The first and fourth chapters of *Ulysses* introduce their respective protagonists as they are on the morning of June 16, 1904—in serious trouble. Significantly, Stephen represents his loss and broods about his guilt, while Bloom’s thoughts avoid direct acknowledgment of either loss or responsibility. The very similar conditions of the two obviously antedate the novel; but the novel begins at an appropriate point, the point of developing crisis: the first thing Bloomsday morning, an outright act of usurpation is initiated against each protagonist and makes his situation acute.

The second and fifth chapters are corresponding elaborations of the first and fourth chapters. They present Stephen’s brooding and Bloom’s escapism in their most intensive form; and they portray the characters’ first attempts to cope with their troubles. Characteristically, while Stephen acknowledges his powerlessness before cosmic circumstances but defies them and their creator, Bloom sordidly accommodates himself to his domestic situation by means of paper philandering and projected masturbation.

The third and sixth chapters show the protagonists (simultaneously) evolving despairing prognostications. And the two characters finally come together for the first time in the novel when the presentation of both has been completed.
The seventh chapter actually makes much less of the meeting of Bloom and Stephen than of the circumstances in which it occurs. Bloom is mildly interested in Stephen and observant enough to notice that he has much better "boots" (identified earlier as "a buck's castoffs") than when he had seen him last; Stephen ignores Bloom completely. The major subject of the chapter is the political character of the Irish nation.

Although Joyce directs the chapter to this end, it is an integral part of the developing action of the novel. He makes his political tract an expression of Stephen's viewpoint, with which he then deftly identifies himself. Stephen is at the newspaper office to deliver one copy of the letter given him by Mr. Deasy in the second chapter to one of the two editors he knows "slightly"; Bloom is there to prepare the layout for "Keyes' ad," something he had decided at the cemetery (106) to do immediately after the funeral. The chapter presents the poem Stephen wrote on the beach during the third chapter (that is, a few minutes before); and two things mentioned by Bloom's companions during the sixth—the trial of Samuel Childs for the murder of his brother (98), and a sentimental and pretentious panegyric to Ireland delivered the night before by "Dan Dawson" and printed in the morning's paper (90)—are prominent and important in it.

In addition to the nationalistic speech in the newspaper and a courtroom speech made by the well-known Irish barrister Seymour Bushe in defense of the fratricide Childs, the chapter gives a prominent place to a famous speech by John F. Taylor, barrister and orator, which advocated the revival of Gaelic.¹ (Taylor, who became the first Chief Justice of Ireland, was the spokesman for the successful propagandistic group in the National Literary Society when Yeats attempted in 1892 to make poetical values ascendant over doctrinal ones.) These three orations combine with a large number of other elements in the chapter to establish
its "Aeolian" nature. As Aeolus does to Odysseus, the newspaper editor sends Bloom away with good humor, but dismisses him angrily when he returns. The chapter dwells on newspaper personnel, plant, format, production, and distribution. And countless details such as a reference to Dawson as "the inflated windbag" (bag of winds) reinforce the analogy to the court of the god of the winds in the Odyssey.

However, the fact of that analogy—or of the incorporation of actual speeches by contemporary Irishmen, or the parodies of newspaper headlines which punctuate the chapter—is itself not its justification. This is also true of Stephen’s "Parable of the Plums"; it cannot be dismissed as "intentionally cryptic" or "suggestive," because its title makes clear that it calls for interpretation, and because it eventually becomes the central matter of the chapter.

All these typically Ulysscean elements of the seventh chapter of Ulysses are (also typically) functional; James Joyce makes them the medium of his statement about the political character of the Irish people. The principal locale of the chapter is the outer office of Myles Crawford, the editor of the Evening Telegraph, which shares a building behind Dublin’s General Post Office with the Freeman's Journal. Other parts of the newspaper building are involved, and at the beginning and end of the chapter the locale is Nelson’s Pillar, which is around the corner, in front of the post office, and is a replica of the pillar in Trafalgar Square. Newspaper building and monument are bound together thematically. From the latter, lines of track radiate to Dublin suburbs and outlying towns; the chapter begins with a description of the trams moving out along those lines, and the very first words (in the boldface "headline" type, so that they seem to form a title) are "IN THE HEART OF THE HIBERNIAN METROPOLIS." The pillar, a servant’s replica of a monument in the capital of the master nation, marking the central battleground, Joyce knew when he was writing Ulysses, of the abortive Easter 1916 rebellion, combines with the radiating tram lines before it to symbolize the heart of that "metropolis" which is in turn the heart of Ireland. And the association of pillar and tramlines with the building from which two important newspapers are published indicates the heart
which is symbolized. Journalism and oratory are the two media of social communication, the vehicles of expression for the molders of public opinion. The winds of Aeolus directed the ship of Odysseus. The modern Aeolian winds direct the ship of state. The gathering in Myles Crawford’s office during the major part of the chapter is composed entirely of “Aeolists,” guides of society, with the exception of Stephen: Professor MacHugh is a teacher; J. J. O’Molloy is a trial lawyer; O’Madden Burke, Crawford, and Lenehan are editors.

