

DBS SCHOOL OF ARTS

ELISABETTA LEOPARDI

SENSES AND SENSIBILITY:

**THE SENSES AS THE GATE TO KNOWLEDGE
ACCORDING TO JAMES JOYCE'S *ULYSSES***

**THESIS SUBMITTED IN PARTIAL
FULFILMENT OF THE REQUIREMENTS
OF THE BA (HON) FILM, LITERATURE
AND DRAMA.**

SUPERVISOR: MICHAEL KANE

DATE: 30/5/2014

ABSTRACT

This thesis examines the role of the five senses in James Joyce's *Ulysses*, focusing particularly on the contrast between Leopold Bloom and the Dubliners. While the Dubliners misuse their senses and indulge too much in the sensual life, Mr. Bloom does not rely only on his sensorial perceptions to explore the reality surrounding him, but constantly meditates on his senses to extract a deeper understanding of the world, moving beyond the visible and tangible in search of meaning.

In *Ulysses* it is possible to recognise that there are certain episodes in which one of the senses dominates over the others, not absolutely, but sufficiently enough to establish a distinct connection between this sense and the events taking place. In these episodes Joyce presents a sensorial critique on Dublin's culture and, by contrasting the Dubliners with Bloom, makes it possible to identify the causes for Dublin's paralysis, in the annihilation of the intellect in favour of the sensual life. After a brief introduction of Joyce's historical and cultural heritage regarding the senses, each of the following chapters will concentrate on one sense and the corresponding episode, starting from the less educated senses (smell and taste) and ending with the most sophisticated (Hearing and sight). An exception is made for the sense of touch, which does not include a critique on the Dubliners. Bloom, who has a problem with intimacy, prefers to delegate the ability to use this sense to his wife, Molly, a woman who feels confident with her body and whom represents the most natural approach to touch.

KEYWORDS: James Joyce, Five Senses, Sensual Life, Leopold Bloom, Dubliners, Molly Bloom.

ACKNOWLEDGEMENT

Donandomi ancora la gioia infinita di entrare in porti sconosciuti prima.

Francesco Guccini, *Odysseus*

First and foremost, I am deeply grateful to my research supervisor, Dr. Michael Kane, for his valuable support and dedicated involvement in helping me get through the process of researching and writing this thesis. Given the many changes in subject matter and my wont to lose focus and wander off the path, I wish to thank him for his immense patience and understanding, and for raising many precious points and helpful reading suggestions in our discussions of Joyce.

I would also like to show my gratitude to the Film, Literature and Drama teaching staff, in particular to Dr. Paul Hollywood, for always believing in my potential since the very beginning of my academic life, encouraging me to be original and to support my ideas, even the most absurd.

Getting through my thesis required more than academic support, and I have many people to thank for helping me through this time, tolerating my mood swings and shortcomings.

Vanessa, you are the best friend I could wish for, forgiving me my absences, supporting me in countless occasions and brightening my life with your unique humour. You are a model for me and I hope I become as sensible and mature as you when I grow up!

Ben, I don't know how I would have survived my anxieties without you. Thank you for accepting me for what I am, for tolerating my frustrations and rages against the world, and for listening to my rants on Joyce and the senses for so many months. Also, thank you for proof-reading my work, I know it was an ordeal. I love you!

Giulia and Federico, you have blessed me with your friendship and loyalty since we were kids and I know I can count on you anytime. You enthuse and motivate me, and you have taught me so much about love, discipline and compromise. You understood my need to break free and move away, but always welcome me back home like I never left.

Luke, you have fed me in so many occasions when I was starving, and kept me company when I was miserable and I needed a shoulder to cry on. I will never forget your valuable help and dedication.

I would have never come to love Joyce if my father, Roberto, had not read *Ulysses* to me when I was a child. My intellectual debt is to you: you brought me up in your enormous library and inspired me to love Literature over anything else. That I know what I want to do with my life is thanks to you. You are a great father and teacher. Thank you for patiently helping me with this thesis, giving me great advice and sending me money to buy books and print out articles. Every time I was ready to quit, you did not let me and I am forever grateful.

