentieth  
Century Novel*. New York, London: Century Co., 1932, pp. 403-424.  
*Ulysses* lacks a plot, and it lacks "passionate motivations of action." What the  
characters are after is never "brought to a head in dramatic action or issue."
- 1026 Bodelsen, Carl A. *Moderne Engelsk Skønlitteratur*. Copenhagen:  
Gyldendal, 1929, pp. 130-137.  
General commentary on *Ulysses* as a novel and the stream of consciousness  
technique.
- 1027 Broch, Hermann. *James Joyce und die Gegenwart*. Wien: Reichner,

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1936. [Translated by Eugene and Maria Jolas as "Joyce and the Present Age," in *James Joyce Yearbook*, pp. 68-108, No. 454.]

Examination of the currents "that flow through the Joycean world-quotidian of the epoch: to what extent have they shaped and are shaping the epoch, to what extent do they give it form and expression, to what extent may they themselves be identified with the spirit of the age and hence with the age itself."

1028 Charques, R. D. *Contemporary Literature and Social Revolution*. London: Martin Secker, 1933, pp. 90-95.

"*Ulysses* reached what seemed to be a point of finality in the individualist and protestant traditions of art." The author believes *Ulysses* is a paradox because it attacks "bourgeois aesthetic values" using as its method the "logical culmination of bourgeois culture."

1029 Collins, Joseph. "Ireland's Latest Literary Antinomian: James Joyce," in his *The Doctor Looks at Literature*. New York: Doran, 1923, pp. 35-60.

Joyce has used "words and phrases the entire world has covenanted not to use . . . because they are vulgar, vicious, and vile."

1030 Daiches, David. "The Importance of *Ulysses*," in his *New Literary Values*. Edinburgh: Oliver & Boyd, 1936, pp. 69-82.

"James Joyce in *Ulysses* has adopted a rather different method of building up a character. In the first place there is no distinction . . . between the author's objective comment and description and the natural revelation of character in action. The two are rolled into one, because the comment and description are no longer external, objective, but constantly impinge on the consciousness of the character himself."

1031 Ellis, Havelock. *The Dance of Life*. Boston, New York: Houghton Mifflin, 1923, pp. 175-177.

"He has succeeded in realising and making manifest in art what others had passed over or failed to see."

1032 Forster, E. M. *Aspects of the Novel*. New York: Harcourt, Brace, 1927, pp. 177-189, 199.

"That remarkable affair—perhaps the most interesting literary experiment of our day—could not have been achieved unless Joyce had had, as his guide and butt, the world of the *Odyssey*."

1033 Henderson, Philip. *Literature and a Changing Civilization*. London: John Lane, 1935, pp. 147-151.

Joyce sums up in himself the whole tradition of the individualist movement in English literature.

1034 Lovett, Robert M. "Post-Realistic Novel," in his *Preface to Fiction*. Chicago: Rockwell, 1931, pp. 113-127.

"In an effort to communicate more cogently the experience of being alive, the author has tended more and more to adopt the view point of the characters he is portraying."

- 1035 Luzi, Mario. "Poesie di Joyce," in *Aspetti della Generazione Napoleonica, ed altri Saggi di Letteratura Francese*. Parma: Guanda, 1956, pp. 235-239.  
 "In *Ulysses* one reaches the limits of Joyce's work and the limits of his technique" (compiler's translation).
- 1036 Melchiori, Giorgio. "Joyce and the Eighteenth Century Novelists," in *English Miscellany, No. 2*. Edited by Mario Praz. Rome: Edizioni di "Storia e Letteratura," 1951, pp. 227-245. [Appeared in his *The Tight-rope Walkers*. London: Routledge & Kegan Paul, 1956, pp. 34-52.]  
 A study of *Ulysses* as a picaresque novel, based on a comparison with eighteenth century novelists.
- 1037 Noyes, Alfred. *Some Aspects of Modern Poetry*. New York: Stokes, 1924, pp. 333-336.  
 "The book itself is utterly worthless and beneath consideration; and it is too corrupt to have more than a brief and surreptitious existence."
- 1038 Orage, Alfred R. *Readers and Writers*. New York: Knopf, 1922, pp. 31-33, 171-173.  
 "The fact is that the writers of *The Little Review* are getting too clever even for coterie and will soon be read only by each other, or themselves." The second article is on Joyce's attempt to develop a theory of harmonies in language.
- 1039 ———. *Selected Essays and Critical Writings*. Edited by Herbert Read & Denis Saurat. London: Nott, 1935, pp. 184-185.  
 "... My verdict . . . is that Mr. Joyce's work is the crisis of industrial civilization in literature, and will pass with the crisis, end this how it may."
- 1040 Ryan, Desmond. *Remembering Sion*. London: Arthur Barker, 1934, pp. 41-48 and *passim*.  
*Ulysses* is "one-sided and distorted" but "it reveals Dublin as none other than an Irishman could reveal her, an Irishman who writes with all the indignation of love, the very pulse of this remorseless and brutal protest."
- 1041 Rychner, M. "Concerning the *Ulysses* of James Joyce, Reality in the Novel," in *In Memoriam James Joyce*, pp. 32-36, No. 276.
- 1042 Tillyard, E. M. W. "Joyce's *Ulysses*," in his *The Epic Strain in the English Novel*. London: Chatto & Windus, 1958, pp. 187-196.  
*Ulysses* is not, and cannot be, an epic.
- 1043 Vela, Arqueles. *Evolución Histórica de la Literatura Universal*. Mexico, D. F.: Ediciones Fuente Cultural, 1941, pp. 338-346.  
 Joyce and Proust and the epic tradition in the novel.

- 1044 Ward, A. C. *The Nineteen Twenties*. London: Methuen, 1930, pp. 55-60.

Joyce took the consciousness method all the way, while Dorothy Richardson stopped short.

- 1045 Wild, Friedrich. *Die Englische Literatur der Gegenwart seit 1870: Drama und Roman*. Wiesbaden: Im Dioskuren Verlag, 1928, pp. 334-336.

"*Ulysses* is an attempt to write a cubistic-expressionistic novel on psychoanalytical basis. Joyce is under the influence of 'fashionable' theories of psychology, but he is the one modern novelist who is bound more to his own time than any other writer" (compiler's translation).

(ii) *Periodical Articles*

- 1046 Bennett, Arnold. "Concerning James Joyce's *Ulysses*," *Bookman* (London), LV (August 1922), 567-570. [Appeared in his *Things That Have Interested Me*. New York: Doran, 1936, pp. 185-194.]

"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 its finest passages it is in my opinion justified."

- 1047 Bienkowski, Zbigniew. "Nad Ulissessem," *Tworczone* (Warsaw), XIV (1958), 57-68.

"The novel as a form is not a modern one, and Joyce's view of humanity is very pessimistic. Joyce is the exponent of true realism, not a wrong-sided naturalism" (compiler's translation).

- 1048 Blackmur, R. P. "The Jew in Search of a Son," *Virginia Quarterly Review*, XXIV (Winter 1948), 96-116.

". . . There is a gap between *Ulysses* and its author, between the author and us, and between the book and us, which is much the same gap, and which is a gap that can be crossed—which, since we are in it, is a gap that must be crossed."

- 1049 Brick, Allan. "The Madman in His Cell: Joyce, Beckett, Nabokov and the Stereotypes," *Massachusetts Review*, I (October 1959), 40-55.

In *Ulysses* Joyce's "achievement was not only to mock but also to define the stereotypes that imprison the popular mind. . . ."

- 1050 Brown, Alec. "Joyce's *Ulysses* and the Novel," *Dublin Magazine*, IX (January-March 1934), 41-50.

*Ulysses* is a landmark in the novel form.

- 1051 Burgum, Edwin B. "*Ulysses* and the Impasse of Individualism," *Virginia Quarterly Review*, XVII (Autumn 1941), 561-573. [Appeared in his *The Novel and the World's Dilemma*. New York: Oxford University Press, 1947, pp. 95-108.]

"If Rabelais is the literary record of the birth of individualism, *Ulysses* illustrates its final bankruptcy in the hopeless isolation of the individual spirit." Joyce rejected realism after *Ulysses*.

- 1052 Colum, Mary M. "Modernists," *Literary Review*, III, no. 18 (6 January 1923), 361-362.  
An account of the reception *Ulysses* had in its first year.
- 1053 Cowley, Malcolm. "James Joyce," *Bookman* (London), LIX (July 1924), 518-521.  
Contemporary reactions to *Ulysses* and to Joyce.
- 1054 Cronin, Anthony. "A Note on *Ulysses*," *The Bell*, XVIII, no. 4 (July 1952), 221-227.  
"For *Ulysses* is neither a puzzle game nor what used to be called 'a novel with a purpose.' It is a true record of humanity and it is a message of hope and defiance, if only by virtue of the fact that it was written by one of its own characters."
- 1055 ———. "A Question of Modernity," *X: a Quarterly Review*, I (October 1960), 283-292.  
*Ulysses* as an example of the modern aesthetic.
- 1056 Curtius, Ernst Robert. "James Joyce," *Die Literatur*, XXX (1929), 121-128.  
"*Ulysses* is understandable, or at least you can learn to understand it. But, it can only be understood in view of the complete work of the author" (compiler's translation).
- 1057 Faverly, Frederick E. "*Ulysses*: One of the Most Arresting Books of All Time," *Chicago Sunday Tribune Magazine of Books* (21 October 1956), 3. [Appeared as "*Ulysses* by James Joyce," in his *Your Literary Heritage*. Philadelphia: Lippincott, 1959, pp. 195-197.]  
"It is a novel that deserves elucidation, but in the multiplication of commentators Joyce is in danger of becoming 'the happy hunting ground' of all minds that have lost their balance."
- 1058 Gould, Gerald. "The English Novel," *Observer* (6 April, 13 April, 9 December 1924). [Appeared in his *The English Novel Today*. New York: Dial Press, 1925, pp. 19-23.]  
Joyce has ceased to be a realist, as he was in *Dubliners*. *Ulysses* is the "denial of the human soul. It is the idea that the truth about a man is the little separate bits of him, the tiny physical acts, the thwarted semi-conscious desires, the broken memories."
- 1059 Harrison, Joseph B. "Literature and the Current Crisis," *Interim* (Seattle), I, no. 3 (1945), 12-18.  
"We may thereafter praise the art of Joyce and Proust as an effective expression



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of the lostness of mankind, but whether the art can compensate us for the lostness remains the larger and more important question."

