Fifty-Year Index
James Joyce Quarterly
Volumes 1-50

Compiled by the Staff of the JJQ

(The “James Joyce Quarterly 50-Year Index” is an ongoing project that will serve as an expanding bibliographic resource for scholars, students, Joyceans, and others who may be interested in the wide array of materials published in the pages of the journal since its inception in 1963. As it now stands, this version of the online index is complete through the end of Volume 45, representing, with very few exceptions, every article, note, book review, letter to the editor, introduction, and creative work published in the JJQ over the course of the past forty-six years. With the fourth number of each upcoming volume, our staff will be adding new entries to the list, and, in time, we hope to provide a more sophisticated, fully searchable format [best viewed with Adobe Acrobat 7.0 or higher].)

Bibliographical Entries

Articles

Chamber Music


Spoo, Robert, “Rival Confessors in Chamber Music: Meaning and Narrative in Joyce’s Lyric Mode,” vol. 26, no. 4 (Summer 1989), pp. 483-498. [consideration of the intellectual and aesthetic quality of CM and siting of it within the broader concerns of J’s art.]

Pomes Penyeach


Ecce Puer

Scholes, Robert, “James Joyce, Irish Poet,” vol. 2, no. 4 (Summer 1965), pp. 255-270. [discussion of J’s affinities with humanists and allegorists, both English and Italian, from Middle Ages and Renaissance; includes analysis of “Ecce Puer” and “Cabra.”]
The Critical Writings

Feshbach, Sidney, “Write Our Bit as Intermidgets: Classical Rhetoric in the Early Writing of James Joyce,” vol. 17, no. 4 (Summer 1980), pp. 379-387. [J’s early works as “preamble” to later ones, showing his values, educational training.]


Joyce’s Lost 1912 Hamlet Lectures

Quillian, William H., “‘Composition of Place’: Joyce’s Notes on the English Drama,” vol. 13, no. 1 (Fall 1975), pp. 4-26. [facsimile of a further notebook used by J in his Hamlet lectures; includes introduction.]

Quillian, William H., “Shakespeare in Trieste: Joyce’s 1912 Hamlet Lectures,” vol. 12, nos. 1/2 (Fall 1974/Winter 1975), pp. 7-63. [J’s notes for lost Hamlet lectures.]

Giacomo Joyce

Delville, Michel, “‘At the center, what?’ Giacomo Joyce, Roland Barthes, and the Novelistic Fragment,” vol. 36, no. 4 (Summer 1999), pp. 765-780. [J suppressed publication of GJ because he felt it was inferior work as well as biographically compromising.]


Dubliners

Albert, Leonard, “Gnomonology: Joyce’s ‘The Sisters,’” vol. 27, no. 2 (Winter 1990), pp. 353-364. [gnomon defined as model; criterion, Euclidian geometry, boy as counterpart of priest’s parallelogram.]


Benstock, Bernard, “The Kenner Conundrum: Or Who Does What with Which to Whom,” vol. 13, no. 4 (Summer 1976), pp. 428-435. [Frank in “Eveline” as searcher and not savior; this linked with various U seductions.]

Benstock, Bernard, “‘The Sisters’ and the Critics,” vol. 4, no. 1 (Fall 1966), pp. 32-35. [analysis of priest’s role via critics’ responses.]


Boyle, Robert, S.J., “Ellmann’s Revised Conroy,” vol. 21, no. 3 (Spring 1984), pp. 257-264. [biographical and metaphorical readings and misreadings of “The Dead,” using Richard Ellmann’s biography of J.]

Boyle, Robert, S.J., “Swiftian Allegory and Dantean Parody in Joyce’s ‘Grace,’” vol. 7, no. 1 (Fall 1969), pp. 11-21. [four-part analogy of “Grace”; includes chart on four levels of J’s parody.]

Boyle, Robert, S.J., “‘Two Gallants’ and ‘Ivy Day in the Committee Room,’” vol. 1, no. 1 (Fall 1963), pp. 3-9. [themes of music in “Two Gallants’ and of nation in “Ivy Day.”]

Bowen, Zack, “Joyce’s Prophylactic Paralysis: Exposure in *Dubliners*,” vol. 19, no. 3 (Spring 1982), pp. 257-273. [syphilis as symbol of paralysis; raincoats/outer garments as symbols of prophylactic protection; focus on “The Dead” and “The Sisters.”]
Bremen, Brian A., “‘He was Too Scrupulous Always’: A Re-examination of Joyce’s ‘The Sisters,’” vol. 22, no. 1 (Fall 1984), pp. 55-66. [discussion of J’s versions of “The Sisters” and effect on priest, boy, priest-boy relationship; themes of paralysis throughout D.]