I want to dedicate this thesis to my mother, Roberta. When I was young I did not like studying and reading, but you never gave up on my education and sat for hours next to me reading aloud until you sparked in me the passion for the written word. This thesis stands as a testament to your unconditional love and encouragement, and for this I am grateful every day of my life.

I owe my deepest gratitude to my grandparents, Giulia and Antonio, and to my sister, Virginia, for supporting me both morally and financially for the past four years, and for learning how to use technology just to call me and ask me if I needed anything. I also wish to remember my grandparents, Lino and Marisa, who are not here with me to share this special occasion. They had ears that truly listened, arms that truly held and a love unending. I will carry you in my heart till I see you again.

Finally, although I doubt he will read this, I would like to show my greatest appreciation to what I consider *il miglior fabbro del parlar materno*, James Joyce, for being such a great and stimulating writer. Every time I read *Ulysses* I discover something new about myself and my beloved Dublin. You drove me crazy so many times, but I loved every moment of it!

TABLE OF CONTENTS

CHAPTER 1: INTRODUCTION	7
CHAPTER 2: DE SENSIBUS, FROM HERACLITUS TO JOYCE	11
Greek Philosophy: Heraclitus and Aristotle	11
The Ambivalent Status of the Senses in the Catholic Church	14
Victorian Period	19
Leopold Bloom: The Hero of the Senses	22
CHAPTER 3: SMELL	24
CHAPTER 4: TASTE	32
CHAPTER 5: HEARING	39
CHAPTER 6: SIGHT	45
CHAPTER 7: TOUCH	52
CHAPTER 8: CONCLUSION	56
REFERENCES	57
ADDITIONAL BIBLIOGRAPHY	59

CHAPTER 1: INTRODUCTION

One afternoon of early 1918, while sitting at the Astoria Café with his friend, the painter Frank Budgen, James Joyce made a decisive remark on the nature of what would become his most controversial novel, *Ulysses*, illustrating it as “the epic of the body”. “If [my characters] had no body,” he claimed, “they would have no mind”¹, an idea that he further voiced two years later, when compiling the illustrious Linati Schema, in which to each chapter of *Ulysses* is associated a different organ². Ironically, the frank portrayal of bodily functions and impressions laid the grounds for a prosecution of obscenity against the novel which saw it banned in England and America for over a decade. Since then, the crusade to re-evaluate the complex relationship between body and psyche within literary discourse on *Ulysses* has been widely carried out by Joycean scholars and critics, leaving very few reservations about their indissoluble bond and co-dependency.

A large part of the critical investigation on the subject takes into account the effects of the senses - considered inalienable articulations of the human body - on the mind. However, in the study of a literary work, the impact of sight, touch and hearing on the characters is more obvious, while the other senses – smell and taste - and their socio-cultural implications are given less attention. This is due to the fact that, in Western civilisation, touch, sight and hearing are educated senses and in literature they immediately find an objective correlative in the reader’s experience and imagination. On the contrary, smell and taste are elaborated through involuntary memory and cannot re-emerge if the person is not directly exposed to them once again.

¹ Budgen, Frank (1972) *James Joyce and the Making of “Ulysses”, and Other Writings*, page 21, London, England: Oxford University Press.

² Excluding the first three chapters, known as Telemachia, which concern the character Stephen Dedalus who “does not yet bear a body” (Ellmann, Richard, 1972: 186-188).

Leopold Bloom's journey through the streets of Dublin cannot but be considered a multi-sensorial experience encompassing the totality of the senses, often crossing the frontier between pure physical perception and the sensual. Of all Joyce's characters, Bloom is the most complete and the only one capable of finding a solid balance between body and mind. He does not rely solely on his senses to discover the reality surrounding him, but constantly meditates on his sensorial perception. From these considerations he extracts a deeper understanding of the world, moving beyond the visible and tangible in search of meaning.