- 1060 Jackson, Holbrook. "Ulysses à la Joyce," *Today*, IX (June 1922), 47-49.  
[Appeared in *Bruno's Review of Two Worlds* (New York), II, no. 4 (July-August 1922), 37-38.]  
An appreciation of *Ulysses* as a novel.
- 1061 Jolas, Eugene, Eliot Paul, and Robert Sage. "First Aid to the Enemy," *transition*, no. 9 (December 1927), 161-176.  
An answer to Wydnham Lewis's attacks on Joyce, No. 845.
- 1062 Josephson, Matthew. "1001 Nights in a Bar-Room, or the Irish Odysseus," *Broom*, III (September 1922), 146-150.  
*Ulysses* "may be summed up as the work of a man who posses an amazing sensibility for physical qualities, an extraordinary knowledge of English, and an inferior intellect."
- 1063 Kavanagh, Patrick. "Diary," *Envoy*, V (April 1951), 70-72.  
It is a mistake to read deep symbolism and heavy conclusions into *Ulysses*. "*Ulysses* is a very funny and it is also a very wearying book. It is almost entirely a transcription of life. Joyce added nothing—except possibly Stephen, and he gave us Stephen completely in the *Portrait*."
- 1064 Knight, Douglas. "The Reading of *Ulysses*," *English Language History*, XIX (March 1952), 64-80.  
*Ulysses* discussed from the point of view of its coherence as a whole.
- 1065 McCole, Camille. "*Ulysses*," *Catholic World*, CXXXVIII (March 1934), 722-728.  
". . . The plain fact remains that *Ulysses* is nothing but a sewer left open for smut hounds to wade in."
- 1066 Maitland, Cecil. "Mr. Joyce and the Catholic Tradition," *New Witness*, XX (August 1922), 70-71.  
Joyce's humor is derived from the world as the theologians showed it to him.
- 1067 Mason, Ellsworth. "James Joyce: Moralism," *Twentieth Century Literature*, I (January 1956), 196-206.  
"But the dazzling verbal texture, which continues to be overmuch admired, invests a deep human warmth on which the novel's greatness will stand. On this level, the personality and values of Joyce, the man, and the moral judgment which he had no intention of keeping out of his works can be seen clearly."
- 1068 Matlack, David. "On Reading James Joyce's *Ulysses*," *Tanager* (June 1946), 77-78.  
A reader's experiences with *Ulysses*.

- 1069 Meagher, J. A. "A Dubliner Reads *Ulysses*," *The Australasian Quarterly*, XVII (June 1945), 74-86.  
Joyce's parody of Odysseus is revealed through his "travesty of symbolism."
- 1070 Miller-Budnitskaya, R. "James Joyce's *Ulysses*," *Dialectics*, no. 5 (1938), 6-26.  
Joyce's encyclopedic images are studied; images taken from philosophy, politics, religion, science, and art.
- 1071 Muir, Edwin. "A Note on *Ulysses*," *New Republic*, XLI, no. 523 (10 December 1924), 4-6.  
*Ulysses* shows the direction in which literature has been moving—the future of literature is to be discovered in the new aesthetic experience and the humor of size.
- 1072 ———. "James Joyce," *Nation*, CXXI (October 1925), 421-423.  
"There were thus two values in the novel, separate, yet necessary to each other: the value of language and that of life, the value of art and that of experience. To Mr. Joyce the first of these is pure, the second mixed."
- 1073 Murry, John Middleton. "Mr. Joyce's *Ulysses*," *Nation & Athenaeum*, XXXI (22 April 1922), 124-125.  
A contradiction of Valery Larbaud's statement that Joyce is European; Murry calls Joyce an "extreme individualist."
- 1074 Paul, Eliot. See Jolas, Eugene *et al.* "First Aid to the Enemy," *transition*, No. 9 (December 1927), 161-176 (No. 1061).
- 1075 Pender, R. H. "James Joyce," *Deutsche Rundschau*, CCIII (June 1925), 285-286.  
"The twilight of humanity; Joyce represents the end of humanity." (Compiler's translation.)
- 1076 Pritchett, V. S. "Joyce's *Ulysses*," *New Statesman & Nation*, LI (21 January 1956), 75-76.  
An appreciation of *Ulysses* after thirty years of criticism.
- 1077 Roberts, John H. "James Joyce: From Religion to Art," *New Humanist*, VII (May-June 1934), 7-13.  
*Ulysses* is the actual application of the ideas that are only explained in *A Portrait of the Artist*.
- 1078 Roed, Arne. "James Joyce," *Vinduet* (Copenhagen), IV (September 1950), 419-424; 522-530.  
"Joyce's style moves from the simple and clear to the difficult and obscure, from the personal to the universal." (Compiler's translation.)
- 1079 Rosenberg, Kurt. "James Joyce," *Geist und Zeit*, no. 4 (1959), 114-127.  
Comments on Joyce's importance (his descriptions of the inner life and his interest

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in the knowledge of his time) and Joyce's weaknesses (exaggerates the importance of the inner life of the soul).

- 1080 Sage, Robert. See Jolas, Eugene *et al.* "First Aid to the Enemy," *transition*, no. 9 (December 1927), 161-176 (No. 1061).
- 1081 Tau, Max. "James Joyce," *Die Neuren Sprachen*, XL (August 1932), 344-354.  
Joyce did not reach genuine poetry, nor did he succeed in his attempt to create a whole world of his own.
- 1082 Toynbee, Philip. "A Study of James Joyce's *Ulysses*," *Polemic*, no. 7 (March 1947), 34-43; no. 8, 28-39. [Appeared in *James Joyce: Two Decades of Criticism*, pp. 243-284, No. 442.]  
A study, not of the complexities, but of the superimposed complexities and the obscurities which are inherent in Joyce's methods and intentions.
- 1083 Waugh, Alec. "The Neo-Georgians," *Fortnightly*, n.s. CXV (January 1924), 126-137.  
"No sensational book ever owed less to its sensationalism. It is an exercise in a new technique; that is its value, that is its significance."
- 1084 Wilson, Edmund. "James Joyce," *New Republic*, LXI (December 1929), 84-93.  
*Ulysses* is the most completely written novel since Flaubert. "The key to *Ulysses* is in the title—and this key is indispensable, if we are to understand what Joyce is really about." Interpretation of *Ulysses*.
- 1085 Zweig, Stefan. "Anmerkung zum *Ulysses*," *Die Neue Rundschau*, XXXIX, Band II (1928), 476-479.  
It is not a novel. It is a witch's sabbath of the intellect, a phenomenal-cerebral "Walpurgisnacht." (Compiler's translation.)

8. LEOPOLD BLOOM: JEW

(i) *Books*

- 1086 Brophy, John. *The Human Face*. New York: Prentice-Hall, 1946, pp. 176-178.  
Brief examination of Bloom's "appearances" and "changes of identity" in the Nighttown episode.
- 1087 Kaye, Julian B. "A Portrait of the Artist as Blephen-Stoom," in *A James Joyce Miscellany*. Second Series, pp. 79-92, No. 465.  
Against the Kenner school of critics who view both Stephen and Bloom as dead, Kaye asserts that they are not dead, and are not failures because they are fictional representations of James Joyce.

- 1088 Kettle, Arnold. "James Joyce: *Ulysses*," in his *An Introduction to the English Novel*. Vol. II. London: Hutchinson's University Library, 1953, pp. 135-151.

"Dublin is the scene, and in a sense the be-all of Joyce's book; yet *Ulysses* is not about Dublin any more than Homer's *Odyssey* is about the places Odysseus visits. The subject of *Ulysses* is the odyssey of Leopold Bloom and, since no man is an island, his relationships with other human beings. . . ."

- 1089 West, Alick. "James Joyce: *Ulysses*," in his *Crisis and Criticism*. London: Lawrence & Wishart, 1937, pp. 143-180.

The characterization of Stephen Dedalus and Leopold Bloom as their inter-relationships hold the plot together.

(ii) *Periodical Articles*

- 1090 Ellenbogen, Eileen. "Leopold Bloom—Jew," *Changing World*, no. 3 (Winter 1947-1948), 79-86.

*Ulysses* is an epic on two levels; the national and the domestic. Joyce's reasons for choosing a Jew as his hero.

- 1091 Epstein, Edmund L. "The Religion of Leopold Bloom," *Ethos* (Spring 1957), 19-21.

The character of Leopold Bloom as a modern man (of at least Jewish reputation).

- 1092 Gross, Harvey. "From Barabas to Bloom: Notes on the Figure of the Jew," *Western Humanities Review*, XI (1957), 149-156.

Relation of Bloom to the Jew in the English literary tradition.

- 1093 Higgins, Bertram. "The Natural Pander: Leopold Bloom and Others," *Calendar of Modern Letters* (April 1925), 139-146.

Examination of Bloom as Pander and of the fate that prevents Bloom and Stephen from pooling any part of their experience.

- 1093a Knight, G. Wilson. "Lawrence, Joyce, and Powys," *Essays in Criticism*, XI (October 1961), 403-417.

Bloom's sensuousness is limited to posterior locations, external and internal; compared with male sensuousness in Lawrence and Powys.

- 1094 Magalaner, Marvin. "The Anti-Semitic Limerick Incidents in Joyce's *Bloomsday*," *Publications of the Modern Language Association*, LXVIII (December 1953), 1219-1223.

The climate of tolerance towards Jews in Ireland during 1904.

- 1095 ———. "Leopold Bloom before *Ulysses*," *Modern Language Notes*, LXVIII (February 1953), 110-112. [See also No. 609.]

Not only Italo Svevo as the model for Bloom, but the character of Mr. McCoy in "Grace" as well. A brief comparison of McCoy and Bloom.

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- 1096 Prescott, Joseph. "The Characterization of Leopold Bloom," *Literature & Psychology*, IX (1959), 3-4.  
Bloom at various stages in the writing of the novel.
- 1097 Shapiro, Leo. "The Zion Motif in Joyce's *Ulysses*," *Jewish Frontier*, XIII (September 1946), 14-16.  
The Zion-Palestine motif is the most significant and most persistent in the book.
- 1098 Stanford, W. B. "Ulyssean Qualities in Joyce's Leopold Bloom," *Comparative Literature*, V (Spring 1953), 125-136.  
The Dublin Ulysses and his ethical resemblance to the Ithacan Odysseus.
- 1099 Wollman, Maurice. "Jewish Interest in James Joyce's *Ulysses*," *Jewish Chronicle Supplement*, no. 176 (June 1937), 3-4.  
Bloom's character as a Jew.

#### 9. STUDIES OF THE INDIVIDUAL EPISODES

- 1100 Gogarty, Oliver St. John. "James Joyce: A Portrait of the Artist," in his *Mourning Became Mrs. Spendlove*. New York: Creative Age Press, 1948, pp. 39-61.  
Gogarty's recollections of the Martello Tower, and the way his and Joyce's activities are reported in *Ulysses*.
- 1101 Klein, A. M. "The Black Panther, A Study in Technique," *Accent*, X (Summer 1950), 139-155. [A very brief summary of this article appeared in *College English*, XII (October 1950), 49.]  
Theology as the art of the first chapter of *Ulysses* is analyzed.
- 1102 McAleer, Edward, "James Joyce and Dr. Kuno Meyer," *Notes & Queries*, CCIV (1959), 49-50.  
A triad borrowed from Dr. Kuno Meyer's *The Triads of Ireland* (1906).

#### *Nestor*

- 1103 Klein, A. M. "Shout in the Street: An Analysis of the Second Chapter of Joyce's *Ulysses*," in *New Directions 13*. Norfolk: New Directions Books, 1951, pp. 327-345.  
Joyce made frequent use of Viconian philosophy in the Nestor episode.
- 1103a Church, Margaret. "Joyce's *Ulysses*," *Explicator*, XIX (June 1961), item 66.  
Image of cocoa in the Nostos episode is examined.

