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### James Joyce's use of topography in Ulysses

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JAMES JOYCE'S USE OF TOPOGRAPHY IN ULYSSES

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Honors Thesis  
Dr. Boggs  
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## OUTLINE

- I. Personality of the City Itself--Dublin
  - A. the topographical and geographical details
  - B. the beaches as psychological retreat
  - C. the city as bustling metropolis
  - D. the pubs as the social centers
  - E. the church institution as spiritual opiate
  - F. the brothel district as the sensual comfort
  
- II. The City as it Reflects the Characters
  - A. Stephen: intellectual leader
  - B. Bloom: observant, sensitive man
  - C. Stephen and Bloom compared and contrasted on beaches and in "Wandering Rocks"
  
- III. The Liffey River
  - A. Physical Divider-- The river itself
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      - a. Character Placement-- Bloom
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- IV. Topography as Structure
  - A. Characters as Reference Points
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- V. Conclusion

James Joyce's Ulysses stands out as the most conscientiously topographical novel ever written, according to the authors of Literary Landscapes of the British Isles.<sup>1</sup> The Dublin which Joyce recreates is the Dublin of physical reality, painstakingly transposed so as to elicit exact details of the city. This detailed locale plays an important role in the novel, revealing many of Joyce's ingenious artistic purposes. The topography of Dublin appears at the beginning of Ulysses and is significant until the end of the novel, influencing three major aspects of the work. The aspects referred to include the personality of Dublin as well as her inhabitants, the social commentary of the Liffey river in Dublin and the actual structure of Ulysses as it reveals several themes within the book. The personality of the city itself as well as the characters are clearly reflected by the topographical details which surround them. The introductory geographical location of Stephen and Bloom within the city provides a sharp social commentary on location and status in Dublin. The topography of Dublin also serves a structural purpose in Ulysses, as the movement in and around the various geographical features display three major ideas of the book; these physical elements as reference points to the characters, the isolation of church and state within Dublin and the paternity quest between the two protagonists.

#### TOPOGRAPHICAL DETAILS

James Joyce obviously devoted a great deal of time to the creation of the Dublin of Ulysses. He relied not only on his

lively memory for information but he also supplemented this knowledge with maps, newspaper clippings and advertisements, and postcards from friends and relatives in order to record any changes in the Dublin he remembered.<sup>2</sup> Joyce's accuracy can be seen in the positioning of the characters within Dublin. He placed the Dedalus family, for example, in Cabra where he knew his own family had been living at the time. Blazes Boylan was written in as a manager for an advertising agency on D'Olier Street that truly existed in Dublin that day. Their placement rarely upsets the actual Dublin life of June 16, 1904.

Sometimes, however, these changes were recorded falsely and found themselves in the text of Ulysses. One example, in a newspaper advertisement in the "Ithaca" section, the address of the bootmakers appears as "Barclay & Cook, 18 Talbott Street," (638) yet such a place never existed at that time address in Dublin. The closest shoeshop at that time belonged to Gordon Barclay at 104 Talbot Street.<sup>3</sup> In order to avoid such obvious errors and insure the most accuracy in numbers, names and addresses, Joyce depended quite extensively on a certain number of volumes of Thom's Official Directory of the United Kingdom of Great Britain and Ireland. "It is a Dublin that one may find enshrined, embalmed in the pages of Thom's--the official statistical Dublin, the city reduced to objective memory, to street lists, tradesmen's catalogues and census counts."<sup>4</sup>

Joyce demonstrates his use of this specific information from Thom's Directory on numerous occasions by supplying meticulous

factual background when placing his characters in and moving them around Dublin. The 1904 volume was utilized most often, because it contained the most current information. For example, in 1904 the house at #7 Eccles Street was shown in Thom's to be vacant and there had been too many other documented facts about Bloom to place him anywhere else.<sup>5</sup> Joyce also demonstrated his extensive use of Thom's in the "Ithaca" episode when Bloom recapitulates the actions of his day, specifically naming each place he visited-- Bedford Row, Merchant's Arch, Wellington Quay, Ormond Hotel, and Barney Kiernan's premises. He went so far as to speak of "the disorderly house of Mrs. Bella Cohen, 82 Tyrone Street, lower," (729) "Thomas Kernan (agent for Dulbrook, Robertson and Co, 5 Dame Street, Dublin, and 2 Mincing Lane, London, E.C.)," (729) and "the Gaiety Theatre, 46,47,48,49 South King Street." (729)

The accuracy with which Joyce evokes the lively atmosphere and sensations of 1904 Dublin is rewarded when the reader assumes that Dublin is as viable and alive as any character in the book. Frank Budgen commented, "One important personality that emerges is that of the city of Dublin."<sup>6</sup> Marilyn French observed, "Dublin is a character in the novel, as fictional and as real as Bloom and Stephen."<sup>7</sup> Such a strong impression is left upon the reader because Joyce allows us to see the many various worlds of Dublin. "We see a school, the library, a newspaper office, the cemetery, a hospital, a whorehouse; we walk the streets and beaches, number the shops, inspect the monuments, watch the trams, sample food

and drink and engage in conversation."<sup>8</sup> Joyce effectively asserts the real substance of Dublin through the topographical details of its beaches, the busyness of the city itself, the pubs, churches and red-light district that appear in the various episodes of Ulysses.

#### BEACHES

Of all the abundant physical descriptions of Dublin seen throughout Ulysses, the first glimpse the reader has of the city is through the natural topography of the beaches. Although the strands do not exist within Dublin proper, they are intrinsic in representing a part of Dublin's personality. The very fact that the beaches lie on the outskirts of the city suggests their importance of position as an escape or retreat from the bustling metropolis. "Since there is no doubt that James Joyce was well aware of the mood topography could elicit, and since he knew too that his Dublin readers would be very familiar with the settings he calls up, it is highly unlikely that he would have failed to see the possibility of using these real details as one of the structural and symbolic elements of his book."<sup>9</sup> Joyce has demonstrated his dynamic use of factual elements through certain episodes on the beaches which stand out as vivid examples of his stylistic topography.

Dublin sits, conveniently, on the coast and Joyce makes the most of its remote position as well as its proximity to the primal element of the sea. The strands represent the primal element of Dublin's personality to which the characters retreat

for reflection, contemplation and even feminine encouragement. The sea provides a maternal security in which Stephen and Bloom relax enough to untangle troubling thoughts. The first reference to the sea in Ulysses is as "our gray sweet mother. She is our great sweet mother." (5) This metaphoric reference creates a secure, comfortable feeling, but Buck Mulligan's further reference to the "snotgreen sea" reminds Stephen of his mother's recent illness and death and throws him into a painful, troubled state in which his deep guilt feelings emerge. Shortly thereafter, Stephen must leave and he stays in this mood, preoccupied with his mother's death until he returns to Sandymount Strand in "Proteus," where the maternal strength of the sea's presence comforts and encourages him. Stephen often refers to the sea as "our mighty mother," (37) and here, he finds the soothing rhythm as well. "Rhythm begins, you see. I hear. A catalectic tetrameter of iambs marching... Open your eyes now. I will. One moment. Has all vanished since? If I open and am forever in the black adiphene. Basta! I will see if I can see. See now. There all the time without you: and ever shall be, world without end." (37)

Stephen returns to Sandymount Strand at 11:00 AM that day to contemplate the concreteness of reality. Here, the comforting, maternally rhythmic sounds of the strand change his mood to a much more positive one. The rhythm of his boots cracking and crunching the shells subconsciously resembles the maternal heartbeat, soothing the child. This rhythm disappears temporarily,



"the grainy sand had gone from under his feet...Unwholesome sandflats waited to suck his treading soles." (42) With the absence of the rhythm and appearance of the dog, his thoughts changed accordingly to unpleasant things, "Hunger toothache... Hired dog! Shoot him to bloody bits with a bang shot gun..." (42) Suddenly the soothing rhythm returns to his gait and, likewise, the pleasant, more cheerful mood also reappears. "His feet marched in sudden proud rhythm over the sand furrows, along by the boulders of the south wall. He stared at them proudly, piled stone mammoth skulls. Gold light on the sea, on sand, on boulders. The sun is there, the slender trees, the lemon houses." (42)

Toward the end of this section, the rhythm of his steps once again disappears as he walks on the wet sand of the water's edge, but here, the soothing voice of the water reassures him. Joyce has given the water a "language" which speaks, "a fourworded wavespeech: seesoo, hrss, rsseeiss,ooos. And, spent, its speech ceases. It flows purling widely flowing, floating foampool, flower unfurling." (49) Frank Delaney comments on the effect that escaping to the primal element of the Dublin sea had on Stephen. "Stephen changed form...From being dull, sullen, listless and bitter he relaxed, became easy with himself, cheerful."<sup>10</sup>

Just as Stephen escapes from the city to reflect, Leopold Bloom also returns to the comforting maternal element of Dublin, Sandymount Strand, "to gather himself, to take away the pain of the day."<sup>11</sup> For Stephen, "mother sea" used rhythm and soothing

sounds (the audible modality) as pacifiers for his spirit, but for Bloom the maternal element provides pleasant, restful sights, the beach itself as well as Gerty MacDowell, which serve to calm him and return his individual security. The beach is picturesquely described, "The summer evening had begun to fold the world in its mysterious embrace. Far away in the west the sun was setting and the last glow of all too fleeting day lingered longingly on sea and strand... on the weedgrown rocks along Sandymount shore..." (346) The beautiful sunset is then supplemented by a detailed description of the idealized Gerty MacDowell. More than a page is devoted to the description of Gerty, as she sits on the rocks of the beach. She is seen as a perfect feminine specimen, with attributes such as a slight and graceful figure, finely veined hands with tapering fingers, and eyes with a charm that few could resist. These pleasant sights raise Bloom's mood and his male ego is encouraged when Gerty shows a girlish, yet passionate interest in him. Further feminine qualities that Gerty displays assure Bloom of her forgiveness for his fantasies of her. "She half smiled at him wanly, a sweet forgiving smile..." (367) The general feminine comfort found at Sandymount allows Bloom to leave the beach in a much more refreshed positive condition than when he arrived directly from Barney Kiernan's. His physical activity has left him satisfied and Gerty's interest in him has restored him psychologically.

