A Bibliography of

JAMES

JOYCE

Studies

Robert H. Deming

University of Kansas Libraries—1964
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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. Spøerri 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, proofreading, and preparing the final manuscript for publication.

Madison, Wisconsin
May, 1963
# CONTENTS

## Section I: Bibliographical, Biographical and General Treatments

A. Bibliography of Exhibitions, Collections, Checklists and Bibliographies ................................................................. 1

B. General and Biographical Studies of Background and Milieu
   1. Biographical Studies ........................................................................ 4
   2. Biographical Background Studies .................................................... 12
   3. Milieu Studies ................................................................................ 17

C. Studies of Provenience, Reputation and Influence
   1. Studies of Provenience ....................................................................... 24
   2. Reputation Studies ........................................................................... 31
   3. Influence Studies ............................................................................ 43

D. Comprehensive Study of Joyce's Works ........................................ 49

E. Reviews
   1. Comprehensive Reviews ................................................................... 63
   2. Reviews of Critical Works on Joyce .................................................. 64

## Section II: Studies of the Separate Works

A. Critical Articles written by Joyce ..................................................... 69

B. Joyce's Poetry .................................................................................. 70

C. Joyce's *Epiphanies* ........................................................................ 72

D. *Dubliners*
   1. General Studies .............................................................................. 73
   2. "The Sisters" .................................................................................. 75
   3. "An Encounter" .............................................................................. 76
   4. "Araby" ......................................................................................... 76
   5. "A Little Cloud" ............................................................................ 76
   6. "Clay" .......................................................................................... 77
   7. "A Painful Case" ............................................................................ 78
   8. "Ivy Day in the Committee Room" .................................................. 78
   9. "A Mother" .................................................................................. 78
   10. "The Dead" .................................................................................. 78

E. *Stephen Hero* ................................................................................. 81

F. *A Portrait of the Artist as a Young Man* ...................................... 82
   1. General Studies ............................................................................. 83
   2. *A Portrait of the Artist* as Autobiography ..................................... 87
   3. Joyce's Aesthetic Theory in *A Portrait of the Artist* .................. 88
   4. *A Portrait of the Artist* as a Novel .............................................. 90
   5. Studies of the Symbolism of *A Portrait of the Artist* ............... 91

G. *Exiles* ............................................................................................ 91
H. *Ulysses* ................................................................. 94
1. General Studies ....................................................... 95
2. Inner Monologue: Stream of Consciousness .................... 109
3. Studies of Technique and Structure ............................ 112
4. *Ulysses* in Court: Obscenity .................................. 116
5. Joyce and Shakespeare ............................................. 119
6. Studies of Influence and Comparison .......................... 120
7. *Ulysses* as a Novel ............................................... 124
8. Leopold Bloom: Jew ................................................ 131
9. Studies of the Individual Episodes ............................. 133

I. *Finnegans Wake* ...................................................... 136
1. General Studies of *Finnegans Wake* .......................... 137
2. General Studies of “Work in Progress” ......................... 145
3. Language Studies ................................................... 151
4. Studies of Technique and Structure ............................ 154
5. Allusions ............................................................. 156
6. Exegeses and Explications ........................................ 160

**SECTION III: ITEMS NOT AVAILABLE FOR EXAMINATION, OR RECEIVED TOO LATE FOR CLASSIFICATION** ......................................................... 165

**LIST OF PERIODICALS CONSULTED** ................................ 168

**INDEX** ........................................................................ 173
I. BIBLIOGRAPHICAL, BIOGRAPHICAL, AND GENERAL TREATMENTS

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

(i) Books


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


(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.


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


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

(ii) Periodical Articles


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


I: A. Bibliography

An account of Cowie's own collection

Account of the Yale exhibition of Joyce material collected by John J. Slocum.

An article by Eliot on the occasion of the London Joyce exhibition. Translated by André du Bouchet. (See No. 503.)

Notice of a Joyce exhibition at the bookshop, La Hune, in Paris.

Materials to help us "through the gloom" are becoming more available.

Comment on the Institute of Contemporary Arts exhibition.


Account of the Joyce exhibition and of Joyce's family.

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.

Account of the Institute of Contemporary Arts exhibition in London.
A. Bibliography


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.)


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


35 Anon. "Interview with Mr. John Stanislaus Joyce," in James Joyce Yearbook, pp. 159-169, No. 454. The authenticity of this interview is questionable.


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."

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.

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

Brief mention of Connemara and Joyce's country.

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

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


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

A biographical sketch of Joyce.

Memoirs of Joyce in Zurich, and an account of the time from his first stay there until his return.
A selection of Joyce's letters; also contains a brief literary history of Joyce.

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*.

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."

Joyce's accuracy in matters concerning Dublin.

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.

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.]

Brief biographical study of Joyce.


Biographical study in which the authors assert that all Joyce's work is a single book which unfolds great scholarship. Also contains a bibliography.
I:B:1. Biographical Studies

Recollections of Joyce’s intemperance, his reading of the “Anna Livia Plurabelle” section of *Finnegans Wake,* and Joyce and *Ulysses.*

Recollections of Joyce’s reading of his two papers, “Drama and Life” and “James Clarence Mangan”, before the society in 1900 and 1902 respectively.

Account of a meeting with Joyce.

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.

Personal recollections of Joyce in Paris.


Personal recollections of Joyce in Paris.

A brief note on Joyce’s works, appended to a reproduction of Spicer-Simson’s portrait medallion of Joyce.

(ii) Periodical Articles

Memoirs of Joyce and his family. Particular attention is given to Joyce’s early critical writings for Italian newspapers.

Biographical account of Joyce.

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.

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

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

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

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.

Memoirs of James Joyce's family.

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

Notes on a meeting with Joyce in Paris and the subsequent conversations.
I:B:1. Biographical Studies

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.

A biographical tribute to Joyce.

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.

Description of Joyce’s apartment on the Via Donato Bramante.

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.

Account of the relations between Joyce and Stanislaus. These notes later found their way into Ellmann’s biography of Joyce (No. 43).

Capsule biographical facts on Joyce and Proust, Nora, and Yeats.

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*.


Hutchins, Patricia. "James Joyce’s Correspondence," Encounter, VII (August 1956), 49-54. [Translated by Adele Biagi in Tempo Présente, I (October 1956), 539-545.] Joyce’s correspondence reveals much about his life and the literary history of his works.


Joyce, Stanislaus. "Ricordi di James Joyce," Letteratura, V, no. 3 (July-
I:B:1. Biographical Studies


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.

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).

Biographical study of Joyce with a little criticism of the works.

“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.”

Commentary on Raleigh’s article concerning the relations between Joyce and his brother Stanislaus (No. 101).

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.

Memoirs of Joyce and the author's relations with him.

A map of Ireland showing Joyce associations.

Joyce summed up his feeling of mockery and affection about his brother Stanislaus on page 237 of *Finnegans Wake*.

Correction of Ellmann’s translation (on page 168 of No. 43) of a letter from John Byrne.

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?”

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.

Memoirs of Joyce before he began writing *Ulysses*, while he was writing *Ulysses*, and while he was writing *Finnegans Wake*.

Biographical memoirs of a visit with Joyce in Zürich in 1940.


A biographical sketch of Joyce.

2. Biographical Background Studies

(i) Books

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.
I:B:2. Biographical Background Studies

Joyce's name is mentioned on page 188 as being in attendance at Clongowes Wood College from 1888 to 1891.

Account of Joyce's early women friends, his meeting with Nora, and the two crises in their conjugal life.

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.

Joyce's background in Europe and Ireland is studied, with a tour of landmarks in both areas.

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).

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.

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*.

A biography of John McCormack. Mention of his and Joyce's singing at the Feis Ceoil and later meetings in Paris.
I:B:2. Biographical Background Studies

Joyce and Catholicism examined.

Familiar Joyce places in Dublin.

Memoirs of Joyce's early years in Dublin; and of his relations with Skeffington and Kettle.

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.

"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."

Seventy-eight photographs illustrating Joyce's works.

(ii) Periodical Articles

A study of Joyce and the city that he could never get away from—Dublin.

"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."

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.
I.B.2. Biographical Background Studies

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

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*.

"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.

Memoirs of Joyce.

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.

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

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.
Joyce and his reactions to the Irish literary renaissance, particularly in his college essays.

Descriptions of the Martello tower and the houses in which Joyce lived while in Dublin.

--- "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*.

Memoirs of James Joyce's associations with A. E. (George Russell) also Stanislaus's conversations with A.E. after James left Ireland.

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."

"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.

An account of Joyce and his associations with the Volta Cinema in Dublin.

An account of the ways in which Joyce's novels got to Listowel, Kerry.

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).

I:B:2. Biographical Background Studies

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

An account of a meeting with Joyce’s widow.

Even though Joyce hated Rome, Ulysses was conceived there.

3. Milieu Studies

(i) Books

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.

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

The work of Joyce and Mansfield compared and contrasted.

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

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

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

An anecdote about Joyce’s friendship with Louis Gillet.
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.

A comparison of Joyce and George Moore in terms of their Irish background, their prose, and their prose methods.

"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.

Account of the life of Paul Léon outside of his Joyce associations. Reproduces fragments of Léon's writing.

Study of literary form in Pound, Eliot, Joyce, and Dorothy Richardson.

Comparison of Joyce's "three periods" with the development of Schönberg's music.

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).

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
I: B: 3. Milieu Studies


“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.”

Power’s first meeting with Joyce, and other Paris observations concerning Joyce.

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.”

An account of first meetings with Giorgio Joyce, Robert McAlmon, and James Joyce.

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.

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.

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*.


An account of conversations with Joyce in Zürich.


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.


An account of the Joyce-Svevo relations and Joyce’s articles for the *Piccolo della Sera* series.


Comparison of Proust’s organized existence with Joyce’s moral and intellectual structure of the world.


A melodramatic sketch called “Sweeney’s Shemi-Shaunties,” constructed from fragments of the work of Joyce and Eliot.


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.”


An appeal for annotations to the recently published *Letters of James Joyce*, edited by Stuart Gilbert (No. 48).


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
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.

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.”

An attempt to draw a comparison between Joyce and Goethe.

Memoirs of Joyce.

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

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.”

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

An account of Pound’s help to Joyce.

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.)

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].


192 Murry, John Middleton. "Lemonade," *The Adelphi*, IV, no. 3 (September 1926), 139-149.
Several short discussions of Joyce and Proust.

Discussion of Larbaud, Joyce, *Ulysses*, and the stream of consciousness technique.

Account of this famous "friendship."

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.
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.

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).

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.

Comparison of symbolist influence, experimentation with words, theories, of aesthetics and symbolism, and humor in Joyce and Biely. A study of their differences.

Svevo and Joyce relationship; Joyce's propagandizing for Svevo.

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.

Svevo's comments on Joyce, particularly on Joyce's Italianate inclination towards culture and his deep interest in music.

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.

An account of the relations between Svevo and Joyce, supported by their letters concerning *Ulysses* and *Finnegans Wake*. 
Comparison with and references to Joyce.

An account of Lewis's attacks on Joyce and vice versa.

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.

White, William. "Irish Antitheses: Shaw and Joyce," *Shavian*, II, no. 3 (February 1961), 24-34.
Relations with each other; very little comparison.

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

Joyce's acquaintance with psychoanalytic theory is studied in relation to his prose works and the psychoanalytic schools and their immediate antecedents.

"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."

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.
Studies of Provenience

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.


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.


I:C:1. Studies of Provenience

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


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."


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."


26
I:C:1. Studies of Provenience


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*.


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?


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


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


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.


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


Joyce's debt to Jonson.


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.
I:C:1. Studies of Provenience

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.

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."

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."

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.

"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


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.

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."

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."

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.

"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.

There are temperamental, philosophic, spiritual, and, to a considerable degree, artistic affinities between Joyce and Rabelais. A comparison and contrast of the two writers.
I:C:1. Studies of Provenience


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.


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.


*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.”


Study of the similarities in the works of Joyce and Sterne. Joyce borrowed from Sterne, but it was creative borrowing.


The Hermetic tradition is analyzed with particular attention to Joyce as a denatured Hermetic. Also mentions Joyce’s interest in theosophy.

2. Reputation Studies

(i) Books


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.”

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."

“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.

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.

[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.

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).

“... 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. . .”

Joyce is mentioned in connection with his historical sense, his "modernity," his moral theme, and his novels which are symptomatic of the times.

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).


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.

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.”

Joyce is the naturalist among the new Irish writers. He holds the scales evenly, but with irony.


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.”

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.


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.


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. . . .”


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.”


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.

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.”

“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. . . .”

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.

Joyce has revolted against modernism and traditional linguistic forms. A consideration of the element of irony in Joyce’s work.

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.”

Consideration of Elliot Paul’s principal admirations: Rimbaud, Joyce, and the superrealists.

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

Even though Joyce and Proust were great artists, they were decadent.

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.

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.

Lengthy discussions of Joyce’s objectivity, and his theory of the subjectivity of the artist.

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.

“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.”

A study of the changing methods of the English novel with particular reference to the stream of consciousness technique in *Ulysses*.

I:C:2. Reputation Studies


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.”


Joyce, a romantic, is preoccupied with “making.” Joyce’s poetic theory and Yeats’s are compared.


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

(ii) Periodical Articles


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.”


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


Finding Joyce through the published works.


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).


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.”

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."


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."


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.)


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.

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.


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

A laudatory obituary of Joyce.

"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."

With Joyce was born an entirely new type of novel.
I:C:2. Reputation Studies

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.”

Joyce’s reputation as a writer; Joyce’s meticulousness.

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.

A poem on Joyce.

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.

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.

Joyce’s Ulysses points forward “via psychology toward fantasy and truth.”

Comments, not altogether unfavorable, on all the works.

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


Marion, Denis. “James Joyce,” *transition*, no. 14 (Fall 1928), 278-279. [Also appeared in *Variétés* (Brussels), 1er 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...."