#### *Proteus*

- 1104 Gilbert, Stuart. "Prote: *Ulysse*," *Échanges*, no. 2 (March 1930), 118-134.  
An analysis of the Proteus episode of *Ulysses*. [See No. 770.]

*Lotus Eaters*

- 1105 Corbeillier, Philippe. "Explication d'une ligne de *Ulysses*," *Revue Anglo-Americaine*, 9 (December 1931), 145.  
Explication of a passage on page 79, in the 1925 Edition of *Ulysses*.

*Hades*

- 1106 Gilbert, Stuart. "Irish Ulysses: Hades Episode," *Fortnightly*, CXXXII (July 1929), 46-58. [Chapter VI in *James Joyce's Ulysses: A Study*, No. 770.]  
The Hades episode examined in detail.

*Aeolus*

- 1107 Gilbert, Stuart. "The Aeolus Episode of *Ulysses*," *transition*, no. 18 (November 1929), 129-146. [Appeared as Chapter VII in *James Joyce's Ulysses: A Study*, No. 770; translated by Nina Ferrer in *Solaria* (Florence), Anno V, no. 3 (March 1930), 30-46.]
- 1107a Sultan, Stanley. "Joyce's Irish Politics: The Seventh Chapter of *Ulysses*," *Massachusetts Review*, II (Spring 1961), 549-556.  
The principal subject is the political character of the Irish nation, and the theme is self-deception, paralysis, and futility.

*Lestrygonians*

- 1108 Albert, Leonard. "Ulysses, Cannibals, and Freemasons," *A.D.*, II (Autumn 1951), 265-283.  
Themes of cannibalism and freemasonry.

*Scylla and Charybdis*

- 1109 Colum, Padraic. "Dublin's Library and Joyce's *Ulysses*," *New Republic*, CXXXII (16 May 1955), 33-35.  
The National Library in Dublin and Joyce.
- 1110 Lennam, Trevor. "The Happy Hunting Ground," *University of Toronto Quarterly*, XXIX (April 1960), 386-397. [Appeared in *A James Joyce Miscellany*, 3rd Series, pp. 158-174. No. 465a.]  
The structure of the Scylla and Charybdis episode.
- 1111 Walcutt, Charles C. "Joyce's *Ulysses*," *Explicator*, XIV (March 1956), item 37.  
Explication of "A. E. I. O. U." in the Library episode.

*Wandering Rocks*

- 1112 Elliott, John R. "Father Conmee and the Number of the Elect," *James Joyce Review*, III, nos. 1-2 (February 1959), 62-64.  
Identification of the book Father Conmee is reading at the beginning of episode.

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- 1113 Obler, Paul C. "Joyce's Numerology," *James Joyce Review*, III, nos. 1-2 (February 1959), 53-56.  
Mystic numerology in the episode taken from Hebrew texts.

*Sirens*

- 1114 Kaplun, Marian. "The Search for the 'Song of the Sirens,'" *James Joyce Review*, III, nos. 1-2 (February 1959), 51-53.  
Identification of the song in the Sirens episode.
- 1115 Koegler, Horst. "James Joyce oder die Literarische Metamorphose der Musik," *Schweizerische Musikzeitung und Sangerblatt*, XCIII (1953), 257-260.  
The musical form of the Sirens episode traced with the help of Stuart Gilbert's *A Study*, No. 770.
- 1116 Sultan, Stanley. "Sirens at the Ormond Bar: *Ulysses*," *University of Kansas City Review*, XXVI (December 1959), 83-92.  
Explication of the episode.

*Nausicaa*

- 1117 Hohoff, Curt. "Die Schwarze Summa des James Joyce," *Hochland*, LI (August 1959), 534-544.  
Examination of the Nausicaa episode of *Ulysses*.

*Oxen of the Sun*

- 1118 Klein, A. M. "The Oxen of the Sun," *Here & Now*, I (January 1949), 28-48.  
Explication of the entire episode.
- 1119 Mason, Ellsworth. "The Oxen of the Sun," *Analyst*, no. X (March 1956), 10-18.  
Commentary on an article by Daniel Weiss in the previous issue. (No. 1120.)
- 1120 Weiss, Daniel. "The End of the Oxen of the Sun," *Analyst*, no. IX (1956), 1-16. [See No. 1119, in connection with this article.]  
Explication of the last pages of the episode.

*Circe*

- 1121 Ellenbogen, Eileen. "Examination of Joyce," *Times Literary Supplement* (6 November 1948), 625.  
"Surely the brothel scene in *Ulysses* . . . is a morality play in which Leopold Bloom enacts the part of Everyman."
- 1122 Jarell, Mackie L. "Joyce's Use of Swift's *Polite Conversation* in the

'Circe Episode' of *Ulysses*," *Publications of the Modern Language Association*, LXXII (June 1957), 545-554.

Comparison of Swift's *Polite Conversation* and the Circe episode.

- 1123 Korg, Jacob. "A Possible Source of the Circe Chapter of Joyce's *Ulysses*," *Modern Language Notes*, LXXI (February 1956), 96-98.

A possible source in Guillaume Apollinaire's *Les Mamelles de Tiresias*.

- 1124 Poss, Stanley. "Ulysses and the Comedy of Immobilized Art," *English Language History*, XXIV (March 1957), 65-83.

The meeting of Bloom and Stephen in the Circe episode is an "instant of all but union."

### *Eumaeus*

- 1125 Hall, Vernon, Jr. "Joyce's *Ulysses*, XVI," *Explicator*, XII (February 1954), item 25.

Explication of the phrase "and looked after their lowbacked car."

- 1126 Worthington, Mabel P. "Joyce's *Ulysses*, XVI," *Explicator*, XIII (December 1954), item 20.

Addendum to Hall's article (No. 1125) mentioning the Irish ballad "The Lowbacked Car" as the possible source for the phrase.

### *Ithaca*

- 1127 Smith, Grover, Jr. "The Cryptogram in Joyce's *Ulysses*; A Misprint," *Publications of the Modern Language Association*, LXXIII (September 1958), 446-447.

Explanation of the cryptogram in the Ithaca episode.

## I. STUDIES OF *FINNEGANS WAKE*

Bell, *The English Novel*, 71-86 (No. 2); Budgen, *James Joyce and the Making of Ulysses*, 282-313 (No. 768); Burbridge, "A Joyce Source," (No. 238); Cambon, "Ancora su Joyce," (No. 495); Colum, M. *Life and the Dream*, *passim* (No. 38); Colum, P., "Working with Joyce," (No. 76); Connolly, C., *The Condemned Playground*, 7-15 (No. 428); Daiches, *The Novel & the Modern World*, 147-157 (No. 430), *A Critical History*, 1135 (No. 431); Eastman, *The Literary Mind*, 97-102 (No. 151); Eglinton, *Irish Literary Portraits*, 131-158 (No. 42); Evans, B. I., *English Literature Between the Wars*, 40-48 (No. 436); Fehr, *Die Englische Literatur*. . . , 56-68 (No. 438); Fowlic, *The Clown's Grail*, 96-109 (No. 246); Friedman, *Stream of Consciousness*. . . , 239-243 (No. 895); Gilbert, S., *Letters of James Joyce*, 213, 224-225, 247-248, 263-264, 273-274 (No. 48); Gillet, *Stèle pour James Joyce*, 43-85 (No. 440); Golding, *James Joyce*, 142-156 (No. 443); Griffin, *Wild Geese*, 40-45 (No. 444); Halper, N., "James Joyce and Rebecca West," (No. 178); Hayman, *Joyce et Mallarmé*, I, 121-181, and II, *passim* (No. 217); Hodgart & Worthington, *Song in the Works of*. . . (No. 447); Hoffman, *Freudianism and*



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*the Literary Mind*, 122-125, 139-146 (No. 219); Howarth, *The Irish Writers*, 247-285 (No. 449); Hutchins, *James Joyce's World*, 214-230 (No. 112), "James Joyce and the Cinema," (No. 137); Jacquot, *Mélanges Georges Jamati*, 135-159 (No. 718); Jones, *James Joyce and the Common Reader*, 149-158 (No. 775); Kenner, *Dublin's Joyce*, 265-370 (No. 456); Larbaud, *Ce Vice. . .*, 230-252 (No. 457); Lestra, "Joyce ou la pureté. . .," (No. 517); Levin, *Contexts of Criticism*, 280-285 (No. 220), *Critical Introduction*, 139-205 (No. 458); Litz, *Art of James Joyce*, 76-128 (No. 460); McAlmon, *Being Geniuses Together*, *passim* (No. 58); McCarthy, D., *Criticism*, 296-311 (No. 463); Magalaner, "James Joyce and the Myth of Man," (No. 258); Magalaner & Kain, *Joyce: The Man. . .*, 216-255 (No. 466); Mercanton, *Poètes de l'Univers*, 57-69 (No. 468); Moholy-Nagy, *Vision in Motion*, 344-351 (No. 469); Moody, *History of English Literature*, 431-434 (No. 470); Neill, *A Short History. . .*, 319-324 (No. 471); Noon, *Joyce and Aquinas*, 126-160 (No. 223); Paris, *James Joyce par lui-même* (No. 473); Raleigh, "My Brother's Keeper," (No. 101); Rivolain, A., *Littérature Irlandaise Contemporaine*, *passim* (No. 476); Rowland, "James Joyce," (No. 358); Sanchez, *Panorama. . .*, 130-134 (No. 478); Soupault, *Souvenirs de James Joyce*, 57-91 (No. 104); Spoerri, *Finnegans Wake by James Joyce* (No. 12); Stewart, *James Joyce*, 32-37 (No. 481); Stief, *Moderne Literatur. . .*, 132-135 (No. 482); Strong, *Sacred River*, 36-48, 68-75, 77-79, 100-105, 116-123, 138-149 (No. 228); Svevo, L., "Svevo et Joyce," (No. 202); Tindall, *James Joyce: His Way. . .*, 51-94 (No. 488); Wilson, *Axel's Castle*, 225-236 (No. 493).

### 1. GENERAL STUDIES: FINNEGANS WAKE

#### (i) Books

- 1128 Adams, J. Donald. *The Shape of Books to Come*. New York: Viking Press, 1944, pp. xii, 12-15, 62. [Appeared in abbreviated form as "Speaking of Books," *New York Times Book Review* (16 February 1944), 2. See No. 1261.]

"It seems to me preposterous that a creative work, of whatever magnitude, should need to be appreciated by way of what its first detailed commentators describe as 'a skeleton key'. . . . But Joyce wrote in and of our time; what did he gain, and wherein was he justified, in erecting this complex and, even by its admirers, admittedly difficult barrier to the comprehension of his theme?"

- 1129 Burgum, Edwin B. "The Paradox of Scepticism in *Finnegans Wake*," in his *The Novel and the World's Dilemma*. New York: Oxford University Press, 1947, pp. 109-119. [Appeared as "The Interpretation of Joyce," *Virginia Quarterly Review*, XXI (Winter 1945), 134-144.]