#### THE CITY

The city itself is shown in stark contrast to the relaxing,

reflection inducing beaches of Sandycove at Dalkey and Sandymount. In the "Aeolus" section, for example, Joyce introduces Dublin itself as "the heart of the Hibernian metropolis...trams slowed, shunted, changed trolley...right and left parallel changing ringing- start, Palmerstown Park!" (116) Joyce clearly elicits the frenzied feeling that exists in the streets of Dublin through his active, non-stop phrases. "Here, there is a background throbbing with noise, hustle and bustle. The clanging, ringing trams in the street set the tone. The printing presses with their ceaseless Sllt, Sllt and the shouting newsboys all help to create the feel of restlessness."<sup>12</sup> Adding to the general noise and chaos of Dublin, the unceasing din of the machines in the newspaper office exemplifies the mechanistic running of the "mighty heart of the seventh city of Christiandom," whose lifeblood is machines and tramcars.<sup>13</sup> In this episode, the protagonists become part of the ceaseless frenetic movement which characterizes the city. This intricate interaction between people and mechanistic city can be seen through Leopold Bloom as his speech becomes intertwined with the machines' activity. His actions and speech coincide with the racket of the machines. For example, Bloom conveys his message concerning Keyes' ad by "slipping his words deftly into the pauses of the clanking." (120)

#### PUBS

Within this bustling, scurrying metropolis other strong personality traits, besides energetic productivity, also become evident through various topographical elements. The pubs, as

a whole, embody the animated social atmosphere of Dublin. Appearing regularly throughout the entire city, they encompass the many diverse faces of Dublin, yet at the same time, each of these establishments in some way contributes to the strong social essence of Dublin. The pubs occur quite frequently through the streets of the city, commenting on the importance of this form of social activity for the Dubliners. This activity can be seen as the grotesque crudity of satisfying basic needs, the psychological reinforcement of ideas by acquaintances, the social gregariousness of singing and flirting, or the presentation of one-sided nationalistic ideas. The personalities displayed by the individual pubs together encompass the whole spirit of Dublin. The pubs are so numerous that Bloom himself comments, "Good puzzle would be cross Dubln without passing a pub. Save it they can't." (58)

#### Burton's

The first pub actually visited in Ulysses is the Burton restaurant, an inexpensive, awful place which turns out to be a lestrygonian horror for Bloom. Located at the corner of Duke Street and Duke Lane, Burton's presents the lack of social class found even in this commercial section of town. Strong sensations of the place are evoked through Bloom's comments on the smells and sights within. As he pushed open the door, "Stink gripped his trembling breath: pungent meatjuice... Smells of men... sweetish warmish cigarette smoke, reek of plug, spilt beer, men's beery piss, the stale of ferment." (169) Here, the inhabitants exemplify

the grotesque crudity which exists in Dublin by displaying the lack of any social manners. "See the animals feed... Swilling, wolfing gobfuls of sloppy food... A man spitting back on his plate: halfmasticated gristle... lick it off the plate, man!" (169) Joyce does, however, also call attention to the fact that Burton's importance is as a social gathering place by referring to it as "that communal kitchen," (170) in which the patrons satisfy certain basic needs of Dublin survival, eating and making some sort of social contact. In Burton's, the social contact among the patrons is not comparable to that of the contact between the characters at the Ormond, but there does exist a minimal amount of communication. "Other chap telling him something with his mouth full. Sympathetic listener. Table talk. I munched hum um the Unchster Bunk un Munchday. Ha? Did your faith?" (170)

#### Davy Byrne's

Seen in contrast to Burton's animalistic restaurant is Davy Byrne's pub, the next bar visited by Bloom. Although these two establishments are located across the street from one another, they reflect quite dissimilar types of Dubliners. Joyce creates this contrast by presenting Davy Byrne's in quite a different light than Burton's. Through Bloom's description as he enters the bar and comments, "Moral pub... Nice quiet bar. Nice piece of wood in that counter." (173) This pub is neatly set up and Davy Byrne's himself is neat and polite. "Davy Byrne came forward from the hind bar in tuckstitched shirtsleeves, cleaning

his lips with two wipes of his napkin." (173) The other patron at this time, Nosey Flinn, is also polite and friendly, making conversation with Bloom upon his entrance, "Hellow, Bloom!... How's things?" (171) This congenial chatter leads to discussion of the horse races, through and about which, Byrne is able to express his disapproval, and without realizing it, support Bloom's impressions of the clean, decent place in which he can catch a light lunch. The food as well as the banter between gentlemen have refreshed Bloom both physically and socially. The social aspect of this encounter reinforces Bloom's own opinions of horseracing and he, for once, feels like an insider of Dublin.

#### Ormond Hotel

Joyce depicts yet another view of Dublin society through the Ormond Hotel bar, a saloon ringing with song and gossipy conversation. Within this bar itself, different aspects of Dublin life are represented as the characters converge on the hotel from several different directions. "From the east, along the quays, comes Simon Dedalus; across Essex Bridge comes Lenehan, Boylan (in his jaunting car) and Bloom; from the west comes Richie Goulding, who has been in the Four Courts, while Tom Kernan, who crosses Bloody Bridge after missing the viceregal cavalcade, follows in his footsteps some twenty minutes later."<sup>14</sup> Much occurs at the Ormond before Bloom enters, but Joyce still manages to evoke strong impressions of the bar through off-hand, yet precise comments and observations by the diversified patrons that afternoon. It is established that such furnishings as

upturned lithia crates (under the counter), a gilded lettered  
barmirror, a large piano and ryebloom flowered tables add to  
the superficial tacky decor of the saloon. The Ormond Hotel  
is the first pub mentioned in Ulysses that is situated on the  
north bank of the River Liffey, a socially and commercially  
less prestigious area of town than that surrounding Davy Byrne's.  
Bernard Benstock comments on the reputation of the Ormond, recalling  
that it is "one of the few places in Dublin that employed females  
to tend bar, since most Irishmen still insist that only a man  
can 'pull a good pint'."<sup>15</sup> As the location suggests, the patrons  
of the Ormond do not represent the upper echalon of Dublin society  
buty they do embody the true spirit of the average Dubliner.  
A good many of the major male figures in Ulysses at least make  
a brief appearance here at some time between four and five o'clock  
in the afternoon. The conversation between the Dubliners is  
quite chatty and gossipy, suggesting that the quantity and activity  
of social contact hold enough significance in their lives to  
draw so many people to the bar. The barmaids' chatter includes  
everything from the physical appearance of the participants  
in the viceregal cavalcade to the unpleasantness of being married  
to Bloom. The gentlemen patrons demonstrate the social activity  
of Dublin in the saloon by eating and singing with one another  
and flirting with the barmaids. Simon Dedalus, Lenehan, Blazes  
Boylan, Ben Dollard, and George Lidwell each take a turn to  
flirt with the Misses Kennedy and Douce, some more successfully  
than others. Through the various types of social interaction

seen at the Ormond Hotel, one can see the superficial "Irish blarney" apparent in Dublin.

### Barney Kiernan's

Many political and religious topics are discussed in the "Cyclops" episode which Joyce uses to present other social concerns through the characters at Barney Kiernan's, the rustic hostelry located a few blocks away from the Four Courts on the north side of the Liffey. Here, the conversation regarding national interests contrasts to the gossipy banter at the Ormond Hotel. The citizen, representing the blind Dubliner, "forcefully presents a one-eyed unreasoning view of each subject when exerting his nationalism and piety. At one point, Bloom and the Citizen are arguing the politics of the Irish revolution and the Citizen's closed-mindedness is clearly contrasted to Bloom's gentle, tactful demeanor in this conversation. "--the memory of the dead, says the citizen taking up his pintglass and glaring at Bloom. ...You don't grasp my point, says Bloom. What I mean is... --Sinn Fein! says the Citizen. Sinn fein amhein! The friends we love are by our side and the foes we hate before us." (306) Once again in another discussion, the nationalistic prejudice views available in Dublin become apparent through various comments the citizen makes about the English. He displays his intolerance of immigration through his adamant, unfounded views. "Those are nice things, says the citizen, coming over here to Ireland, filling the country with bugs...Swindling the peasants, says the citizen, and the poor of Ireland. We want no more strangers



in our house." (323)

The hostility evoked in this type of electric social atmosphere is also apparant through the citizen's hypocritical resounding criticisms of Bloom's religious convictions.

--Whose God? says the citizen.

--Well his uncle was a jew, says he [Bloom]. Your God was a jew. Christ was a jew like me.

Gob, the citizen made a plunge back into the shop.

--By Jesus, says he, I'll brain the bloody jewman for using the holy name. By Jesus, I'll crucify him so I will." (342)

It is also ironic to note the location of Barney Kiernan's, which exhudes the one-sided, biased opinions of the blind Dubliner. It is situated in the direct vicinity, within three blocks, from the Four Courts of Dublin, the legal institution of justice and open-minded fairness in judgement. As B. Benstock commented in James Joyce's Quarterly, "A perfect setting for the accidental encounter of Bloom and the Citizen."<sup>16</sup>

These four pubs represent four of the varying aspects of the whole cosmopolitan personality of Dublin. Each presents a different facet of the social Dublin atmosphere. The specific locations of each also comment on the particular personalities of each pub, but all together in the city of Dublin, they resound the social contact of the outgoing personality of the city. All together, the pubsconvey the vital social ambiance of the city.

#### CHURCH

Within the diversified world of Dublin, each topographical element holds certain significance in portraying the facts of Dublin. The beaches represent the necessary reflective retreat away from the bustling metropolis and the pubs of the city portray the social gregariousness which is also a vital part of the Hibernian city. Another strong characteristic of the city, which is as essential as the solitude available at the beaches or the social contact available at the pubs, is the comforting solace for the opiated masses exhibited through the institution of the church. Joyce elicits strong feelings about the antiquated religion, meaningless rituals and empty beliefs of the drugged religious community of Dublin through his careful descriptions of the churches themselves throughout Ulysses and his meticulous, yet confused descriptions of the mass services. Shane Leslie, when reviewing Ulysses for "Dublin Review" found that "the entire setting of the book is Catholic Dublin."<sup>17</sup>

Although Joyce mocks the rituals of the church from the very first page of Ulysses, the "Lotus Eaters" episode is the first time that he uses a specific place, All Hallows Church, to evoke strong negative feelings towards the institution as a whole. Here as well as in the "Hades" episode, Bloom describes the churches in objective, remote terms, creating images of unwelcoming, inhospitable structures. In both episodes, Bloom uses the sensation of coldness to express his feelings of discomfort. He refers to religion in general as "cold comfort." (81) In "Lotus Eaters," Bloom enters the back door of All Hallows Church

and his first comment regarding the interior is, "The cold smell of the sacred stone called him." He further creates an intimidating ambiance through his descriptions of the confessionals as "witness boxes" for the priests, and the holy water font as "the cold black marble bowl." (83) In "Hades," Bloom watches the ceremony of the blessing of the coffin and comments, "Chilly place this."- (103) Bloom, as the undrugged outsider does not feel the warmth or solace that other Dubliners must feel.

The church and the chapel which Bloom visits that morning offer Joyce an appropriate place to exhibit his feelings concerning the blindness and hypocrisy of the religiously drugged Dubliners. Blindness in this sense refers to the simple acceptance of the beliefs and rituals without an understanding or questioning of the reasons. Upon hearing the Latin prayers in "Lotus Eaters," Bloom observes, "The priest bent down to put it into her mouth, murmuring all the time. Latin. The next one. Shut your eyes and open your mouth. What? Corpus. Body. Corpse. Good idea the Latin. Stupefies them first... They don't seem to chew it; only swallow it down... I bet it makes them feel happy." (81) Once again in "Hades," Bloom refers to the lack of meaning in the Latin prayer. "Makes them feel more important to be prayed over in Latin." (103)

Bloom, as the outsider, attends two different Catholic services, a regular mass and a funeral service. He describes each of these with complete lack understanding but through his meticulous observations of the mechanical ritual, he points

but the opiate effect the religion has on the people. In "Lotus Eaters" it is noted, "He saw the priest bend down and kiss the altar and then face about and bless all fo the people. All crossed themselves and stood up... Stand up at the gospel of course. They all settled down on their knees again and he sat back quietly on the bench...More interesting if you understood what it was all about." (82) In "Hades" Bloom's lack of understanding causes him to ponder the monotony of the service. "He must be fed up with that job...Every mortal day a fresh batch... All the year round he prayed the same thing over them all...Tiresome kind of job." (104)

The fact that the people, speaking of those holy enough to attend mass at all, do not even seem to understand the basis of religious tradition, implies hypocrisy. In "Lotus Eaters" Bloom sits in All Hallows Church and calls attention to confession. "Everyone wants to. Then I will tell you all. Penance. Punish me, please. Great weapon in their hands. More than doctor or solicitor... Then out she comes. Repentance skin deep." (83) In the chapel at Glasnevin, Bloom recalls McCoy's hypocritical concern for Dignam as he notes the requiem mass traditions and thinks of signing the altarlist. This lack of understanding of the service is also mentioned in "Nausicaa." He comments on the need for repetition in order to bring a point across. He compares this process to advertising rather than to something of religious significance. "Belfry up there. Bell scared him [a bat] out, I suppose. Mass seems to be over. Could hear

them all at it. Pray for us. And pray for us. And pray for us. Good idea the repetition. Same thing with ads. Buy from us. And buy from us." (327)