Dedicating this thesis solely to a hollow report of how the senses impinge upon Bloom's interiority would result in stale repetition of exhausted concepts, so, after offering an introduction on Joyce's historical and cultural heritage regarding the senses, the focus will concentrate on the negative assimilations of the five senses in Dublin's culture portrayed by Joyce, with a particular consideration of the differences between Bloom and the Dubliners.

Within *Ulysses* it is easy to establish that there are certain episodes in which one of the senses dominates the others, not absolutely, for synaesthesia is ever present, but sufficiently enough to entertain a distinct connection between that sense and the events taking place. Each of these episodes does not only refer to its specific sense through the complex use of key words and associative imagery: the reader can also discover in it a constellation of linguistic forms - idioms and puns - that reinforce the presence of the sense on a more abstract level of understanding.

For instance, in the *Lestrygonians* episode, which deals with taste, we are presented with a wide set of foods and drinks as well as Bloom's and other characters direct reaction to them, but the episode also establishes taste through idioms strictly relating to food and the act of eating and drinking such as "no accounting for tastes", "hereditary taste", "having a finger in the pie" or "living on the fat of the land". Similarly, in *Sirens*, the episode of hearing, this sense is emphasised by the fact that Joyce employs and parodies music and its structures, with Bloom listening to the songs Simon Dedalus, Father Cowley and Ben Dollard – the episode's sirens – are singing at the

bar. According to the sense of hearing, the majority of idioms in the episode relate to sound and silence, like “let’s hear the time”, “not as bad as it sounds”, “ask no questions and you’ll hear no lies”, “married in silence”, and so on. In *Cyclops*, the reader might notice, apart from the many references to the eye and sight, the alternation of monocular points of view that fail to objectively portray reality, and the metaphorical blindness of the main characters. Accordingly, the idioms that stand out the most are the likes of being “blind to the world” and of seeing “like through a glass darkly”.

Provocatively, these episodes refer in the Linati schema to Odysseus’ encounters during his long peregrinations with mythical, uncivilised populations that threaten, in one way or another, his integrity. Joyce makes a clear comparison between those populations and the groups of people Bloom encounters in public situations. While for Joyce Bloom represents integrity (a man who uses his sensorial experience to reflect on the intimate nature of things and on himself), the Dubliners he meets symbolise the misuse of the senses and the dangerous indulgence in a negative sensuality.

Joyce’s sensorial critique on Dublin’s culture appears in *Lotus-Eaters*, stressing smell and the paralysing effect it has on memories and activity: the characters in this episode are drowsy, tired of living and narcotised by false ideologies. In *Lestrygonians* Dubliners lack real taste for genuine things, devouring food and ideas in the same way, without being able to carefully choose what is effectively healthy for the body and the soul and what is damaging. The seducing music in *Sirens* poisons rationality and gives a sense of melancholia so powerful that even Bloom has to exercise a good dose of self-control to keep his thoughts in check. Finally, in *Cyclops*, a unilateral vision, blinded by pride, prevents seeing things as they are and not as they appear.

Touch should be considered a sense that stands alone and not in specific relation to a group of people. Bloom reserves this sense to himself: throughout the novel, apart from touching his own body, physical contact with other people occurs very rarely, and even when he touches objects there is always a hint of gentleness and disengagement imparted. One hypothesis that occurred to me is

that Bloom's feminine nature prevents him from having an aggressive touch. However, this assumption would be incorrect as under no circumstances does Joyce depict his female characters as passive and reticent. On the contrary, his women are the embodiment of sensuality and carnality and all retain a certain grade of assertiveness and an explosive sexuality.

Having dismissed that theory, I came to believe that the nature of Bloom's marriage³ has pushed him to deliberately renounce decisive human contact. He prefers to delegate this ability to his wife, Molly, a woman who feels confident with her body and who presents the most natural way to approach touch. Therefore, in analysing this particular sphere, I will take into consideration the intimate relationship between Leopold and Molly in order to determine the conditions under which Bloom came to deprive himself of this sense and the reasons why he relays it to his wife.