In a review-essay of Campbell and Robinson's *A Skeleton Key to Finnegans Wake* (No. 1347), the author discusses the various levels of meaning, the style and structure, and the philosophy of life in *Finnegans Wake*.

- 1130 Canby, Henry Seidel. "Gyring and Gimbling; or Lewis Carroll in

Paris," in his *American Estimates*. New York: Harcourt, Brace, 1939, pp. 170-177.

A comparison of Joyce's *Finnegans Wake* and Gertrude Stein's "An Elucidation." A study of their experiments with language.

- 1131 Deutsch, Babette. *Poetry in our Time*. New York: Holt, 1952, pp. 278-283.  
 "Finnegans Wake might be described as the self-portrait of a mind during a single night" . . . because it is "thick with the ambiguity of dream." A discussion of the musical quality of Joyce's words, telescoped time, multiple meanings, and nursery rhymes.
- 1132 Hackett, Francis. *On Judging Books*. New York: John Day, 1947, pp. 51-60. [Pp. 251-254, a review of *Stephen Hero*. See headnote to Stephen Hero section.]  
 A treatment of form, allusion, the Joycian "cipher," and the clinical approach to *Finnegans Wake*. The book is not about the fall and resurrection of mankind, but of national Ireland.
- 1133 Higginson, Fred H. "James Joyce's Revisions of *Finnegans Wake*: A Study of the Published Versions." Unpublished Ph.D. Dissertation, University of Minnesota, 1953.  
 See no. 1206, for the published sections of this dissertation.
- 1134 Howarth, R. G. *Literary Particles*. Sydney, London: Angus & Robertson, 1946, pp. 42-55.  
 Commentary on *Finnegans Wake* by way of explanation.
- 1135 Johnston, Denis. "Introduction," in *Passages from Finnegans Wake by James Joyce: A Free Adaptation for the Theatre*. By Mary Manning (No. 1138).  
 A discussion of Miss Manning's problems with Joyce's words and musical verbiage.
- 1136 Jolas, Eugene. "My Friend James Joyce," in *James Joyce: Two Decades of Criticism*, pp. 3-18 (No. 442).  
 Memoirs of the writing of *Finnegans Wake*.
- 1137 Litz, Walton. "The Making of *Finnegans Wake*," in *James Joyce Miscellany. Second Series*, pp. 209-224 (No. 465).  
 Description in general terms of the manner in which Joyce wrote *Finnegans Wake*.
- 1138 Manning, Mary. *Passages from Finnegans Wake by James Joyce: A Free Adaptation for the Theatre*. ("Poet's Theatre Series," No. 3.) Cambridge: Harvard University Press, 1957. [Appeared in London: Faber & Faber, 1958, as, *The Voice of Shem*.]  
 See also No. 1135.

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- 1139 Powys, John Cowper. "*Finnegans Wake*," in his *Obstinate Cymric*. Carmarthen: Druid Press, 1947, pp. 19-36.  
"Strange as it may sound to use such a word in connection with Joyce . . . the advance upon *Ulysses* made by *Finnegans Wake* is a moral advance." Approaches to *Finnegans Wake* are examined.
- 1140 Stoll, Elmer Edgar. *From Shakespeare to Joyce*. Garden City: Doubleday, Doran, 1944, pp. 350-388.  
"There is no curb put upon the leading character's consciousness (or unconsciousness) just as there is none upon his conduct, and little discernible direction given to it. And . . . no curb upon the expression of it, but positive misleading given instead. . . ."
- 1141 Thompson, John Hinsdale. "*Finnegans Wake*," in *Modern Poetry: American and British*. Edited by Kimon Friar and John Brinnin. New York: Appleton-Century-Crofts, 1951, pp. 88-97.  
In the notes, there are explanations of characters, a plot outline, the Victorian philosophy, and Joyce's created world.
- 1142 ———. *Bio-biblio-graphiti of James Joyce gulled from the pages of Finnegans Wake and prepared with meaner intercessions by John H. Thompson*. New York: YM-YWHA Poetry Center, 1950.  
Twenty-five items taken from the pages of *Finnegans Wake* illustrating Joyce's life and writings.
- 1143 Ussher, Arland. *Three Great Irishmen: Shaw, Yeats, Joyce*. New York: Devin-Adair, 1953, pp. 115-160.  
*Finnegans Wake* is not a profound revelation of the Unconscious, but a comic book for pedants. "Joyce . . . had great verbal music, but less of verbal magic."
- 1144 Weidél, Wladimir (*trans.* Martin Jarret-Kerr). *The Dilemma of the Arts*. London: S.C.M. Press, 1948, pp. 60ff.  
". . . Once again, the tone, the writing, the choice of words, the manner of narration, the shade of emotion change completely from one part of the novel to another, and in this case it happens in so abrupt a manner that one gets the impression, not, it is true, of a book without an author . . . but a book with ten authors."
- 1145 Wilder, Thornton. "Joyce and the Modern Novel," in *James Joyce Miscellany*. 1957, pp. 11-19 (No. 464).  
"In the first place Joyce was hunting for a style that would reveal the extent to which every individual . . . is both sole and unique and also archetypal."
- 1146 Wilson, Edmund. "Antrobus and the Earwickers," and, "A Guide to *Finnegans Wake*," in his *Classics and Commercial: A Literary Chronicle of the Forties*. New York: Farrar, Strauss, 1950, pp. 81-86, 182-189.

In the first article Wilson asserts that Thornton Wilder's *The Skin of Our Teeth* is derived from *Finnegans Wake*. The second article is a discussion of the deficiencies of *A Skeleton Key to Finnegans Wake*, and a suggestion for the best way to prepare to read *Finnegans Wake*.

(ii) *Periodical Articles*

- 1147 Anon. "In a Second Revolution a New Role for Culture," *Life* (26 December 1960), 45.  
Brief mentions of Joyce's stand on the position of the artist and of *Finnegans Wake* and its explicators.
- 1148 Atherton, J. S. "The Chapter Titles of *Finnegans Wake*," *Notes & Queries*, CXCIX (June 1954), 270-271.  
Suggestions for chapter titles.
- 1148a ———. "James Joyce and *Finnegans Wake*," *Manchester Review*, IX (1961), 97-108.  
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- 1149 Benstock, Bernard. "Joyce's *Finnegans Wake*," *Explicator*, XV (June 1957), item 59.  
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- 1149a ———. "A Portrait of the Artist in *Finnegans Wake*," *Bucknell Review*, IX (March 1961), 259-271.  
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- 1149b ———. "The Final Apostacy: James Joyce and *Finnegans Wake*," *English Language History*, XXVIII (December 1961), 417-437.  
Evaluation of the religious content of *Finnegans Wake*.
- 1150 Bernbaum, Ernest. "The Crucial Question Regarding *Finnegans Wake*," *College English*, VII (December 1945), 151-154.  
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- 1151 Bertram, Anthony. "Views on Mr. Joyce," *Spectator*, CLXII (19 May 1939), 858-859.  
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- 1152 Bierman, Robert. "White and Pink Elephants: *Finnegans Wake* and the Tradition of Unintelligibility," *Modern Fiction Studies*, IV (Spring 1958), 62-70.  
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The "collective unconscious" and the question: Is HCE the dreamer or the dream of the nightmare of history in *Finnegans Wake*?
- 1154 Bogan, Louise. "*Finnegans Wake*," *Nation*, CXLVIII (May 1939), 533-535; CLIX (August 1944), 214. [Appeared in her *Selected Criticism: Prose, Poetry*. New York: Noonday Press, 1955, pp. 142-148, 149-153.]  
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- 1155 Boorum, Ted. "Finnegans Wake," *Poetry*, LXII (August 1943), 250-251.  
A Poem on *Finnegans Wake*.
- 1156 Brown, T. J. "*Finnegans Wake*," *British Museum Quarterly*, XVII (1952), 4-5.  
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- 1157 Campbell, Joseph. "Finnegan the Wake," *Chimera* (Spring 1946), 39-63. [Appeared in *James Joyce: Two Decades of Criticism*, pp. 368-389, No. 442.]  
Discussion of Joyce as narrator, and his use of symbolic archetypes from mythology and metaphysics.
- 1158 ———. "Clave Esquemática Para *Finnegans Wake*," *Las Armas y las Letras*, II (June 1949), 9-20.  
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- 1159 ———. "*Finnegans Wake*," *Explicator*, XIV (1956), item 52.  
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- 1160 Chastaing, Maxine. "Tentatives pour une Traduction de *Finnegans Wake*," *Romàn*, no. 3 (June 1951), 269-271.  
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- 1161 Collins, Ben L. "Joyce's 'Haveth Childers Everywhere,'" *Explicator*, X (December 1951), item 21.  
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- 1162 Colum, Mary M. "The Old and the New," *Forum & Century*, CII (October 1939), 158-163.  
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- 1164 Duff, Charles C. "Magnificent Leg-puller," *Saturday Review of Literature*, XXXIII (9 September 1950), 24.  
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- 1165 Edel, Leon. "James Joyce and his New York," *University of Toronto Quarterly*, IX (October 1939), 68-81.  
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- 1166 Ellenbogen, Eileen. "The Pattern of *Finnegans Wake*," *Changing World*, no. 7 (February-March-April 1949), 87-91.  
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- 1167 Feeney, L. J. "James Joyce," *America*, LXI (May 1939), 139.  
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- 1168 Gillet, Louis. "A Propos de *Finnegans Wake*," *Babel*, I (1940), 101-113.  
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- 1169 ———. "*Finnegans Wake*," *Revue des Deux Mondes*, LX (December 1940), 502-513.  
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- 1170 ———. "Joyce's Testament: *Finnegans Wake*," *Quarterly Review of Literature* (Chapel Hill), I, no. 1 (Autumn 1943), 87-99.  
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- 1171 Glendinning, Alex. "Commentary: *Finnegans Wake*," *Nineteenth Century*, CXXVI (July 1939), 73-82.  
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- 1172 Hayman, David. "Dramatic Motion in *Finnegans Wake*," *Texas Studies in English*, XXXVII (1958), 155-176.  
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- 1173 Higginson, Fred. "Two Letters from Dame Anna Earwicker," *Critique*, 1 (1957), 3-14.  
Reproduction of two letters which Joyce did not put into *Finnegans Wake*.