The Dubliners' lack of religious understanding is not surprising after Joyce presents "the superior, the very reverend John Conmee S.J." of Saint Francis Xavier's church in "Wandering Rocks."<sup>1</sup> Through Joyce's sarcastic introduction of this representative of the Catholic Church of Dublin, the reader sees that Father Conmee has absolutely no spiritual rapport with the parishioners in his northern district. Father Conmee is too concerned with social position and personal image to worry about humble religious guidance. "Father Conmee was very glad to see the wife of Mr David Sheehy M.P. looking so well and he begged to be remembered to Mr David Sheehy M.P. Yes, he would certainly call." (219) Father Conmee also moves away from the city as well as Saint Xavier's in this episode, which symbolically shows his lack of interest as he ignores the ugliness in North Dublin. "At Newcomen bridge Father Conmee stepped into an outward bound tram for he disliked to traverse on foot the dingy way past Mid Island." (222)

Although the Dubliners do not understand their religion, it is inevitably and consistently a part of their lives. The bells of Saint George's Church, for example, remind Bloom, Stephen and Molly of the time, and subconsciously, of the church's presence

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<sup>1</sup>This is a personal interpretation concerning Joyce's attitude towards Father Conmee. Please note that there are other viewpoints which oppose this assertion.

at the beginning and end of the day. In "Calypso," for example, Bloom hears the bells of the church at quarter to nine in the morning. "A creak and a whirr in the air high up. The bells of St. George's Church. They tolled the hour: loud dark iron... Quarter to. There again: the overtone following through the air." (70) He, Stephen and Molly once again are reminded of the bells from Saint George's Church as they toll at 2:00 A.M. In "Ithaca" Stephen and Bloom are shaking hands as they part and they hear "the sound of the peal of the hour of the night by the chime of the bells in the church of Saint George." (704) Molly also hears the bells and comments on them in "Penelope."  
"...theres Georges church bells wait 3 quarters the hour wait 2 oclock." (773) Regarding the churches of Dublin, as a whole, Joyce uses these particular places to present the overall opiate effect of religion on the blind masses of unquestioning Dubliners. Bloom is the outsider in this religious institution and his objective observations of the actual traditions and participants within the structure of the church reflect the condition of religion in the city of Dublin.

#### BROTHEL

One other area which depicts a particular aspect of Dublin is the district of Nighttown, the brothel district located in northeast Dublin. Although reflecting a more sordid side of Dublin's character, it is nonetheless an important topographical element which displays an attitude of the city. At one point in time, this section of town had consisted of fashionable streets

which fell prey to two regiments of British soldiers and their baseness. It then became the worst slum in Western Europe and gave Dublin a reputation for unlimited bawdry.<sup>18</sup> This area calls forth the Dubliners' sensitivities and apparant need for physical solace. Topographically, this locale is pictured through murky descriptions of "flimsy houses with gaping doors" and "rare lamps with faint rainbow fans." (429) Although neither Bloom nor Stephen take part in the physical offerings that evening, this solicitous atmosphere causes them to expose their innermost thoughts, frustrations, fears and hopes in grotesque anthropomorphic shapes.<sup>19</sup>

At one point, for example, Bloom's feelings of being an outcast are exhibited when he encounters a sinister figure wearing a wideleaved sombrero whom he calls a "Gaelic league spy" (436) sent by the fireeater, the citizen at Barney Kiernan's. This imaginary figure will not let Bloom pass because he cannot recite the password. Further encounters with Bloom's frustrations appear through images of the Caffrey children, Rudolf Virag, senior, and Molly. In the form of these various illusions called forth, Bloom has projected many of his deepest sensitivities into "real" figures.

Stephen also confronts some of his most profound feelings in the form of actual personages. He encounters projections of his deeper religious thoughts of that day, for example, through his meeting up with his drinking buddies in the form of the eight Beatitudes. "(The beatitudes, Dixon, Madden, Crotthers,

Costello, Lenehan, Bannon, Mulligan, and Lynch in white surgical students' gowns...) incoherently chanting, Beer beef battledog buybull businum barnum brggerum bishop." (509) Here, his subconscious thought mocks religious hypocrisy, as these gentlemen represent not the Beatitudes, but rather the B-Attitudes.<sup>19</sup>

Stephen also reenounters some of his colleagues from the library, each performing some act which Stephen associates with him: Lyster seeks the light, Best hymns the divine as a thing of beauty, Eglinton seeks the truth, and A.E. becomes the gas-jet of the brothel, moaning esoteric nonsense.<sup>20</sup>

At the beginning of the "Circe" episode, Bloom is still coherent and through him we can picture the area called Nighttown. His description of Bella Cohen's neighborhood alludes to the physical squalor and wretchedness of the area but the idea of sordidness in behavior stands out when Bloom and Kelleher meet up with one another and embarrassingly try to explain their presence in this district. Amidst nervous laughter, they both offer excuses:

BLOOM

Providential you came on the scene. You have a car?...

CORNY KELLEHER

(Laughs, pointing his thumb over his right shoulder to the car brought up against the scaffolding)...So I landed them up [two commercials] on Behen's car and down to nighttown.

BLOOM

I was just going home by Gardiner Street when I happened



to...

CORNY KELLEHER

(Laughs.) Sure they wanted me to join in with the mots. No, by God, says I. Not for old stagers like myself and yourself. (He laughs again and leers with lacklustre eye.) Thanks be to God we have it in the house what, eh, do you follow me?...

BLOOM

(Tries to laugh.) He, he, he! Yes. Matter of fact, I was just visiting an old friend of mine there...and I was just making my way home... (606)

Although not a socially accepted part of town, it must be an area frequented by the male Dubliners often enough for it to be in existence. It reflects that these patrons seek some sort of social contact not found elsewhere in Dublin.

Within Nighttown the spiritual and mental forces within the individuals (Stephen and Bloom) are personified and the hallucinations created allow each of them to wallow in their innermost consciousness. "'Circe' which places Bloom and Stephen as reactors to subconscious impulses in the center of an imaginary stage...As a result the visions and identities of Stephen and Bloom are blurred, universalized and mythicised."<sup>21</sup> The retreat away from the reality of the day's business into their own sensuousness also provides a physical solace and feminine comfort which is much different from that offered by the maternal element of the sea, the social contact of the pubs or the opium of the

church.<sup>22</sup> This locale evokes the more sordid side of Dublin's character but it is vital to express the complete diversities of Dublin.

#### CITY REFLECTS PROTAGONISTS' PERSONALITIES

Just as each section of Dublin illustrates a major characteristic of the city itself, different locations within Dublin also allow the characters, particularly Stephen and Bloom, to demonstrate facets of their own personalities. The natural topographical elements as well as the buildings and institutions of Dublin create settings which reflect the attitudes and characters of the protagonists. Each episode, at separate places in Dublin, gives the reader insight and circumstances into the aspects of character viewed. The specific topography gives the protagonists a chance to react naturally and reveal certain qualities of their personalities but Joyce has carefully chosen these locations to either compare or contrast Stephen and Bloom. The beaches serve as a retreat away from the hurried city and draw both Stephen and Bloom into reflective thought. They are each also placed in surroundings which are conducive to drawing out other aspects of their character. The institutions of learning, for example, provide appropriate settings for Stephen to portray his intellectual nature and the homey and social edifices, for example, call forth Bloom's feelings of inadequacy and insecurity. Distinct locations bring out distinct personality traits in each, Stephen and Bloom, and occasionally shared settings can reflect similar or contrasting attitudes of their particular

characters. Many of Stephen's and Bloom's similarities grow but of the fact that they have both lived for the past twenty-two years in the same medium sized city at about the same social level.<sup>23</sup> They both think along the same lines, yet "Joyce has kept Bloom and Stephen intellectually distinct and socially remote, with the deliberate purpose of rendering their conjunction more significant."<sup>24</sup> Each of their settings in some way reflects the concreteness of their characters; the intellectual, meditative side of Stephen Dedalus and the sensual, yet practical aspect of Leopold Bloom.

#### STEPHEN

Many parts of Stephen's character are displayed through the settings in which he appears. Before comparing or contrasting him to Bloom, however, Joyce gives a firm introduction of Stephen, himself. "Nestor" is the beginning of the action for Stephen, where he appears at the Dalkey School. The school represents the institution of learning and here, Stephen is developed as the intellectual leader, teaching the history of the Greek hero Pyrrhus, the poetry of Milton, as well as simple sums of arithmetic. Stephen's musings in the academic environment comment on his personal interest in intellectual pursuits. At one point his mind wanders from his pupil to the background of Shakespeare. "He proves by algebra that Shakespeare's ghost is Hamlet's grandfather." (28) This preoccupation with Shakespeare is further drawn out in "Scylla and Charybdis" episode which takes place in the director's office of the National Library. Stephen's

intellectual character flourishes among the stimulating discussions held between the various literary people in attendance (A.E. Russell, the poet, Lyster and Best, the librarians, and John Eglinton) because he must defend his proposed convictions. He not only defends his own ideas but also challenges those of others regarding Hamlet and Shakespeare. "What is a ghost? Who is King Hamlet?"-

(188) But not to rest himself, he then follows with his own proposal that Shakespeare, himself, is Hamlet. Stephen then further suggests, countered by a strong rebuttal by Eglinton and Best, that Ann Hathaway had significant influence over Shakespeare in his writing. Throughout the episode he gives sound arguments to the others to support his basis of thought. While in the library, Joyce clearly suggests that the topographical setting around him affects Stephen's thoughts. "The multitudes of books around him bring to mind the once living ideas of the great authors. Coffined thoughts...embalmed in spice of words. They are still. Once quick in the brains of men." They tell him a "maudlin tale, urge me to wreak their will." (194) "Once again the city has played its role. It is not obtrusive, but it is definitely and concretely there, redefining the precise nature of Stephen's surroundings and his relationship to them."25 In these episodes Joyce presents Stephen as the academic scholar with an intellectually aggressive nature, which is reflected by his attitude and thoughts while in the school and the library.

#### BLOOM

It is not until the fourth episode "Calypso" that Joyce

introduces Bloom, but as with Stephen, his character is clearly displayed through his own environment before he is compared to Stephen. We first see Leopold Bloom in his kitchen at #7 Eccles Street. He is preparing breakfast for their cat and for his wife, Molly, who is still lying lazily in bed. He is situated in the kitchen of his home, surrounded by the things and places he sees every day. Despite his familiarity with the room and the cat, for example, he still gives explicit details and careful observations of both, which strongly points out his ever-present observant and curious nature. Observing the cat, he notes and wonders, "The lithe black form. Clean to see: The gloss of her sleek hide, the white button under the butt of her tail, the green flashing eyes... They call them stupid. They understand what we say better than we understand them... Wonder what I look like to her." (55) Many times Bloom thinks of and questions curious angles of things, as with the cat, for example. David Hayman also calls attention to his "commonsense cats-eye view" of things. This is apparant during his walk to Dlugacz's butcher store as he notes the most curious details as well as his sensual reaction to things. "He crossed to the bright side, avoiding the loose cellarflap of number seventy five. The sun was nearing the steeple of George's Church. Be a warm day I fancy. Specially in these black clothes feel it more. Black conducts, reflects (refracts is it?), the heat." (57)

Through the typically careful observations and curious details described in "Lotus Eaters," Bloom presents another

aspect of his personality, the sensuous and sensitive side of himself. The topography of this episode causes Bloom's character to emerge as he reacts to certain places. Bloom halts before the Belfast and Oriental Tea Company and his mind wanders to the sun-drenched, lazy atmosphere in the orient. "The far east. Lovely spot it must be: the garden of the world, big lazy leaves to float about on, cactuses, flowery meads, snaky lianas they call them. Wonder is it like that..." (71) Again, his sensuous temperament is brought out in the chemist's shop where Bloom, surrounded by drugs and potent perfumes, lets his mind wander to things which affect his senses. His thoughts drift to the cakes of soap and to the feeling one must have under the influence of various drugs as he contemplates a bath and massage later in the day. "Nice smell those soaps have... Mr. Bloom raised a cake to his nostrils. Sweet lemony wax." (85)

The topography of this episode becomes the most important aspect of this episode in reflecting Bloom's character as he traverses the streets around the post office. In order to avoid everyone as he goes to the Post Office to pick up his letter from Martha Clifford, Bloom follows a most unusual path to Westland Row, demonstrating his sensitivity to other people's comments about him and his own feelings about his possible union with Martha. His circuitous wanderings through the streets can be traced out on a map as two distinct question marks. This pattern is not only the result of his sensitivity but also reflects his lack of conviction regarding his pending union with Martha.