³ *A silent marriage*, an accepted substitute to separation, in which two people shared the bed, but led separate lives.

CHAPTER 2:

DE SENSIBUS, FROM HERACLITUS TO JOYCE

The senses do not err — not because they always judge rightly, but because they do not judge at all.

Immanuel Kant, *Critique of Pure Reason*

Across the ages and cultures, the five senses have been considered *gateways* opening on the outer world, through which not only knowledge, but the essence of life penetrated the body to influence the soul. However, their influence has not always been regarded as unbiased.

Greek Philosophy: Heraclitus and Aristotle

The Ancient Greek philosophers were divided between those who argued that knowledge arrived through sensorial perception and that the mind only processed this information, and those who distrusted the senses entirely in favour of the mind's ability to overcome such influence. Joyce was particularly interested in Greek literature and culture, to the extent that he would model the events and characters of *Ulysses* on Homer's epic poem, the *Odyssey*, offering not only elements from the epic world, but also from the Greek language and philosophy. He was acquainted especially with the pre-Socratics, Plato and Aristotle's philosophy and more than likely he came across their investigations regarding the senses.

Heraclitus of Ephesus (fl. 500 BC) was one of the first Greek philosophers to recognise that perpetual transformation was the basic condition of the world and the senses are the only means to register this change. In opposition to the scepticism displayed by the majority of the pre-Socratics,

Heraclitus observed that the ignorance of men about the world surrounding them does not originate from the senses, but from their “barbarian soul”⁴.

In *Ulysses*, Joyce applied this theory to the only character who does not yet bear a body: Stephen Dedalus. In episode three, *Proteus*, Stephen is walking along Sandymount Strand cogitating the “ineluctable modality of the visible”⁵, the difference between the material world as it exists and as it is perceived through his eyes. Stephen’s failure to reconcile form and substance is, like Heraclitus claims, not due to a false testimony of the senses, but to his personal inability to understand the basic information they provide. The predominance of thought over feeling and perceiving the universe as it is physically, vests upon this episode a protean nature, constantly moving from one thought to another, like the waves of the Irish sea breaking on the coast. The material world metamorphoses into a selection of hyper-abstract references which convert the visible into a dream-like form. Stephen’s mind is so saturated with knowledge that he fails to see the obvious and, therefore, he becomes suspicious towards his senses. However, this episode concludes with another stream: Stephen’s stream of urine. The shift to a bodily need that shares the nature of Stephen’s thinking (depicted through the technique of the stream of consciousness) and the seaside setting, emphasising Stephen’s desire - and, in general, every man’s desire - to abandon the abstractions of the mind in order to reaffirm the body.

The philosopher Aristotle was another major influence for the Western assessment of the senses. His ideas were essentially anti-platonic, especially where sensorial perception was concerned. Plato believed that true reality cannot be discovered through the senses: they cannot trustworthily report the real essence of an object, but only offer a poor copy. It is only through the annihilation of the senses that one can hope to reach knowledge, though he recognises the contrary notion that the senses are the origin of knowledge and their contribution cannot be dismissed. In his writings, the *De Anima* and the *De Sensu et Sensibilibus*, he argues that the five senses co-operate with each

⁴ Heraclitus, Fragment B107: “Eyes and ears are bad witnesses to people if they have barbarian souls”.

⁵ Joyce, James (1922) *Ulysses*, page 45, London, England: Penguin Modern Classics (1992), Declan Kiberd ed.

others in order to formulate the reality of the world. In the *De Anima* (Book II), he dedicates four chapters to the re-evaluation of each sense as a medium between the soul and the object. The soul, that Aristotle believes to be where the intellect resides, does not possess the ability to perceive directly: when the body is exposed to a particular stimulus the appropriate sense-organ activates to carry the perceptible form of an object/substance inside the body to be decoded and understood. After having established the fundamental properties of the senses and their connection with the soul, Aristotle takes a further step in *De Sensu et Sensibilibus* claiming that,