Stephen is aware of the position of the public rhetorician, and feels that it has been usurped from society’s rightful guide, the poet. After Professor MacHugh recites the nationalistic oration of John F. Taylor, he thinks, in phrases reminiscent of his observation in the first chapter about the old milkwoman’s deference toward Mulligan: “Love and laud him: me no more” (142). And the orator shares the position of leadership with the journalist—both play the Hibernian harp in Aeolian fashion. The advertisement with which Bloom is occupied throughout the chapter identifies Catholic Celtic Ireland as the “house of keys.” Crossed keys are the emblem of the parliament of the Isle of Man (Bloom sees the advertisement accomplishing “in-nuendo of home rule”) and part of the emblem of the Vatican. And the key of public rule which is denied to Stephen (Bloom himself neglects to take the key of domestic—home—rule when he leaves the house in the morning) is granted to Editor Crawford, whose concern for and use of his office and desk keys is mentioned twice (129 and 142).

During the chapter, the guides of society express themselves on a variety of subjects, including Bloom and Stephen. The attitude toward Bloom is not different from that of his companions during the ride to the cemetery; his Jewishness (123), appearance (128), and wife (133) are touched on. The attitude toward Stephen is in sharp contrast to this. At one point, Crawford tells Stephen that he wants him to “write something for me,” “Something with a bite in it. . . . Put us all into it, damn its soul” (133-34), and attempts to encourage him with an anecdote about the journalistic gifts of Ignatius Gallaher (the re-
porter on a visit home from London in Joyce's story "A Little Cloud"). During his account:

The professor came to the inner door.
—Bloom is at the telephone, he said.
—Tell him to go to hell, the editor said promptly.
X is Burke's public house, see? (135)

Crawford's respect for Stephen's intellectual ability is as fully shared by the others as is his contempt for Bloom. When the young man first enters the office, he is greeted solicitously (130-31). Before rendering his excerpt from Seymour Bushe's defense of Childs, J. J. O'Molloy directs his descriptive remarks to Stephen, and when he has finished:

—Fine! Myles Crawford said at once.
—The divine afflatus, Mr O'Madden Burke said.
—You like it? J. J. O'Molloy asked Stephen. (138)

Even Lenehan recites for Stephen's private appreciation a limerick he has composed (132). In fact, judging from the intellectuals and other Dubliners he meets, here and in the National Library, Stephen is much more highly regarded than he tells himself.

If the group represents Ireland's spokesmen and guides, their attitudes toward Stephen and Bloom are no surprise. Of much greater interest is the picture of the group themselves. Their conversation is composed of nostalgia, nationalism, learned wise-cracking, buffoonery, and oratory. More important, all of them are idle, one (Lenehan) is a shameless sponger, and another (O'Molloy) has come to borrow money. Finally, the group soon retires to a public house. Joyce's portrait of the Aeolian guides of Ireland is like his implicit portrait of the ordinary Irish citizen wherever that citizen appears—impoverished, idle, sentimental, nationalistic, and, above all, alcoholic—a portrait of futility.

This portrait is one principal element of the subject of the chapter—the political character of the Irish nation. The symbolic complex of newspaper office and pillar and
tramline is another. Actually, there is very little in the chapter that is not directly related to the subject. The professor makes speeches about Roman and British materialism and about Hebrew, Greek, and Irish spirituality; and he recites John F. Taylor’s “vision” of an admonition to Moses by an Egyptian priest to forsake his own primitive religion and language for the culture of Egypt (a fanciful reconstruction of the speech actually delivered). O’Molloy’s quotation from Seymour Bushe concerns the Moses of Michelangelo and the distinction between Roman (British) law and Mosaic law and so is associated with Taylor’s speech. Dan Dawson’s turgid rhetoric, read mockingly from the morning paper at the beginning of the chapter by Ned Lambert, bears the title “Our Lovely Land” and appears under the headline “ERIN, GREEN GEM OF THE SILVERY SEA.”