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."


Pound, Ezra. “James Joyce,” *Egoist*, I, no. 14 (15 July 1914). [This article also appeared in Pound's *Pavannes and Divisions* (1918); *The
Reputation studies on Joyce, *Dubliners*, and *Ulysses*.  

Notice of a new edition of *A Portrait of the Artist*.  

Article written on the occasion of the seventieth anniversary of Joyce's birth.  

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*.  

A letter to the editor expressing disillusion at "Work in Progress."  

Laudatory obituary of Joyce.  

A study of Joyce's theory of the use of correspondences.  

The state of American scholarship.  

An epitaph written for Joyce: "Behind his gigantic effort there is an immense weariness, the weariness of the conquered."  

Impressions of the James Joyce Society meeting in New York in 1957.  

I:C:2. Reputation Studies

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.

An obituary and criticism.

A poem to Joyce.

Joyce is accused of gross sentimentality.

“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

Joyce’s influence on Fitzgerald, Hemingway, Faulkner, Caldwell, Henry Miller, and Cummings.

Joyce’s attack on the continuity of English fiction, and his influence on modern fiction.

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.

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.

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."

Joyce "has given the life-novel in England its greatest intensity."

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.

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.

Joyce respects nothing except art, human nature, and language. Joyce's style is Elizabethan, yet thoroughly modern; it is racy Irish, yet universally English.

An article on Joyce's heresy—denying the world—and its prevalence in all his works.

Joyce is mentioned, among other new literary prophets, in the course of this autobiography.

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

"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."

"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."

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

Review of some of the critical charges aimed at Joyce.

"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.'"

"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."


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

I:C:3. Influence Studies

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.”

Joyce’s prose is discussed to show that he does not interest himself with objective exposition.

“Joyce never did much conscious thinking, even of an evil sort, and so he has escaped the blackest curse of all.”

(ii) Periodical Articles


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?

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.”

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.

Joycean elements and theories in *USA.*
I:C:3. Influence Studies

Notes on Joyce's influence in technical discoveries, his general attitude toward experience, and his personal career.

Comparison of the function of the novel and the novelist as they are revealed in James and Joyce.

Joyce's brewing of a new language is studied.

Faulkner's *The Sound and the Fury* and Wolfe's *Look Homeward Angel* and their relation to, and influence from *Ulysses*.

Beckett, Joyce's assistant at one time, gains creative vigor and a literary direction from Joyce and Proust.

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.

[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."

Because of English rule, "the place will be revived in literature if not in life." Joyce does this with Ireland.

Carroll's four-dimensional world and composite vocabulary anticipated Joyce's, but Carroll did it as a joke.
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.”

A discussion of the Revolution of the Word and its Parisian advocates. Ulysses is condemned because it is immoral, unintelligible, and false.

A possible Joycean influence on Eliot.

Study of Joyce’s anti-selves: de Valera, the Paris Joyce, Wyndham Lewis, and Stephen Dedalus.

“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.”

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.”

A study of Joyce’s technique and its effect on modern European literature.

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.”

Joyce’s highly developed fictional style brings about “presence.”
I:C:3. Influence Studies

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.

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.

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.”

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.”

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.

An analysis of Joyce and his conception of the impersonality of the artist.

D. COMPREHENSIVE STUDIES OF JOYCE’S WORKS

(i) Books

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.


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.


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


Critical commentary on the earlier works.


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.


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


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


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

Literary history of Joyce’s work.

A handbook to help the student over the worst obstacles in *Ulysses* and “Work in Progress.”

Prose selections from the major works.

A biographical sketch and brief literary history of Joyce followed by excerpts from the major works.

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.”

Joyce’s loss of faith is followed through *Dubliners, A Portrait of the Artist,* and *Ulysses.*

A study of the stream of consciousness technique and construction in *Ulysses* and “Work in Progress.”

An account of a meeting with Joyce to try to obtain the rights to publish *Ulysses* and “Work in Progress.”

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:
In the Introduction the editor gives a brief biographical sketch of Joyce and
reasons for the assembling of this collection of criticism.

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*. Lon­
don: 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."

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
A comparison of Joyce in style to Rimbaud, in method to Flaubert, and in diffi­
culty of translation to Rabelais.

447 Hodgart, Matthew J. C. and Mabel P. Worthington. *Song in the Works
Song references in all of Joyce's works are alphabetically listed.

448 Hoffmann, Frederick, Charles Allen and Carolyn F. Ulrich. *The Little
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
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.
I.D. Comprehensive Studies of Joyce's Works

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.

The proof sheets of *Ulysses* and proofs of versions of “A Tale of Shem and Shaun” are reproduced.

The biographical causes of Joyce’s exile and the biographical and literary consequences of his exiles are studied.

Comments on *Dubliners*, *Portrait of the Artist*, and *Ulysses*.


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.

Joyce’s early works are explained, examined, and explicated in terms of Dublin and the language of Dublin.

Describes Joyce’s work without attempting to be critical.

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.


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


Literary history of Joyce’s works.


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.)


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


The editor supplies an introductory note.
I:D. Comprehensive Studies of Joyce's Works

The editor supplies an introductory note.


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.

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

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

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.

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

A brief examination of all Joyce's novels with particular attention to the aesthetic of each and Joyce's aesthetic in general.

Joyce's filial and domestic piety; male companionship was indispensable to Joyce's intellectual and social nature.

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."

Comments on all the works.

Scattered commentary on the three last works.

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.

Biographical comment and summations of criticisms on all the works.

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."

I:D. Comprehensive Studies of Joyce’s Works

“. . . 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.”

Biographical sketch followed by general commentary on all the major works.

Commentary on all the works in terms of their subjectivity, and on the father-son relationships in the works.

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.

Examination of vocabulary and technique in *Ulysses* and *Finnegans Wake.*

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.

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.

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.

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.*

I:D. Comprehensive Studies of Joyce's Works

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*.

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.”

General commentary on all the works and on Joyce.

An analytical study of the Prometheus theme in Joyce's works.

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

The levels of meaning and interpretation compiled and explained.

A study of the musical quality of Joyce’s *Ulysses* and *Finnegans Wake*.

Random notes on *A Portrait of the Artist* and *Ulysses*.


498 Cazamian, Louis. “L’Oeuvre de James Joyce,” *Revue Anglo-Américaine*
I:D. Comprehensive Studies of Joyce’s Works

Study of the novels showing the influence of Fielding and Sterne.

Regrets her deficiencies in not being able to understand *Ulysses* and “Anna Livia Plurabelle.”

A study of Joyce’s language experiments in *Ulysses* and *Finnegans Wake*.


Brief mention of Joyce’s early work, but the primary emphasis of the article is on “Work in Progress.”

A literary history of Joyce.

504 Fenichel, Robert R. “A Portrait of the Artist as a Young Orphan,” *Literature & Psychology*, IX (Spring 1959), 19-22.
Aspects of paternity in *A Portrait of the Artist* and *Ulysses*.

Friend criticizes Cantwell’s use of “Brightness falls from the (h)air” from Nash as not an accurate expression of the way modern culture corrupts Stephen’s “poetic inheritance” with its “own image.”

506 Gonzalez y Contreras, Gilberto. “La Disintegración estética en James Joyce,” *Claridad* (Buenos Aires), Tomo XX, no. 346 (March-April 1941), 68-70.
The disintegration of Joyce’s aesthetic corresponds to the disintegration of man and the world in his works.

Joyce has three main themes: his aesthetic patterns, his acute sense of hearing, and his religion.

A synopsis of *Dubliners* to show how themes can be found there which appear in the later works. Also contains a consideration of *A Portrait of the Artist*, drama in *Exiles*, and a consideration of *Ulysses*.


An interpretation and explanation of man today can be found in Joyce’s works. Considerations of the translation of *Chamber Music*, chapter five of *A Portrait of the Artist*, and sections of *Ulysses*.

510 Herman, Lewis. “James Joyce,” *Book Collector’s Journal* (Chicago), nos. 4-7 (1936).

An analytical study of Joyce’s early writing endeavors, his college career, and the problems of publication of *Dubliners* and *A Portrait of the Artist*.


Aspects of all Joyce’s works are considered.


The conception of the world in a state of decay is to be found in all Joyce’s works. Joyce’s characters are sometimes figures out of the modern world and at other times they are mythical archetypes.


All Joyce’s novels are built on epiphanies.


An analytical study of Joyce’s use of semi-Christian and semi-pagan myth and imagery in his works.


A summation of Joyce criticism and an interpretation of the state of Joyce studies.


Two bases: first, in general, that the artist is his age, and second, in particular, that while the ethos of the world today, and of art today, too, is experimentalism, the experimentalism of art is unhappily not that of the world.

516 Kristensen, Tom. “James Joyce,” *Politiken* (Copenhagen), (15 October 1931); (16 October 1931).

The subject of Joyce’s works—rebellion, nihilism, Catholicism—are used to create an artistic whole by the use of the strict logic Joyce learned from the Jesuits.
I:D. Comprehensive Studies of Joyce’s Works

Analytical study of Joyce’s methods in Ulysses and Finnegans Wake.

A consideration of Joyce the Irish exile in each of his works.

A letter to the Editor disavowing that The Essential James Joyce (No. 459) was intended to be “essential” rather than merely a “convenient selection.” (The term “essential” had been applied to the book by the British publisher, in keeping with a current series.)

520 Lloyd, P. G. “The Development of Motifs in James Joyce,” Mandrake, I, no. 6 (1949), 6-12.
The matter and manner of Joyce’s work.

Joyce’s loss of faith is reflected in the pattern of his novels.

Ibsen in all the works.

Joyce as the blind stripling develops “remarkably good eyes” between A Portrait of the Artist and Ulysses.

Self-placement and identity in A Portrait of the Artist and Ulysses.

Brief survey of Joyce’s work. He calls Joyce’s style a pastiche, accuses him of shirking the climax of Ulysses, and says Finnegans Wake is a turning inward; nevertheless Joyce is a great artist and a destroyer of false standards of life.

A synopsis of episodes from Ulysses, and general commentary on “Work in Progress.”
I.D. Comprehensive Studies of Joyce's Works

Notes on the language of *Ulysses* and *Finnegans Wake*.

A collection of published articles by and about Joyce, translated into French.

The theme of exile is examined, as well as Joyce's treatment of the English language.

Joyce and his use of the visible: the ineluctable modality of the visible."

A study of the problem of self-knowledge in *A Portrait of the Artist* and *Ulysses*.

A brief study of Joyce's use of music in all his works.

Joyce's musical heritage, his musical endeavors, and the musical texture of his novels.

Commentary on all the works.

A study of *Dubliners, A Portrait of the Artist*, and *Ulysses* in terms of their form and structure, with special emphasis on the artistic reality that Joyce maintained.

General commentary on the very early works; Joyce's view of human nature.

Literary history of Joyce and general commentary on all his works.

Joyce's life and work—what are they?
1: D. Comprehensive Studies of Joyce's Works

An account of Joyce's literary progress up to "Work in Progress."

"Poetry is not the sum-total of his equipment; his language, when he is able to say anything and everything, ends by saying nothing."

Study of the musical nature in Joyce's works which is not clearly revealed in Chamber Music.

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.

541 Zolla, Elemire. "Joyce e la Moderna Apocalissi," Il Pensiero Critico, no. 6 (1952), 1-12.
An analytical study of the stream of consciousness technique in all Joyce's works.

E. REVIEWS

1. COMPREHENSIVE REVIEWS


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).

Twenty-two books are reviewed. "The best articles are contained in three essays of the twenties: Ezra Pound, 'James Joyce et Pécuchet,' Mercure de France (June 1922); T. S. Eliot, 'Ulysses, Order, and Myth,' Dial (November 1923); and Wyndham Lewis: Time and Western Man, 1927."

63
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.

These books help one to understand Thomas Wolfe and to some extent Joyce also: Joyce: the Man, the Work, the Reputation (Magalaner & Kain); The Tightrope Walkers (Giorgio Melchiori); Mirror in the Roadway (Frank O'Connor); and Dublin's Joyce (Kenner).

A review article on: Joyce: the Man, the Work, the Reputation (Magalaner & Kain); Joyce and Shakespeare (Schutte); Joyce and Aquinas (W. T. Noon); My Brother's Keeper (Stanislaus Joyce); and Books at the Wake (J. S. Atherton).

A long review of William Phillips’s Art and Psychoanalysis; Phillips proves Joyce consulted the works of Otto Rank.

2. REVIEWS OF CRITICAL WORKS ON JOYCE

549 Baake, Jose. Das Riesenscherzbuch “Ulysses”. Bonn: Peter Hanstein, 1937. (No. 1024.)

Parkes, Henry B. Literary World, no. 1 (May 1934), 7.

Wilson, Edmund, “Guide to Finnegans Wake,” New Yorker, XX (5 August 1944), 54-60.
I: E: 2. Reviews of Critical Works


553 Connolly, Thomas E. The Personal Library of James Joyce: Descriptive Bibliography. (“University of Buffalo Studies,” Vol. XXII, I.) Buffalo: University of Buffalo Press. (No. 4.)


Gilbert, Stuart. “In the Wake of his Life Flowed his Art,” Saturday Review of Literature, XLII (October 1959), 43-44.

Times Literary Supplement (25 April 1952), 286. [Review of revised edition.]

Halper, Nathan. “Mr. Joyce’s Secretary,” Nation, CLXXXVI (1 February 1958), 103-104.


559 Gorman, Herbert. *James Joyce*. New York: Rinehart, 1940. (No. 51.)

*Times Literary Supplement* (13 October 1950), 640.
Joyce, James. *See entries under the names of the various editors of his works*.


Lerner, Max. “The Joyce We Need,” *New Republic*, CVII (September 1942), 386.

Pinto, V. De S. *Notes & Queries*, CCVI, (December 1961), 478.

*Times Literary Supplement* (3 June 1960), 354.