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- 1174 Hodgart, Matthew. "The Earliest Sections of *Finnegans Wake*," *James Joyce Review*, I, no. 1 (February 1957), 3-18.  
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- 1175 Jolas, Eugene. "Verbirrupta For James Joyce," *Contempo*, III, no. 13 (February 1934), 3.
- 1176 Jolas, Maria. "James Joyce as a Revolutionary: Reply to Max Lerner," *New Republic*, CVII (November 1942), 613.  
"Finnegan, for Joyce, was the eternally comic Irishman." Joyce's theme has a deep "social conviction."
- 1177 Levin, Harry. "New Irish Stew," *Kenyon Review*, I (Autumn 1939), 460-465.  
A review of *Finnegans Wake* in relation to Edmund Wilson's review (No. 1197).
- 1178 Lockspeiser, Edward. "Humphrey Searle and James Joyce," *Listener*, LIV (29 September 1955), 521.  
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- 1179a Manning, Mary. "Myth-carriage of Joycestice," *Reporter*, XXVI (15 March 1962), 38-39.  
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- 1182 Montgomery, Niall. "The Pervigilium Phoenicis," *New Mexico Quarterly*, XXIII (Winter 1953), 437-472.  
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- 1183 Morse, J. Mitchell. "*Finnegans Wake*, These Ten Years After," *New York Herald Tribune Weekly Book Review*, Section VII (1 May 1949), 1-2.  
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Joyce's conception of Cain as a suffering titan and Abel as a belly-patting philistine, and the way he humorously used them in *Finnegans Wake*.
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- 1188 Reed, Henry. "Joyce's Progress," *Orion*, no. 4 (Autumn 1947), 131-146.  
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- 1189 Richardson, D. M. "*Finnegans Wake* Review," *Life & Letters Today*, XXII (July 1939), 45-52.  
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- 1190 Robinson, Henry M. "The Curious Case of Thornton Wilder," *Esquire*, XLVII (March 1957), 70-71, 124-126.  
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- 1192 Rybert, Walter. "How to Read *Finnegans Wake*," *New Horizons*, III (November-December 1940), 14-19, 31.  
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- 1193 Strong, L. A. G. "Symbols, Words, and *Finnegans Wake*," *Irish Writing*, no. 1 (1946), 101-113.  
Commentary on symbols, words, myth, and synopsis of *Finnegans Wake*.
- 1194 Thoma, Richard. "Dream in Progress," *Contempo*, III, no. 13 (February 1934), 3.  
*Finnegans Wake*, as a poem, is a dream for the awake; it does not enter the "dreamy state."



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- 1196 Wagner, Geoffrey. "Wyndham Lewis and James Joyce: A Study in Controversy," *South Atlantic Quarterly*, LVI (January 1957), 57-66. [Appeared in his *Wyndham Lewis: A Portrait of the Artist as the Enemy*. New Haven: Yale University Press, 1957, pp. 168-188.]  
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See also No. 1177, in connection with this review.

2. GENERAL STUDIES OF "WORK IN PROGRESS"

(i) *Books*

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Articles explaining "Work in Progress" by: Samuel Beckett, pp. 1-22, No. 1199; Marcel Brion, pp. 25-33, No. 1287; Frank Budgen, pp. 37-46, No. 1312; Stuart Gilbert, pp. 49-75, No. 1204; Eugene Jolas, pp. 79-92, No. 1257; Victor Llon, pp. 95-102, No. 1258; Robert McAlmon, pp. 105-116, No. 1259; Thomas McGreevy, pp. 119-127, No. 1314; Elliot Paul, pp. 131-137, No. 1289; John Rodker, pp. 141-146, No. 1291; Robert Sage, pp. 149-170, No. 1210; William Carlos Williams, pp. 173-185, No. 1212; G. V. L. Slingsby, pp. 189-191, No. 1211; Vladimir Dixon, pp. 193-194, No. 1202.
- 1199 ———. "Dante . . . Bruno. Vico . . . Joyce," in *Our Exagmination*, pp. 1-22 (No. 1198).  
A study of the coincidence of contraries, the inevitability of cyclic evolution, a system of poetics, and the prospect of self-extension in "Work in Progress."
- 1200 Colum, Padraic. "Preface," in Joyce's *Anna Livia Plurabelle*. New York: Crosby Gage, 1928, pp. vii-xix. [Appeared as "The River Episode from James Joyce's 'Work in Progress,'" *Dial*, LXXXIV (April 1928), 318-322.]  
Explanation of the episode and its place in Joyce's work.

- 1201 Deutsch, Babette. *This Modern Poetry*. New York: Norton, 1935, pp. 134-138.  
 "It is an acute ear that is able to catch the finer vibrations of Joyce's symbolical thonthorstrosks, but that is perhaps the least of the difficulties which the text presents.
- 1202 Dixon, Vladimir. "A Letter to Mr. James Joyce," in *Our Exagmination*, pp. 193-194 (No. 1198).  
 A parody of Joyce's style showing the writer's disapproval.
- 1203 Dobrée, Bonamy. *Modern Prose Style*. Oxford: Clarendon Press, 1934, pp. 244-249.  
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- 1204 Gilbert, Stuart. "Prologomena to 'Work in Progress,'" in *Our Exagmination*, pp. 49-75 (No. 1198).  
 The subject matter, the Viconian philosophy, and the language are studied.
- 1205 ———. "Sketch of a Scenario of 'ALP,'" in *James Joyce Yearbook*, pp. 10-19 (No. 454).
- 1206 Higginson, Fred H. *Anna Livia Plurabelle: The Making of a Chapter*. Minneapolis: University of Minnesota Press, 1960.  
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- 1207 Jolas, Maria. "Joyce's Friend Jolas," in *James Joyce Miscellany*, 1957, pp. 62-74 (No. 464).  
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- 1208 Manet, Mariano. "El Tercer Mr. Joyce," in *Notes Sobre Literatura Estrangera*. Barcelona: Publications de "La Revista," 1934, pp. 224-234.  
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- 1209 Ross, Martin. *Music and James Joyce*. Chicago: Argus Book Shop, 1936.  
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- 1210 Sage, Robert. "Before *Ulysses*—And After," in *Our Exagmination*, pp. 149-170 (No. 1198).  
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- 1211 Slingsby, G. V. L. "Writes a Common Reader," in *Our Exagmination*, pp. 189-191 (No. 1198).  
 Complete disregard for "Work in Progress."

II:I:2. "Work in Progress": General

- 1212 Williams, William Carlos. "A Point for American Criticism," in *Our Exagmination*, pp. 173-185 (No. 1198).  
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(ii) *Periodical Articles*

- 1212a Benstock, Bernard. "Anna Livia and the City Builder," *Notes & Queries*, CCVI (September 1961), 352-353.  
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- 1213 Clarkin, Franklin. "New Prose from Dr. Joyce," *New York Times Book Review* (24 May 1931), 2.  
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- 1214 Colum, Padraic. "River Episode from James Joyce's Uncompleted Work," *Dial*, LXXXIV (April 1928), 318-322.  
See No. 1200.
- 1215 Cowdrey, Mary B. "The Linguistic Experiments of James Joyce," *Horn Book Magazine*, VI (March 1933), 16-19.  
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- 1216 Cunninghame, A. T. "On Hearing James Joyce," *The Modern Scot*, II, no. 3 (October 1931), 207-215.  
"It is easy to dismiss 'Work in Progress' unless one hears Joyce's own recording of the end of the ALP." "There is a reason for the emergence of Joyce to be found in the laws controlling literary movements: he is needed, because the novel he is destroying has ceased to satisfy us."
- 1217 Dolmatch, Theodore B. "Notes and Queries Concerning the Revisions in *Finnegans Wake*," *Modern Language Quarterly*, XVI (1955), 142-148.  
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- 1219 Gilbert, Stuart. "Thesaurus Minusculus: A Short Commentary on a Paragraph of 'Work in Progress,'" *transition*, no. 16-17 (June 1929), 15-24.  
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- 1220 ———. "Understanding James Joyce," *Golden Book Magazine*, XIV (November 1931), 340.  
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- 1221 ———. "The Joycean Protagonist," *Echanges*, no. 5 (December 1931), 154-157.  
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- 1222 ———. "A Footnote to 'Work in Progress,'" *Contempo*, III (February 1934), 4-5.  
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- 1223 Gillet, Louis. "Mr. James Joyce et son nouveau Roman 'Work in Progress,'" *Revue des Deux Mondes*, LXXXIV (August 1931), 928-939. [Excerpts from this article appeared in *Lu*, no. 20 (6 November 1931), and the article was translated by Ronald Symond in *transition*, no. 21 (March 1932), 263-272.  
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- 1224 Griffin, Gerald. "James Joyce: An Explanation of his Methods," *Everyman* (14 August 1930), 76.  
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- 1225 Hanney, Margaret. "Notes in Basic English on the 'ALP' Record," *Psyche*, XII, nos. 2 & 4 (1932), 86-95.
- 1226 Hart, Clive. "Notes on the Text of *Finnegans Wake*," *Journal of English and Germanic Philology*, LIX (April 1960), 229-239.  
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- 1227 Hennecke, Hans. "James Joyce," *Die Fähre*, Jahr I, Heft 6 (1946), 329-336.  
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- 1228 Higginson, Fred H. "Notes on the Text of *Finnegans Wake*," *Journal of English and Germanic Philology*, LV (July 1956), 451-456.  
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- 1229 Jolas, Eugene. "Marginalia to James Joyce's 'Work in Progress,'" *transition*, no. 22 (February 1933), 101-105.  
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- 1230 ———. "Homage to the Mythmaker," *transition*, no. 27 (May 1938), 169-175.  
The almost completed *Finnegans Wake* is examined.

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- 1231 Litz, Walton. "The Genesis of *Finnegans Wake*," *Notes & Queries*, CXCVIII (October 1953), 445-447. [See No. 460.]  
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- 1232 ———. "The Evolution of Joyce's 'ALP,'" *Philological Quarterly*, XXXVI (October 1957), 36-48. [See No. 460.]  
The stages in the process of composition of the "ALP" section.
- 1233 O'Faolain, Sean. "The Cruelty and Beauty of Words," *Virginia Quarterly*, IV (April 1928), 208-225.  
Joyce's use of words in "Work in Progress" briefly mentioned. [See No. 1257.]
- 1234 ———. "Almost Music," *Hound & Horn*, II (January-March 1929), 178-180.  
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- 1235 Ogden, C. K. "Current Literature," *Psyche*, IX (July 1929), 86.  
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- 1236 ———. "The Joyce Record," *Psyche*, XI (July 1930), 95-96.  
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- 1237 ———. "James Joyce's 'ALP' in Basic English," *transition*, no. 21 (March 1932), 259-262.  
The last four pages of "ALP" put into basic English.
- 1238 Oldmeadow, E. "Rot," *Tablet*, CLXI (January 1933), 41-42.  
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- 1239 Petch, Michael. "The Approach to James Joyce," *Everyman*, V (25 June 1931), 701-702.  
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- 1240 Prescott, Joseph. "Concerning the Genesis of *Finnegans Wake*," *Publications of the Modern Language Association*, LXIX (December 1954), 1300-1302.  
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- 1241 Rodker, John. (*trans.* Ludmila Savitsky.) "Proteus, de James Joyce," *La Revue Européenne*, n.s., no. 1-2 (January-February 1928), 164-169.  
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- 1242 ———. "The Word Structure of 'Work in Progress,'" *transition*, no. 14 (Fall 1928), 229-232. [Appeared in *Our Examination*, pp. 141-146, No. 1198.]  
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- 1243 Rushton, G. Wynne. "The Case Against James Joyce," *Everyman*, V (9 July 1931), 765-766.  
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- 1244 Sage, Robert. "ETC.," *transition*, no. 14 (Fall 1928), 171-176.  
An appreciative study of "ALP."
- 1245 Salemsen, Harold J. "James Joyce and the New Word," *Modern Quarterly*, V (Fall 1929), 294-312.  
"Never has any author attempted so systematically to disintegrate the word, to strip it of its standardized meaning, and to reform it by uniting it with other words. . ." An "exagmination" of the poem which concludes the "Ondt and the Gracehoper" episode.
- 1246 Schlauch, Margaret. "Linguistic Aspects of 'Work in Progress,'" *Washington Square College Review*, III (February 1939), 9-12, 33.  
Linguistic experimentation and methods in "HCE" and "ALP."
- 1247 Stonier, G. W. "Joyce Without End," *New Statesman & Nation*, VIII (22 September 1934), 364.  
Review of "The Mime of Mick, Nick and the Maggies."
- 1248 Strong, L. A. G. "What is Joyce doing with the Novel," *John O'London's Weekly* (29 February 1936), 821-822, 826.  
Explanation of Joyce's "dream vocabulary."
- 1249 Stuart, Michael. "Joyce after *Ulysses*," *This Quarter*, II (October-December 1929), 242-248.  
Discussion of the verbal inspiration and humorous tone of "Work in Progress."
- 1250 ———. "The Dubliner and his Dowdili (A Note on the Sublime)," *transition*, no. 18 (November 1929), 152-161.  
A study of "Tales Told of Shem and Shaun."
- 1251 ———. (*trans.* Yves de Longevialle). "James Joyce au Travail," *La Revue Européenne*, no. 3-4 (March-April 1930), 367-370.  
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- 1252 ———. "Mr. Joyce's Word Creature," *Symposium*, II (October 1931), 459-469.  
Analysis of the verbal elements in "The Ondt and the Gracehoper."
- 1253 Symond, Ronald. "Third Mr. Joyce; Comments on 'Work in Progress,'" *London Mercury*, XXIX (February 1934), 318-321. [Reprinted in *Living Age*, CCCXLVI (April 1934), 160-164.]  
A critical review of "Work in Progress."