Buzard, James, “‘Culture’ and the Critics of Dubliners,” vol. 37, nos 1/2 (Fall 1999/Winter 2000), pp. 43-61. [examination of the critical reception of D, specifically the literary critics of the 1950s and 1960s who used the text to establish their professional authority.]

Chadwick, Joseph, “Silence in ‘The Sisters,’” vol. 21, no. 3 (Spring 1984), pp. 245-255. [silence as defense against authoritative voices.]

Church, Margaret, “Dubliners and Vico,” vol. 5, no. 2 (Winter 1968), pp. 150-156. [four-fold Viconian cycle analyzed in terms of D.]


Corrington, John William, “Isolation as Motif in ‘A Painful Case,’” vol. 3, no. 3 (Spring 1966), pp. 182-191. [“A Painful Case” as J’s synthesis of problems implicit throughout D; compared to “The Dead.”]


Cox, Roger L., “Johnny the Horse in Joyce’s ‘The Dead,’” vol. 4, no. 1 (Fall 1966), pp. 36-41. [anecdote of Johnny as analogy for relationship of Gabriel, Gretta, and Michael Furey.]

Cunningham, Frank R., “Joyce’s ‘Grace’: Gracelessness in a Lost Paradise,” vol. 6, no. 3 (Spring 1969), pp. 231-236. [description of J’s possibly unconscious use of scenic organization and other cinematic elements.]

Deane, Paul, “Motion Picture Techniques in James Joyce’s ‘The Dead,’” vol. 6, no. 3 (Spring 1969), pp. 219-223. [“Grace” as parody of Divine Comedy; paralysis of city.]

Doherty, Gerald, “The Art of Confessing: Silence and Secrecy in James Joyce’s ‘The Sisters,’” vol. 35, no. 4 (Summer 1998)/vol. 36, no. 1 (Fall 1998), pp. 657-664. [“The Sisters” serves as fable in support of Michel Foucault’s theory that confession evolved from role as theoretical ritual into psychological ritual, “focused on the morbidities of the sexual psyche.”]


Dunleavy, Janet Egleson, “The Ectoplasmic Truth Tellers of ‘The Dead,’” vol. 21, no. 4 (Summer 1984), pp. 307-319. [functions of ghosts in the structure of “The Dead” and four separate “voices” that tell story.]

Easson, Angus, “Parody as Comment in James Joyce’s ‘Clay,’” vol. 7, no. 2 (Winter 1970), pp. 75-81. [Maria’s optimism is fraught with irony.]

Eggers, Tilly, “What Is a Woman . . . a Symbol of?” vol. 18, no. 4 (Summer 1981), pp. 379-395. [study of J’s women in “The Dead” as developing and assertive individuals.]


Feeley, John, “Joyce’s ‘The Dead’ and the Browning Question,” vol. 20, no. 1 (Fall 1982), pp. 87-96. [unnamed Browning quotation in “The Dead” may be “Epilogue” in Asolando.]

Ferguson, Suzanne, “A Sherlook at Dubliners: Structural and Thematic Analogues in Detective Stories and the Modern Short Story,” vol. 16, nos. 1/2 (Fall 1978/Winter 1979),
[detective story patterns present in D, specifically “The Sisters,” “The Dead,” “A Painful Case.”]

Feshbach, Sidney, “Death in ‘An Encounter,’” vol. 2, no. 2 (Winter 1965), pp. 82-89. [“An Encounter” as elegy.]


French, Marilyn, “Joyce and Language,” vol. 19, no. 3 (Spring 1982), pp. 239-255. [J’s narrative technique is the “apprehension of the real”; focus on “The Sisters,” “Clay,” “The Dead,” P, U, and FW.]

Friedman, Alan Warren, “Party Pieces in Joyce’s Dubliners,” vol. 36, no. 3 (Spring 1999), pp. 471-484. [party pieces as a form of public self-representation in D.]

Füger, Wilhelm, “Crosslocution in Dubliners,” vol. 27, no. 1 (Fall 1989), pp. 87-99. [narrative strategies in D highlighting destructive forces.]

Gates, Robert A., “Tom Kernan and Job,” vol. 19, no. 3 (Spring 1982), pp. 275-287. [similarities in structure and character between “Grace” and Book of Job.]

Halper, Nathan, “The Grave of Michael Bodkin,” vol. 12, no. 3 (Spring 1975), pp. 273-280. [cemetery in “The Dead.”]


Humphreys, Susan L., “Ferrero, Etc.: James Joyce’s Debt to Guglielmo Ferrero,” vol. 16, no. 3 (Spring 1979), pp. 239-251. [Ferrero’s Il Militarisimo as source for and irony of antimilitarism in “Two Gallants.”]