Reviews of Critical Works


McDonald, Gerald. Library Journal, LXXXII (15 March 1957), 742.


Colum, Mary. “Joyce and His Critics,” Saturday Review of Literature, XL (15 June 1957), 32-33.

Glasheen, Adaline. James Joyce Review, I, no. 3 (September 1957), 44-46.


"Natives of Ireland," *Times Literary Supplement* (29 August 1953), 560.
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

The editors reproduce eighteen Joyce reviews to demonstrate his meticulousness and care. The critical reviews of Joyce’s “Paris period” are “high literature.”

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.

The editor reproduces Joyce’s “From a Banned Writer to a Banned Singer” with brief introductory comment.

(ii) Periodical Articles

Identification of two book reviews by Joyce: a review of William Rooney’s poetry in the *Dublin Daily Express* (11 December 1902), and a review of Lady Gregory’s *Gods and Fighting Men* in the *Dublin Daily Express* (20 March 1903).

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.

The text of this article is reproduced with editorial explanations.

Additional notes and corrections are made to the text published earlier. (See No. 581.)
II:A. Joyce's Critical Articles

Additional notes and challenges to the Mason and Ellmann articles which appeared in the two previous issues of the *Analyst.* (See Nos. 581, 582.)

584 O'Neill, Michael J. "The Date of 'The Holy Office,'" *James Joyce Review*, III, nos. 1-2 (February 1959), 50-51.
A definite dating of Joyce's article—September, 1904—instead of the original tentative dating of 1904 to 1905 is established by reference to the Dublin diarist, Joseph Holloway.

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


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 Rahoon" 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.

Pendleton's musical setting of Joyce's poem "Bid Adieu."

A poem.

Commentary on Joyce's wisdom, vocabulary, and symbolism.
II.B. Joyce's Poetry


"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


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.


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


A notice of the Black Sun Press Edition of Chamber Music. "Brief and very choice are the poems of James Joyce."


This poem summarizes his recurrent themes in the other works.


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


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

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


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

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.

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."

"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."

"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

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

An intensive analytical study of Joyce's theory of the "epiphany."
II:C. Joyce's Epiphanies

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); Jalous, 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

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.”

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

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


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

"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."

Rebuttal article, see No. 622a.

"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."

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.


*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."


"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."


In *Dubliners*, "The Dead" and "Grace" are the best. "The others are awkward, provincial and often feeble. . . ."


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.


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*


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.
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.

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"

[See No. 658]

4. "ARABY"

The text of "Araby" is reproduced, followed by an interpretation of the story by the editors.

The text of "Araby" is reproduced, followed by questions for study posed by the editors.

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.

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"

"... 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."

II:D. **Dubliners**

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

"... '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."

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

**6. "Clay"**

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

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

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."

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

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.

77
7. "A Painful Case"

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"

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"

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

"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
II:D. Dubliners

[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.’”

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

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

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.

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.

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

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.

Ellmann gives some biographical background for "The Dead" which later appeared in his biography of Joyce (No. 43).

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.

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.

The symbolism of Michael Furey's name and his role in the story.

"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."

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."

II:D. DUBLINERS

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.


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


(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.
A reproduction of Joyce’s first version of A Portrait which eventually became Stephen Hero.

Joyce in Stephen Hero and in the later works, where he is a “writer’s writer.”

“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.”

A comparison of Stephen Hero and A Portrait of the Artist.

The history of Stephen Hero—A Portrait of the Artist, and notes on A Portrait of the Artist.

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.
II: F:1. A Portrait: General

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

The chief characteristics of the psychological novel are examined to show how Joyce has been the most influential writer in its development.

Examination of A Portrait of the Artist as though it were a unique work, a self-contained entity, the only novel.

An analytical study of the major themes of A Portrait of the Artist—filial, national, linguistic, spiritual paralysis.

In the Introduction, Feehan gives editorial reasons for considering Joyce's novel in this monograph.

Comments on Joyce's objectivity and subjectivity, the early use of the stream of consciousness technique, and a short explanation of philosophical implications.

"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."

A comparison of Barbellion's (Bruce Frederick Cummings's) *The Journal of a Disapponted 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*.


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.


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.


690 Shanks, Edward. *First Essays on Literature*. London: Collins, 1923, pp. 23-45, 139, 180-182. W.N.P. Barbellion’s (Bruce Frederick Cummings’s) comments on *A Portrait of the Artist* in his *Journal of a Disappointed Man*. (See also No. 682.)
II:F:1.  A PORTRAIT: General


“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


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.


Against the charge that Wilde, Swinburne and Baudelaire 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.”


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.


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 “rebelling 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.”
An appreciation of A Portrait of the Artist.

There is only one theme in A Portrait of the Artist—ART.

James, 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.

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.

Stephen's vision may have been suggested by a passage in Part I of Synge's The Aran Islands.

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.

On the Kenner school of Stephen Haters and their identification of Joyce with Stephen.

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.

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

The three revisions of A Portrait of the Artist reveal an increasing awareness of Stephen’s youthfulness.

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.

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.

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.”

An early favorable review of A Portrait of the Artist.

A very favorable review of A Portrait of the Artist and of Dubliners.

2. The Portrait as Autobiography

(i) Books

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.
II:F:2. A PORTRAIT as Autobiography

The political and social background of *A Portrait of the Artist* (and of *Ulysses*).

An attempt to answer the question: Did Joyce write *A Portrait of the Artist* under the autobiographic impulse?

(ii) Periodical Articles

An article which asserts that *A Portrait of the Artist* is not wholly autobiographical. The book is a unity not to be dissected separately.

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.”

Autobiographical elements in *A Portrait of the Artist* are compared with similar elements in *Stephen Hero*.

3. JOYCE'S AESTHETIC THEORY IN *A Portrait of the Artist*

(i) Books

Detailed study of Joyce's aesthetic and its application in the other works.


88
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.

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

(ii) Periodical Articles

Joyce took it upon himself to show the capitulation of environment to the individual.
A discussion of Joyce’s “naturalism.”

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.

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.

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.

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.

A discussion of Stephen’s definition of the tragic emotions of terror and pity, to the point that Joyce added the element of “quidditas.”
The aesthetic theory of Stephen Dedalus is compared with passages from *Stephen Hero* to show how Joyce changed the theory in the later work.

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.

Joyce's concept of epiphany, the third attribute of beauty—synonymous with *claritas*—suggests Bergson's "intuition philosophique."

The aesthetic theory of *Stephen Hero* and *A Portrait of the Artist* as it is applied to the other works.

A detailed explanation of Joyce's three categories of art.

A comparison of Joyce's aesthetic with St. Thomas Aquinas's *Summa Theologica*.

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."

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*

A study of the place of *A Portrait of the Artist* in modern fiction.
II:F:4. A Portrait as Novel

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

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.

“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.”

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

G. EXILES


(i) Books

“*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.”

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.

"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.


(ii) Periodical Articles

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.

Notice of a production of *Exiles*.

"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.

An interpretation of *Exiles*.

"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.

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."

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

*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.


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


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


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.


"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."


"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."


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


"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."
A discussion of homosexuality as the major theme of the play.

Correction of an error in Ellmann's biography of Joyce (No. 43.), concerning George Bernard Shaw's opinion of Exiles.

The author minimizes Ibsen's influence on Joyce and relates the play to the later work.

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); S'èble pour James Joyce, 23-42 (No. 440); Gogarty, It Isn't This Time of Year at All, passim (No. 50); Goldberg, 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); Higeth, 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 Jamaica, 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);
I:II.1. Ulysses: General


1. General Studies

(i) Books

764 Bajarlia, Juan Jacobo. *Litteratura de Vanguardia del Ulysses de Joyce y las escuelas Poéticas*. Buenos Aires: Collección 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.


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.


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.

Introduction to *Ulysses* for the Italian audience by way of the method used by Gilbert and Tindall.

*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.

A Joyce-guided analysis of the technique, inner monologue, symbolism, meaning, etc., of *Ulysses*.

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.

A word index to *Ulysses*, with explanations of how the index was compiled and why it was made.

The passage from the drunken scene in *Ulysses* (Chapter 14) is reproduced.

A general introduction to *Ulysses*, outlining the plot and explaining the most difficult obstacles encountered in reading it.
II:H:1.  Ulysses: General

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.

A discussion of Ulysses from a psychological viewpoint.

“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.

“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…”

Identification of the man in the macintosh as Mr. James Duffy of the short story “The Painful Case.”

Analytical study of Joyce and his Odyssey.

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

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."

A study of the characterization of Stephen Dedalus and Leopold Bloom, as well as a chapter-by-chapter analysis of Ulysses.

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.

A discussion of the background to the writing of Ulysses, the Homeric parallels, and the action of the episodes.

"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


II:H:1. ULYSSES: General

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.

An editorial on the golden jubilee of Bloomsday, pointing out Joyce's central position in modern literature.

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* oversoettes til Dansk?" *Berlingske Aftenavis* (3 September 1936), 3.
Joyce, visiting Copenhagen, is interviewed about *Ulysses*.

Discussion of unofficial plans to celebrate Bloomsday and the marriage of Giorgio Joyce.

Comments on the plot of *Ulysses*, and Joyce's near-blindness and the other difficulties under which he worked.

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*].”

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.
An early review of Ulysses.

General introduction of Ulysses to the Italian audience; style is discussed in terms of Joyce's previous works and his intellectual milieu.

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.)

Ulysses is a "gigantic obscenity," and "uncontrolled interior monologue" (Compiler's translation).

An answer to an article by Valery Larbaud, No. 842.

—. "Clue to Ulysses," Saturday Review of Literature, X (3 March 1934), 520.
Corrections of captions to illustrations in the Random House edition of Ulysses.


Additional notes to Budgen's James Joyce and the Making of Ulysses (No. 768).

Review of the German translation of Ulysses by Dr. Georg Goyert.

Callado, A. C. "Odyssey in Dublin," Americas, IV (July 1952), 33-35.
An account of a tour of Dublin to look at Ulyssian landmarks.

The French and Italian translations of Ulysses are criticized.
II.H.1. Ulysses: General

A tour in Dublin, in connection with Ulysses in Nighttown.

A review of Ulysses; it is “écrasez l’infâme!”

An account of the Random House publication of Ulysses.

Remarks on the French translation of Ulysses.

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.

A review of Ulysses.

“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.”

A poem on Ulysses.

Review of the Italian translation of Ulysses; Joyce is compared to Proust, Kafka, and Eliot.

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.

A note on the publication of *Ulysses*, and the behavior and reviews by Joyce advocates and explainers.

An account of George Bernard Shaw’s disgust with *Ulysses*, and Joyce’s reply that Shaw probably “anonymously subscribed for a copy.”

Difficulties as yet unanswered by the critics: structural rhythm, completed work, organic structure, and the spirit of man in literature.

An answer to Louis Gillet’s article “Du Côté de Chez Joyce” in *Revue des Deux Mondes* (No. 830).

About a thousand words on Joyce, chiefly about *Ulysses*.

“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.

A tracing of the materials of *Ulysses*.

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.”

Seven areas of Joyce scholarship on *Ulysses* which have been neglected are discussed.
II:H:1. ULYSSES: General


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.


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.


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

A review of *Ulysses* demonstrating the impact of *Ulysses* on literature and the public; Joyce forms a bridge between English and continental literature.

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.

Comments on Ellmann's biography of Joyce (No. 43), and the cross theories on *Ulysses* by Virginia Woolf and T. S. Eliot.

The first chapter of *James Joyce and the Common Reader* (No. 775).

Account of the French translation of *Ulysses* by Adrienne Monnier and Auguste Morel assisted by Stuart Gilbert.

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*.

A brief account of Joyce's aesthetic story to help understand *Ulysses*.

A critical review of *Ulysses*. "As a whole the book must remain impossible to read, and in general undesirable to quote."

II:H:1. ULYSSES: General


“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.

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.”

Barney Kiernan’s pub in Dublin and its place in Ulysses.

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

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.

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

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

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

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.”


A history of the French translation of Ulysses.


A review of Ulysses.


A review of the German translation of Ulysses.


A review of the Burgess Meredith production of “Ulysses in Nighttown.”


Recommends that Radio Eireann adapt Ulysses.


An announcement of June 16th as Joyce-day. A derisory comment on Joyce.


“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).


A history of the trials of publication encountered by Joyce’s Ulysses.

II:H:1. Ulysses: General

An account of the writer's buying and reading of the Odyssey Press edition of Ulysses.

Memoirs of Joyce, and of his comments on Ulysses and its translators.

Notes explicating difficult passages of Ulysses.

The title of a song, "Love and War" by Thomas Cooke, crops up in several passages of Ulysses.

Joyce as a modern myth-maker.

Identification of M'Intosh and an explanation of the use of his name in Ulysses.

Questions Stuart Gilbert's attribution of classicism to Joyce in James Joyce: A Study (No. 770).

An account of a meeting with Sylvia Beach.

An account of practically all of the appearances of Ulysses, excepting translations.

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."

Roth's statements on his edition of Ulysses.
Monk Gibbon's comments on Ulysses and Joyce's reputation in Ireland.

876 Sayler, 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)

A review of Ulysses in Nighttown by Marjorie Barkentin.

Journalistic review of Ulysses.

Shaw and Henderson on Ulysses.

A review of Ulysses to the point that: no man is an ordinary man; all man's thoughts do not make a book.

Remarks on the definitiveness of the edition.

Joyce first met Ulysses in Lamb's Adventures of Ulysses in school.

"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."

II: H: 1. _Ulysses_: General

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

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

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).


An account of a literary pilgrimage to Dublin.

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

2. **Inner Monologue: Stream of Consciousness**

   (i) **Books**


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


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."

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."


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
II: H:2. Ulysses: Inner Monologue

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.


(ii) Periodical Articles


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).


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


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.

Detailed study of Joyce's technique and style in *Ulysses.*

Naturalistic identity and symbol in *Ulysses.*

Catholic references in *Ulysses* are studied.