II:1:2. "Work in Progress": General

1254 Titus, Edward W. "Mr. Joyce Explains," *This Quarter*, IV (December 1931), 371-372.

An account of Joyce's explanation of "ALP" to Max Eastman. (No. 326.)

1255 West, Rebecca. "Letter from Europe," *Bookman* (New York), LXX (September 1929), 664-668.

An answer to an article by William Carlos Williams. (No. 1212.)

### 3. LANGUAGE STUDIES

Powys, *Obstinate Cymric*, pp. 19-36, No. 1139; Bogan, "*Finnegans Wake*," No. 1154; Gillet, "Joyce's Testament," No. 1170; Strong, "Symbols, Words, and *Finnegans Wake*," No. 1193; Cowdrey, "The Linguistic Experiments of James Joyce," No. 1215; Gilbert, Stuart, "Thesaurus Minusculus," No. 1219; O'Faolain, "The Cruelty and Beauty of Words," No. 1233; Petch, "The Approach to James Joyce," No. 1239; Rodker, "Proteus, de James Joyce," No. 1241; Schlauch, "Linguistic Aspects of 'Work in Progress,'" No. 1246; Strong, "What is Joyce doing with the Novel," No. 1248; Stuart, Michael, "Joyce after *Ulysses*," No. 1249.

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1256 Benstock, Bernard. "Ironic Alchemy: A Study of Language, Humor and Significance of James Joyce's *Finnegans Wake*." Unpublished Ph.D. Dissertation, Florida State University, 1958.

1257 Jolas, Eugene. "The Revolution of Language and James Joyce," in *Our Exagmination*, pp. 79-92 (No. 1198).

Discussion of Sean O'Faolain's article "The Cruelty and Beauty of Words," No. 1233.

1258 Llona, Victor. "I Don't Know What to Call it but it's Mighty Unlike Prose," in *Our Exagmination*, pp. 95-102 (No. 1198).

Language and style are examined.

1259 McAlmon, Robert. "Mr. Joyce Directs an Irish Word Ballet," in *Our Exagmination*, pp. 105-116 (No. 1198).

Language in "ALP" and the Irish quality of it.

1260 Winters, Yvor. "The Extension and Reintegration of the Human Spirit Through the Poetry Mainly French and American since Poe and Baudelaire," in *The New American Caravan*. Edited by Alfred Kreyborg, Lewis Mumford, and Paul Rosenfeld. New York: Macaulay, 1929, pp. 383-389.

The revolution of the word in *Finnegans Wake* in connection with Eugene Jolas's articles (Nos. 1257, 1272).

#### (ii) Periodical Articles

1261 Adams, J. Donald. "Speaking of Books," *New York Times Book Re-*

- view* (16 January 1944), 2. [Appeared in his *The Shape of Books to Come*. New York: Viking Press, 1944, pp. xii, 12-15, 62. See No. 1128.] "Here were two acute minds [Joyce and Stein], and one, at least, in the case of Joyce, buttressed by a remarkable erudition, trying to extend, . . . the boundaries of man's expression, when, as a matter of fact, the logical end-all of their work was the extinction of communication."
- 1262 Atherton, J. S. "Finnegans Wake: The Gist of the Pantomime," *Accent*, XV (Winter 1956), 14-26.  
Joyce's use of language for his own purposes, and his knowledge of pantomime are discussed.
- 1263 Beyer, Thomas P. "A Note on the Diction of *Finnegans Wake*," *College English*, II (December 1940), 275-277.  
Explanation of a few types of word inventions made by Joyce.
- 1264 Bierman, Robert. "Streamersess Mistress to the Sea; A Note on *Finnegans Wake*," *Modern Fiction Studies*, II (May 1956), 79-80.  
Joyce's use of the word "man" denotes both a male and mankind, male and female.
- 1265 Bogan, Louise. "Proteus; Or Vico's Road," *Nation*, CXLVIII (May 1939), 533-535. [Appeared in *Selected Criticism: Prose, Poetry*. New York: Noonday Press, 1955, pp. 142-148.]  
See No. 1154.
- 1266 Borges, Jorge Luis. "Joyce y los Neologismos," *Sur*, LXII (November 1939), 59-61.  
Study of Joyce's method of making neologisms.
- 1267 Butor, Michael. "Esquisse d'un Seuil Pour Finnegan," *Nouvelle Nouvelle Revue Française* (December 1957), 1033-1053.  
The language of the dream is examined.
- 1268 Colum, Padraic. "Notes on *Finnegans Wake*," *Yale Review*, XXX (March 1941), 640-645.  
The Joycean influence on modern writing.
- 1269 Ford, Ford Madox. "*Finnegans Wake*," *Saturday Review of Literature*, XX (3 June 1939), 9.  
An answer to Paul Rosenfeld's article "*Finnegans Wake*," (No. 1281).
- 1270 Gilbert, Stuart. "Souvenirs de Voyage," *Mercure de France*, CCCIX (May 1950), 38-44.  
Discussion of the many languages Joyce learned and later used in *Finnegans Wake*.
- 1271 Hill, Archibald. "A Philologist Looks at *Finnegans Wake*," *Virginia Quarterly Review*, XV (October 1939), 650-656.  
Joyce's tricks with language are examined none too favorably.



II:I:3. FINNEGANS WAKE: Language Studies

- 1272 Jolas, Eugene. "The Revolution of the Word (A Symposium)," *Modern Quarterly*, V (Fall 1929), 273-292.  
Joyce is not directly mentioned, but the discussions of the word, and the author's obligations to communicate, have a bearing on *Finnegans Wake*.
- 1273 ———. "The New Vocabulary," *transition*, no. 15 (February 1929), 171-174.  
An answer to Sean O'Faolain's review of "ALP" (No. 1276).
- 1274 ———. "Transition's Revolution of the Word Dictionary," *transition*, no. 21 (March 1932), 323-324; no. 22 (February 1933), 122-123.  
Neologisms created by Joyce.
- 1275 Leavis, F. R. "Joyce and the Revolution of the Word," *Scrutiny*, II, no. 2 (September 1933), 193-201. [Appeared in *The Importance of Scrutiny*. Edited by Eric Bentley. New York: Stewart, 1948, pp. 316-323, which was a reprint of the same article which appeared in *For Continuity*. Cambridge, England: Minority Press, 1933, pp. 207-219.]  
A review of criticism that has appeared on Joyce and the revolution of the word.
- 1276 O'Faolain, Sean. "Style and the Limitations of Speech," *Criterion*, VIII (1928), 67-87.  
Joyce's "packing of the language" is examined. (See No. 1273.)
- 1277 Petitjean, Armand. "Signification de Joyce," *Etudes Anglaises*, I (September 1937), 405-417.  
"Joyce's language cannot be duplicated unless the most strict intellectual discipline is used."
- 1278 ———. "El Tratamiento del Lenguaje en Joyce," *Sur*, no. 78 (March 1941), 42-59.  
Study of language in *Finnegans Wake*.
- 1279 Prescott, Joseph. "James Joyce: A Study in Words," *Publications of the Modern Language Association*, LIV (March 1939), 304-315.  
Traces Joyce's use of words through his works, concluding with *Finnegans Wake*.
- 1280 Rockwell, Kenneth. "Who Now Reads—?" *CEA Critic*, XIV, no. 2 (February 1952), 4. [Excerpts from an article in the *Times-Herald* (Dallas, Texas).]  
Joyce, and much of modern literature, is assailed as being hermetic. "James Joyce probably not a giant of letters but a gigantic influence on writers."
- 1281 Rosenfeld, Paul. "*Finnegans Wake*," *Saturday Review of Literature*, XX (10 June 1939), 9, 20.  
An answer to Ford Madox Ford's articles in the June 3rd issue of *Saturday Review of Literature*. (See No. 1269.)

- 1282 Russell, Francis. "Joyce and Alexandria," *Catacomb*, II (1951), 36-57.  
 [Appeared in his *Three Studies in Twentieth Century Obscurity*.  
 Aldington, Kent: Hand & Flower Press, 1954, pp. 7-44.]  
 The parallel between the *Alexandra*, the surviving work of the third century B.C.  
 coterie poet Lycophron, and *Finnegans Wake*.
- 1283 Schlauch, Margaret. "The Language of James Joyce," *Science & Society*,  
 III (Fall 1939), 482-497.  
 Joyce's technique and language compared with others.
- 1284 Stuart, Michael. "Mr. Joyce's Word Creatures," *Colophon*, Part 7 (1931).  
 [Appeared in *Symposium*, II (October 1931), 459-469.]
- 1285 Taplin, Walter. "James Joyce Wrote English," *The Critic*, I (Spring  
 1947), 11-16.  
 The language of *Finnegans Wake* is not a personal language, nor a new language,  
 it is English.
- 1286 Worthington, Mabel P. "Joyce's *Finnegans Wake*," *Explicator*, XIV  
 (May 1956), item 52.  
 Questions Joseph Campbell's pronunciation of the word "mememormee" on the  
 James Joyce Society's recording of "ALP." (No. 1159.)