Kennedy, Eileen, “‘Lying Still’: Another Look at ‘The Sisters,’” vol. 12, no. 4 (Summer 1975), pp. 362-370. [“The Sisters” as symbolic story; analysis of priest.]

Klein, Scott W., “Strongarming ‘Grace,’” vol. 37, nos. 1/2 (Fall 1999/Winter 2000), pp. 113-126. [role of drunken violence and thuggery beneath the religious hypocrisy of “Grace.”]


Loe, Thomas, “‘The Dead’ as Novella,” vol. 28, no. 2 (Winter 1991), pp. 485-497. [“The Dead” in relation to other novellas.]


Mathews, F. X., “Punchestime: A New Look at ‘Clay,’” vol. 4, no. 2 (Winter 1967), pp. 102-106. [Maria and similarities to Punch of “Punch and Judy.”]

Miller, Jane E., “‘O, she’s a nice lady!’: A Rereading of ‘A Mother,’” vol. 28, no. 2 (Winter 1991), pp. 407-426. [“A Mother” and J’s views of nationalism and feminism.]

Montgomery, Judith, “The Artist as Silent Dubliner,” vol. 6, no. 4 (Summer 1969), pp. 306-320. [effect of silence on artist and on stories in D.]


Morrissey, L. J., “Joyce’s Revision of ‘The Sisters’: From Epicleti to Modern Fiction,” vol. 24, no. 1 (Fall 1986), pp. 33-54. [comparison of the original story with later revisions, especially of narrative techniques and effects.]

Moseley, Virginia, “The ‘Coincidence’ of ‘Contraries’ in ‘Grace,’” vol. 6, no. 1 (Fall 1968), pp. 3-21. [treatment of idea of “grace”; Giordano Bruno.]

Norris, Margot, “Shocking the Reader in James Joyce’s ‘A Painful Case,’” vol. 37, nos. 1/2 (Fall 1999/Winter 2000), pp. 63-81. [suggestion that readers of “A Painful Case” are meant to feel the same feelings of shock and pain as Mrs. Sinico.]


Owens, Cóilín, “‘Clay’ (2): The Myth of Irish Sovereignty,” vol. 27, no. 3 (Spring 1990), pp. 603-614. [second in trilogy of articles on folklore, political, religious meanings in “Clay”; Maria as Mother Ireland.]

Owens, Cóilín, “‘Clay’ (3): The Mass of Mary and All the Saints,” vol. 28, no. 1 (Fall 1990), pp. 257-267. [third in trilogy of articles on folklore, political, religious meanings in “Clay”; Mass in “Clay”.]

Quinn, Gerard, “Joyce and Tenebrae: The Ironic Passion and Death of Gabriel Conroy,” vol. 37, nos. 1/2 (Fall 1999/Winter 2000), pp. 153-166. [author suggests that J used an earlier story called “The Last Supper” to coalesce with the first version of “The Dead.”]
Rice, Thomas Jackson, “Dante...Browning. Gabriel...Joyce: Allusion and Structure in ‘The Dead,’” vol. 30, no. 1 (Fall 1992), pp. 29-40. [intertextual connections between “The Dead” and works of Dante Alighieri and Robert Browning.]

Scholes, Robert, “Semiotic Approaches to a Fictional Text; Joyce’s ‘Eveline,’” vol. 16, nos. 1/2 (Fall 1978/Winter 1979), pp. 65-80. [three semiotic approaches to “Eveline.”]

Senn, Fritz, “‘The Boarding House’ Seen as a Tale of Misdirection,” vol. 23, no. 4 (Summer 1986), pp. 405-413. [technical and thematic elements that cause “love story” to go awry.]

Senn, Fritz, “‘He was too scrupulous always’: Joyce’s ‘The Sisters,’” vol. 2, no. 2 (Winter 1965), pp. 66-72. [Biblical allusions reflect shadows and vagueness of plot.]


Smith, Thomas F., “Color and Light in ‘The Dead,’” vol. 2, no. 4 (Summer 1965), pp. 304-309. [linking of color and various characters in “The Dead.”]


Spielberg, Peter, “‘The Sisters’: No Christ at Bethany,” vol. 3, no. 3 (Spring 1966), pp. 192-195. [role of sisters in story’s theme.]


Steppe, Wolfhard, “The Merry Greeks (With a Farewell to epicleti),” vol. 32, nos. 3/4 (Spring/Summer 1995), pp. 597-617. [questioning of Richard Ellman’s assumption that the word “epicleti,” used in letter to Constantine P. Curran concerning his work on D, was incorrect and that word J intended was “epicleseis.”]

Stern, Frederick C., “‘Parnell is Dead’: ‘Ivy Day in the Committee Room,’” vol. 10, no. 2 (Winter 1973), pp. 228-239. [story as metaphor for Irish politics.]