The ways in which Joyce uses parody in *Ulysses.*

“*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.”

A brief outline of the structure of *Ulysses,* followed by a study of the characterization in the novel.
II: H: 3. Ulysses: Technique and Structure


"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."


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.


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.


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


The plot of *Ulysses* is examined.

(ii) Periodical Articles


"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."
Joyce's use of "cancrizans" in *Ulysses*.

"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."

Joyce's use of correspondence both for emphasizing modern man's shortcomings and defining the situation of the characters and their relationships.

Joyce's parallel use of the *Odyssey* is discussed.

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*.

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).


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

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.

The differences between Homer and Joyce, rather than a study of the correspondences.

An examination of Joyce's note sheets.

The method of Ulysses.

The textual problems in Ulysses.

Joyce's note sheets examined and compared with the final version.

The sea as a dominant symbol in Ulysses.

Joyce's use of Catholic liturgy in Ulysses.

Some new Homeric parallels and echoes not mentioned by Stuart Gilbert in his James Joyce: A Study (No. 770).

Identification of a few associations unfamiliar to the non-Irish mind.

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.

Joyce “believed that our essential and characteristic qualities find their natural and satisfying expression in the mechanism and mediacy of speech. . . .”

“A theological context, similar to the Homeric and Shakespearean contexts, is constantly involved in the relationship of Bloom and Stephen.”

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*.

The red carnation as a symbol in *Ulysses* is examined.

Words and expressions from Gaelic found in *Ulysses*.

Comments directed against mythopoeic and allusion studies of *Ulysses*.


4. *Ulysses* IN COURT: OBSCenity

(i) Books

The court trial and Judge Woolsey’s decision.
II:H:4. Ulysses in Court

The defense of *Ulysses* in 1933, and Judge Woolsey's decision.

Excerpts from Judge Woolsey's and Judge Hand's decisions.

Excerpts from Judge Woolsey's decision on *Ulysses*.

Judge Woolsey's decision on *Ulysses*.

(ii) Periodical Articles

An account of the author's trial for publishing *Ulysses* in *The Little Review*.

Judge Woolsey's decision on *Ulysses* is followed by a historical sketch of Joyce's work and a synopsis of *Ulysses*.

Joyce and censorship of *Ulysses*.

957 Forster, E. M. “The Censor Again?,” *The Author*, XLIV, no. 3 (Spring 1934), 78-79.

“The law does not understand obscenity nor art.”

“Is America less moral than England?” Kerr’s discussions with Joyce on this subject.

A note of encouragement to the editors of The Little Review during the period when they were at trial over Ulysses.


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.

Ulysses mentioned briefly.

The problem of obscenity in Ulysses; Judge Woolsey's decision is also mentioned.

An attack on Joyce's sensuality.

The censorship of Ulysses today.

“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.”

II:H.5. ULYSSES: Joyce and Shakespeare

5. JOYCE AND SHAKESPEARE

(i) Books


The sources of Stephen Dedalus's Shakespeare theory; a listing of the Shakespeare allusions in Ulysses.

(ii) Periodical Articles


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.


The father-son theme is the subject of a talk given on the BBC Third Programme on 16th June 1954.


The father-son theme is reiterated; Stephen will return to the Blooms.


Discussions of Calvin Edwards's article (No. 971).


The theory of Hamlet in Ulysses is studied.


Quotations, adaptations, and echoes from Shakespeare in Ulysses.


Joyce's theory of Shakespeare is examined.
Morse, B. J. “Mr. Joyce and Shakespeare,” Englische Studien, LXV, no. 3 (1931), 367-381. Quotations from Shakespeare in Ulysses.


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

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.”


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.


General comments on *Ulysses*, and a comparison of Joyce and Lawrence.


Comparison of technique, meaning, and resonance in *The Waste Land* and *Ulysses*.


Impressions on Dublin and Dubliners of *Ulysses*.


A comparison of Joyce’s *Ulysses* and Woolf’s *Mrs. Dalloway*.


*Ulysses* and Rabelais’s *Gargantua and Pantagruel* compared.

(ii) Periodical Articles


Human nature in Molly Bloom’s monologue and “The Wife of Bath’s Prologue” compared.


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?


Joyce has advanced to expressionism in *Ulysses*.
II:H:6. Ulysses: Influence and Comparison

996 Cunningham, Everett V. "Bleitbreau in Joyce's Ulysses," Names, I (1953), 203-204.
Karl Bleibtreu, German critic and poet, in Ulysses.

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.


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."

Accompanying note to an article by Ezra Pound (No. 1010).

The probable source for Joyce's use of the Ulysses theme can be found in the work of Petronius Arbiter.

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.

The Waste Land is indebted to Ulysses.

II:6. Ulysses: Influence and Comparison

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.

Ulysses and The Waste Land compared and contrasted.

Comparison of Ulysses and The Forsyte Saga.

The influences of Flaubert's Bouvard et Pécuchet as they appear in Ulysses.

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.

Asserts that Bloom quoted Samuel Ferguson's "The Burial of King Cormac."

Hermann Broch's Die Schlafwandler (1930-1932) uses the story of the Aeneid four times—obviously inspired by the example set in Ulysses.

Parallels drawn between the French translations of Ulysses and Mrs. Dalloway.

Joyce's source was Lamb's Adventures of Ulysses in Andrew Lang's or John Cooke's edition.

Joyce provided techniques for the expression of something that others felt.
II:H:6. ULYSSES: Influence and Comparison

1018 ———. "Dante and Mrs. Bloom," Accent, XI (Spring 1951), 85-92. Correspondence between Joyce and Dante.


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


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.


II: Chapters

Ulysses and the Tradition of the Novel

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 Joycian 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."


"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."


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


"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."


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


"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."


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

II:H:7. Ulysses and the Tradition of the Novel

“In an effort to communicate more cogently the experience of being alive, the author has tended more and more to adopt the viewpoint of the characters he is portraying.”


“In Ulysses one reaches the limits of Joyce’s work and the limits of his technique” (compiler’s translation).


A study of Ulysses as a picaresque novel, based on a comparison with eighteenth century novelists.


“The book itself is utterly worthless and beneath consideration; and it is too corrupt to have more than a brief and surreptitious existence.”


“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.


“. . . 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.”


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.”


Ulysses is not, and cannot be, an epic.


Joyce and Proust and the epic tradition in the novel.
II:H:7. **Ulysses and the Tradition of the Novel**


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


"**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**


“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.”


“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).


“... 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.”


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


**Ulysses** is a landmark in the novel form.

II:H:7. Ulysses and the Tradition of the Novel

"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.

An account of the reception Ulysses had in its first year.

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."

Ulysses as an example of the modern aesthetic.

"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).

"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."

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
II: H: 7. Ulysses and the Tradition of the Novel

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.

An answer to Wyndham 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.”

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.”

Ulysses discussed from the point of view of its coherence as a whole.

“. . . The plain fact remains that Ulysses is nothing but a sewer left open for smut hounds to wade in.”

Joyce's humor is derived from the world as the theologians showed it to him.

“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.
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.”

Joyce’s encyclopedic images are studied; images taken from philosophy, politics, religion, science, and art.

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.

“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.”

A contradiction of Valéry Larbaud’s statement that Joyce is European; Murry calls Joyce an “extreme individualist.”


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.)

An appreciation of Ulysses after thirty years of criticism.

Ulysses is the actual application of the ideas that are only explained in A Portrait of the Artist.

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.)

Comments on Joyce’s importance (his descriptions of the inner life and his interest
II:H:7. Ulysses and the Tradition of the Novel

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


Joyce did not reach genuine poetry, nor did he succeed in his attempt to create a whole world of his own.

A study, not of the complexities, but of the superimposed complexities and the obscurities which are inherent in Joyce’s methods and intentions.

“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.”

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.

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

Brief examination of Bloom’s “appearances” and “changes of identity” in the Nighttown episode.

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.
<table>
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<th>Reference</th>
<th>Author</th>
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<tr>
<td>1092</td>
<td>Gross, Harvey</td>
<td>“From Barabas to Bloom: Notes on the Figure of the Jew,”</td>
<td><em>Western Humanities Review</em>, XI (1957), 149-156.</td>
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<td>1095</td>
<td>———</td>
<td>“Leopold Bloom before Ulysses,”</td>
<td><em>Modern Language Notes</em>, 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.</td>
</tr>
</tbody>
</table>
II: H. 8. Ulysses: Leopold Bloom, Jew

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.

The Dublin Ulysses and his ethical resemblance to the Ithacan Odysseus.

Bloom’s character as a Jew.

9. Studies of the Individual Episodes

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.

A triad borrowed from Dr. Kuno Meyer’s *The Triads of Ireland* (1906).

Nestor

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

An analysis of the Proteus episode of *Ulysses*. [See No. 770.]
Lotus Eaters

Explication of a passage on page 79, in the 1925 Edition of *Ulysses*.

Hades

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.]

The principal subject is the political character of the Irish nation, and the theme is self-deception, paralysis, and futility.

Lestrygonians

Themes of cannibalism and freemasonary.

Scylla and Charybdis

The National Library in Dublin and Joyce.

The structure of the Scylla and Charybdis episode.


Wandering Rocks

Identification of the book Father Conmee is reading at the beginning of episode.


**Sirens**


**Nausicaa**


**Oxen of the Sun**


**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, LXXXI (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.”

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

Ithaca

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); Burbidge, “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); Fowlie, 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, Siècle 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
II:1. **FINNEGANS WAKE: General**


**1. GENERAL STUDIES: FINNEGANS WAKE**

(i) **Books**


“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?”


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
A comparison of Joyce’s Finnegans Wake and Gertrude Stein’s “An Elucidation.”
A study of their experiments with language.

“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.

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.

See no. 1206, for the published sections of this dissertation.

Commentary on Finnegans Wake by way of explanation.

A discussion of Miss Manning’s problems with Joyce’s words and musical verbiage.

Memoirs of the writing of Finnegans Wake.

Description in general terms of the manner in which Joyce wrote Finnegans Wake.

See also No. 1135.
II:1:1. *Finnegans Wake*: General


"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.


"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. . . ."


In the notes, there are explanations of characters, a plot outline, the Viconian philosophy, and Joyce's created world.


Twenty-five items taken from the pages of *Finnegans Wake* illustrating Joyce's life and writings.


*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."


". . . 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."


"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."

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

Brief mentions of Joyce's stand on the position of the artist and of *Finnegans Wake* and its explicators.

Suggestions for chapter titles.

Address before the Manchester Society of Book Collectors.

1149 Benstock, Bernard. "Joyce's *Finnegans Wake*," *Explicator*, XV (June 1957), item 59.
Verification of Campbell's pronunciation of "mememormee" (*Finnegans Wake*, p. 628). [See No. 1159 and 1286.]

Shem and HCE are governed by the same laws of artistic reproduction as Stephen Dedalus in *A Portrait of the Artist*.

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*.

The question: Is the allegedly original vision of life which Joyce is trying to reveal in so strange a fashion really true and really important?

A review of *Finnegans Wake*.

An answer to the criticism that *Finnegans Wake* breaks with all tradition, and that it is unintelligible.
II:1:1. **FINNEGANS WAKE: General**

1153 ———. “The Dreamer and the Dream in *Finnegans Wake,*” *Renascence,* XI (Summer 1959), 197-200.

The “collective unconscious” and the question: Is HCE the dreamer or the dream of the nightmare of history in *Finnegans Wake?*


Joyce’s miraculous virtuosity with language, as well as a reception study.

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.

Discussion of the surviving manuscript of *Finnegans Wake* (Add. Mss. 47471-85), a gift of Harriet Shaw Weaver.


Discussion of Joyce as narrator, and his use of symbolic archetypes from mythology and metaphysics.

1158 ———. “Clave Esquematica Para *Finnegans Wake,*” *Las Armas y las Letras,* II (June 1949), 9-20.

Translation from the Introduction to *A Skeleton Key to Finnegans Wake,* No. 1347.

1159 ———. “*Finnegans Wake,*” *Explicator,* XIV (1956), item 52.

The pronunciation of the word “mememormee” on page 628. [See No. 1149 and 1286.]

1160 Chastaing, Maxine. “Tentatives pour une Traduction de *Finnegans Wake,*” *Romàn,* no. 3 (June 1951), 269-271.

Problems encountered in translating the last two pages of *Finnegans Wake* with a list of suggestions for various phrases.

1161 Collins, Ben L. “Joyce’s ‘Haveth Childers Everywhere,’” *Explicator,* X (December 1951), item 21.

An explanation of the hero, HCE.


*Finnegans Wake* is the revelation of the goings on in that part of the mind which contains the raw and confused materials of consciousness, and the events of the whole book take place in the minds of people who are in a state of dream, whether sleeping or waking.”
A review of *Finnegans Wake*.

Agreement with Gogarty (No. 50) that Joyce is a "magnificent leg-puller."

"An understanding of *Finnegans Wake* lies in an understanding of the roles of the eye and the ear in this work."

Review of a reprint of *Finnegans Wake* and *A Skeleton Key to Finnegans Wake*. (No. 1147.)

1167 Feeney, L. J. "James Joyce," *America*, LXI (May 1939), 139.
A review of *Finnegans Wake*. The review is completed with a poem: I do not understand what you are driving at, / But understand quite well what you are not; / And when you understand a man like that, / You understand a lot.

Commentary on time and dream in *Ulysses* and *Finnegans Wake*.

1169 ——. "*Finnegans Wake*," *Revue des Deux Mondes*, LX (December 1940), 502-513.
A lengthy and highly laudatory review of *Finnegans Wake* which attempts to make some sense of it.

An article (translated by D. D. Paige) which compares all Joyce's novels in terms of their language, technique, and mystery of paternity, with special emphasis on *Finnegans Wake*.

1171 Glendinning, Alex. "Commentary: *Finnegans Wake*," *Nineteenth Century*, CXXVI (July 1939), 73-82.
*Finnegans Wake* as a sequel to *Ulysses*.