Even the treatment of Stephen and Bloom is largely in terms of the general motif. Not only is the public view of them rendered by the guides of and spokesmen for their fellow-citizens, but each is himself preoccupied throughout the chapter with a characteristic manifestation of his citizenship: Bloom, practitioner of the art of advertising, is endeavoring to complete arrangements for the advertisement with “innuendo of home rule”; Stephen, inchoate bard, composes and narrates an allegory about his country which has long been an enigma to readers and is ultimately the central matter of the chapter.

In a short essay primarily about the speech and its author, Horace Reynolds calls the “vision” of John F. Taylor “one of Ireland’s great speeches.” He points out that it was extemporaneous, and was prompted by a formal address “against the practicality of reviving the Irish language.” Yeats “gives two versions of it in his autobiographies” and Joyce “also reports this speech in the newspaper chapter,” he says, and concludes, “Both advocates [i.e., Yeats and Joyce] convince us that this was a great oratorical moment.”

Whether or not Joyce may be called an “advocate” of Taylor’s speech is open to question. But there is little doubt that he recognized both its quality as oratory and its social and political significance; his version of it is apparently the only thing in *Ulysses* he ever consented to
record, and it has a central place in this tract about the Irish nation.

After having heard the “vision” of the Egyptian priest’s admonition and Moses’ rejection of it, the emotional and rhetorically elevated appeal of an idealistic nationalist for faith in the Irish nation, the group “adjourns” to Mooney’s public house. The professor and Stephen are walking together when Stephen says “I have a vision too.” Later, when he tells the title of his story, “I call it *A Pisgah Sight of Palestine or the Parable of the Plums,*” the professor recognizes that Stephen is contradicting not merely Taylor’s point of view but the very terms in which it is couched:

—I see, he said again with new pleasure. Moses and the promised land. We gave him that idea, he added to J. J. O’Molloy. (148)

What Stephen thinks of Taylor’s (and his own companions’) romantic conception of the Irish nation as a new Hebrew people with a great destiny of their own is apparent. His “vision” is an allegorical presentation of his own antithetical view of their nation and its destiny. The two old women who are the subject of the story are both “Old Gummy Granny” (*Sean Van Vocht*, “the old woman”), like the milkwoman of the first chapter, symbolic of Ireland. The statue of the imperial warrior, Nelson, symbolizes their conqueror, England. After eating, the old women go to the edge of the pillar and look down—not only on the “heart” of Ireland but on her other “master,” as Stephen calls the Church in the first chapter:

They see the roofs and argue about where the different churches are: Rathmines’ blue dome, Adam and Eve’s, saint Laurence O’Toole’s. But it makes them giddy to look so they pull up their skirts. . .

**THOSE SLIGHTLY RAMBUNCTIOUS FEMALES**

—Easy all, Myles Crawford said, no poetic license. We’re in the archdiocese here.
—And settle down on their striped petticoats, peering up at the statue of the onehanded adulterer.
—Onehandled adulterer; the professor cried. I like that. I see the idea. I see what you mean.

DAMES DONATE DUBLINS CITS
SPEEDPILLS VELOCITOUS
AEROLITHS, BELIEF

—It gives them a crick in their necks, Stephen said, and they are too tired to look up or down or to speak. They put the bag of plums between them and eat the plums out of it, one after another, wiping off with their handkerchiefs the plumjuice that dribbles out of their mouths and spitting the plumstones slowly out between the railings.

He gave a sudden loud young laugh as a close. (146)

The Irish nation, old woman that she is, can neither truly communicate with herself (speak) nor look (down) at her Church-ridden and -dominated self realistically, nor pay homage to (look up to) her sinful but potent temporal conqueror. Instead, she enjoys life (eats plums) as best she can, “donating” “belief” to herself: the nation’s leaders (like Taylor and those who are listening to Stephen) spouting nationalist sentiments to “Dublin’s cit[izen]s” which are not only as worthless as plumstones but as incidental. Myles Crawford had enjoined Stephen to produce “Something with a bite in it,” and to “Put us all into it, damn its soul.” He has had his wish.