St. Jean, Shawn, “Readerly Paranoia and Joyce’s Adolescence Stories,” vol. 35, no. 4/vol. 36, no. 1 (Summer/Fall 1998), pp. 665-682. [argument that overexposure of dominant
motifs in $D$ tends to diminish overall effects of stories as well as other themes within them.


Torchiana, Donald T., “Joyce’s ‘Eveline’ and the Blessed Margaret Mary Alacoque,” vol. 6, no. 1 (Fall 1968), pp. 22-28. [disparate elements in story are unified by life of seventeenth-century French woman.]

Torchiana, Donald T., “Joyce’s ‘Two Gallants’: A Walk Through the Ascendancy,” vol. 6, no. 2 (Winter 196[9]), pp. 115-127. [historical interpretation; connects story to Protestant Ascendancy betrayals.]


Voelker, Joseph C., “‘He Lumped the Emancipates Together’: More Analogues for Joyce’s Mr. Duffy,” vol. 18, no. 1 (Fall 1980), pp. 23-34. [Duffy’s self-containment resembles that of two characters from W. B. Yeats’s “The Tables of the Law.”]

Walsh, Ruth M., “That Pervasive Mass—In Dubliners and A Portrait of the Artist as a Young Man,” vol. 8, no. 3 (Spring 1971), pp. 205-220. [J’s use of the Mass in $D$ and $P$; fallacy of attempting to establish exact structural parallels.]


Wheatley-Lovoy, Cynthia D., “The Rebirth of Tragedy: Nietzsche and Narcissus in ‘A Painful Case’ and ‘The Dead,’” vol. 33, no. 2 (Winter 1996), pp. 177-193. [the antithetical dyads—Echo and Narcissus, Apollo and Dionysus—as models for gauging the emotional relationships presented in $D$.]

Wicht, Wolfgang, “Father Purdon, Father Vaughan,” vol. 39, no. 3 (Spring 2002), pp. 509-526. [a challenge to the common assumption that Father Purdon from “Grace” was based on Father Bernard Vaughan, an English Jesuit preacher.]


Wohlpart, A. James, “Laughing in the Confession-Box: Vows of Silence in Joyce’s ‘The Sisters,’” vol. 30, no. 3 (Spring 1993), pp. 409-417. [the role of silence as a perpetuating force of the story’s paralysis.]

Wright, Charles D., “Melancholy Duffy and Sanguine Sinico: Humors in ‘A Painful Case,’” vol. 3, no. 3 (Spring 1966), pp. 171-181. [medieval notion of “humors” indicates personalities of Mr. Duffy and Mrs. Sinico.]


Stephen Hero and A Portrait of the Artist as a Young Man

August, Eugene R., “Father Arnall’s Use of Scripture in A Portrait,” vol. 4, no. 4 (Summer 1967), pp. 275-279. [representation of Irish Catholic Church in D and P.]


Benstock, Bernard, “A Covey of Clerics in Joyce and O’Casey,” vol. 2, no. 1 (Fall 1964), pp. 18-32. [J’s anticlerical sentiments clearest in P; role of priests in D, U, and FW.]


Bowers, Rick, “Stephen’s Practical Artistic Development,” vol. 21, no. 3 (Spring 1984), pp. 231-243. [Stephen’s evolution as artist, analyzed through P’s villanelle, “Proteus,” “Parable of the Plums,” and “Aeolus”.]
Brivic, Sheldon, “Gender Dissonance, Hysteria, and History in James Joyce’s *A Portrait of the Artist as a Young Man*,” vol. 39, no. 3 (Spring 2002), pp. 457-476. [through use of psychoanalytic theory, examination of a pattern in J’s major works whereby a male character begins to attempt to maintain a masculine identity while discovering his sexuality is “hopelessly conflicted”; as a result, the male character seeks release through a female mentality.]


Comens, Bruce, “Narrative Nets and Lyric Flights in Joyce’s *A Portrait*,” vol. 29, no. 2 (Winter 1992), pp. 297-314. [Stephen’s liberation from father’s and narrative’s constraints.]

Craig, Layne Parish, “‘A Type of Her Race and His Own’: The Celtic Sovereignty-Goddess Tradition in *A Portrait of the Artist as a Young Man*,” vol. 45, no. 1 (Fall 2007), pp. 69–83.

Curran, Stuart, “‘Bous Stephanoumenos’: Joyce’s Sacred Cow,” vol. 6, no. 2 (Winter 1969[9]), pp. 163-170. [significance of usage of Greek language and word “cow” in *P*.]