Joyce's choice and application of thematic materials in the elaboration of the first draft of the "Butt and Taff" skit: "How Buckley shot the Russian General."

Reproduction of two letters which Joyce did not put into *Finnegans Wake*. 

142
The four short sketches, later incorporated into the completed work, are studied.


"Finnegan, for Joyce, was the eternally comic Irishman." Joyce's theme has a deep "social conviction."

A review of Finnegans Wake in relation to Edmund Wilson's review (No. 1197).

A report on Searle's musical composition to fit the "ALP" section which was presented on the BBC on Tuesday, 4 October 1955.

1179 McQuire, Owen B. "Finnegans Wake," Commonweal, XXX (September 1939), 436-437.
Review of Finnegans Wake.

Joyce scholarship, particularly on Finnegans Wake, has run amuck.

1180 Mason, Eudo C. "Zu James Joyce's Finnegans Wake," DU (Zurich), Jahr 8, Nr. 12 (December 1948), 32, 135-136.
"Though in Ulysses the world was a fantasy, yet a reality, in Finnegans Wake this was all swept aside; but, it has a base of reality" (Compiler's translation).

Notice of eight paintings and drawings, inspired by Finnegans Wake, by Else de Brun, exhibited at the Carstair Gallery on 13 February 1954.

General commentary on various features of Finnegans Wake.

Answers to why the writer continues to read Finnegans Wake.
1184 ——. “Cain, Abel, and Joyce,” *English Language History*, XXII (March 1955), 48-60.
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*.

1185 Pitney, R. H. “Pilgrim’s Work not in Progress a fifth avenview with no Soapoliologies to James Joyce,” *Argo* (Princeton), 1, no. 1 (November 1930), 45-49.
A parody of “Work in Progress.”

Literary influences upon Joyce as they are found in *Finnegans Wake*.

Two manuscripts published for the first time: a letter from Léon to Joyce, and an essay by Léon on “Haveth Childers Everywhere.”

Joyce's literary progress up to *Finnegans Wake*.

A review of *Finnegans Wake*.

Accuses Wilder of basing his play “The Skin of our Teeth” on *Finnegans Wake* and not acknowledging the fact.

A brief discussion of *Finnegans Wake*.

Suggestions on how to read *Finnegans Wake*.

Commentary on symbols, words, myth, and synopsis of *Finnegans Wake*.

*Finnegans Wake*, as a poem, is a dream for the awake; it does not enter the “dreamy state.”
II:1:1. FINNEGANS WAKE: General

Joyce seeks his salvation in a transcendence of the present through the past.

Reproduces all of Lewis’s criticism of Joyce. An elucidation of Lewis as Shaun and Professor Jones in Finnegans Wake.

See also No. 1177, in connection with this review.

2. GENERAL STUDIES OF “WORK IN PROGRESS”

(i) Books


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.”

Explanation of the episode and its place in Joyce’s work.
“It is an acute ear that is able to catch the finer vibrations of Joyce’s symbolical thonthorstroks, but that is perhaps the least of the difficulties which the text presents.

A parody of Joyce’s style showing the writer’s disapproval.

The symbolist manner in “Work in Progress.”

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.


Six texts of “Anna Livia Plurabelle” are studied to show the development of the text; the writer accounts for every emendation.

A study of “Work in Progress” as it first appeared in *transition*, and Jolas’s work with Joyce at that time.

Joyce’s language in “Work in Progress.”

Music by Hazel Felman to accompany the last page and a half of “Anna Livia Plurabelle.”

1210 Sage, Robert. “Before *Ulysses*—And After,” in *Our Exagmination*, pp. 149-170 (No. 1198).
Study of the development of Joyce’s work and its culmination in “Work in Progress.”

Complete disregard for “Work in Progress.”
II:1.2. "Work in Progress": General

An answer to Rebecca West's article "Letter from Europe," No. 1255.

(ii) Periodical Articles

City-founding and city-building themes in "ALP."

An early shocked comment on "Work in Progress."

See No. 1200.

Linguistic experiments in "Work in Progress."

"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."

Examination of the revisions of various parts of the "ALP" section, proving that less revision—better writing.

Commentary on various features of "Work in Progress."

1219 Gilbert, Stuart. "Thesaurus Minusculus: A Short Commentary on a Paragraph of 'Work in Progress,'" transition, no. 16-17 (June 1929), 15-24.
Study of the etymological changes made by Joyce in the language.
II:1:2. "Work in Progress": General

Elucidation of a paragraph from “Work in Progress.”

Study of the character of HCE in “Haveth Childers Everywhere.”

1222 ———. “A Footnote to ‘Work in Progress,’” *Contempo*, III (February 1934), 4-5.
Explication of Joyce’s method, themes, and characters.

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.
General study of the entire work.

Discussions of time and space, history and archetypes in “Work in Progress.”

1225 Hanney, Margaret. “Notes in Basic English on the ‘ALP’ Record,” *Psyche*, XII, nos. 2 & 4 (1932), 86-95.

Additional passages from “Work in Progress” that were omitted from the final text of *Finnegans Wake*; addenda to Fred H. Higginson’s article in *Journal of English and Germanic Philology*, LV (July 1956), 451-456, No. 1228.

The prose style of “ALP” and the possible influence of Pound, Eliot, and Larbaud on Joyce.

Examination of some of the numerous passages of “Work in Progress” which did not appear in the final version. (See also No. 1226.)

1229 Jolas, Eugene. “Marginalia to James Joyce’s ‘Work in Progress,’” *transition*, no. 22 (February 1933), 101-105.
Notes on the difficulties of “Work in Progress.”

1230 ———. “Homage to the Mythmaker,” *transition*, no. 27 (May 1938), 169-175.
The almost completed *Finnegans Wake* is examined.
II:12. “Work in Progress”: General

Proof that Joyce did not begin to write “Work in Progress” until March, 1923.

The stages in the process of composition of the “ALP” section.

Joyce’s use of words in “Work in Progress” briefly mentioned. [See No. 1257.]

Review of the Crosby Gaige edition of “ALP.”

1235 Ogden, C. K. “Current Literature,” Psyche, IX (July 1929), 86.
Review of “Tales Told of Shem and Shaun.”

A word index to the “ALP” record.

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.
“Two Tales of Shem and Shaun” is pure rot.

Language in “Work in Progress;” though the book is good, Joyce is a droll. (See No. 1243 in connection with this article.)

An account of the birth of “Work in Progress,” and how it came to be published.

Language in “Work in Progress.”

An enquiry into the symbols that govern the communication through writing of thought and emotion.
An answer to an article by Michael Petch in the June 25th issue (No. 1239).

An appreciative study of "ALP."

"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.

Linguistic experimentation and methods in "HCE" and "ALP."

Review of "The Mime of Mick, Nick and the Maggies."

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."

"Work in Progress" in terms of its universal sympathy and as a tableau of humanity.

1252 ———. "Mr. Joyce's Word Creature," *Symposium*, II (October 1931), 459-469.
Analysis of the verbal elements in "The Ondt and the Gracehoper."

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.)

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

3. Language Studies


(i) Books


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.

Language in “ALP” and the Irish quality of it.

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-

"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."


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. "Streameress Mastress 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.


See No. 1154.


Study of Joyce's method of making neologisms.


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.


An answer to Paul Rosenfeld's article "Finnegans Wake," (No. 1281).


Discussion of the many languages Joyce learned and later used in *Finnegans Wake*.


Joyce's tricks with language are examined none too favorably.

152
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*.


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."


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."


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


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.


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) Periodical Articles

Brief biographical sketch of Vico and his theory of history; Joyce's use of Vico in Finnegans Wake.

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.

Examination of Joyce's conversion from the epical form of Homer to the cyclical form of Vico.

Explanation of Joyce's presentation of space and times as contraries, with durational flux as the only true reality.

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.

Joyce's framework for his "monomyth" in Vico's cyclical history is studied.

The theme of the relations between Jacob and Esau explained and traced.

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.

“Joyce followed the order of the world in the course of a river” (Compiler's translation).
5. ALLUSIONS

(i) Books

The literary allusions in Finnegans Wake are identified.
II.1.5. FINNEGANS WAKE: Allusions


(ii) Periodical Articles


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.


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.
II:1:5. FINNEGANS WAKE: Allusions

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.

References to Sheridan le Fanu’s novel, The House by the Churchyard.

Modern literature’s tribute to Parr in Finnegans Wake.

Examination of the major parallels between Blake’s myth of Albion and Joyce’s myth of Finnegan.

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).

Joyce’s use of Giordano Bruno and Giambattista Vico.

Discussion of Pirandello’s Six Characters in Search of an Author and Joyce’s Finnegans Wake.

Identification of allusions to Shakespeare.

Examination of the extent of Joyce’s Swiftiana, and the role of Swift in the novel.
II:15. **Finnegans Wake: Allusions**

Notes on Joyce’s use of various Dublin annals and records.

Notes on Dublin annals for 566-1132 A.D. and the Four Events.

Blake’s *Jerusalem* as a major source for *Finnegans Wake*.

Influence of early dissertations and textbooks on Joyce as they are found in *Finnegans Wake*, and where they are often parodied.

Joyce and Du Bellay compared.

Joyce’s adoption of the philosophical principles of Nicholaus Cusanus.

Shakespearean references in *Finnegans Wake*.

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.


Allusions to Father Finn’s works in *Finnegans Wake*.

[See also No. 1342a.] 
J. F. Byrne and his role in Joyce’s books, particularly as Kevin-Shaun in *Finnegans Wake*. 

159
II: I. 5. Finnegans Wake: Allusions

Corrections and additions to No. 1342.

Allusions to the Chinese philosophy of the Tao and its interest for Joyce.

6. Exegeses and Explications

(i) Books

The pre-Norman Irish material in Finnegans Wake.

Reference to Irish mythology, history, geography, ethnography, and literature traced as an aid for reading Finnegans Wake.

The incest motif in Finnegans Wake is interpreted not on face value but as a narcissistic pattern dramatized in the idiom of sexual imagery.

Explication of the plot; the first detailed exegesis of Finnegans Wake.

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?"

[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:1:6. FINNEGANS WAKE: Exegeses and Explications

Joyce's interest in psychical research.

The Finn MacCool material in Finnegans Wake. (See also No. 1344.)

Dergas' Hotel as a source for the tavern scene.

Authorship and meaning of footnotes (pp. 260-308).

Explication of the Prankquean Episode.

The figure and the role of the father—the fall of the father.

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.

Joyce's use of Ibsen's The Master Builder and other plays.

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

"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."

A French translation of the major part of the prologue and part of the final chapter.

The motif of the Grail Quest in the letter-dunghill-Belinda Doran affair.

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.


Explication of a sentence in Book III, page 449.

With exegesis it is possible to understand Finnegans Wake. Explanation of aspects of Finnegans Wake.

Elucidation of pages 572 to 573.

Notes on thirteen songs, Dubliners, and Irish counties in Finnegans Wake.

A line from “Mookse and Gripes” episode explained.
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*.

Elucidation of songs and parodies of broadcasting devices.

Correction of the “thunderword” in an earlier article.


1372a Thompson, Diane & Paul. “A Geometry Problem in *Finnegans Wake*,”
*Finnegans Wake*, p. 283, 1.30 to p. 284, 1.4.

1373 Thompson, John H. “Soft Morning, City: A Paraphrase of the end of
*Finnegans Wake,*” *The Analyst*, no. 12 (1957), 1-8.
Paraphrase of pages 619 to 628.

Joyce may be restating the theme of father and son reconciliation.

Analysis of the first thunderword.

Chart of the relationships of HCE in his various roles and his various loves.

1377 Worthington, Mabel P. “American Folksongs in Joyce’s *Finnegans Wake,*” *American Literature*, XXVIII (May 1956), 198-210.

III. ITEMS NOT AVAILABLE FOR EXAMINATION, OR RECEIVED TOO LATE FOR CLASSIFICATION

(i) Books


An attempt to show what is “imaginatively achieved” in *Ulysses*.


A review-essay on Richard Ellman’s *James Joyce* (No. 43).


General introductory comment on *Finnegans Wake*.

(ii) Periodical Articles


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Joyce has created a modern picture of a civilization that is, à la Vico, about to turn over.


An article sympathetic to Fagerberg (No. 1403).


1412 Jones, C. A. “*Finnegans Wake* and its Detractors,” *Graffiti*, I (September-December 1941), 5-11.


1414 Kaestlin, John. “Joyce by Candlelight,” *Contemporaries*, no. 2 (Summer 1933), 47-54.


1417 Misra, B. P. “Joyce’s Use of Indian Philosophy in *Finnegans Wake*,” *Indian Journal of English Studies* (Calcutta), I (1960), 70-78.


III. Addenda


1434 Zarek, O. Deutsches Tagebuch, VIII (1927), 963-966.
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The following is a list of periodicals consulted, excluding single issues of periodicals which appear in the bibliography proper.