#### 4. STUDIES OF TECHNIQUE AND STRUCTURE

##### (i) *Books*

- 1287 Brion, Marcel. "The Idea of Time in the Work of James Joyce," in *Our  
 Exagmination*, pp. 25-33 No. 1198).
- 1288 Edwards, A. L. R. "*Finnegans Wake*," in *Personal Landscape*. Compiled  
 by Robin Fedden. London: Editions Poetry Limited, 1945, pp. 27-36.  
 "The obstinate fact remains, however, Earwicker fails to hold the book together  
 because Earwicker disappears." A study of the technique of *Finnegans Wake*.
- 1288a Hart, Clive. *Structure and Motif in Finnegans Wake*. London: Faber  
 & Faber, 1962.
- 1289 Paul, Elliott. "Mr. Joyce's Treatment of Plot," in *Our Exagmination*,  
 pp. 131-137 No. 1198).  
 Language, the treatment of space, philosophical framework, and elements of plot  
 in *Finnegans Wake* are studied.
- 1290 Ramnous, Clemence. "The Finn Cycle: The Atmosphere and Symbols  
 of a Legend," in *James Joyce Yearbook*, pp. 130-158 (No. 454).
- 1291 Rodker, John. "Joyce and His Dynamic," in *Our Exagmination*, pp.  
 141-146 (No. 1198). [Appeared in *transition*, no. 14 (Fall 1928), 229-  
 232, No. 1242.]

II:I:4. FINNEGANS WAKE: Technique and Structure

(ii) *Periodical Articles*

- 1292 Fitzmorris, T. J. "Vico Adamant and Some Pillars of Salt," *Catholic World*, CLVI (February 1943), 568-577.  
Brief biographical sketch of Vico and his theory of history; Joyce's use of Vico in *Finnegans Wake*.
- 1293 Halper, Nathan. "Joyce, Earwicker, and the Performing Arts," *Center*, I (1954), 7-11.  
Joyce's use of the image of the world as a stage as a theme which appears, in one form or another, on almost every page of *Finnegans Wake*.
- 1294 Higginson, Fred H. "Homer: Vico: Joyce," *Kansas Magazine* (1956), 83-88.  
Examination of Joyce's conversion from the epical form of Homer to the cyclical form of Vico.
- 1295 Kumar, Shiv K. "Space-time Polarity in *Finnegans Wake*," *Modern Philology*, LIV (May 1957), 230-233.  
Explanation of Joyce's presentation of space and times as contraries, with durational flux as the only true reality.
- 1296 Lloyd, P. C. "Development of Motifs in James Joyce," *Mandrake*, I, no. 6 (1949), 6-12.  
The motif of the author-artist-hero in Joyce's works.
- 1297 McLuhan, Herbert M. "Radio & TV vs. the ABCED-Minded," *Explorations*, no. 5 (1956), 12-18.  
An article on Joyce's use of the mediums of the arts to prove that to be ABCED minded is to be part of the dream of history that is *Finnegans Wake*.
- 1298 Magalaner, Marvin. "The Myth of Man: Joyce's *Finnegans Wake*," *University of Kansas City Review*, XVI (Summer 1950), 265-277.  
Joyce's framework for his "monomyth" in Vico's cyclical history is studied.
- 1299 Morse, J. Mitchell. "Jacob and Esau in *Finnegans Wake*," *Modern Philology*, LII (November 1954), 123-130.  
The theme of the relations between Jacob and Esau explained and traced.
- 1300 Pelorson, Georges. "*Finnegans Wake* ou les Livres de l'Homme," *Aux Ecoutes*, 23 Année, no. 1096 (20 May 1939), 29. [Appeared in expanded form in *Revue de Paris*, I (September 1939), 227-235.]  
Aspects of mythology used by Joyce, the perpetual time and space, the division of the book into chapters, and a short synopsis of the chapters themselves are the subjects of this article.
- 1301 Petitjean, Armand. "James Joyce et l'Absorption du Monde par le Langage," *Cahiers du Sud*, XI (October 1934), 607-623.  
"Joyce followed the order of the world in the course of a river" (Compiler's translation).

- 1302 ———. (*trans.* Maria Jolas.) "Joyce and Mythology: Mythology and Joyce," *transition*, no. 23 (July 1935), 133-142.  
When Joyce found disorganization in history, he turned to the organization of mythology.
- 1303 Ransom, John Crowe. "The Aesthetic of *Finnegans Wake*," *Kenyon Review*, I (Autumn 1939), 424-428.
- 1304 Rosenfeld, Paul. "James Joyce: Charlatan or Genius?," *American Mercury*, XLVII (July 1939), 367-371.  
The style of *Finnegans Wake*.
- 1305 Semmler, Clement. "Some Notes on the Themes and Language of *Finnegans Wake*," *Southerly*, XV (1954), 156-171.  
The scope and structure of *Finnegans Wake* is examined.
- 1306 Theall, Donald. "Here Comes Everybody," *Explorations* (April 1954), 66-77.  
Technique, language, and characterization in *Finnegans Wake*.
- 1307 Thompson, Francis J. "A Portrait of the Artist Asleep," *Western Review*, XIV (Summer 1950), 245-253.  
The dreamer in *Finnegans Wake* is not HCE, but James Joyce, alias Stephen Dedalus in many character manifestations.
- 1308 Tyler, Hamilton. "Finnegan Epic," *Circle*, no. 7-8 (1946), 14-26.  
"*Finnegans Wake* is certainly one of the newest things, but it nonetheless falls squarely, if decadently, at the end of the Virgil-Milton tradition of the secondary epic, using many of the same forms, and serving an identical function."
- 1309 Von Phul, Ruth. "Who Sleeps at Finnegans Wake?," *James Joyce Review*, I, no. 2 (February 1957), 27-38.  
The theme of *Finnegans Wake*: "And this theme is not primarily guilt and the Fall of Man. . . The true theme of the book is atonement and reconciliation."
- 1310 Williams, William Carlos. "A Note on the Recent Work of James Joyce," *transition*, no. 8 (November 1927), 149-154. [Appeared in his *Selected Essays*. New York: Random House, 1954, pp. 75-79.]  
"Thus, tentatively, James Joyce's style may be described. . . as truth through the breakup of beautiful words." Joyce's style after *Ulysses* is "richer, more able in its function of unabridged commentary upon the human soul, the function surely of all styles."

## 5. ALLUSIONS

### (i) Books

- 1311 Atherton, J. S. *Books at the Wake*. New York: Viking Press, 1960.  
The literary allusions in *Finnegans Wake* are identified.

II:I:5. FINNEGANS WAKE: Allusions

- 1312 Budgen, Frank. "James Joyce's 'Work in Progress' and Old Norse Poetry," in *Our Exagmination*, pp. 37-46 (No. 1198).  
"Work in Progress" and heathen Scandinavian works.
- 1313 Glasheen, Adaline. *A Census of Finnegans Wake*. ("Northwestern University Studies, Humanities Series," No. 32.) Evanston: Northwestern University Press, 1956. [See also No. 1327 and 1327a.]  
An index of the characters and their various roles.
- 1314 McGreevy, Thomas. "The Catholic Element in 'Work in Progress,'" in *Our Exagmination*, pp. 119-127 (No. 1198).  
The Catholic elements in "The Ondt and the Gracehoper."

(ii) *Periodical Articles*

- 1315 Atherton, J. S. "*Arrah-na-pogue* and *Finnegans Wake*," *Notes & Queries*, CXCIV (October 1949), 430-432. [Appeared in *Books at the Wake*, No. 1311.]  
Joyce's use of Dion Boucicault's *Arrah-na-Pogue*.
- 1316 ———. "*Finnegans Wake* and *Poverty*," *Times Literary Supplement* (23 November 1951), 749. [Appeared in *Books at the Wake*, No. 1311.]  
Joyce's use of B. Seebohm Rowntree's *Poverty*.
- 1317 ———. "Lewis Carroll and *Finnegans Wake*," *English Studies*, XXXIII (February 1952), 1-15. [Appeared in *Books at the Wake*, No. 1311.]  
Allusions and references to Carroll's works.
- 1318 ———. "Joyce and Cricket," *Times Literary Supplement* (9 May 1952), 313.  
Joyce's allusions to cricket, and images drawn from that game as they are found in *Finnegans Wake*.
- 1319 ———. "Cardinal Newman in *Finnegans Wake*," *Notes & Queries*, CXCVIII (March 1953), 120-121. [Appeared in *Books at the Wake*, No. 1311.]  
Joyce's use of Newman's paragraph describing the crucial point in his conversion in the *Apologia Pro Vita Sua*.
- 1320 ———. "Ghazi Power: Frank le Boer Power in *Finnegans Wake*," *Notes & Queries*, CXCVIII (September 1953), 399-400.  
The Ghazi Power present at Yawn's trial is identified as Frank le Boer Power, a Dubliner.
- 1321 ———. "Islam and the Koran in *Finnegans Wake*," *Comparative Literature*, VI (Summer 1954), 240-255.  
References to Islam and the Koran.

- 1322 ———. "A Royal Divorce in *Finnegans Wake*," *James Joyce Review*, I, no. 3 (September 1957), 39-42. [Appeared in *Books at the Wake*, No. 1311.]  
Joyce's use of William G. Wills's *A Royal Divorce*.
- 1323 Davies, Aneurin. "A Note on *Finnegans Wake*," *Welsh Review*, VII (Summer 1948), 141-143.  
References to Sheridan le Fanu's novel, *The House by the Churchyard*.
- 1324 Ford, William J. "Old Parr," *Bulletin of the History of Medicine*, XXIV (1950), 219-226.  
Modern literature's tribute to Parr in *Finnegans Wake*.
- 1325 Frye, Northrop. "Quest and Cycle in *Finnegans Wake*," *James Joyce Review*, I, no. 1 (February 1957), 39-47.  
Examination of the major parallels between Blake's myth of Albion and Joyce's myth of Finnegan.
- 1326 Glasheen, Adaline. "*Finnegans Wake* and the Girls from Boston, Mass.," *Hudson Review*, VII (Spring 1954), 89-96.  
Presents the theory that Issy must be one of those girls with a multiple personality from Dr. Morton Prince's *The Dissociation of a Personality* (1908).
- 1327 ———. "Out of My Census," *Analyst*, no. 18 (September 1960).  
Addenda to No. 1313.
- 1327a Gleckner, Robert F. "In the Wake of the *Census*," *The Analyst*, no. 20 (September 1961), 5-11.  
More words (*Census of Finnegans Wake*, No. 1313).
- 1328 Halper, Nathan. "The Most Eyeful Hoyth of *Finnegans Wake*," *New Republic*, CXXIV (7 May 1951), 20-23. [Appeared in *Minerva*, LXXI (October 1951), 329-333.]  
Joyce's use of Giordano Bruno and Giambattista Vico.
- 1329 Hewes, Henry. "Two Masterpieces in Search of an Audience," *Saturday Review of Literature*, XXXVIII (31 December 1955), 25.  
Discussion of Pirandello's *Six Characters in Search of an Author* and Joyce's *Finnegans Wake*.
- 1330 Hodgart, Matthew. "Shakespeare and *Finnegans Wake*," *Cambridge Journal*, VI (September 1953), 735-752.  
Identification of allusions to Shakespeare.
- 1331 Jarell, Mackie L. "Swiftiana in *Finnegans Wake*," *English Language History*, XXVI (June 1959), 271-294.  
Examination of the extent of Joyce's Swiftiana, and the role of Swift in the novel.