Domenichelli, Mario, “Paradoxes: Joyce’s Opus In-Interruptum,” vol. 27, no. 1 (Fall 1989), pp. 111-119. [discourse changes from *P* to *FW*; fragmentation, discontinuity, exile.]

Dorsey, Peter, “From *Hero* to *Portrait*: The De-Christification of Stephen Dedalus,” vol. 26, no. 4 (Summer 1989), pp. 505-513. [J changes Stephen to a less messianic character in progression from *SH* to *P*; J’s vision of Christ.]


Gabler, Hans Walter, “The Christmas Dinner Scene, Parnell’s Death, and the Genesis of A Portrait of the Artist as a Young Man,” vol. 13, no. 1 (Fall 1975), pp. 27-38. [textual genesis of P; revision of chapters 1 and 2.]

Gibson, Andrew, “‘Time Drops in Decay’: A Portrait of the Artist in History (ii), Chapter 2,” vol. 44, no. 4 (Summer 2007), pp. 697-717.

Gillam, Doreen M. E., “Stephen Kouros,” vol. 8, no. 3 (Spring 1971), pp. 221-232. [Jane Harrison’s Themis and ritual structure in P.]


Grayson, Janet, “‘Do You Kiss Your Mother?’: Stephen Dedalus’ Sovereignty of Ireland,” vol. 19, no. 2 (Winter 1982), pp. 119-126. [relation of Irish myths of kissing women and subsequent sovereignty to Stephen’s refusal to kiss various women.]


Harrison, Kate, “The Portrait Epiphany,” vol. 8, no. 2 (Winter 1971), pp. 142-150. [epiphany in SH and P.]


Kestner, Joseph A., “Youth by the Sea: The Ephebe in A Portrait of the Artist as a Young Man and Ulysses,” vol. 31, no. 3 (Spring 1994), pp. 233-276. [contextualizes J’s representation of male body with respect to art history of Johann Joachim Winckelmann, classical studies of Walter Pater, homoerotic poetry of Walt Whitman, and painting of Thomas Eakins and Frederick Walker.]

Klein, James, “Out of Mere Words: Self-Composition and A Portrait of the Artist,” vol. 13, no. 3 (Spring 1976), pp. 293-305. [Stephen’s disorientation and resolution of identity.]


Magalaner, Marvin, “Reflections on *A Portrait of the Artist,*” vol. 4, no. 4 (Summer 1967), pp. 343-346. [speculation on why *P* has been and remains popular.]

Mahaffey, Vicki, “Père-version and Im-mère-sion: Idealized Corruption in *A Portrait of the Artist as a Young Man* and *The Picture of Dorian Gray,*” vol. 31, no. 3 (Spring 1994), pp. 189-206. [suggestion that both texts show corruption by parental mechanisms that enforce secrecy and objectifying force of ideal through enforcement of homophobia.]


Manganiello, Dominic, “The Politics of the Unpolitical in Joyce’s Fictions,” vol. 29, no. 2 (Winter 1992), pp. 241-258. [J’s “paradoxical political outlook” juxtaposed with artist’s isolation and egotism; theories on liberalism and altruism.]


McKnight, Jeanne, “Unlocking the Word-Hoard: Madness, Identity, and Creativity in James Joyce,” vol. 14, no. 4 (Summer 1977), pp. 420-435. [Stephen’s need to exile himself from Ireland and its institutions to keep identity; focus on mother/Irish women.]

Moseley, Virginia, “*Stephen Hero:* ‘The Last of the First,’” vol. 3, no. 4 (Summer 1966), pp. 276-287. [development of Biblical analogy that sees Stephen as both Christ and Satan.]


Naremore, James, “Style as Meaning in *A Portrait of the Artist,*” vol. 4, no. 4 (Summer 1967), pp. 331-342. [analysis of various narrative styles, especially late Victorian.]


O’Grady, Thomas B., “Conception, Gestation, and Reproduction: Stephen’s Dream of Parnell,” vol. 27, no. 2 (Winter 1990), pp. 293-301. [references to W. B. Yeats’s “His Dream”; includes appendix.]

O’Mahony, Eoin, “Father Conmee and His Associates,” vol. 4, no. 4 (Summer 1967), pp. 263-270. [history of Clongowes.]

Perlis, Alan D., “Beyond Epiphany: Pater’s Aesthetic Hero in the Works of Joyce,” vol. 17, no. 3 (Spring 1980), pp. 272-279. [importance of Walter Pater’s works, especially The Renaissance and Marius the Epicurean, for SH and P.]


Radford, F. L., “Daedalus and the Bird Girl; Classical Text and Celtic Subtext in A Portrait,” vol. 24, no. 3 (Spring 1987), pp. 253-274. [Celtic heroic mysticism and its effect on Stephen as artist and Irishman.]