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Accent, I (1940)—XX (Winter, 1960)
Action, No. 1 (1920)—No. 6 (1921)
Adelphi, The I (1923)—IV (1926)
American Caravan, I (1927)—V (1936)
American Mercury, XXIV (1931)—XCV (April, 1962)
American Notes & Queries, I (1941)—VIII (1950)
Analyst, The, No. 1 (1953)—No. 20 (September, 1961)
Anglo-Italian Review (London), I (1918), n.s. I (1921)
Angry Penguins, No. 1 (1940)—No. 2 (1941)
Antioch Review, I (1941)—XXI (1962)
Arizona Quarterly, XIV (1958)—XVII (Winter, 1961)
Atenea, C (1951)—CXVI (July-September, 1961)
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Bedlam, I (1930)—III (1936)
Bell, The, VIII (1944)—XIII (1947)
Bonniers Litterära Magasin, I (1932)—XXVIII (1959)
Bookman (London), XLV (1914)—LXXXVII (1934)
Bookman (New York), XL (1914)—LXXXVI (1933)
Boulevardier, I (1927)—VI (1932)
Briarcliff Quarterly (Maryland Quarterly), I (1944)—III (1947)
Britannica, I (1930)—XIII (1936), XVIII (1939)—XX (1941)
Bulawayo, I (1934)—VII (1937)
Cahiers du Sud, No. 344 (1957)—No. 363 (1961)
Canadian Forum, XIX (1940)—XLI (December, 1961)
Catholic World, XCIIX (1914)—CXCIV (December, 1961)
Centennial Review, I (1954)—VI (Spring, 1960)
Chicago Review, I (1946)—XV (Autumn, 1961)
Chimera, I (1942)—V (1947)
College English, I (1939)—XXIII (December, 1961)
Colophon, I (1930)—XVIII (1934)
Colosseum, I (1934)—V (1939)
Commonweal, I (1932)—LXXV (December, 1961)
Comparative Literature, I (1949)—XIII (Winter, 1961)
Comparative Literature Studies, IX (1943)—XXIV (1946)
Criterion, I (1923)—XVIII (1939)
Criticism, I (1959)—III (Fall, 1961)
Cuadernos Americanos, IV (1945)—XX (November-December, 1961)
Cuadernos Hispano Americanos, No. 37 (1953)—No. 127 (1960)
Davar (Buenos Aires), No. 1 (1945)—No. 4 (1946)
Deutsche Rundschau, Band 161 (1914)—LXXXVII (December, 1961)
Dial, The, LV (1914)—LXXXVI (1929)
Dublin Magazine, s. 2 XXV (1920), I (1923)—XXXI (1955)
Earna (Cork), I (1922)—II (1925)
Echanges, No. 1 (1929)—No. 5 (1931)
Encounter, I (1953)—XVII (December, 1961)
Periodicals Consulted

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*Epoch,* I (1947)—XI (Winter, 1961)

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*Etc.,* VI (1948)—XVIII (October, 1961)

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*Hochland,* XLV (1952)—LIV (December, 1961)

*Hopkins Review,* II (1948)—VI (1953)

*Horison,* I (1940)—XX (1949)

*Hound & Horn,* I (1927)—VII (1934)

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*Intentions, Année I,* No. 1 (1922)—Année III, No. 30 (1924)

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*Mandrake,* I (1946)—II (1956)

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*Meanjin,* II (1943), III (1944), IV (1945)—XX, No. 3 (1961)

*Mercur de France,* CXII (1914)—CLXXX (December, 1961)

*Merkur,* VI (1952)—XV (December, 1961)

*Modern Fiction Studies,* II (1956)—VII (Autumn, 1961)


*Modern Language Notes,* XXX (1915)—LXXVI (November, 1961)

*Modern Language Quarterly,* I (1940)—XXII (September, 1961)

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*Nation,* XCVIII (1914)—CXCIll (December, 1961)
Periodicals Consulted

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Neophilologus, I (1916)—XLV, No. 3 (1961)
Die Neue Deutsche (1914)—LXVIII (1957)
Die Neue Rundschau (1914)—LXXII (1961)
Die Neuen Sprachen, XX (1912)—XLVIII (1940), s.2, I (1952)—XII (December, 1961)
New Colophon, I (1935)—III (1938)
New Republic, I (1914)—CXLV (25 December 1961)
New Statesman, XXXIV (1929)—XXXVI (1931)
New Statesman & Nation, n.s. I (1931)—n.s. LXII (29 December 1961)
Nineteenth Century, LXXVI (1914)—CX (1931)
Nineteenth Century & After, CXI (1932)—CXLVIII (1950)
Notes & Queries, 11th s. IX (1914)—12th s. VI (December, 1961)
Now, No. 7 (1941)—I (1943), II (1944)—VI (1945)
Nouvelle Revue Française, XX (1923)—LVIII (1943)
Orbis, I (1952)—X, No. 2 (1961)
Journal of the Bibliographical Society of America, I (1907)—LXII (1961)
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Partisan Review, IX (1942)—XXVIII (1961)
Perspective, I (1947)—XII (Winter, 1961)
Psychological Quarterly, I (1922)—XLI (January, 1962)
Psyche, I (1920)—VI (1926)
Quarterly Review, CCXXX (1914)—CCXCVII (1958)
Quarterly Review of Literature, I (1948)—VIII (1958)
Quarterly Review of Literature, LXV (1958)—LXVIII (Autumn, 1961)
Queen’s Quarterly, LXV (1958)—LXVIII (Autumn, 1961)
Quarterly Review of Literature, LXV (1958)—LXVIII (Autumn, 1961)
Review of Reviews, XLIX (1914)—XCVI (1937)
Revue de Littérature, I (1952)—XIX (1960)
Revue de Littérature, XI (1926)—LII (1936)
La Revue de France, I (1919)—VI (1923)
La Revue de Paris, Tome I (1914)—LXXVII (1961)
Revue de la Littérature Comparée, I (1921)—XXXV (November-December, 1961)
Revue des Deux Mondes, XXXVII (1938)—LX (Autumn, 1961)
Revue Anglo-Americaine, I (1923)—XIII (1936)
La Revue Hebdomadaire, I (1922)—XLVIII (1939)
Saturday Review, CXVII (1914)—CLXV (1938)
Saturday Review of Literature, I (1922)—XLIV (December, 1961)
Scribner's Magazine, LV (1914)—CV (1939)
Scrutiny, I (1932)—XIX (1953)
Seven Arts, I (1916)—II (1917)
Sewanee Review, XXIII (1914)—LXIX (Autumn, 1961)
Shenandoah, III (1952)—XIII (Autumn, 1961)
South Atlantic Quarterly, XXXVII (1938)—LX (Autumn, 1961)
Southern Review, I (1935)—VII (1942)
Southwest Review, X (1924)—XLVI (Autumn, 1961)
Spectator, CXIII (1914)—CCLXIX (1961)
Studies in Philology, I (1906)—LVIII (October, 1961)
Sur, I (1931)—CCLXXIII (November-December, 1961)
Svensk Tidskrift, XXIII (1936)—XXVIII (1941)
Periodicals Consulted

This Quarter, I (1925)—V (1932)
Times Literary Supplement (1924)—(1961)
transition, No. 1 (1927)—No. 24 (1935)
Twentieth Century Literature, CXLIX (1951)—VII (January, 1962)
Universitas, I (1946)—XVI (1961)
University of Kansas City Review, I (1935)—XXVIII (December, 1961)
University of Toronto Quarterly, IX (1939)—XXVIII (1959)
Virginia Quarterly Review, I (1925)—XXXVII (Autumn, 1961)
Western Humanities Review, III (1949)—XV (Autumn, 1961)
Word, I (1945)—XVII (April, 1961)
Yale Review, n.s. I (1892)—n.s. LI (December, 1961)
Yale University Library Gazette, XIV (1939)—XXVI (1952), XXXI (1956)—XXXII (1958)
INDEX

Index of authors, editors, reviewers, translators, and anonymous works.
(Numbers in the Index refer to items, not pages.)