## STEPHEN AND BLOOM

Joyce first displayed Stephen and Bloom each in separate settings to present their individual and distinct characters as reflected by the topography. He also arranged to have them at common locations to allow the similar topographical elements to call forth and compare their characters. Stephen appears on the strand at Sandymount in "Proteus" and contemplates the changing reality of the world in relation to the limited modes of the visible and audible. His intellectual traits of curiosity are demonstrated through his complex and profound concerns. This contrasts him to the more practical Bloom who notices and comments on his beautiful surroundings, but through his sensitivity he is also compared to Bloom on the sensual level as he so obviously reacts to the primal mother element of the sea. The rhythmic voice of the sea has lifted his pessimistic mood throughout the "Proteus" episode and was discussed in the topographical character of the beach. Bloom does not appear on the beach until the "Nausicaa" episode, and his reflective nature is evoked as his sensual thoughts nostalgically rest on the feminine comfort offered by Gerty MacDowell. Joyce draws a vivid contrast of the characters of Stephen and Bloom through the dissimilar thoughts aroused by the strand, but the maternal comfort of the location causes the two personalities of Stephen and Bloom to react in similar sensual ways. The feminine comfort Bloom finds on the strand is first shown through the peaceful, pleasant description of the sunset, the beach and also the church, referred

to as a feminine "beacon ever to the storm-tossed heart of man, Mary, star of the sea." (346) Both Bloom and Stephen find feminine comfort and encouragement as reflected in their sensual thoughts evoked by their surroundings on the strand. Joyce placed the two protagonists in the same place at two different times of the day to show how the characters could individually have similar reactions although they each have strongly distinct personalities.

Another place in which Joyce uses the topography to comment on the two protagonists is in the "Wandering Rocks" episode. Throughout this section, almost all of the characters are constantly moving and crossing paths with one another, virtually appearing as the wandering rocks of The Odyssey. Bloom and Stephen, however, are stationary throughout this section as they stand looking at their respective book selections at Merchants' Arch and Bedford Row. Stephen and Bloom here become part of the elemental makeup of Dublin with the other landmarks of the city, as reference points for the other wandering characters. The topography in this episode reflects the similar aspects of the two distinct personalities as permanent central fixtures of Dublin life in the imaginative world of the book.

#### THE LIFFEY RIVER

A major permanent and influential topographical feature of Dublin is the River Liffey, which Frank Budgen calls, "The tidal waterway, the Anna Liffey, the mother of Dublin."<sup>26</sup> He further comments, "if Anna Liffey deserted Dublin, Dublin would cease to exist." Dublin lies on both sides of the river Liffey



and James Joyce uses this centrally located topographical element to make social comments on different characters and places throughout Ulysses. Although not always the focal point of the narration the Liffey subtly runs through the center of Ulysses (through the central episode, the Liffey carries the Elijah throwaway out to the Dublin Bay) just as it physically flows eastwardly through the center of Dublin to the bay. The river serves as a physical divider of the city which, except for the numerous bridges along the quays, completely separates the northern and southern sides of town from one another. Through this clear physical division of Dublin, the river Liffey provides a topographical demarcation which serves as a reference point for the sharp social dichotomy of the city. The north side of the river is generally composed of a lower social, economic class, of people than the south side. Joyce places his characters and calls attention to establishments accordingly. The people and places found on the northern side of the Liffey are quite different from those found in the southern districts. A clear contrast between the distinct sections of Dublin becomes evident through Bloom's observations as he passes through Dublin in the funeral cortege. In "Hades" the entire city is traversed and casual comments concerning the topography call attention to the difference between environments. The river Liffey, therefore, acts as a topographical social commentary through Joyce's various uses of it. He uses convenient physical division of Dublin to divide the city into the socially distinct areas of the lower class north and the

more aristocratic south. He places his characters and establishments within these districts according to their social standing to exemplify the typical people and places of the area. He also uses Dignam's funeral procession to draw out the contrast between the individual environments as they pass from one district to another.

Dublin's most distinctive topographical feature, the river Liffey, flows eastward through the center of the city and splits it physically into two separate entities, north and south Dublin. Although it is never treated as a main character or protagonist in the work, references are made to this centrally located Dublin figure throughout the novel.

The river is mentioned again, sporadically, throughout the episodes of Ulysses, many times through indirect references as Joyce establishes the Liffey as an orientational center of Dublin. Bloom, however, calls direct attention to the condition of the water in "Lestrygonians," as he crosses the O'Connell Street Bridge for the second time that day. He recalls the story told that morning in "Hades" and comments, "Reuben J. Dodd's son must have swallowed a good bellyful of that sewage." (152)

His reference to the polluted water is further supported when he casually points out the "treacly swells" of the tide as he contemplates the salt water fish in the river. Although the comments about the water are not always positive, Joyce uses Bloom to observe many divergent details of this great waterway and even point out its symbolism as a river of life as well.

As Bloom stands on the bridge, he takes note of the activities on the Liffey. "Swans from Anna Liffey swim down here," (153) and "the gulls swooped dilently...pouncing on prey." (153) Bloom also notices the advertisement on the rowboat anchored on the water. This leads him to contemplate the creativity in this type of advertising as well as the aesthetic purpose of the river itself. "Good idea that... How can you own water really? It's always flowing in a stream, never the same, which in the stream of life we trace. Because life's a stream. All kinds of places are good for ads." (153) Also in "Lestrygonians" Bloom tosses his throwaway down into the Liffey and his thoughts, consequently, rest momentarily upon the river. "The ball bobbed unheeded on the wake of swells, floated under by the bridge pears." (152) As the Elijah throwaway begins to sail eastwardly away from Dublin, Blamires explains that the throwaway has "gone sailing down the river of Dublin's life."<sup>27</sup> This throwaway begins its own odyssey away from Dublin and periodically calls attention back to the Liffey in later episodes of Ulysses.

Joyce uses the throwaway to call attention back to the Liffey throughout the episode, and to allow for various descriptions of and responses to the river. The Elijah skiff calls attention to the Liffey river three more times in the "Wandering Rocks" episode as Joyce simply interpolates the position of the throwaway into the activities of the current scene. In the fourth scene, Katey and Boody Dedalus are in the kitchen of their home on Saint Peter's Terrace, talking and boiling clothes when the

skiff is mentioned. "A skiff, a crumpled throwaway, Elijah is coming, rode lightly down the Liffey, under Loopline bridge, shooting the rapids where water chafed around the bridgepiers, sailing eastward past hulls and anchorchains, between the Customhouse old dock and George's quay." (227) Then shortly thereafter, in the twelfth section, the position of the Elijah throwaway interrupts Tom Kernan's meditations on his personal success. "North wall and Sir John Rogerson's quay, with hulls and anchorchains, sailing westward, sailed by a skiff, a crumpled throwaway, rocked on the ferry-wash, Elijah is coming." (240) Once again, we see the rejected throwaway in the fifteenth scene, where Buck Mulligan and Haines are in a bakery discussing another patron of the shop, the cousin of Charles Stuart Parnell, John Parnell. "Elijah, skiff, light crumpled throwaway, sailed eastward by flanks of ships and trawlers, amid an archipelago of corks, beyond new Wapping street past Benson's ferry, and by the threemasted schooner Rosevean from Bridgwater with bricks." (249)

The skiff sails out into the Dublin Bay, away from the city and no other direct mention is made to the river, but each time the characters cross the numerous bridges spanning the central waterway, an indirect reference is made to the constant contact they have with Dublin's own "stream of consciousness,"<sup>28</sup> and how, in subtle ways, the Liffey touches many Dublin lives. Not only do Bloom and Stephen, the protagonists, cross the river at least once that day, but some of the less major characters also touch base with the central topographical feature of Dublin.

For example, "Mr. Bloom reached Essex bridge. Yes; Mr. Bloom crossed bridge of Yessex," (261) and "On O'Connell Bridge, many persons observed the grave deportment and gay apparel of Mr. Denis J. Maginni, professor of dancing &c." (235) Through the various contacts the characters have with the Liffey, and their respective descriptions of it, Joyce has developed the river as a distinct feature and topographical demarcation of the city.

#### SOCIAL DEMARCATION

On each side of this green waterway the banks rise steeply away from the tide, towards the individual social environments existing on the respective sides. Bidwell and Heffer refer to the Liffey and explain the difference between these sides. They call the river "a division between the pleasant residential areas south of the Liffey and the more depressed north city."<sup>29</sup> Frank Delaney, on the other hand, describes the division of Dublin through analogy. "Dublin is divided by the Liffey as a great house was divided by the staircase. Those 'below stairs' were said to live on the north side, the grander folk on the south side."<sup>30</sup> In Ulysses, Joyce employs the characteristics peculiar to the inhabitants and establishments in each particular location to distinguish the north and south sides of Dublin as the lower and upper class areas of town, respectively. Joyce had the experience of living on both sides of the Liffey during his life in Dublin and, therefore, could incorporate the reality of the city's social standards into Ulysses. In the early part of his life Joyce lived in Bray, a fashionable suburb south

of Dublin. With the financial decline of his family, they moved north to Blackrock, which was still an acceptable location, but from there, the family moved into the north side of Dublin proper, into the Mountjoy Square area, which did not have the same social prestige as South Dublin. According to Bidwell and Heffer, the Liffey, and open sewer until 1906 served as the border between the tradesman's, the cleric's, the navy's north and the cultural, professional ambience of the south (though the slums in the environs of the Castle were intolerably bad.)<sup>31</sup> As Mary and Patrick Colum pointed out in Our Friend James Joyce, this defined class distinction had a certain significance in a small city where, clearly, "the north side is a little less and the south side a little more bourgeois."<sup>32</sup> They further assert that Joyce and Bloom are both north side men.

#### ABOVE THE LIFFEY

Joyce establishes the river Liffey as a distinct social demarcation and he uses the characters and places in each area of Dublin to present the lower class northern Dublin and the upperclass southern Dublin environments. Joyce uses the characters in the establishments of north and south Dublin as good representative personalities of the respective Dublin societies. However, the protagonists, Bloom and Stephen, as they are presented in north and south Dublin, respectively, seem to point out the crudity and coarseness of north Dublin and social eliteness of south Dublin environment by contrasting their personal situations to the surrounding socially established society. With regard

to the establishments, Joyce uses the places in north Dublin as well as those in south Dublin to elicit an appropriate feeling for the social status of the area.

#### CHARACTER PLACEMENT

The area of Dublin in which Bloom lives, the Inn's Quay Ward, was among the half-dozen poorest districts of Dublin in terms of the quality of housing and condition of accomodation.<sup>33</sup> Frank Delaney comments that from Eccles Street, down sloping streets towards the Liffey, the houses are gone and the people with them. There are corners boarded up, walls sloganed, and skeletal tenements.<sup>34</sup> In "Calypso" Bloom himself notes the poor condition of the houses in his neighborhood as he returns from Dlugacz's. "Blotchy brown brich houses. Number eight still unlet. Why is that? Valuation is only twenty-eight." (61) Apparently by his remark, the property value for this area does not stand very high but, earlier, he had suggested a possibility for improvement. "Of course if they ran a tramline along the North Circular from the cattle market to the quays value would go up like a shot." (58) Despite his neighborhood, the economic facts of Bloom's earnings and the conditions of how he lives put him socially on the same level as, if not slightly higher than Simon Dedalus, Paddy Dignam or Tom Kernan.<sup>35</sup> We learn from Nosey Flynn, in "Lestrygonians," that Bloom is a canvasser for the Freeman Journal, "--He's out of that long ago, Nosey Flynn said. He does canvassing for the Freeman," (177) and in "Ithaca" we see that Bloom's commission for one advertisement

is L1.7.6, "Commission recd. Freeman's Journal...1.7.6." (711)

Although according to Mason, "they all share the same type of non-productive occupations peculiar to Dublin of 1904," Bloom is one of the few characters whom we ever see actually doing any work. But, although he has attained a certain economic status as a businessman, he would never be granted full social acceptance by the elite Dubliners of the society south of the Liffey.