Reddick, Bryan, “The Importance of Tone in the Structural Rhythm of Joyce’s Portrait,” vol. 6, no. 3 (Spring 1969), pp. 201-218. [J’s presentation of Stephen: both sympathetic and ironic criticism.]

Riquelme, John Paul, “Pretexsts for Reading and for Writing: Title, Epigraph, and Journal in A Portrait of the Artist as a Young Man,” vol. 18, no. 3 (Spring 1981), pp. 301-321. [narrative techniques such as digressions and “breaks” alter time and space.]

Robinson, David W., “‘What kind of a name is that?’: Joyce’s Critique of Names and Naming in A Portrait,” vol. 27, no. 2 (Winter 1990), pp. 325-335. [lack of stable referents for names in P.]

Robinson, K. E., “The Stream of Consciousness Technique and the Structure of Joyce’s Portrait,” vol. 9, no. 1 (Fall 1971), pp. 63-84. [two major structural units in P: direct interior monologue and narrated stream of consciousness.]

Roche, Anthony, “‘The Strange Light of Some New World’: Stephen’s Vision in A Portrait,” vol. 25, no. 3 (Spring 1988), pp. 323-332. [Irish myth in P similar to that of W. B. Yeats and Lady Gregory.]
Rossman, Charles, “Stephen Dedalus’ Villanelle,” vol. 12, no. 3 (Spring 1975), pp. 281-293. [analysis of villanelle; emphasis on Stephen’s relationship to Emma Clery.]

Scholes, Robert, “In Search of James Joyce,” vol. 11, no. 1 (Fall 1973), pp. 5-16. [analysis of artistic “super self.”]


Scotto, Robert M., “‘Visions’ and ‘Epiphanies’: Fictional Technique in Pater’s Marius and Joyce’s Portrait,” vol. 11, no. 1 (Fall 1973), pp. 41-50. [close textual study; Walter Pater’s influence on J.]


Sosnoski, James J., “Reading Acts and Reading Warrants: Some Implications for Readers Responding to Joyce’s Portrait of Stephen,” vol. 16, nos. 1/2 (Fall 1978/Winter 1979), pp. 43-63. [multiplicity of textual readings of P; chronology of how text has been read; includes bibliography.]

Staley, Harry Charles, “Joyce’s Catechisms,” vol. 6, no. 2 (Winter 196[9]), pp. 137-153. [prevalence and purpose of Catholic doctrine and catechism.]

Steinberg, Erwin R., “The Bird-Girl in A Portrait as Synthesis: The Sacred Assimilated to the Profane,” vol. 17, no. 2 (Winter 1980), pp. 149-163. [narrative techniques in chapters 2, 3, and 4; study of J’s three different women: prostitute, bird-girl, mother; includes appendix.]

Tropp, Sandra, “‘The Esthetic Instinct in Action’: Charles Darwin and Mental Science in A Portrait of the Artist as a Young Man,” vol. 45, no. 2 (Winter 2008), pp. 221–244.

Troy, Michele K., “Two Very Different Portraits: Anglo-American and German Reception of Joyce’s A Portrait of the Artist as a Young Man,” vol. 35, no. 1 (Fall 1997), pp. 37-58. [suggestion that different cultural expectations produce different versions of same work.]

Unkeless, Elaine, “Bats and Sanguivorous Bugaboos,” vol. 15, no. 2 (Winter 1978), pp. 128-133. [bat imagery used to represent Irish women as artists, prostitutes, vampires.]
Valente, Joseph, “Thrilled by His Touch: Homosexual Panic and the Will to Artistry in *A Portrait of the Artist as a Young Man,*” vol. 31, no. 3 (Spring 1994), pp. 167-188. [J’s use of euphemisms when referring to homosexuality and his aversion to speaking of sexual acts by name.]


Yee, Cordell D. K., “St. Thomas Aquinas as Figura of James Joyce: A Medieval View of Literary Influence,” vol. 22, no. 1 (Fall 1984), pp. 25-38. [analysis of Stephen’s aesthetic theory in general (P 204-215) and in terms of Aquinas; includes diagram.]

Zaniello, Thomas, “The Epiphany and the Object-Image Distinction,” vol. 4, no. 4 (Summer 1967), pp. 286-288. [difference in epiphany from SH to P.]

Zingrone, Frank, “Joyce and D’Annunzio: The Marriage of Fire and Water,” vol. 16, no. 3 (Spring 1979), pp. 253-265. [P’s epiphany ideas developed from alchemical symbolism in Gabriele D’Annunzio’s *Il Fuoco.*]

*Exiles*


Brivic, Sheldon R., “Structure and Meaning in Joyce’s *Exiles,*” vol. 6, no. 1 (Fall 1968), pp. 29-52. [“domestic structure” and roles of Bertha, Richard.]