A., E. L., 790
A., E., see Russell, George
Adams, J. Donald, 1128, 1261
Adams, R. M., 909a
Aitkin, D. J. F., 744
Alberes, R. M., 1021
Albert, Leonard, trans., 200
Alexander, Sidney, 790a
Algaux, Pierre, trans., 194
Allen, Charles, 448
Allen, Walter E., 266
Aloyse, Sister M., 676
Alsop, Joseph W., Jr., 312
Allt, Peter, 108
Alvarez, A., 791
Ames, Van Meter, 230
Anceschi, Luciano, 792
Anderson, Chester G., 591, 664, 737
Anderson, John, 1379
Anderson, Margaret, 424, 954
Angioletti, G. B., 1022
Angioletti, Paola, trans., 84
Anibal, Jose, trans., 964
Anon., "Bloomsday," 792a
———, "Cab Trip into Joyce-land," 793
———, "L’Homme Joyce," 314
———, "In a Second Revolution...", 1147
———, "Interview with Mr. John Stanislaus Joyce," 35
———, "James Joyce i København," 794
———, "Marxism and the Arts," 991
———, "Quidnunc; an Irishman’s Diary," 709a
———, "Ulysses, Algo, Sobra Joyce," 795
———, "Ulysses Returns," 796
———, "The Veritable James Joyce," 313
Antheil, George, 146, 586
Arns, Karl, 1023
Astre, Georges-Albert, 231
Atherton, J. S., F W: 1148, 1148a, 1262, 1311, 1315, 1316, 1317, 1318, 1319, 1320, 1321, 1322, 1350, 1351
Atkinson, Brooks, 745
Atlas, Nicholas, 955
Auden, W. H., 232
Bake, Josef, 1024
Bacca, Juan David Garcia, 992
Baird, Donald, 1086
Bajarlía, Juan Jacobo, 764
Baker, James R., 465a, 592, 721, 722
Bamborough, J. R., 232a
Bandler, Bernard, 746
Baranton, Adelchi, 315
Bard, Joseph, 425
Barnes, A. C., 747
Barnes, Djuna, 168
Barr, Isabelle H., 651
Barrows, Herbert, 640
Baruca, Primo, 796a
Basalla, George, 797
Bates, H. E., 645, 652
Bax, Arnold, 586
Beach, Joseph Warren, 395, 1025
Beach, Sylvia, 1, 765, 799, trans., 855
Beardsley, Harry M., 993
Beckett, Samuel, ed., 1198, 1199
Beebe, Maurice, 14, 233, 234, rev., 562, 712, 723
Beechhold, Henry F., 1344, 1352, 1353
Beharrell, Frederick J., 235
Belgion, Montgomery, 994
Bell, Clive, 147
Bell, Inglis F., 2
Benco, Silvio, 66, 799, 1393
Benet, William Rose, 593
Bennett, Arnold, 1046
Benson, Bernard, 1149, 1149a, 1149b, 1212a, 1256, 1353a
Berkman, Sylvia, 148
Bernbaum, Ernest, 1150
Bernhard-Kabisch, E., 692
Berti, Luigi, trans., 177
Bertram, Anthony, 1151
Beyer, Thomas P., 1263
Bhanu, Dharma, 67
Biagi, Adele, trans., 90
Bianchini, Angela, 67a
Bieńkowski, Zbigniew, 1047
Bierman, Robert, 494, 1152, 1153, 1264
Bini, Luigi, 799a
Birrell, Anthony, rev., 554
Bishop, John Peale, 1354
Blackmur, R. P., 766, 1084
Blanshard, Paul, 949a
Blass, Ernest, 800
Bliss, Arthur, 586
Block, Haskell M., 68, 236, 315a, 724
Blöcker, Günter, 426, 801
Bloomsfield, Paul, rev., 572
Blotner, Joseph L., 36, 643
Blum, Morgan, 653
Bodensen, Carl A., 1026
Bogan, Louise, rev., 551, 1154, 1265
Bordereff, F. M., 1345
Bolles, Edwin C., 57
Bonhein, Helmut, 1355, 1355a
Booroon, Ted, 1155
Borach, Georges, 169
Borges, Jorge Luis, 1266
Brault, Xavier, 1010
Bourgeois, Maurice, 1394
Bowen, Elizabeth, 316
Bower-Shore, Clifford, 1395
Boyd, Elizabeth F., 693
Boyd, Ernest, 124, 208, 802, 803, 995
Boyle, Alexander, 237
Brancati, Vittorio, 69
Breit, Harvey, 170, rev., 553
Brewster, Dorothy, 767
Brick, Allan, 1049
Brien, Marcel, 804, 922, 1287, 1396
Broch, Hermann, 1027
Brooke, Harold G., 631a
Brooks, Benjamin C., 396
Brooks, Cleanth, 626, 627
Brooks, Van Wyck, 267
Brophy, John, 1086
<table>
<thead>
<tr>
<th>Name</th>
<th>Page Numbers</th>
</tr>
</thead>
<tbody>
<tr>
<td>Brophy, Liam</td>
<td>1397</td>
</tr>
<tr>
<td>Brown, Alec</td>
<td>1050</td>
</tr>
<tr>
<td>Brown, T. J.</td>
<td>1156</td>
</tr>
<tr>
<td>Brownell, Sonia, trans.</td>
<td>987</td>
</tr>
<tr>
<td>Bruno, Francesco</td>
<td>171, 1398</td>
</tr>
<tr>
<td>Bryson, Lyman</td>
<td>874</td>
</tr>
<tr>
<td>Budgen, Frank</td>
<td>30, 317, U: 768, 805; F W: 1312, 1356</td>
</tr>
<tr>
<td>Bullett, Gerald</td>
<td>318</td>
</tr>
<tr>
<td>Burbidge, P. C.</td>
<td>238</td>
</tr>
<tr>
<td>Burgmüller, Herbert</td>
<td>172</td>
</tr>
<tr>
<td>Burgum, Edwin B.</td>
<td>1051, 1129</td>
</tr>
<tr>
<td>Burdott-Darsiles, H.</td>
<td>806</td>
</tr>
<tr>
<td>Burke, Kenneth</td>
<td>397, 1346</td>
</tr>
<tr>
<td>Burnett, W. Hodgson</td>
<td>73, 173</td>
</tr>
<tr>
<td>Burrell, Angus</td>
<td>767</td>
</tr>
<tr>
<td>Butor, Michael</td>
<td>1267</td>
</tr>
<tr>
<td>Byrne, Barry</td>
<td>319, rev., 551</td>
</tr>
<tr>
<td>Byrne, J. F.</td>
<td>37</td>
</tr>
<tr>
<td>Cahoon, Herbert</td>
<td>11, 15, 26, 465a, 666, 668, rev., 575</td>
</tr>
<tr>
<td>Calder-Marshall, Arthur</td>
<td>427</td>
</tr>
<tr>
<td>Callado, A. C</td>
<td>807</td>
</tr>
<tr>
<td>Callahan, Edward F., Jr.</td>
<td>209</td>
</tr>
<tr>
<td>Cambon, G. Glauco</td>
<td>398, 495</td>
</tr>
<tr>
<td>Camerino, Aldo</td>
<td>807a</td>
</tr>
<tr>
<td>Campbell, John Waverly</td>
<td>1380</td>
</tr>
<tr>
<td>Campbell, Joseph</td>
<td>1157, 1158, 1159, 1347</td>
</tr>
<tr>
<td>Campbell, Kenneth</td>
<td>808</td>
</tr>
<tr>
<td>Campbell, Sandy</td>
<td>71</td>
</tr>
<tr>
<td>Canby, Henry Seidel</td>
<td>268, 1130</td>
</tr>
<tr>
<td>Canis, Domini</td>
<td>808a</td>
</tr>
<tr>
<td>Cantwell, Robert</td>
<td>399, 496, 497</td>
</tr>
<tr>
<td>Carducci, Edgardo</td>
<td>586</td>
</tr>
<tr>
<td>Cargill, Oscar</td>
<td>370</td>
</tr>
<tr>
<td>Carlson, Marvin</td>
<td>1357</td>
</tr>
<tr>
<td>Carpenter, Richard</td>
<td>635</td>
</tr>
<tr>
<td>Carruthers, John</td>
<td>983</td>
</tr>
<tr>
<td>Cass, Andrew</td>
<td>72</td>
</tr>
<tr>
<td>Cassidy, Thomas E., rev., 567</td>
<td></td>
</tr>
<tr>
<td>Cazamian, Louis</td>
<td>498</td>
</tr>
<tr>
<td>Cerf, Bennett</td>
<td>809</td>
</tr>
<tr>
<td>Chadourne, Marc</td>
<td>810</td>
</tr>
<tr>
<td>Chambers, R. L.</td>
<td>149</td>
</tr>
<tr>
<td>Charques, R. D.</td>
<td>1028</td>
</tr>
<tr>
<td>Chase, Richard V.</td>
<td>1358</td>
</tr>
<tr>
<td>Chastaing, Maxine</td>
<td>1160</td>
</tr>
<tr>
<td>Chatterjee, S.</td>
<td>1381</td>
</tr>
<tr>
<td>Chenevière, Jacques</td>
<td>612</td>
</tr>
<tr>
<td>Chesterton, G. K.</td>
<td>269, 811</td>
</tr>
<tr>
<td>Church, Margaret</td>
<td>1103a</td>
</tr>
<tr>
<td>Clarke, Austin</td>
<td>125, rev., 542, 812</td>
</tr>
<tr>
<td>Clarkson, Franklin</td>
<td>1213</td>
</tr>
<tr>
<td>Clement-Janin</td>
<td>1399</td>
</tr>
<tr>
<td>Cohn, Alan</td>
<td>3, 16, 17</td>
</tr>
<tr>
<td>Collins, Ben L.</td>
<td>1161</td>
</tr>
<tr>
<td>Collins, John T.</td>
<td>73</td>
</tr>
<tr>
<td>Collins, Joseph</td>
<td>813, 1029</td>
</tr>
<tr>
<td>Collins, Norman</td>
<td>371</td>
</tr>
<tr>
<td>Colum, Mary</td>
<td>38, 39, 126, 174, 210, rev., 562, 568, 814, 1052, 1262</td>
</tr>
<tr>
<td>Colum, Padraic</td>
<td>39, 40, 74, 75, 76, 127, 320, rev., 575, 585; ed. Dubliners: 607, 613, 740, 748, 749, 1109, 1163, 1200, 1214, 1268</td>
</tr>
<tr>
<td>Connolly, Cyril</td>
<td>77, 428</td>
</tr>
<tr>
<td>Connolly, Francis</td>
<td>634</td>
</tr>
<tr>
<td>Connolly, Thomas E.</td>
<td>4, 669, 725</td>
</tr>
<tr>
<td>Cook, Albert</td>
<td>1359</td>
</tr>
<tr>
<td>Cooke, Deryck, trans., 923</td>
<td></td>
</tr>
<tr>
<td>Cooke, Jackson I.</td>
<td>321</td>
</tr>
<tr>
<td>Corcoran, A. T.</td>
<td>109</td>
</tr>
<tr>
<td>Courtenay, Jennifer</td>
<td>499</td>
</tr>
<tr>
<td>Covensy, Peter</td>
<td>429</td>
</tr>
<tr>
<td>Cowdrey, Mary B.</td>
<td>1215</td>
</tr>
<tr>
<td>Cowie, Alfred T.</td>
<td>18</td>
</tr>
<tr>
<td>Cowley, Malcolm</td>
<td>270, 322, 1053</td>
</tr>
<tr>
<td>Coyle, Kathleen</td>
<td>78</td>
</tr>
<tr>
<td>Crane, Hart</td>
<td>694</td>
</tr>
<tr>
<td>Cremieux, Benjamin</td>
<td>1400</td>
</tr>
<tr>
<td>Croessmann, H. K.</td>
<td>17, 910</td>
</tr>
<tr>
<td>Cronin, Anthony</td>
<td>175, 1054, 1055</td>
</tr>
<tr>
<td>Crosby, Harry</td>
<td>323</td>
</tr>
<tr>
<td>Cross, Gustav</td>
<td>815</td>
</tr>
<tr>
<td>Crowley, Aleister</td>
<td>324</td>
</tr>
<tr>
<td>Cunningham, Everett V.</td>
<td>996</td>
</tr>
<tr>
<td>Cunningham, A. T.</td>
<td>1216</td>
</tr>
<tr>
<td>Curran, Constantine</td>
<td>79</td>
</tr>
<tr>
<td>Curtius, Ernest Robert</td>
<td>239, 911, 1056</td>
</tr>
<tr>
<td>Daduflazza, Concepcion</td>
<td>628</td>
</tr>
<tr>
<td>D’Agostino, Nemi</td>
<td>815a</td>
</tr>
<tr>
<td>Dahlberg, Edward</td>
<td>357</td>
</tr>
<tr>
<td>Dachses, David</td>
<td>128, 372, 430, 431, 726, 1030</td>
</tr>
<tr>
<td>Dallapiccola, Luigi, trans., 923</td>
<td></td>
</tr>
<tr>
<td>Damon, Philip</td>
<td>654</td>
</tr>
<tr>
<td>Damon, S. Foster</td>
<td>816</td>
</tr>
<tr>
<td>Daniel-Rops, Henry</td>
<td>904</td>
</tr>
<tr>
<td>Davenport, Basil</td>
<td>500</td>
</tr>
<tr>
<td>Davies, Aneirin</td>
<td>432, 1323</td>
</tr>
<tr>
<td>Davis, Robert G., rev., 558</td>
<td></td>
</tr>
<tr>
<td>Dawson, N. P.</td>
<td>817</td>
</tr>
<tr>
<td>Deakin, William</td>
<td>176</td>
</tr>
<tr>
<td>De Angelis, Giulio</td>
<td>768a</td>
</tr>
<tr>
<td>Decker, Heinz</td>
<td>904a</td>
</tr>
<tr>
<td>de Menasce, Jean</td>
<td>1401</td>
</tr>
<tr>
<td>Dempsey, David</td>
<td>19, 818</td>
</tr>
<tr>
<td>Desteefano, Jose R.</td>
<td>1382, 1383</td>
</tr>
<tr>
<td>Detoni, Gianantonio</td>
<td>655</td>
</tr>
<tr>
<td>De Tuoni, Dario</td>
<td>79a</td>
</tr>
<tr>
<td>Deutsch, Babette</td>
<td>1131, 1201</td>
</tr>
<tr>
<td>Devlin, John</td>
<td>325</td>
</tr>
<tr>
<td>Dimes, L. T.</td>
<td>1384</td>
</tr>
<tr>
<td>Dixon, Vladimir</td>
<td>1202</td>
</tr>
<tr>
<td>Dobrée, Bonamy</td>
<td>1203</td>
</tr>
<tr>
<td>Dobson, J. L.</td>
<td>956</td>
</tr>
<tr>
<td>Dolmatch, Theodore B.</td>
<td>1217</td>
</tr>
<tr>
<td>Donoghue, Denis</td>
<td>240, 241</td>
</tr>
<tr>
<td>Dougherty, Charles T.</td>
<td>242</td>
</tr>
<tr>
<td>Drew, Elizabeth A.</td>
<td>150, 819</td>
</tr>
<tr>
<td>Du Bouchet, André</td>
<td>20, 1360</td>
</tr>
<tr>
<td>Duff, Charles C.</td>
<td>41, 433, 501, 1164</td>
</tr>
<tr>
<td>Dujardin, Edouard</td>
<td>211, 892</td>
</tr>
<tr>
<td>Duncan, Edward</td>
<td>970</td>
</tr>
<tr>
<td>Duncan, Joseph</td>
<td>924</td>
</tr>
<tr>
<td>Duplaix, Georges</td>
<td>820</td>
</tr>
<tr>
<td>Eastman, Max</td>
<td>151, 326</td>
</tr>
<tr>
<td>Edel, Leon, Biography:</td>
<td>80, 152, 373, 400, 502, rev., 557, 904b; F W: 1165</td>
</tr>
<tr>
<td>Edgar, Pelham</td>
<td>893</td>
</tr>
<tr>
<td>Edwards, A. L. R.</td>
<td>1288</td>
</tr>
<tr>
<td>Edwards, Calvin R.</td>
<td>971</td>
</tr>
<tr>
<td>Edwards, Philip</td>
<td>925</td>
</tr>
<tr>
<td>Eglinston, John</td>
<td>42, 129, 130</td>
</tr>
<tr>
<td>Ehrenstein, Albert</td>
<td>821</td>
</tr>
<tr>
<td>Eisenstein, Serge M.</td>
<td>822</td>
</tr>
<tr>
<td>Eliot, T. S.</td>
<td>20, 153, 271, 434, 503, U: 926</td>
</tr>
<tr>
<td>Ellenbogen, Eileen</td>
<td>1090, 1121, 1166</td>
</tr>
<tr>
<td>Elliott, John R.</td>
<td>1112</td>
</tr>
<tr>
<td>Ellis, Havelock</td>
<td>1031</td>
</tr>
<tr>
<td>Ellmann, Richard, Biography:</td>
<td>43, 54, 81, 81a, 110,</td>
</tr>
</tbody>
</table>

174
Index

131, 177, 435, rev., 557; D: 656; U: 823, 824, 577, 581, 582

Emery, Lawrence K., 1402
Empson, William, 463a, 972, 973
Epstein, Edmund L., 825, 927, 1091
Ernst, Morris L., 950
Evans, B. Ifor, 436
Evans, Fallon, 677
Every, George, 437
Fabricant, Noah D., 44
Fagerberg, Sven, 1403
Fahen, William, 623
Fanger, Donald, 243
Fargue, Leon-Paul, 401
Farley, Earl, 611
Farrell, James T., 272, 665, 678, 695, 741
Faverty, Frederick E., 1057
Fenichel, Robert R., 504
Fergusson, Francis, 742, 750
Ferran, Irene, 132
Finkelstein, Sidney, 769
Fisher, M., 594
Fitts, Dudley, 402
Fitzcll, L., 244
Fitzmorris, T. J., 1292
Flanner, Janet, 21
Flamaing, Rudd, 245, 727
Flora, Francesco, 825a
Ford, Ford Madox, 154, 273, 1269
Ford, William J., 1324
Forster, E. M., 957, 1032
Fowlie, Wallace, 246
Francini-Bruni, Alessandro, 45, 82
Frank, Joseph, 929
Frank, Nino, 83, 84
Franke-Heilbronn, H., 905
Franulic, Lenka, 46
Freytag-Loringhoven, Else von, 275
Fried, Erick, 1404
Friede, Donald, 439
Friedman, Melvin J., 403, 894
Friedrich, Gerhard, 614, 614a, 657
Friend, J. H., 497
Frierson, William C., 375
Fritz, Helen M., 247
Froberg, Jerluf, 1405
Frye, Northrop, 1325
Fuller, Edmund, 212
Fuller, James A., 629
Gandon, Yves, 1385
Gaunt, William, 47
gCopaleen, Myles na, 350, 351, 861
Genet, 21
Genissieux, L. E., trans., 248
George, W. L., 404
Gerard, Albert, 728
Gerstenberg, Joachin, 826
Gertsfelde, V., 327
Gheerbrant, Bernard, 5
Ghiselin, Brewer, 615
Gibbs-Smith, Charles Harvard, 278
Gide-Welcker, Carola, 85, 86, 276, 827, 1218, 1406, 1407
Gide, Andre, 405
Gilbert, Allan, 828
Gilbert, Stuart, ed., 48, 451, 556; Biography: 248, 277, 328, 329, rev., 555; Ulysses: 770, 771, 829, trans., 895, 906, 1101, 1106, 1107; Finnegans Wake: 1204, 1205, 1219, 1220, 1221, 1222, 1227
Gillett, Eric, 441
Gillett, Louis, 87, 440, 830, 1169, 1169, 1170, 1223
Giorgianni, Enio, 1387
Giovanelli, Felix, trans., 93
Girault, Roger, trans., 972
Givens, Scon, ed., 442
Glaser, Adaline, 213, rev., 569, 997, 1313, 1326, 1327, 1360a
Gleckner, Robert F., 463a, 1327a
Glendinning, Alex, 1171
Godin, Henri, 696
Godwin, Murray, 831, 974
Gogarty, Oliver St. John, 49, 50, 133, 134, 1100
Goldberg, S. L., 329a, 975, 1386
Golding, Louis, 443, 595
Goll, Yvan, 832, 1408
Gonzalez y Contreras, Gilberto, 506
Goossens, Eugene, 586
Gordon, Caroline, 214, 646, 697
Gorman, Herbert, 51, 680, 772, 930
Gould, D. J., 507
Gould, Gerald, 1058
Grabau, Max, 330
Grabo, Carl H., 984
Greacen, Robert, 331
Green, Julian, 833
Greene, David, 249
Greenway, John, 931
Gregory, Horace, 1388
Greig, John Young Thomson, 983
Greig, Margaret, 332
Grieve, C. M., 290
Griffin, Gerald, 444, 1224
Grignon, Geoffrey, 278
Gross, Harvey, 1092
Guerard, Albert, 279, 376
Guldi, Augusto, 508
Guillemin, Bernard, 1409
Gwynn, Stephen, 712a
Haan, J. den, 445
Hacket, Francis, 681, 1132
Haight, Anne L., 951
Hall, James, 650
Hall, Vernon Jr., 998, 999, 1125
Halper, Nathan, 178, rev., 543, 557, 1293, 1328, 1361, 1362
Hamill, Elizabeth, 215
Hammerton, J. A., 1410
Hanley, Miles, 773
Hanney, Margaret, 1225
Harphuer, Allanah, 88
Harris, John F., 735
Harrison, Joseph B., 1059
Harvey, Clive, 1226, 1288a, 1363
Hartley, L. C., 907
Harvey, John H., 52
Hatcher, Harlan, 179
Hawkes, Terry, 406
Hayman, David, 216, 463a, 1172, 1364
Healy, George Harris, 54
Hear, Jane, 958
Heilman, Robert B., 630
Heine, Arthur, 976
Hellyar, Richmond, H., 682