Stephen calls his little story a vision, and he gives it a title that functions in two ways as a refutation of Taylor. First, as the professor remarks (“I see . . . Moses and the promised land”), it indicates a contradictory conception of the “promised land” of which Taylor was speaking. Where the orator sought to elevate Ireland by using ancient Israel as a metaphor, Stephen denigrates it by the specific association of the old women with Moses, Nelson’s Pillar with the mountain range from one peak of which Moses viewed the Promised Land, and Dublin below them with that land; he follows the implications of the metaphor and demonstrates its vanity.

The title shows the story to be a satiric attack not only on the validity of Taylor’s basic metaphor but also on the whole approach to Ireland’s problem by the Nationalist
movement. It is the same as that of a work by Bishop Fuller printed in 1650. Fuller's *A Pisgah Sight of Palestine* is a long (six hundred and fifty folio pages) account of the tribes of Israel and of Old Testament geography and civilization, which is thoroughly factual and realistic in nature. Stephen's short oral "Pisgah Sight" is a corresponding treatment of Taylor's "Palestine" appropriately couched, in direct contrast to the impassioned rhetoric of Taylor's "vision," in a hypernaturalistic idiom:

—They buy one and fourpenceworth of brawn and four slices of panloaf at the north city dining rooms in Marlborough street from Miss Kate Collins, proprietress. . . . (143)

What he implies by his reference to Fuller and by his naturalism is that his own "vision" is true and Taylor's hopelessly romantic and inaccurate.

When Stephen has concluded his "parable," Professor MacHugh, consistently the perceptive one in the group, expresses an acute understanding not only of the young man's viewpoint but also of his mental state. He likens him to Antisthenes, enemy of Plato and of idealizing, and founder of the Cynic school:

—You remind me of Antisthenes, the professor said, a disciple of Gorgias, the sophist. It is said of him that none could tell if he were bitterer against others or against himself. (147)

Nevertheless, he has not refuted Stephen's perception of Ireland. For following his remark, under the headline "HELLO THERE, CENTRAL!", which points to the symbolic meaning of the radiating tramlines:

At various points along the eight lines tramcars with motionless trolleys stood in their tracks, bound for or from Rathmines, Rathfarnham, Blackrock, Kingstown and Dalkey, Sandymount Green, Ringsend and Sandymount Tower, Donnybrook, Palmerston Park and Upper Rathmines, all still, becalmed in short circuit. (147)
Stephen has been telling his companions his opinion of them and their aspirations. The author describes them in the chapter in terms that suggest a similar opinion. Now Joyce explicitly endorses Stephen's "vision" and thus rejects Taylor's. The relationship between heart and members is "in short circuit." The leadership and impelling force that enable a nation to realize its ambitions are dead. There is nothing but the spitting out of plumstones. In one of the series of letters concerning Dubliners sent to Grant Richards the British publisher in 1906, Joyce had said, "I chose Dublin for the scene because that city seemed to me the centre of paralysis."

The chapter ends very shortly. The "headline" device is plainly not just a stylistic correspondence to the principal locale of the chapter but an oblique method of exposition, a representation (as are real headlines) of the burden of what follows and frequently the source of illumination of otherwise cryptic details. The final example of this functional narrative device is perhaps the most expressive. Stephen has told his companions the title of his story. The professor, comprehending, stops to look at the statue of Nelson "through the meshes of his wry smile." A "headline" and two remarks that follow conclude the chapter:

**DIMINISHED DIGITS PROVE TOO TITILATING FOR FRISKY FRUMPS. ANNE WIMBLES, FLO WANGLES—YET CAN YOU BLAME THEM?**

—Onehandled adulterer, he said grimly. That tickles me I must say.
—Tickled the old ones too, Myles Crawford said, if the God Almighty's truth was known. (148)

With Nelson the "onehandled adulterer" representing his nation, which maintains a corresponding illicit relationship with Ireland, the unconscious irony of Crawford's statement and the relevance of the question posed in the "headline" are clear. Joyce is speaking of the seduced servant and her master, of the fact that, as Stephen has repeatedly said in both the Portrait and Ulysses, the Irish people "sell much more than [the old prostitute in the cabmen's shelter] ever
had and do a roaring trade” (617). And he is posing in his own voice the question of blame posed by Stephen in the opening pages of the second chapter: “Why had they chosen all that part? Not wholly for the smooth caress. For them too history was a tale like any other too often heard, their land a pawnshop” (26).