Brown, Carole, and Leo Knuth, “James Joyce’s *Exiles: The Ordeal of Richard Rowan,*” vol. 17, no. 1 (Fall 1979), pp. 7-20. [“consistently inconsistent” Richard and his uncertainty and doubt.]

Clark, Earl John, “James Joyce’s *Exiles,*” vol. 6, no. 1 (Fall 1968), pp. 69-78. [historical and biographical elements of *E.*]


Loss, Archie K., “Presences and Visions in Exiles, A Portrait of the Artist, and Ulysses,” vol. 13, no. 2 (Winter 1976), pp. 148-162. [elements of French drama; “presence” is to feel force from another world, while “vision” is to see force.]

MacNicholas, John, “Joyce’s Exiles: The Argument for Doubt,” vol. 11, no. 1 (Fall 1973), pp. 33-40. [discussion of whether Robert and Bertha have sexual relations in play.]


Pearce, Sandra Manoogian, “‘Like a Stone’: Joyce’s Eucharistic Imagery in Exiles,” vol. 29, no. 3 (Spring 1992), pp. 587-591. [mock consecration and true eucharist in E.]


Reynolds, Mary T., “Dante in Joyce’s Exiles,” vol. 18, no. 1 (Fall 1980), pp. 35-44. [focus on figure of Beatrice in E, Divina Commedia, and Vita Nuova.]


Ulysses


Allison, June W., “A Literary Coincidence? Joyce and Plato,” vol. 16, no. 3 (Spring 1979), pp. 267-282. [parallels between “Oxen of the Sun” and Plato’s Symposium.]
Amiran, Eyal, “Proofs of Origin: Stephen’s Intertextual Art in *Ulysses*,” vol. 29, no. 4 (Summer 1992), pp. 775-789. [Stephen’s thoughts on art shift in *U* from maternal to paternal, from mastery to “knowledge of unknowability”; parable analyzed as example.]


Bauerle, Ruth H., “Love—That Word Debated by All: A Speculation,” vol. 36, no. 4 (Summer 1999), pp. 813-823. [similar instance in Dante used to trace occurrence of word “love” to centrality of episodes in *U*.]


Bazargan, Susan, “The Book of Punishment: Lists in the ‘Cyclops’ Episode,” vol. 35, no. 4/vol. 36, no. 1 (Summer/Fall 1998), pp. 747-763. [role of classification and social alignment as presented in “Cyclops” and implied through constant use of lists.]

Bazargan, Susan, “‘Oxen of the Sun’: Maternity, Language, and History,” vol. 22, no. 3 (Spring 1985), pp. 271-280. [womb substructure in “Oxen”; J’s relation to past authors.]


Beebe, Maurice, “*Ulysses* and the Age of Modernism,” vol. 10, no. 1 (Fall 1972), pp. 172-188. [exploration of modernism; *U*’s role in modernism according to critics.]

Begnal, Michael H., “The Unveiling of Martha Clifford,” vol. 13, no. 4 (Summer 1976), pp. 400-406. [identity of Clifford examined in terms of other characters in *U*.]


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Niemeyer, Carl, “A Ulysses Calendar,” vol. 13, no. 2 (Winter 1976), pp. 163-193. [calendar of important dates in U; includes photos of VI.C.7 copybook.]


Ochoa, Peggy, “Joyce’s ‘Nausicaa’: The Paradox of Advertising Narcissism,” vol. 30, no. 4/vol. 31, no. 1 (Summer/Fall 1993), pp. 783-793. [narcissism and voyeurism stimulated by advertising help to create Gerty MacDowell’s self-image and relationship to Irish society.]


O’Shea, Michael J., “Catholic Liturgy in Joyce’s Ulysses,” vol. 21, no. 2 (Winter 1984), pp. 123-135. [Eucharist motif as structure of U; presents non-Eucharist ritual, liturgy.]
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Parish, Charles, “Agenbite of Agendath Netaim,” vol. 6, no. 3 (Spring 1969), pp. 237-241. [U60; businesses located at 34 Bleibtreustrasse; commentary on ad sheet Bloom reads.]

Parkes, Adam, “‘Literature and instruments for abortion’: ‘Nausicaa’ and the Little Review Trial,” vol. 34, no. 3 (Spring 1997), pp. 283-301. [gender stereotyping and its legal and textual embodiments.]

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Platt, Len, “Pisgah Sights: The National Press and the Catholic Middle Class in ‘Aeolus,’” vol. 35, no. 4 (Summer 1998)/vol. 36, no. 1 (Fall 1998), pp. 735-746. [collection of newspaper men in “Aeolus” are products of middle-class Irish society and serve as microcosm of their social order.]