- 1332 Kelleher, John V. "Notes on *Finnegans Wake* and *Ulysses*," *Analyst*, no. 10 (1956), 1-9.  
Notes on Joyce's use of various Dublin annals and records.
- 1333 ———. "Notes on *Finnegans Wake*," *Analyst*, no. 12 (1957), 9-15.  
Notes on Dublin annals for 566-1132 A.D. and the Four Events.
- 1334 Kiralis, Karl. "Joyce and Blake: A Basic Source for *Finnegans Wake*," *Modern Fiction Studies*, IV (Winter 1958-1959), 329-334.  
Blake's *Jerusalem* as a major source for *Finnegans Wake*.
- 1335 MacCarvill, Eileen. "Les Années de Formation de James Joyce à Dublin," *Archives des Lettres Modernes*, no. 12 (1958), 1-31.  
Influence of early dissertations and textbooks on Joyce as they are found in *Finnegans Wake*, and where they are often parodied.
- 1336 Montgomery, Niall. "Joyeux Quicum Ulysse . . . Swissairis Dubellay Gadelice," *Envoy*, V (April 1951), 31-43.  
Joyce and Du Bellay compared.
- 1337 Morse, J. Mitchell. "Burrus, Caseous, and Nicholas of Cusa," *Modern Language Notes*, LXXV (April 1960), 326-334.  
Joyce's adoption of the philosophical principles of Nicholaus Cusanus.
- 1338 Peery, William. "Shakhisbeard at *Finnegans Wake*," *Studies in English* (Texas), XXX (1955), 243-257.  
Shakespearean references in *Finnegans Wake*.
- 1339 Sedelow, Walter A. "Joyce's *Finnegans Wake*," *Explicator*, XIII (February 1955), item 27.  
An Irish source for the characterization of HCE in the person of Robert Erskine Childers.
- 1340 Senn, Fitz. "Early Russian History in *Finnegans Wake*," *James Joyce Review*, II (June 1958), 63-64.
- 1341 ———. "Some Zurich Allusions in *Finnegans Wake*," *Analyst*, no. 19 (December 1960), 1-23.
- 1341a Sullivan, Philip B. "Father Finn Again," *The Analyst*, no. 20 (September 1961), 1-2.  
Allusions to Father Finn's works in *Finnegans Wake*.
- 1342 Von Phul, Ruth. "Shaun in Brooklyn," *Analyst*, no. 16 (1959), 1-22.  
[See also No. 1342a.]  
J. F. Byrne and his role in Joyce's books, particularly as Kevin-Shaun in *Finnegans Wake*.

- 1342a ———. "Shaun in Brooklyn: Corrigenda and Addenda," *The Analyst*, no. 20 (September 1961), 12-14.  
Corrections and additions to No. 1342.
- 1343 Wilson, Robert A. "Joyce and Tao," *James Joyce Review*, III, nos. 1-2 (February 1959), 8-15.  
Allusions to the Chinese philosophy of the Tao and its interest for Joyce.

## 6. EXEGESES AND EXPLICATIONS

(i) *Books*

- 1344 Beechhold, Henry F. "Early Irish History and Mythology in *Finnegans Wake*." Unpublished Ph.D. Dissertation, Pennsylvania State College, 1956.  
The pre-Norman Irish material in *Finnegans Wake*.
- 1345 Boldereff, F. M. *Reading Finnegans Wake*. New York: Barnes & Noble, 1959.  
Reference to Irish mythology, history, geography, ethnography, and literature traced as an aid for reading *Finnegans Wake*.
- 1346 Burke, Kenneth. *The Philosophy of Literary Form*. Baton Rouge: Louisiana State University Press, 1941, *passim*.  
The incest motif in *Finnegans Wake* is interpreted not on face value but as a narcissistic pattern dramatized in the idiom of sexual imagery.
- 1347 Campbell, Joseph, and Henry Morton Robinson. *A Skeleton Key to Finnegans Wake*. London: Faber & Faber, 1944.  
Explication of the plot; the first detailed exegesis of *Finnegans Wake*.
- 1348 Robinson, Henry Morton. "Hardest Crux Ever," in *James Joyce Miscellany*. Second Series, pp. 195-208 (No. 465).  
HCE is the hardest crux ever. "May I suggest that James Joyce has appropriated to his own use the innermost mystery of the religion in which he was bred?"
- 1349 Wilson, Edmund. "The Dream of H. C. Earwicker," in his *The Wound and the Bow*. New York: Oxford University Press, 1947, pp. 243-271.  
[Appeared in *James Joyce: Two Decades of Criticism*, pp. 319-342, No. 442.]  
Explanations of every conceivable feature of *Finnegans Wake* that was new to readers of novels.

(ii) *Periodical Articles*

- 1350 Atherton, J. S. "Joyce's *Finnegans Wake*," *Explicator*, XI (May 1953), item 52.  
Explication of the seance during which Shaun becomes Yawn.



II:I:6. FINNEGANS WAKE: Exegeses and Explications

- 1351 ———. "Spiritualism in *Finnegans Wake*," *Notes & Queries*, CXCIX (1954), 222.  
Joyce's interest in psychical research.
- 1352 Beechhold, Henry F. "Finn MacCool and *Finnegans Wake*," *James Joyce Review*, II (June 1958), 3-12.  
The Finn MacCool material in *Finnegans Wake*. (See also No. 1344.)
- 1353 ———. "Joyce's *Finnegans Wake*," *Explicator*, XIX (January 1961), item 27.  
Dergas' Hotel as a source for the tavern scene.
- 1353a Benstock, Bernard. "Joyce's *Finnegans Wake*, Book II, Chapter II, Footnotes," *Explicator*, XX (December 1961), item 37.  
Authorship and meaning of footnotes (pp. 260-308).
- 1354 Bishop, John P. "*Finnegans Wake*," *Southern Review*, V (Winter 1939), 439-453. [Appeared in his *Collected Essays*. New York: Scribner, 1948, pp. 146-165.]  
Explication of the Prankquean Episode.
- 1355 Bonheim, Helmut. "The Father in *Finnegans Wake*," *Studia Neophilologica*, XXXI, no. 2 (1959), 182-190.  
The figure and the role of the father—the fall of the father.
- 1355a ———. "'Tory' in *Finnegans Wake*," *Notes & Queries*, CCVI (September 1961), 349-350.  
Gloss of the use of 'tory,' linguistic distortion and anti-authoritarian commentary.
- 1356 Budgen, Frank. "Joyce's Chapter on Going Forth by Day," *Horizon*, IV (September 1941), 172-191. [Appeared in *James Joyce: Two Decades of Criticism*, pp. 343-367, No. 442.]  
The resurrection motif in *Finnegans Wake*.
- 1357 Carlson, Marvin. "Henrik Ibsen and *Finnegans Wake*," *Comparative Literature*, XII (Winter 1960), 133-141.  
Joyce's use of Ibsen's *The Master Builder* and other plays.
- 1358 Chase, Richard V. "*Finnegans Wake*: an Anthropological Study," *American Scholar*, XIII (Autumn 1944), 418-426.  
*Finnegans Wake* is a great allegory, a modern version of the Bible, a history book, and world literature all in one. All the adverse criticisms of *Finnegans Wake* "fail to see what *Finnegans Wake* is, and what it is about. . . that *Finnegans Wake*, far from being the essence of coterie thought, is an extremely orthodox book."
- 1359 Cook, Albert. "The Dark Voyage and the Golden Mean," *Halcyon* (Spring 1948), 3-25. [This first chapter later appeared in his *The Dark*

*Voyage and the Golden Mean: A Philosophy of Comedy*. Cambridge: Harvard University Press, 1949, pp. 155-160.]

"Its basic form is the folk motif, its style pun and parody, and its fundamental theme that in man-woman (family) and parent-children (generation) relationships, all is probable and sexually regenerative."

- 1360 Du Bouchet, André (ed.). "Lire *Finnegans Wake*?" *Nouvelle Nouvelle Revue Française* (December 1957), 1054-1064.  
A French translation of the major part of the prologue and part of the final chapter.
- 1360a Glasheen, Adaline. "The Strange Cold Fowl in *Finnegans Wake*," *Spectrum*, VI (Spring, 1961), 38-64.  
The motif of the Grail Quest in the letter-dunghill-Belinda Doran affair.
- 1361 Halper, Nathan. "James Joyce and the Russian General," *Partisan Review*, XVIII (July-August 1951), 424-431.  
Explication of the Russian General references.
- 1362 ———. "Twelve O'Clock in *Finnegans Wake*," *James Joyce Review*, I, no. 2 (June 1957), 40-41.  
Interpretation of "it's twelve" asked of HCE by the Cad.
- 1363 Hart, Clive. "Joyce's *Finnegans Wake*, Page 285, Lines 23-26," *Explicator*, XVII (June 1959), item 63.  
Explication of page 285, lines 23-26.
- 1364 Hayman, David. "From *Finnegans Wake*: A Sentence in Progress," *Publications of the Modern Language Association*, LXXIII (March 1958), 136-154.  
Explication of a sentence in Book III, page 449.
- 1365 Hodgart, Matthew. "Work in Progress," *Cambridge Journal*, VI (October 1952), 23-39.  
With exegesis it is possible to understand *Finnegans Wake*. Explanation of aspects of *Finnegans Wake*.
- 1366 Hornik, M. P. "Page in *Finnegans Wake* Explained," *Modern Language Notes*, LXXV (February 1960), 123-126.  
Elucidation of pages 572 to 573.
- 1367 Kelleher, John V. "Notes on *Finnegans Wake*," *Analyst*, no. 15 (1957), 9-16.  
Notes on thirteen songs, *Dubliners*, and Irish counties in *Finnegans Wake*.
- 1368 Polsky, Ned. "Joyce's *Finnegans Wake*," *Explicator*, IX (December 1950), item 24.  
A line from "Mookse and Gripes" episode explained.

II:I:6. FINNEGANS WAKE: Exegeses and Explications

- 1369 Rovit, Earl H. "James Joyce's Use of Sidney Lanier," *Notes & Queries*, VII (April 1960), 151.  
Lanier's "Song of the Chattahoochee" in *Finnegans Wake*.
- 1370 Semmler, Clement. "Radio and James Joyce," *BBC Quarterly*, IX no. 2 (1954), 92-96.  
Elucidation of songs and parodies of broadcasting devices.
- 1371 Shibley, Allen M. "A Joycean Slip," *New York Times Magazine* (28 February 1954), 6.  
Correction of the "thunderword" in an earlier article.
- 1372 Tello, J. "Un Experimento en Español," *Bolívar*, VXII (1953), 345-362.  
Explication of pages 448-450 of *Finnegans Wake* (1944 edition).
- 1372a Thompson, Diane & Paul. "A Geometry Problem in *Finnegans Wake*," *The Analyst*, no. 20 (September 1961), 2-4.  
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