The seventh chapter brings Bloom and Stephen together for the first time (although they do not meet) and in other ways advances their story; but the major subject is the political character of the Irish nation, and the theme is self-deception, paralysis, futility. Stephen is the author’s spokesman for the most part, and he clearly presents James Joyce’s view of the state of the Irish nation. And ultimately the “newspaper chapter” is, as is a newspaper in a more petty and transitory way, a report to the nation about itself.

about “episodes” and correspondences

In his essay on Joyce in *Axel’s Castle*, Edmund Wilson says:

It is now apparent, however, that “Ulysses” suffers from an excess of design rather than from a lack of it. Joyce has drawn up an outline of his novel, of which he has allowed certain of his commentators to avail themselves, but which he has not allowed them to publish in its entirety (though it is to be presumed that the book on *Ulysses* which Mr. Stuart Gilbert has announced will contain all the information in it). . . .

The first actual critical study of *Ulysses* was part of a lecture delivered while the novel was still in proof. Valery Larbaud, the French writer and critic, gave it to help in—
produce Joyce and his work to literary Paris. Larbaud called *Ulysses* "a book which has a key," and went on to say:

Where then is the key? It is, I venture to say, in the door, or rather on the cover. It is the title: *Ulysses*. Having identified its most overt element, he gave a paradigm of the whole "design" depreciated by Mr. Wilson:

Upon [the general arrangement of *Ulysses*, in three sections to correspond with the *Odyssey*], Joyce traces a particular design in each of his panels or episodes. In this way, each episode deals with a particular art or science, contains a particular symbol, represents a special organ of the human body, has its particular colour (as in the catholic liturgy), has its proper technique, and takes place at a particular hour of the day. But this is not all: in each of the panels, thus divided, the author inscribes more particular symbols and relations.

To make this clear, let us take an example, Episode V [sic] of the adventures. Its title is Aeolus. It takes place in the offices of a newspaper. The hour is noon. The relative organ of the body: the lungs. The art of which it treats: rhetoric. Its colour: red. Its symbolic figure: the editor-in-chief. Its technique: the enthymeme. Its relations: a person who corresponds to the Aeolus of Homer; incest compared with journalism; the floating isle of Aeolus to the press. . . .

Gilbert’s well-known book, *James Joyce's Ulysses*, in fact appeared before *Axe's Castle*. Using Larbaud as a model (as Gilbert himself suggests), it thoroughly delineates Joyce’s schema and even reproduces his “outline.”

Ezra Pound, whose literary taste and judgment during this period were as unerring as Mr. Wilson’s, shared Mr. Wilson’s attitude toward the sets of correspondences. Although he raised money for Joyce, praised *Ulysses*, and touted it far and wide, Mr. Pound called the Homeric correspondences “mere mechanics,” and so could hardly have looked more kindly on the other patterns.

Of course, Joyce put into *Ulysses* itself a characterization of it as “this chaffering, allincluding most farraginous
chronicle,” and my Introduction suggests that the novel is not flawed because he endeavors to give it an encyclopedic quality (and perhaps to assert his belief in the ultimate order of the real and verbal worlds) by planting in each chapter inconspicuous patterns of “colour,” “organ,” “art,” “symbol,” and “tehnic.” Furthermore, the Homeric correspondences (and similar literary and historical allusions) invoke comparisons—of Bloom with Odysseus and Stephen with Hamlet, for example—that are not only mock-heroic but mocking-the-heroic, that cut both ways, and these are part of both characterization and theme.

But these considerations do not answer the question raised by Edmund Wilson, whether or not *Ulysses* “suffers from an excess of design.” And it is not answered by the unearthing of more deeply buried details of one pattern of correspondence or another, by the disclosure that Joyce’s favorite childhood book was the *Odyssey*, by the assertion that “Naturally, Joyce has traced for himself, and not for the reader, this minutely detailed scheme,” or by the explanation that “Joyce’s high spirits made him see many parallels of this kind.” A recent critic asks of “Joyce’s analogical method”: “Can he be excused from what seems an inveterate habit of idiosyncratic and irresponsible association?”