175
Henderson, Archibald, 880
Henderson, Philip, 407, 896, 1033
Hendry, Irene, 605
Hendry, J. F., 408
Hennecke, Hans, 333, 446, 509, 1227
Hennig, John, 135, 180
Hentze, Rudolfe, 912
Herman, Lewis, 510, 834
Hervieu, Annie, 596
Hesseltine, Philip, 774
Hewes, Henry, 1329
Hicks, Granville, 567
Higgins, Aidan, 511
Higgins, Bertram, 1093
Higginson, Fred H., 250; F W: 1133, 1173, 1206, 1228, 1294
Highet, Gilbert, 217
Hill, Archibald, 1271
Hoare, Dorothy M., 155
Hodgart, Matthew, 447, 1174, 1330, 1365
Hoffman, Frederick J., 218, 448
Hohofï, Curt, 512, 557, 1117
Höllerer, Walter, 512a
Holmes, Lawrence R., 597
Hone, Joseph M., 89, 334
Honig, Edwin, 513, 913
Hope, A. D., 251
Hornik, M. P., 1366
Hough, Herbert, 156, 219, 449
Howarth, Herbert, 156, 219, 449
Howarth, R. G., 1134
Howells, Herbert, 586
Hudson, Richard B., 626
Hueffer, Ford Madox, 698, 836
Hughes, Helen S., 450
Hughes, Herbert, 586
Hull, William, 837
Humphrey, Robert, 897
Huneker, James, 280
Hunter, J. Stewart, 598
Hutchins, Patricia, 22, 53, 90, 111, 112, 136, 137, 560
Huxley, Aldous, 451
Hyman, Stanley Edgar, 281
Hynes, Sam, 252
Ireland, Denis, 113
Ireland, John, 586
Jack, Jane H., 699
Jack, Peter M., 409
Jackson, Holbrook, 1060
Jacquot, Jean, 452, 514, 718, 751
Jaloux, Edmond, 335, 453
Jamal, Zadeh Syed Mohammad Ali, 1411
Jarell, Mackie L., 1122, 1331
Jarmes, Benjamin, 700
Jarret-Kerr, Martin, trans., 1144
John, Augustus, 91
Johnston, Denis, 336, 1135
Jolas, Eugene, 6, 181, 182, rev., 551, trans., 911, 1061, 1136, 1175, trans., 1218, 1229, 1230, 1257, 1272, 1273, 1274
Jolas, Maria, 92, 157, 337, ed., 454, 1176, 1207, trans., 1302
Jones, Alan, 838
Jones, C. A., 1412
Jones, William Powell, 775, 839, 338
Jordan-Smith, Paul, 776, 777
Josephson, Matthew, 1062
Joyce, Stanislaus, 54, 93, 114, 138, rev., 560, 576, 616, 1413
Jung, Carl Gustav, 778
Kaestlin, John, 1414
Kain, Richard M., 465a, 466, rev., 570, 573, 578, 599, 670, 779
Kaplan, Robert B., 409a
Kaplun, Marian, 1114
Kavanagh, Patrick, 339, 1063
Kavanagh, Peter, 340
Kaye, Julian B., 455, 625, 658, 701, 1087
Kazin, Alfred, 282
Kelleher, John V., rev., 551, 714, 1332, 1333, 1367
Kelly, Blanche Mary, 283
Kelly, P., 341
Kelly, Robert G., 158, 736
Kenner, Hugh, Biography: 94, 115, 183, 342, 410, 456; P: 683; Exiles: 752; U: 932, 1000, 1001, 1002
Kerr, Alfred, 959
Kerrigan, Anthony, rev., 566, 574
Kesser, Armin, 284
Kettle, Arnold, 1088
Kiely, Benedict, 116
Kilburn, Patrick E., 985
Killen, A., 840
Killen, J. F., 1003
King, C. D., 908
Kinkead, David, trans., 189
Kiralis, Karl, 1334
Klein, A. M., 1101, 1103, 1118
Knight, Douglas, 1064
Knight, G. Wilson, 1093a
Knight, Grant C., 285
Koch, George, 659
Koch, Vivienne, 933
Koegler, Horst, 1115
Koen, J. M., 515
Kohler, Dayton, 1004
Kore, Jacob, 1123
Koszella, Leon, trans., 98
Kristensen, Tom, 516
Krutch, Joseph Wood, 753
Kulmeyer, Gunther, 684
Kumar, Shiv K., 729, 730, 1295
Kunitz, Stanley J., 455, 519, rev., 551, 671; F W: 177
Lambert, Constant, 158a
Larbaud, Valéry, 457, 841, 842, 892, 898
Lars, Claudia, 1415
Leary, Daniel, 635
Leavis, F. R., 1275
Lecomte, Marcel, 843
Le Corbeillier, Philippe, 1105
Lehmann, John, 287
Lennam, Trevor, 465a, 1110
Lennartz, Franz, 56
Lennon, M. J., 95
Léon, Paul, 454
Leventhal, A. J., 517
Leventhal, A. J., 518
Levin, Harry, Biography: 96, 184, 220, 342a, 458, ed. 459, 519, rev., 551, 671; F W: 1177
Levin, Richard, 608
Lewis, Wyndham, 185, 288, 845, 899
Lewisohn, Ludwig, 377
Lind, Ilse Dusior, 715
Lindberger, Órjan, 186
Lindsay, Jack, 221, 411

Index
Index

Litz, Walton, 14, 460, 846, 934, 1137, 1231, 1232
Llona, Victor, 1258
Lloyd, P. G., 520, 1296
Lockspeiser, Edward, 1178
Loehrich, Rolf Rudolf, 780
Longaker, John Mark, 57
Longevialle, Yves de, *trans.*, 1251
Loomis, C. C., 660
Lovett, Robert M., 450, 470, 1034
Ludwig, Jack B., 647
Lundkvist, Artur, *ed.*, 461, 462
Luzi, Mario, 1035
Lynd, Robert, 343
Lyner, A., 344
Lyons, John O., 781
McAleer, Edward, 1102
McAlmon, Robert, 58, 1259
McCarthy, Desmond, 289, 463, 754, 755
MacCarvill, Eileen, 1335
McCole, Camille, 1065
McCole, C. John, 900
McCormack, Lily, 117
MacDiarmid, Hugh, 290
MacDonagh, Donagh, 847
MacDonald, Dwight, *rev.*, 555
McDonald, Gerald, *rev.*, 566
McGreevy, Thomas, 345, 1314
MacGregor, Geddes, 731
McHugh, H. A., 521
McHugh, Roger, 254, 848
McKay, Claude, 986
MacLeod, Vivienne K., 255
McNelly, Willis E, 914
McQuire, Owen B., 1179
Macy, John Albert, 378
Magalaner, Marvin, 465a, *Biography*: 258; Miscellany I, 464; Miscellany II, 465; Miscellany III, 466, 609, 617, 624, 637, 641, 716, 1005, 1094, 1095, 1298
Magee, W. K., 42, 129, 130
Magny, Claude Edmond, 987
Maitland, Cecil, 1066
Manet, Mariano, 1208
Mannin, Ethel, 648
Manning, Mary, 1138, 1179a
Marble, Annie R., 291
Marichalar, Antonio, 849
Maril, René, 1021
Marino-Palacio, Andrea, 850
Marion, Denis, 346
Markow-Totevy, Georges, 159, 187, 467
Marriott, R. B., 23
Martindale, C. C., 934a
Martinson, Moa, 782
Mason, Elsworth, *Biography*: *trans.*, 93, 97, 576, 577, 580, 581, 582; *P*: 732; *U*: 891, 935, 1067, 1119
Mason, Eudo C., 1180
Matlack, David, 1068
Maugeri, Aldo, 1416
Mayhew, George, 977
Mayoux, Jean-Jacques, 379, *rev.*, 555
Meagher, James A., 852, 1069
Meenan, James, *ed.*, 59
Meliachi, Giorgio, 1006, 1036
Mercanton, Jacques, 468, 853
Mercer, Caroline G., 701a
Merchant, W. M., 583
Mercier, Vivian, 347, 465a, 915, 988
Miller, Henry, 160
Miller, Milton, 188
Miller, Nolan, *rev.*, 546
Miller-Budnitskaya, R., 1070
Millet, Fred B., *ed.*, 292
Millstein, Gilbert, 1181
Mirsy, D. S., 189
Missa, B. P., 1417
Mizener, Arthur, 3
Mjöberg, Jöran, 522
Moeller, Charles, 190
Moeran, E. J., 586
Moholy-Nagy, László, 469
Monks, Julia, 854
Monnier, Adrienne, 855, 856
Monroe, Harriet, 960
Monroe, N. Elizabeth, 989
Montgomery, Niall, 1182, 1336
Moody, William V., 470
Moravia, Alberto, 1418
More, Paul Elmer, 191, 348
Mored, Auguste, 596
Morin, Edwin, 733
Morris, Lloyd, 380
Morrissey, L. G. D., 1419
Morse, B. J., 979
Morse, J. Mitchell, *Biography*: 118, 260, 261, 263, 523; *P*: 734; *U*: 783, 936, 1007; *PW*: 1183, 1184, 1299, 1337
Moses, Virginia D., 222, 738
Mueller, William R., 685
Muir, Edwin, 381, 412, 857, 916, 1071, 1072
Muller, Herbert J., 382
Murdock, W. L. F., 383
Murphy, Maurice, 139
Murry, John Middleton, 192, 1073
Muschg, Walter, 858
Myers, Walter L., 384
Natanson, Maurice, 524
Nathan, Monique, 1008
Neider, Charles, 649
Nell, S. Diana, 471
Nicholson, Norman, 917
Nicolson, Harold, 60, 1420
Niebyl, Karl H., 349
Nims, John F., 686
Noel, Lucy, 472
Noon, William T., 223, 349a, 638
Noyes, Alfred, 293, 1037
Oblor, Paul C., 1113
Obradovic, Adelheid, 784
O'Brien, Justin, 193
O'Connor, John, 193
O'Connor, Frank, 119, 525, 610, 661, 855
O'Connor, Ulick, 140, 193a
O'Donovan, Michael, 119, 525, 610, 661, 859
O'Faolain, Sean, 161, 224, 687, 1233, 1234, 1276
Ogden, C. K., 1225, 1236, 1237
O'Hegarty, P. S., 24
O'Hibber, Brendan P., 662
Olden, A. G., 860
Oldmeadow, E., 1238
O'Neill, Michael J., 61, 584, 644
O'Neill, Brian, 350, 351, 861
Orange, Alfred R., 1038, 1039
O'Reilly, James P., 413
Orr, C. W., 586
Orwell, George, 1009

177
Index

Wade, Mason, 203
Wagenknecht, E. O., 903
Wagner, Geoffrey, 204, 1196
Waith, Eugene M., 709
Walcutt, Charles C., 1111
Waldock, A. J. A., 308
Walker, Brenda M., 29
Wall, Richard J., 409a
Walzl, Florence L., 622a, 639a
Ward, A. C., 1044
Warren, Robert Penn, 626, 627
Wasserstrom, William, rev., 548
Watson, Francis, 537
Watts, Richard, Jr., rev., 571
Waugh, Alec, 1083
Weaver, Harriet, 205
Weber, J. Sherwood (et al.), 788
Weidlé, Vladimír, 538, 1144
Weiss, Daniel, 1120
Wells, H. G., 710
West, Alick, 1089
West, Rebecca, 309, 368, 1255
Whalley, George, 310
Whitaker, T. R., 1019
White, Jack, 966
White, Terrence, 539
White, William, 30, 31, 32, 33, 205a, 761
Wickham, Harvey, 393
Wiggin, L. A., 1375
Wilcock, J. Rodolfo, 145a
Wild, Friedrich, 1045
Wilder, Thornton, 107, 1145
Williams, Martin T., 601
Williams, Raymond, 762
Williams, William Carlos, 711, 1212, 1310
Wilson, Edmund, 311, 369, 493, rev., 551, 891, 1084, 1146, 1197, 1349
Wilson, Robert A., 1343
Winters, Yvor, 1260
Witt, Marion, 1020
Wittenberg, Philip, 953
Wolfe, Humbert, 967
Wollman, Maurice, 1099
Woodfin, Henry, 1376
Woodward, A. G., 734a
Woolsey, John M., 968
Worsley, T. C., 763
Wortington, Mabel P., 447, 949, 1126, 1286, 1377, 1378
Yeats, William Butler, 206, 789
Zabel, Morton D., rev., 559, 602
Zarek, O., 1434
Zavalefa, C. E., 603
Zipf, George K., 540
Zolla, Elemire, 541
Zweig, Stefan, 1085