#### AREA AND ESTABLISHMENTS

Just the condition and occupants of Bloom's neighborhood, however, do not alone create the reputation of the entire north side of Dublin; other topographical factors also influence the estimation of the side of Dublin north of the Liffey river. For example, Church Street and Capel Street used to be the heart of old Dublin, holding their own era of fashionability. Capel Street, for one, was at one point a popular residential area but by the end of the nineteenth century the area between Capel and Church streets was dominated by commerce.<sup>35</sup> What had been Saint Mary's Abbey between Mary's Lane and Chancery Street now housed a marketplace.<sup>36</sup>

#### Ormond Hotel

In Joyce's Ulysses, a vivid, lively example of this less elite society can be seen at the Ormond Hotel, one of the less reputable pubs north of the Liffey. The socially gregarious patrons who spend their afternoon gossiping, flirting and singing with the barmaids have created and promulgated a loose, lower-class



reputation. The gilded mirrors, crystal kegs and saloon doors lay the tacky setting for the sensuous, taunting conversations that the Misses Douce and Kennedy stimulate among the men by calling attention to their black satin blouses and elastic garters. As mentioned before, it was not very reputable to have women working in a bar situation. "They pawed their blouses, both of black satin...Miss Bronze unbloused her neck." (258) Miss Douce taunted the men with her garter,

"Bending, she nipped a peak of skirt above her knee. Delayed. Taunting them still, bending, suspending, with wilful eyes.

--Sonnez!

Smack. She let free sudden in rebound her nipped elastic garter smackwarm against her smackable woman's warmhosed thigh." (266)

The Ormond exemplifies the average spirited Dubliner, not the upper echalon, but neither do they occupy the lowest social position.

#### Barney Kiernan's

Another establishment located north of the river that influences the reputation of this district is Barney Kiernan's, where Bloom encounters the ignorant, yet quite vociferous citizen who represents the low-class, crude north Dubliner. Joyce uses this establishment and its most visible occupant, the citizen, to contrast Bloom's agreeable, charitable and tranquil nature to the typically common character of the low class Dubliner of this environment. The discussion turns to national hatred among nations and Joyce uses this opportunity to display the citizen's crassness. "--What is your nation if I may ask, says the citizen.

"--Ireland, says Bloom. I was born here. Ireland.

The citizen said nothing only cleared the spit out of his gullet and, gob, he spat a Red bank oyster out of him right in the corner." (331)

The establishments to which Joyce calls attention evoke a certain feeling for the social environment surrounding them. Those locations in the north that are mentioned are the less reputable and courser businesses that exist north of the Liffey.

#### NIGHTTOWN

Moving east of Bloom's neighborhood and northeast of the Ormond Hotel and Barney Kiernan's, we reach the area of North Dublin which probably had the most influence in degrading the reputation of the entire area of town. "Nighttown, that crawling, haghauented, gaseous sump...the red light district of gaslit, foggy streets where sin, wild laughter and nightmares were private property."<sup>37</sup> Hardwicke and Fitzgibbon Streets as well as the area around Montgomery and Mabbot Streets had been fashionable residential districts until, in the late 1800's, two regiments of soldiers and their retinue destroyed the existing respectability and turned Nighttown into the "worst slum in Western Europe,"<sup>38</sup> with a reputation for unlimited bawdry. "Mountjoy Square declined, Gardiner Street homes became tenements and Mabbot, Montgomery and Tyrone Streets became notorious prostitution locations. Bidwell and Heffer describe the decline of north Dublin by saying that it "had fallen, especially on the north side of the Liffey, from splendor through a sort of desperate shabby gentility to

dereliction."<sup>39</sup> Joyce opens the "Circe" episode with a foreboding description of this delapidation, the entrance to Nighttown. "The Mabbot street entrance of nighttown, before which stretches an uncobbled transiding set with skeleton tracks, red and green will-o'-the wisps and danger signals." (429) This uncivilized, base district of Nighttown exemplifies the lowest possible of many diverse levels of Dublin's social environment, contrasting sharply to the grander, more elite areas of Dublin located south of the river Liffey.

#### BELOW THE LIFFEY CHARACTER PLACEMENT

Although Stephen Dedalus comes from a family equal in social stature to that of Leopld Bloom's, Joyce introduces him at the Martello Tower at Sandycove, a prestigious, comfortable professional district south of the river Liffey. Climbing up the rocks, Haines and Stephen note the other inhabitants of Sandycove at the swimming place, "Two men stood at the verge of the cliff: businessmen, boatmen." (21) Joyce's positioning of Stephen in the socially elite side of town seems to serve a two fold purpose; to depict Stephen as an outcast of high Dublin society, although he is of slightly higher natural social standing than Bloom, but also to contrast Stephen's personal situation to his surroundings. In "Aeolus," for example, the other Dubliners display their acceptance of Stephen and their confidence in his ideas. The editor at the Freeman office welcomes him heartily. "How do you do? the editor said, holding out a hand. Come in." (131)

After talking with him, he then requests Stephen to write something for the journal. "I want you to write something for me...You can do it. I see it in your face." (135) The intellectuals at the library are impressed by his theories on Shakespeare and, although they disagree with him, they respect him as for his ideas. "--Mr. Dedalus, your views are most illuminating."-

(193) Here, he is accepted and respected in one sense, but in another, he is still not quite good enough. He is not included among those going to Moore's party later that evening. As a Dubliner he does have certain social standing, but he has neither the money nor the eliteness to belong at Sandycove. For example, he cannot scrape enough money together to pay the milkwoman in "Telemachus."

"Stephen laid the coin in her uneager hand.

--We'll owe twopence, he [Buck] said.

He turned to Stephen and said:

--Seriously, Dedalus. I'm stony. Hurry out to your school kip and bring us back some money. Today the bards must drink and junket. Ireland expects that ever man this day will do his duty." (15)

Stephen is depicted as a true outsider of Sandycove at the end of the chapter, when he says, "I will not sleep here. Home also I cannot go." (23)

#### AREA AND ESTABLISHMENT

This presentation of Stephen's situation in the south Dublin of Ulysses, however, contrasts to the display of topographical elements that Joyce employs to elicit the socially affluent atmosphere of the commercial area below the Liffey. Just south of the river, in a north-south direction, is Grafton Street, "the shopping area for the cream of Dublin."<sup>40</sup> In "Lestrygonians,"

Bloom himself allows his mind to wander within the rich, pleasant atmosphere he encounters on these streets. Bloom meticulously notes the types of materials of which the women's clothes are made as well as their modes of travel, all of which suggest a prosperous environment. "Grafton street gay with housed awnings lured his senses. Muslin prints, silks, dames and dowagers, jingle of harnesses, hoofthuds lowringing in the baking causeway...He passed, dallying, the windows of Brown Thomas, silk mercers. Cascades of ribbons. Flimsy china selks. A tilted urn poured from its mouth a flood of blood hued poplin: lustrous blood...Gleaming silks, petticoats on slim brass rails, rays of flat silk stockings." (168) Bidwell and Heffer refer to this district as an upperclass tourist establishment which is "all associated with the rich, sophisticated in Dublin."<sup>41</sup>

#### OTHER BUSINESSES

Grafton Street was probably the most elite commercial section of south Dublin, but according to Hart and Knuth's MAP X of Dublin, south of the Liffey, many other socially acceptable and sophisticated commercial and business establishments were also in existence. For example, the Bank of Ireland and the Hibernian Bank are elaborately structured buildings according to some tourists' quick descriptions in "Wandering Rocks." "They looked from Trinity to the blind columned porch of the bank of Ireland where pigeons roocoocoed." (228) Davy Byrne's pub, "the moral pub," and the various "commercial buildings" on Dame Street also catered to this south Dublin patronage.<sup>42</sup>

As mentioned before, the commercial establishment of Burton's was elaborated upon in order to draw a clear contrast of types of Dubliners.

#### GOVERNMENT, NATIONAL AND CULTURAL PLACES

Aside from the commercially enervating area south of the Liffey, other government, national and cultural areas also exist. "From the square of O'Connell Bridge wide streets feel their way southward into an easier and richer city. The generous horizons forsake the common brick: elegant buildings ennoble Dublin with their cut stone."<sup>43</sup> Most of these more elaborate edifices south of the Liffey either house the aristocratic government or the prestigious businesses, or they are cultural centers themselves. Dublin Castle is located just below Castle Street near City Hall and the Police Station, but the topographical landmarks more centrally located to Bloom's and Stephen's travels in Ulysses are the nationally affiliated buildings on Kildare Street. Although neither Bloom nor Stephen actually enter certain of these buildings, Colum tells us that "modern buildings flanked the ducal residence, Leinster House with the National Museum on the right and the National Library on the left."<sup>44</sup> Bloom and Stephen also give us descriptions of this area. Bloom, for example, sees Sir Frederick Falkiner, the judge, going into the freemason's hall and pictures him and his aristocratic colleagues enjoying the best to be offered, "Vintage wine for them, the year marked on the bottle." (182) Just after Bloom sees the judge, he catches sight of Boylan and hurries into the National

Museum on Kildare Street. Through Bloom's nervous observations, we catch a quick glimpse of the "Handsome building Sir Thomas Deane designed." (183) The National Library in which Stephen spends his time for "Scylla and Charybdis" is also on Kildare Street. We experience the intellectual richness of the library through Stephen's thoughts of the great authors represented in the numerous volumes on the library shelves. "They are still. Once quick in the brains of men. Still: but an itch of death is in them, to tell me in my ear a maudlin tale, urge me to wreak their will." (193) This atmosphere is the setting for the intellectually elite, as are both Trinity College and University College, which are also located in the southern half of the city. In "Lestrygonians" Bloom points out the hypocrisy of the social status as he comments on the class of citizens who emerge from the institutions of learning. "Silly billies: mob of young cubs yelling their guts out...Few years' time half of them magistrates and civil servants." (163) These respected citizens would then be most likely to reside in an area similar to Merrion Square, which Delaney calls "a place of quiet grandeur...a place of residence for gentry and members of professions."<sup>45</sup>

Joyce does, however, include one establishment of South Dublin which stands out as being quite different from the usual elite businesses in order to show the strong contrast between the north and south environments. This particular place is the Burton restaurant, where Bloom experiences his Lestrygonian horror. The patrons we see that afternoon have no social training

or manners whatsoever and Bloom, because he is completely shocked, shows that he does not belong to this environment. He reacts very strongly against what he sees. "Smells of men. His gorge rose... Couldn't eat a morsel here...Get out of this...Out. I hate dirty eaters." (169)

#### CONTRAST OF SOUTH AND NORTH

Through the topography, Joyce has evoked a clear social picture of both north and south Dublin as distinct entities, separated by the Liffey River. He then uses some movement by his characters through the center of the city itself, to comment on, and specifically contrast these two sides of town. He is also able to show contrasting scenes to the typical surroundings of each respective area. The best episode to demonstrate and draw out this contrast is the "Hades" episode, in which Bloom and various other characters traverse the entire city of Dublin, from Paddy Dignam's in the southeast area to Glasnevin Cemetery in the northernmost end of Dublin. Frank Delaney notes this contrast and commented on its impact. "The route to the cemetery depicts the division of Dublin society from Irishtown to Glasnevin." He continues, saying that "Richness and gauntness line the route: between architectural pauperism and Palladian opulence, wealthy and starved townscapes jar together like screeching metal."<sup>46</sup> The funeral cortege begins at Dignam's home at #9 Newbridge Avenue, Sandymount. As Simon Dedalus looks out of the carriage window near Watery Lane, the description of the neighborhood depicts a poor, low class environment. "The carriage, passing



the open drains and mounds of rippedup roadway before the tenement houses." (88) The next area which is described with any kind of topographical social significance is an area which is a bit more socially elite, around Trinity College on Brunswick Street. They pass "the bleak pulpit of Saint Mark's, under the railway bridge, past "the Queen's theatre: in silence," (92) and Bloom notices, near the concert rooms, "a man in a buffsuit with a crape armet...People in law perhaps." (91) They then pass the statues of the national heroes along O'Connell Street, across the Liffey, into the north side of town. Here, the description gives an idea of the stagnant social atmosphere of the district. "Dull business by day, land agents, temperance hotel, Falconer's railway guide, civil service college, Gill's, Catholic club, the industrious blind." (95) The cortege continues north, over the stones of Rutland Square and Blessington Street, past the streetorgan on Berkeley Street and then, past Eccles Street and Our Lady's Hospice for the dying, where a cattle drove calls them to a halt. The members of the funeral procession discuss the fact that they ought not have cattle drives right across the thoroughfare. They cross the Royal Canal by way of the Crossguns bridge and then reach the stone cutter's yard. Here, the description clearly presents the poor, destitute living situations. "On the curbstone before Jimmy Geary the sexton's old tramp sat, grumbling...Gloomy gardens then went by, one by one: gloomy houses...--That is where Childs was murdered, he said. The last house...Murderer's ground. It passed darkly.