Platt, L. H., “The Buckeen and the Dogsbody; Aspects of History and Culture in ‘Telemachus,’” vol. 27, no. 1 (Fall 1989), pp. 77-86. [historical and cultural context for conflict between Buck Mulligan and Stephen.]


Pollock, Harry J., “Ulysses in Nighttown Comes to Toronto,” vol. 3, no. 4 (Summer 1966), pp. 288-289. [Canadian production of play.]

Pringle, Mary Beth, “Funfersum: Dialogue as Metafictional Technique in the ‘Cyclops’ Episode of Ulysses,” vol. 18, no. 4 (Summer 1981), pp. 397-416. [dialogue and blurrings of narrative modes in “Cyclops”; includes diagrams and appendix.]

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Rabaté, Jean-Michel, “On Joycean and Wildean Sodomy,” vol. 31, no. 3 (Spring 1994), pp. 159-166. [sexual thematics and motifs of homosexual images in U and linkage of images to issues of paternity, leading to ideas of incest and sodomy.]


Richards, Thomas Karr, “Provisional Fixity in James Joyce’s ‘Proteus,’” vol. 20, no. 4 (Summer 1983), pp. 385-398. [complexity of J’s characterization as illustrated in “Proteus.”]

Ridgeway, Ann, “Two Authors in Search of a Reader,” vol. 1, no. 4 (Summer 1964), pp. 41-51. [Laurence Sterne’s Tristram Shandy and U; techniques both authors use to involve readers.]

Rocco, John, “Drinking Ulysses: Joyce, Bass Ale, and the Typography of Cubism,” vol. 33, no. 3 (Spring 1996), pp. 399-409. [Pablo Picasso’s use of Bass Ale labels in collages influenced use of label in “Oxen of the Sun”; relationship of art to commodity culture.]

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Sawyer, Thomas, “Stephen Dedalus’ Word,” vol. 20, no. 2 (Winter 1983), pp. 201-208. [triads of words to explain characters; focus on Stephen’s “syllogism.”]

Sayeau, Michael, “‘Love at a Distance (Bloomism)’: The Chance Encounter and the Democratization of Modernist Style,” vol. 44, no. 2 (Winter 2007), pp. 247-261.

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Schneidau, Herbert, “One Eye and Two Levels; On Joyce’s ‘Cyclops,’” vol. 16, nos. 1/2 (Fall 1978/ Winter 1979), pp. 95-103. [questions about circumstances of narrator’s story in “Cyclops”]

Schneider, Ulrich, “Freemasonic Signs and Passwords in the ‘Circe’ Episode,” vol. 5, no. 4 (Summer 1968), pp. 303-311. [references to Masonic signs and passwords in “Circe”]


Schork, R. J., “Kennst Du das Haus Citrons, Bloom?” vol. 17, no. 4 (Summer 1980), pp. 407-418. [Alexander Keyes’s phone number and way Bloom remembers it by associations; U 122, 127]

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Finnegans Wake

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Camargo, Martin, “Issy’s Sisters,” vol. 24, no. 3 (Spring 1987), pp. 362-365. [FW 289.24-292-04 links Isolde’s fate with those of other (often abandoned) literary heroines.]


Conn, Robert W., “James Joyce Helps to Solve the Energy Crisis: Our Solase in Dorckaness,” vol. 16, no. 4 (Summer 1979), pp. 515-517. [“solase” used to name the laser fusion reactor project at the University of Wisconsin; FW 470.]


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Dalton, Jack P., “The Finnegans Wake Concordance: A Further Note,” vol. 6, no. 3 (Spring 1969), p. 275. [author differs from Clive Hart in meaning of “ti” (FW 501.05).]


Dwyer, Richard A., “Being a Note on Joyce & James Byrne (1820-97),” vol. 5, no. 2 (Winter 19680, p. 179. [Byrne of FW 51.29 is probably Irish linguist James Byrne.]

Epstein, E. L., “Another Book at the Wake,” vol. 5, no. 3 (Spring 1968), p. 278. [Joseph Collins’s The Doctor Looks at Literature referred to in FW 112.27.]

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Gordon, John, “Another Key,” vol. 27, no. 4 (Summer 1990), p. 853. [one “key” may be reference to story in Grimms’ Fairy Tales; FW 28.15.]

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Halper, Nathan, “The Question of Leap-Year,” vol. 3, no. 3 (Spring 1966), p. 223. [Earwicker’s daughter perhaps born on a leap year.]


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Helmling, Steven, “Joyce, Pound, and Dr. Poindejenk,” vol. 27, no. 4 (Summer 1990), pp. 862-867. [Dr. Poindejenk is Ezra Pound—FW 179.24-29.]


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