Those who have elucidated the sets of correspondences have supposed that they have the vital function of unifying each of the individual chapters. However, most of the “design” crumbles under examination. To say that each chapter has its “particular hour of the day” is to say little more than that things happen in sequence; indeed, when they happen simultaneously, as in the first and fourth, second and fifth, and third and sixth chapters, the chapters are obliged to share the same “hour of the day.” The “technics” are either facetious—for example, “Narrative (young)” and “Narrative (mature)” for the first and third chapters, or simply descriptive—for example, “Hallucination” for the fifteenth (nighttown). The set of colors and that of human organs, neither of which is carried through all eighteen chapters according to Joyce’s “outline,” are unobjectionable precisely because they are so inconspicuous that they had to be pointed out by the author. As a
result, they can have no structural force in a rich and com-
plex book which, above all, is about neither the human body
nor the spectrum. The only set of “episode” by “episode”
correspondences that is not patently forced and artificial
as a structuring device is the Homeric. And the almost
universal use of the word “episode” to refer to the eighteen
chapters of Ulysses is not only revealing of the general
critical attitude toward the chapters but ironic; for begin-
ning with Larbaud’s lecture itself (Joyce’s own loose use of
the word may have been the actual precedent), students of
Homeric and other ostensibly unifying sets of correspond-
ence carried “episode” over from its legitimate use in re-
ferring to incidents occurring in various books of the
Odyssey.

The discussion of the first seven chapters has tried to
show that they are not episodic but organic wholes. On
the other hand, they are not independent. Like the tiles in
a mosaic, they have a subordinate integrity; they are seven
discrete units of one book. And subject and theme, rather
than an arbitrarily planted pattern of references, are the
vehicle of their integrity. This is true of all eighteen
chapters.

It is precisely because the Homeric correspondences in-
volve subject and theme that they are vital to the novel and
not “artistic caprice.” Ulysses does not celebrate the Odys-
sey, or even simply invoke it for ironic reflection on either
work or both. As the Introduction said of all the special
elements of the novel that call attention to themselves,
Ulysses brings up the Odyssey in order to use it. The fact
that it brings it up in such detail is merely an index of the
use it makes of it.

Only in two chapters up to now has a Homeric (or any
other) allusion or analogy been the basic unifying element:
the third and the fifth. In the third chapter Stephen corre-
sponds to Menelaus, who wrestled Proteus, not to Tele-
machus. In the fifth Bloom is the lotus-eater, although
Odysseus was not one of those who ate the lotus. In the
chapter just discussed, the chapter chosen by Larbaud to
illustrate Joyce’s “design,” Bloom corresponds to Odysseus,
but only in order that Myles Crawford may be identified
with Aeolus. Bloom is then largely ignored, and Crawford’s
companions are associated with his Homeric identification; not Ulysses but "Aeolism," as he enables himself to develop and define it, is Joyce's reason for invoking the *Odyssey*. In two of the next three chapters, the ninth (library) and the tenth (city), Bloom plays a part and yet it is Stephen who is made to correspond to Odysseus. And the *Odyssey* does not even have a "wandering rocks episode" to which the tenth chapter can be an analogue.

Of course, if Joyce had been creating the kind of book suggested by his "outline," he would, in the case of the *Odyssey*, for example, have worked in all the important incidents, have preserved the order they have in the poem, and so on. And perhaps he would have ruined his novel. All the actually invoked allusions and analogues (of which, significantly, only the Homeric were mentioned in the elaborate "outline") have purpose; all the chapters have formal integrity (often through the ingenious use of allusion or analogue) and not contrived "design." During a dinner party in Paris, Simone Téry, a French critic, asked Joyce why he "followed the pattern of the Odyssey" in *Ulysses*. His answer was:

Everyone has his own way of working.14

1. The trial of Childs occurred in October, 1899. Taylor's speech was made at the Law Students' Debating Society on October 24, 1901. For Joyce's connection with both, see *James Joyce*, pp. 94-95 and nn. 47 and 49.
3. Wilson, p. 211.
4. See Introduction, note 19, supra.
5. Larbaud, p. 97.
7. See Gilbert, p. 40.
9. Quoted from *Joyce*, p. 306.
10. See Von Abele, *passim*.
11. Larbaud, p. 102.