Shuttered, tenantless, unweeded garden. Whole place gone to hell." (100) After this sordid picture, the gates of Prospects appear, where the procession ends. The characters in the carriage have passed and commented on three of the various social atmospheres below and then above the Liffey: the low class residential area around the Dignam's, the slightly more well-off area around the Queen's theatre on the south side of the Liffey and then the more common to destitute areas progressing north of the Liffey river.

#### MOVEMENT WITHIN THE CITY

As the characters move from south Dublin to north Dublin across the river Liffey, Joyce pointed out the sharp social contrast between the dichotomous topographical environments found below and above the river. The topography of Dublin, however, not only displays the social situation within the city, it also serves a structural purpose as the movement in and around Dublin reveals three of the themes found in Ulysses. The topographical elements in the "Wandering Rocks" episode provide stationary reference points of Dublin to the numerous wandering figures throughout the episode. Within this section of bustling activity, however, several characters, including Bloom, are also stationary, therefore expressing their intrinsic value to Dublin as they appear to be significant topographical elements of Dublin themselves. Joyce uses these topographical reference points also to establish simultaneity of action. Joyce also uses the viceregal cavalcade and Father Conmee's procession

of the "Wandering Rocks" section to display his theme of the isolation of church and state within Dublin. The landscape of the city shows structural significance as Bloom and Stephen travel around Dublin, finally encountering one another and culminating the theme of the paternal quest in the novel.

#### CHARACTERS AS REFERENCE POINTS

"Wandering Rocks" is made up of nineteen intertwined episodes in which almost every character of Ulysses appears and moves around the city conducting his or her own personal business, while Father Conmee and the viceregal cavalcade completely traverse the city in their respective processions. Referring to the activity of his characters, Joyce himself said that, "this episode was conceived as a moving labyrinth between two banks of the Liffey."<sup>47</sup> But actually, in "Wandering Rocks," the physical world of Dublin is more deeply concentrated upon than either of the two protagonists. "This is peculiarly the episode of Dublin. Not Bloom, not Stephen is the principle personage, but Dublin itself."<sup>48</sup> The movement of characters through the Dublin streets creates an intertwined, complex map of action in which the topographical details, Bloom included, represent the only stationary reference points in the episode. The wanderings of nearly every character can be followed by noting the streets and landmarks they pass as well as their position in relation to the cavalcade in its procession out of Dublin. Hugh Kenner comments that "The citizens are, almost literally, wandering rocks; nothing unites the simultaneous events but the pavement

on which they occur."<sup>49</sup> But a more sure reference can be made when the stationary people simultaneously comment on the passing figures. For example, Father Conmee's journey appears to be clear as he notes the places and landmarks that he passes, but our presumptions are affirmed only as people in the specifically mentioned edifices reciprocally note his passing. In the first section, just before he boards the Dollymount tram, Father Conmee passed by Corny Kelleher working at H.J. O'Neill's funeral establishment. (We note the funeral parlor and the tram from his point of view.) "Father Conmee passed H.J. O'Neill's funeral establishment where Corny Kelleher totted figures in the daybook while he chewed a blade of hay." (221) In the second section, Corny Kelleher affirms Father Conmee's location by simultaneously noting his passing and entrance onto the Dollymount tram. "Corny Kelleher closed his long daybook and glanced with his drooping eye at a pine coffinlid sentried in the corner...Chewing his blade of hay...he tilted his hatbrim to give shade to his eyes and leaned against the doorcase, looking idly out, Father John Conmee stepped into the Dollymount tram on Newcomen Bridge." (225)

Joyce demonstrates his use of topographical reference points through the travels of the wandering onelegged sailor as well. Joyce calls attention to the sailor's whereabouts, not only in relation to specific locations as he is sporadically mentioned throughout the episode, but also in relation to the people he passes who are also located at a fixed point.(ie. Molly Bloom at #7 Eccles Street.) We can trace the wanderings of the sailor

by noting his movement as he makes his way from the sisters of charity convent, across from Mountjoy Square to 14 Nelson Steet, where he is last seen. In the first section, Father Conmee casually takes note of the sailor and blesses him. "A one legged sailor, swinging himself onward by lazy jerks of his crutches, growled some notes. He jerked, short before the convent of the sisters of charity and held out a peaked cap for alms towards the very reverend John Conmee, S.J." (219)

The sailor is again noted in the third section as he works his way up Eccles Street, begging from the various characters he meets. "A onelegged sailor crutched himself around MacConnell's corner, skirting Rabaiotti's ice cream cars and jerked himself up Eccles Street." (225) We are aware that the sailor is on Eccles Street begging at the windows, but only through cross reference of address do we realize that the "plump bare generous arm" that is seen is that of Molly Bloom, who does not leave her home at #7 Eccles Street that day. Through the cross reference of the address and the location of Molly Bloom that afternoon, we are sure that the sailor begs in front of #7 Eccles Street, Bloom's home. In this third section, the sailor "swung himself forward in vigorous jerks, halted, lifted his head towards a window and bayed deeply..." It is noted that, "a card Unfurnished Apartments slipped from the sash and fell," as he begged from the woman who, "flung forth a coin over the area railings." (226)

It is not until the ninth section, in the form of an interpolation, that it becomes clear that this window is located at #7 Eccles

Street, and that the woman must be Molly Bloom. In section IX, we see that, "A card Unfinished Apartments reappeared on the window sash of number 7 Eccles Street." (234) The last place we see the onelegged sailor in this episode is in the sixteenth section, where Joyce once again uses the exact numerical address as the topographical reference point to locate the sailor. "The onelegged sailor growled at the area of 14 Nelson Street." (249) Once again, the notation of specific topographical elements, and even the mention of a character's location lend to establishing the exact movement of a certain character.

As Joyce has already shown Corny Kelleher and Molly Bloom as stationary characters acting as reference points within this episode, he also presents Leopold Bloom as an intrinsic topographical reference point in "Wandering Rocks." Throughout the continuous movement of the entire episode, Bloom remains fixed at the Merchants' Arch bookcart, searching for a book for Molly. As most of the other characters in this episode wander about the streets of Dublin, Bloom becomes an actual stationary topographical feature, as he begins and ends "Wandering Rocks" at Merchants' Arch. Various other characters refer to him as they pass, thus revealing their exact location in relation to Bloom. First, Joyce establishes Bloom's position in the manner of an interpolation, just as he refers to other topographical features and their locations within Dublin. In the middle of the section concerning Blazes Boylan and the fruit shop (section V), Joyce interrupts with one sentence concerning Bloom's position.

--Can you send them by tram? Now? [Blazes]

A darkbacked figure under Merchants' arch scanned books on the hawker's cart.

--Certainly, sir. Is it in the city? [shop girl]" (227)

After Bloom's location is mentioned in section V, Joyce

employs Lenehan and M'Coy to refer to this stationary location in section IX upon recognizing Bloom. "They went up the steps and under Merchants' arch. A dark backed figure scanned books on the hawker's car.

--There he is, Lenehan said.

--Wonder what he is buying, M'Coy said, glancing behind.

--Leopoldo or the Bloom is on the Rye, Lenehan said." (233)

The two discuss Bloom further as they continue walking, but Bloom remains as a topographical feature of Dublin at the Merchants' arch. Others refer to him as they pass, but Bloom does not comment on anyone that passes. He does not need to, as he is a topographical feature with an established location.

#### CROSS REFERENCES

The stationary topographical elements (places as well as characters) serve as reference points within Dublin to establish the locations of the characters. These topographical features also serve another structural purpose in Ulysses by appearing as cross references in time, thus creating the simultaneity of action within "Wandering Rocks." Mason comments, "In 'Wandering Rocks' the timing is one of simultaneity, shown by the reference to other places and actions in each new place."<sup>50</sup> Just one example can be seen with cross references between Father Conmee and the Dollymount tram, Corny Kelleher and his blade of hay at the funeral parlor, and Molly Bloom and her generous white

arm at #7 Eccles Street. These cross references lead to establish one another as simultaneous actions, while at the same time tying three sections together which occur at three distinct topographical locations. In section I, Father Conmee notes Corny Kelleher, chewing on his blade of hay at the H.J. O'Neill funeral parlor, as he boards the Dollymount tram. In section II, Corny Kelleher leans against the door, chewing on his blade of hay, as he notes Father Conmee boarding the tram. Kelleher also, however, "sped a silent jet of hayjuice arching from his mouth while a generous white arm from a window in Eccles street flung forth a coin." (225) In the next section, the "generous white arm" is mentioned again, performing the same motion, reestablishing the same time. "A plump bare generous arem shone, was seen, held forth from a white petticoat bodice and taut shiftstraps. A woman's hand flung forth a coin over the area railings." (226) Another section is tied to these other three, later in the ninth section, when the 'Unfurnished Apartments' card reappears on the window sash at Eccles Street while M'Coy and Lenehan discuss Bloom at Merchants' arch. "A card 'Unfurnished Apartments reappeared on the windowsash of number 7 Eccles street." (234)

Joyce skillfully, through his use of interpolations, ties many of these sections together by creating cross references between different locations around Dublin at the same time. Another example occurs between sections five and seven, when Blazes Boylan makes use of the telephone at the Thornton's fruit shop to contact his secretary at his office, in another



area of Dublin. At this same time, Joyce uses the topographical feature of the H.E.L.Y.'s sandwichboard men to draw these two distance locations together. Boylan actually watches the men, ".H.E.L.Y.'s filed before him, tallwhitehatted, past Tangier lane, plodding towards their goal." (227) Joyce introduces them again in section VII as an interpolation, "Five tallwhitehatted sandwichmen between Monypeny's corner and the slab where Wolfe Tone's statue was not, eeled themselves turning H.E.L.Y.'s and plodded back as they had come." (229) In this case, the use of the H.E.L.Y.'s men and the use of the telephone connection draw two completely distinct locations together in a sense of time relation.

Through the two methods of using the places and characters of Dublin as reference points to place other characters physically and temporally around the city, Joyce has established the exact locations of most characters in "Wandering Rocks." According to Hart and Hayman, "Wandering Rocks is Joyce's most direct, most complete celebration of Dublin, demonstrating succinctly his conception of the impertinence of physical reality, meticulously documented, as the soil from which fictions may best grow." 51 The meticulously documented reality can be seen as the viceregal cavalcade passes the numerous characters in the last section of the episode. Throughout the chapter, Joyce has carefully positioned each character in time and place so that the reader realizes from previous references the accuracy of their placement when the cavalcade passes by and mentions the characters in

proper sequence and position among the stationary topographical features.

### THE PROCESSIONS

Father Conmee's procession across north Dublin opens the episode of "Wandering Rocks" and the viceroy's cavalcade across south Dublin closes the section. Neither one of these authority figures has any real contact with the Dubliners who travel about in the central of the seventeen sections. Joyce also uses topography in the structural makeup of "Wandering Rocks" as Father Conmee and the viceregal cavalcade evade the city itself as they conduct their business. Joyce is able to use this structural device within the "Wandering Rocks" episode to make a strong social statement concerning the condition of the church and state in Dublin. According to French, "The framing scenes in 'Wandering Rocks' show representatives of the two main institutions of Dublin, church and state, and demonstrate not just the disease, but complete corruption." 52 Father Conmee and the viceregal cavalcade follow their respective paths across Dublin and they come in superficial contact with a broad representative portion of the Dublin characters, yet they really do not touch the lives of any of the Dubliners that represent the spirit of the city. Joyce effectively uses the landscape in this episode to create a structure which presents a major theme of Ulysses that concerns the isolation of the church and state in Dublin.

Father John Conmee S.J., and the viceroy represent the strongly separate ecclesiastical and civil institutions of Dublin,

respectively. Although they both begin their processions with the same hypocritically beneficent intent of aiding the less fortunate, Paddy Dignam's son and Mercer's Hospital, respectively, neither one even sees the center of Dublin or any of the intrinsic activity of the characters. Joyce's sarcastic introduction and unveiling of Father Conmee at the opening of "Wandering Rocks" reveals not only Conmee's surface courtliness and kindness in contrast to his overpowering condescension, but Joyce also displays his pervading concern for his social image over true concern for others. "The superior, the very reverend John Conmee S.J., reset his smooth watch in his interior pocket as he came down the presbytery steps...What was that boy's name again? Dignam, yes...Yes. Oblige his, if possible. Good practical Catholic: useful at mission time." (219) Joyce also subtly expresses his disapproval of the civil representatives through his flowery, overdone introduction of the Viceregal Cavalcade in the last section of this episode. "William Humble, earl of Dudley and Lady Dudley, accompanied by lieutenantcolonel Hessestine, drove out after luncheon from the viceregal lodge. In the following carriage were the honorable Mrs. Paget, Miss deCourcy and the honourable Gerald Ward, A.D.C., in attendance." (252) As Joyce develops and displays the patterns of the individual processions out of the city, his use of topographical structure reveals the isolation and remoteness of the representatives of the church and state in Ulysses.

#### FATHER CONMEE

Father John Conmee begins his benevolent journey (to secure a place for one of Paddy Dignam's orphans at Artane) from the presbytery steps across from Mountjoy Square in north Dublin. As was previously described, the area in north Dublin in which this church is located is not particularly well off, yet Father Conmee, the representative of the ecclesiastical institution in Dublin, does not seem to be suffering from any economic deprivation himself, as he carries a pocket watch and wears a silk hat. Joyce demonstrates the superficiality of Conmee's contact with the other Dubliners through the condescending tone he employs when speaking to those he meets in the north Dublin setting. "Father Conmee was wonderfully well indeed...Father Conmee was very glad to see the wife of Mr. David Sheehy M.P. looking so well and he begged to be remembered to Mr David Sheehy M.P. Yes, he would certainly call." (219) Father Conmee is too concerned with the social graces to be of much spiritual comfort to anyone in his religious district. Bernard Benstock notes the absurd repetition of Conmee's smiles and salutes. He further comments that the smiles in particular are suspect because of the priest's awareness of his dentrifice, marking the smile as a public gesture.<sup>53</sup> "And smiled yet again in going. He had cleaned his teeth, he knew, with arecanut paste." (219) Father Conmee obviously has concerns that are more fitting for south Dublin society.

Joyce's use of topography as structure to reveal his themes in Ulysses becomes clear when we trace the path that Father Conmee takes on his way from the church to Artane. The route

completely bypasses the area of Dublin that could possibly have shown him anything unpleasant or ugly. Father Conmee is more comfortable in lamenting those problems about which he can do nothing rather than facing his own, north Dublin situation. Although he is attending to the care of Dignam's son, he admits that obliging Mr. Cunningham cannot hurt--it will be useful at mission time. As he passes the newspapers at Grogan's tobacco store, he pities those suffering from a catastrophe in America, yet he is blind to the needs of those just a few blocks away, in Nighttown. Joyce presents Conmee with two representative situations to display his poor demonstration of the church's purpose in Dublin. "He passed Grogan's the tobacconist against which newsboards leaned and told of a dreadful catastrophe in New York. In America those things were continually happening. Unfortunate people to die like that, unprepared." (221) His concerns for those abroad appear to be deeper than those for his own people. This can be seen when he ignores the onelegged sailor at the beginning of this episode. When the onelegged sailor beeged for alms, "Father Conmee blessed him in the sun for his purse held, he knew, one silver crown...He thought, but not for long, of soldiers and sailors, whose legs had been shot off by cannonballs, ending their days in some pauper ward..." (219) This is the only confrontation Father Conmee has with unpleasantness because his route of travel takes him up to North Circular Road, down to Portland Row and out North Strand Road, never taking him towards the center of the city

or through the typical areas of Dublin north of the Liffey.

#### VICEREGAL CAVALCADE

The Viceroy, representing the civil institution of Dublin, does cover more of the city and encounter more of the Dubliners familiar to Ulysses than Father Conmee did, but he is equally ineffective in his role as a model citizen. The only contact the viceroy has with any of his fellow citizens is from a distance, through salutations, and some characters do not even bother to show this form of respect. For example, "Mr. Thomas Kernan beyond the river greeted him vainly from afar," but "Lord Dudley's viceregal carriages passed and were unsaluted by Mr. Dudley While, B.L., M.A." (252) The earl of Dudgey is driven with his cavalcade through the streets of Dublin from the viceregal lodge at Phoenix Park to Sandymount, at the other end of town, in order to "inaugurate the Mirus bazaar in aid of funds for Mercer's hospital." (254) But this route does not take him anywhere where he would encounter any unpleasant sights or situations in Dublin, as Father Conmee's also does not. The viceroy's cavalcade travels along the quays on the bank of the Liffey, down Parliament Street to Dame Street, past College Green on Nassau Street to Mount Street, down Northumberland Road and out of Dublin along Merrion Road. The pattern of his travels compares to that of Father Conmee's in expressing the isolation of his particular institution, in that neither significant figure of authority is really a part of the lively, spirited city of Dublin. As Frank Delaney commented, "In 'Wandering Rocks' only the representatives of

church and state move away from the city's heart."<sup>54</sup> The topographically mapped paths of the two major processions in "Wandering Rocks" express the theme of isolation of church and state within Ulysses as they structurally frame the entire episode within Dublin.

#### PATERNAL QUEST

The landscape of Dublin also shows structural significance in displaying the paternal quest theme as Bloom and Stephen individually traverse the city and finally come together to culminate the father-son search. Joyce so clearly describes the topography of their similar paths through Dublin that day that the reader can pinpoint the locations where the two protagonists merely brush paths and when they begin their joint adventure. Hart and Knuth confirm this by saying, "From his earliest years Joyce had attached much importance to precision in the presentation of the physical world."<sup>55</sup> During the day, Stephen follows a fairly simple, straight path, gradually working his way across Dublin from the tower at Sandycove up to Bloom's home on Eccles Street. Bloom, on the other hand, crosses the entire city many times during the day, causing his and Stephen's paths to brush together and even directly cross four times before they meet one another at the Holles Street hospital in the "Oxen of the Sun" episode. From there, they travel together through the sensual Nighttown district, gradually developing the friendship which completes the theme of paternity.

Stephen and Bloom begin their day at opposite ends of Dublin,

one at the peaceful retreat of Sandycove and the other in the cramped, north Dublin home on Eccles Street, but Joyce unites these topographically distinct locations with a topographical reference point, the cloud that moves across the Dublin sky, briefly covering the morning sun. Both Stephen and Bloom note the same darkness as they begin their day's activities. At the tower, "a cloud began to cover the sun slowly, shadowing the bay in deeper green." (9) In north Dublin on Eccles Street, Bloom notes this same cloud overhead, "A cloud began to cover the sun wholly slowly wholly. Grey." (61) After their simultaneous experience of brief darkness, Delaney claims that the "long day's journey into night which will bring together Ulysses and Telemachus, Mr. Bloom and Stephen Dedalus, has begun."<sup>56</sup> From this aesthetic crossing of paths onward, the two protagonists will continually pass one another until they ultimately meet in "Oxen of the Sun" and continue their travels together, thus materializing the paternal union.

Each of the two protagonists begins his day taking care of his own personal business, Stephen teaching at the Dalkey school in "Nestor" and Bloom retrieving his letter at the Westmoreland Post Office. The first occasion for one to actually see the other occurs in the "Hades" episode when the gentlemen in the funeral carriage spot Stephen on the Sandymount Strand.

"Mr. Bloom at gaze saw a lithe young man, clad in mourning, a wide hat.

--There's a friend of yours gone by, Dedalus, he said.

--Who is that?

--Your son and heir." (88)



This chance view allows Bloom to acknowledge that he knows Stephen before the two actually meet later in the day. Bloom continues towards Glasnevin with the funeral procession, crossing the entire city for the second time that day.

Bloom travels back down to the corner of Abbey and O'Connell Streets by the next episode, where his and Stephen's activities almost bring them to meet. By the "Aeolus" episode, Stephen has worked his way northward from the Strand, where Bloom last noted him, to the Freeman Journal Office, where he delivers Mr. Deasy's letter. Stephen arrives shortly after Bloom has left in search of Mr. Keyes at Dillon's on Bachelor's Walk. "Be back in no time, Mr. Bloom said, hurrying out," (129) and within the short time it took for J.J. O'Molloy to take out a cigarette, offer one to Lenehan and light them, Mr. O'Madden Burke and Stephen Dedalus, behind him, entered. It does not seem unnatural that in the heart of the hustling, bustling Hibernian city two people could so easily miss one another, but later in the same episode they miss each other again. Myles Crawford has just "set off again to walk by Stephen's side," when Bloom calls him back to look at the ad. Bloom notes, "All off for a drink...Wonder is that young Dedalus the moving spirit. Has a good pair of boots on him today. Last time I saw him he had his heels on view. Been walking in muck somewhere..." (147) For Bloom to have noticed the condition of Stephen's heels, there had to have been a bit of distance between the two future co-travelers, so they once again do not meet. Stephen and the

others move off towards Mooney's pub and Bloom moves off in the direction of the library.

In the "Lestrygonian" episode, Bloom once again crosses the Liffey traveling south towards the National library, stopping first at the Burton and Davy Byrne's pubs, both of which are on Duke Street. Bloom's southward direction eventually takes him to the library, where, after spending the early part of the afternoon drinking, Stephen's travels have also directed him. "Stephen reaches the Library by once again walking in Bloom's wake. Their routes across the city center could well be identical, although Stephen might save himself a few yards by going via Nassau Street."<sup>57</sup> Although following the same path, Stephen and Bloom once again simply pass each other, without meeting. This time, however, Buck Mulligan does at least call Stephen's attention to Bloom, although he (Stephen) does not obviously acknowledge Bloom's presence. "About to pass through the doorway, feeling one behind, he stood aside.

"Part. The moment is now...

A man passed out between them, bowing greeting.

--Good day again, Buck Mulligan said.

The portico...

--The wandering jew, Buck Mulligan whispered with clown's awe. Did you see his eye? He looked upon you to lust after you...

A dark back went before them. Step of a pard, down, out by the gateway, under portcullis barbs.

They folowed." (217-218)

Although distinct, Bloom's and Stephen's routes once again topographically coincide as they move north to the quays of the Liffey in the "Wandering Rocks" episode. "When Bloom appears at Merchants' arch, he'd already been to Bedford Row, where

Stephen turns up... Once again it seems that Joyce has planned the movements so that Stephen treads unknowingly in Bloom's footsteps."<sup>58</sup> Stephen moves around a little bit in this section and Bloom does not at all, so their paths do not even come close to crossing, but they spend most of the episode, stationary, one block away from one another at Bedford Row and Merchants' arch, respectively. Joyce displays his structural use of topography in the paternity quest theme through his protagonist's routes of travel as they cross and recross one another throughout Dublin. He also shows the significance of topographical structure through the irony that each, Stephen and Bloom, has ended his individual morning wanderings only one block apart from one another in the "Wandering Rocks" episode, the central episode in Ulysses, yet the two still have not met.

The paths of Stephen and Bloom, to this point, have been singular representations of the characters' movements within Dublin. Stephen has been progressing in a generally northward direction from Sandycove Strand at Dalkey and has been as far north as the Freeman's office on Abbey Street. Bloom, on the other hand, has traversed the entire area of Dublin three times so far that day, traveling to and from the cemetery, and continues to cover the central parts of the city itself before moving down to the Holles Street hospital. The paths of Stephen and Bloom finally coincide in the "Oxen of the Sun" episode where the two protagonists of the paternity quest finally meet one another. Here at the hospital, not only is the Purefoy child

born, but the father-son relationship becomes a reality as well. "Bloom has, in fact with Stephen, and in fantasy with Rudy, found his son. His odyssey is coming to a long, slow, thoughtful, curling conclusion."<sup>59</sup>

Bloom's feelings for Stephen become clear in this episode, "And sir Leopold sat with them for he bore a fast friendship to sir Simon and to this his son young Stephen and for that his langour becalmed him there after longest wanderings insomuch as they feasted him for that time in the honourablest manner." (388)

Bloom decides in this episode to temporarily become Stephen's protector, thus actually beginning the paternity relationship as he demonstrates his sensitive nature to Stephen during the thunderstorm. "Master Bloom, at the braggart's side spoke to him calming words to slumber his great fear." (395) This close father-son relationship develops as they all take to the streets, "Burke's! Outflings my lord Stephen, giving the cry, and a tag and bobtail of all them after, cockeral, jackanapes, welsher, pilldoctor punctual Bloom at heels with a universal grabbing at headgear, ashplants, bilbos, Panama hats and scabbards." (423) When Stephen and Lynch try to separate themselves from the others to visit the brothels near Amiens Street Station, Bloom notes their change in direction and follows. "Stephen has followed Bloom, unconsciously, many times during the day, but this is the first time that Bloom follows Stephen."<sup>60</sup>

Bloom tries, unsuccessfully to catch up with Stephen throughout the "Circe" episode, but following Stephen's drunkenly hallucinated

and frenzied movements through Nighttown, he only sporadically reaches him to call him away. For example, "(Elbowing through the crowd, plucks Stephen's sleeve vigorously.) Come now, professor, that carman is waiting." ( ) This, again, is an unsuccessful attempt and Stephen disengages himself only to become involved in a fight with some soldiers, while Bloom is extricating himself from an awkward conversation with Corny Kelleher. Bloom finally gains control of the situation, taking leave of Kelleher and focusing his attention on waking Stephen. As Kelleher's carriage rides away, "The tinkling hoofs and jingling harness grow fainter with their tooralooloolooloo lay. Bloom, holding in his hand Stephen's hat festooned with shavings and ashplant, stands irresolute. Then he lends to him and shakes him by the shoulder.)" (609) "After Bloom paternally determines to protect Stephen in the maternity hospital where the birth of Mrs. Purefoy's boy elicits an elaborate context of fertility rites and emblems in drunkenness, there is a confused aftermath in Bella Cohen's brothel, where Bloom assumes growing authority."<sup>61</sup> Bloom and Stephen complete a circular tour of the red light district and the route back to Eccles Street for Bloom completes his tour of the city. For Stephen, this journey carries him northwest across the Liffey, to a residence like the one he had when he left Ireland.

"What parallel courses did Bloom and Stephen follow returning? Starting united both at normal walking pace from Beresford place..." (666) Stephen and Bloom continue along their joint path, stopping briefly at the cabman's shelter at Butt Bridge, and on to #7

Eccles Street. According to Delaney, "Stephen and Bloom have wound a slow, friendly way home, meshed simply, loosely, unquestioningly in tiredness, inebriation, feeble thought."<sup>62</sup> The two reach Bloom's home in "Ithaca" and in the kitchen of #7 Eccles Street, Stephen is once again the son figure, as Bloom cares for him and fixes him a cup of Epp's cocoa. The father's and son's paths have converged and become completely united at last and Joyce uses the topographical structure of divergent, yet similar paths to compare the personalities of the father and son as well, as they discuss their reaction to various experiences along these paths, both divergent and united. "Did Bloom discover common factors of similarity between their respective like and unlike reactions to experience?"

Both were sensitive to artistic impressions musical in preference to plastic or pictorial. Both preferred a continental to an insular manner of life, a cisatlantic to a transatlantic place of residence. Both indurated by early domestic training and an inherited tenacity of heterodox resistance professed their disbelief in many orthodox religious, national, social and ethical doctrines. Both admitted the alternately stimulating and obtunding influence of heterosexual magnetism." (666) Joyce uses the topographical structure in Ulysses to draw these two individuals, Stephen and Bloom, physically as well as mentally together in Bloom's domicile, where there are numerous indications that we are to recognize the climax of the paternal search. One example is when, while discussing their educational careers,

Bloom becomes Bloom Stoom and Stephen becomes Stephen Blephen. The two discuss ideas, question one another's responses, disagree and agree with one another before they once again separate at 2:00 AM. "At the start of Bloomsday, the courses of Bloom and Stephen had been synchronized, metaphorically parallel, but geographically separate, but for a brief time before the final handshake, their courses are both parallel and contiguous."<sup>63</sup>

### CONCLUSION

Throughout Ulysses, James Joyce asserts and supports the significance of topography through his accurately detailed description of Dublin and its dynamic influence on different characters, on social status within Dublin, and on the movement of characters around the city. The city first displays a strong, complex personality itself through the diverse and unique areas Joyce chooses to develop in the various episodes. The characters' appearances in these particular locations also reflect certain vital qualities of their own personalities, revealing topographical significance in their placement. The placement in relation to the Liffey river also becomes important as Joyce makes a sharp social commentary regarding the social status above and below the river. In Ulysses, the characters traverse the entire city, which therefore, allows them to contrast the dichotomous environments found in Dublin. The movement, or lack of movement, of the characters within Dublin allows Joyce to present the structural significance of topography in Ulysses as it reveals three major themes in the novel; 1)the topographical elements

as they are employed as reference points to the characters as they wander the streets of Dublin in "Wandering Rocks," 2) the isolation of church and state within Dublin as it is clearly displayed through the patterns of the processions of Father Conmee and the Viceregal Cavalcade, and 3) the converging patterns of Stephen and Bloom as they traverse Dublin expressing the paternal quest of the two protagonists. Joyce has a passion for locality and he evokes the exact details of Dublin in Ulysses. The detailed locale of the city reveals its significance in almost every aspect of Joyce's novel, allowing the reader to intimately know Dublin through Ulysses.



## NOTES

<sup>1</sup>David Daiches and John Flower, Literary Landscapes of the British Isles: A Narrative Atlas, (New York: Paddington Press, 1979), p.

<sup>2</sup>ibid., p. 221.

<sup>3</sup>Clive Hart and Leo Knuth, A Topographical Guide to James Joyce's Ulysses: Maps and Text, (Colchester: A Wake Newsletter Press, 1975), p. 15.

<sup>4</sup>ibid., p. 14.

<sup>5</sup>ibid., p. 14.

<sup>6</sup>Frank Budgen, James Joyce and the Making of Ulysses, (Bloomington: Indiana University Press, 1973), p. 67.

<sup>7</sup>Marilyn French, The Book as World: James Joyce's Ulysses, (Cambridge: Harvard University Press, 1976), p. 30.

<sup>8</sup>David Hayman, Ulysses: The Mechanics of Meaning, (New Jersey: Prentice-Hall, Inc., 1970), p. 42.

<sup>9</sup>Bruce Bidwell and Linda Heffer, The Joycean Way: A Topographical Guide to 'Dubliners' and 'A Portrait of the Artist as a Young Man', (Baltimore: The Johns Hopkins University Press, 1981), p. 60.

<sup>10</sup>Frank Delaney, James Joyce's Odyssey. A Guide To the Dublin of Ulysses, (New York: Holt, Rinehart and Winston, 1981), p. 40.

<sup>11</sup>ibid., p. 132.

<sup>12</sup>Harry Blamires, The Bloomsday Book: A Guide Through Joyce's Ulysses, (London: Methuen & Co., Ltd, 1966), p.43.

<sup>13</sup>Steve Dietrich, "Bloom's Dublin O!," The City Paper, Volume 8, Number 28, (Baltimore: The City Paper, Inc., 1984), p.10.

<sup>14</sup>Hart and Knuth, p. 32.

<sup>15</sup>Bernard Benstock, "Ulysses Without Dublin," James Joyce Quarterly, Volume 10, (Oklahoma: The University of Tulsa, 1972), p. 114.

<sup>16</sup>ibid., p. 114.

<sup>17</sup>ibid., p. 95.

<sup>18</sup>Delaney, p. 148.

<sup>19</sup>Blamires, p. 187.

<sup>20</sup>ibid., p. 187.

<sup>21</sup>Hayman, p. 85.

<sup>22</sup>Benstock, p. 115.

<sup>23</sup>Robert Adams, Surface and Symbol: The Consistency of James Joyce's Ulysses, (New York: The Oxford University Press, 1962), p. 97.

<sup>24</sup>ibid., p. 97.

<sup>25</sup>Bidw

<sup>26</sup>Budgen, p. 126.

<sup>27</sup>Blamires, p. 132.

<sup>28</sup>Delaney, p. 49.

<sup>29</sup>Bidwell and Heffer, p. 124.

<sup>30</sup>Delaney, p. 50.

<sup>31</sup>Bidwell and Heffer, p. 23.

<sup>32</sup>Mary and Patrick Colum, Our Friend James Joyce, (New York: Doubleday & Company, Inc., 1958), p. 17.

<sup>33</sup>Michael Mason, Joyce: Ulysses, (London: Edward Arnold Publishers, Ltd., 1972), p. 33.

<sup>34</sup>Delaney, p. 50.

<sup>35</sup>Mason, p. 33.

<sup>36</sup>Bidwell and Heffer, p. 38.

<sup>37</sup>ibid., p. 38.

<sup>38</sup>Delaney, p. 148.

<sup>39</sup>ibid., p.148.

<sup>40</sup>Bidwell and Heffer, p. 23.

<sup>41</sup>Delaney, p. 88.

- <sup>42</sup>Bidwell and Heffer, p. 125.
- <sup>43</sup>Hart and Knuth, MAP X.
- <sup>44</sup>Delaney, p. 79.
- <sup>45</sup>Colum, p.28.
- <sup>46</sup>Delaney, p. 140.
- <sup>47</sup>ibid., p. 65.
- <sup>48</sup>Richard Ellman, Ulysses on the Liffey, (London: Faber and Faber, Ltd., 1972), p. 91.
- <sup>49</sup>Budgen, p. 122.
- <sup>50</sup>Hugh Kenner, Dublin's Joyce, (Bloomington: Indiana University Press, 1956), p. 253.
- <sup>51</sup>Mason, p. 49.
- <sup>52</sup>Hart and Hayman, p. 181.
- <sup>53</sup>French, p. 119.
- <sup>54</sup>Benstock, p. 98.
- <sup>55</sup>Delaney, p. 103.
- <sup>56</sup>Hart and Knuth, p. 15.
- <sup>57</sup>Delaney, p. 46.
- <sup>58</sup>Hart and Knuth, p. 28.
- <sup>59</sup>ibid., p. 29.
- <sup>60</sup>Delaney, p. 157.
- <sup>61</sup>Hart and Knuth, p. 33.
- <sup>62</sup>Richard M. Kain, Fabulous Voyager, (Chicago: University of Chicago Press, 1947), p. 94.
- <sup>63</sup>Delaney, p. 166.
- <sup>64</sup>Hart and Knuth, p. 35.

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