To all that possess [the senses] they are a means of preservation...But in animals which have also intelligence they serve for the attainment of a higher perfection. They bring in tidings of many distinctive qualities of things, from which the knowledge of truth, speculative and practical, is generated in the soul.⁶

He condemns the pre-Socratic belief that the senses are deceptive on the basis that a sense does not possess the ability to misinform: it discerns elements, but does not act upon them for that is a task belonging to the intellect. Interestingly, Aristotle also included in the sensorial spectrum, along with the five senses, sensitive imagination and memory. As they both work as the conjunction of body and soul, through a representation of reality, and as faculty of the intellect placed in relation to a potential impression of truth, Aristotle believed that they were an active part of sense-perception. In the *De Anima*, Aristotle sets out an agenda for sensorial psychology: as humans think in images the mental process involves the abstractive manipulation of the sensitive reality to perceive what is beyond the tangible.

Aristotle's philosophy of the inner senses is meticulously scientific and, therefore, it is placed on the periphery of the Joycean thought. Joyce preferred to draw his conclusions on the inner senses from a basis which would allow more freedom of speculation than the Aristotelian model. In particular, he would construct his ideas on the re-visitation of Aristotle's work by Thomas Aquinas, as will be explored further in the text.

⁶ Aristotle. *De Sensu et Sensibilibus*, trans. by J.I. Beare, in *The Works of Aristotle*, Clarendon Press (1931).

The Ambivalent Status of the Senses in the Catholic Church

With the advent of Christianity in Europe, the condemnation of the senses increased exponentially and found support in the epistles of two eminent figures of the Church, the apostle Paul and the Father of the Church Pope Clement I, who aimed to promote the mortification of the flesh and of the senses in order to achieve sanctity. This discrimination was not in relation to perception in itself, but to the use one made of the senses. If the senses are put in the service of God they cannot be harmful. However, once they cease to be a resource for gaining knowledge and wisdom and start trespassing into the sensual sphere, they become means for corruption.

While the Old Testament did not tend to antagonise the sensuality cast upon the body - as it clearly appears in the *Song of Songs*, for instance - in the New Testament it is often claimed that anything considered pleasurable for the flesh constitutes an obstacle between man and God. In the epistle to the Galatians, for instance, Saint Paul insists that one “shall not fulfil the lust of the flesh. For the flesh lusteth against the Spirit, and the Spirit against the flesh: and these are contrary the one to the other: so that ye cannot do the things that ye would”.⁷ For Saint Paul, the things one desires can never be in accordance with God’s will. Mankind’s free-will must not be considered an occasion to satisfy one’s own gratifications, but to prove devotion and love to God. A similar view was shared by Pope Clement I who wrote, in the first century AD, that “it is in the flesh that dwells no good. Mortify the works of the flesh... master the senses, reduce them to servitude and punish them.”⁸

⁷ Paul Apostle. *Epistle to the Galatians*, 5:16-19, King James Version, Oxford: Oxford University Press (2008).

⁸ Clement I. *Two Epistles Concerning Virginity*, trans. by Rev. B. P. Pratten, Edinburgh: T&T Clark.

This idea evolved throughout the Middle Ages until it found full articulation in the theological reflections of Thomas Aquinas. From his considerations was moulded the Jesuit doctrine to which Joyce was extensively exposed to while studying at Clongowes Wood and Belvedere College.

In his *Summa Contra Gentiles* (1258-1264), Aquinas wrote that “the intellect depends on the sense for the origin of knowledge... those things that do not fall under the senses cannot be grasped by the human intellect”⁹. As already said, Aristotle had a great impact on Aquinas who also took into consideration the projection of the senses on a more metaphysical level through the imaginative process. In his commentary on the *De Anima*, Aquinas claims that the perception one has of the world does not only come from immediate perception, but from personal pre-existing knowledge that can come into play to modify that sensitivity.

This revolutionary idea on sensorial memory and imagination would prove to be of great relevance to Joyce’s work on his characters’ sensual life. For example, Molly Bloom by thinking about her husband, retracing the experience of their life together through her memories, comes to the conclusion that he is, in fact, a man superior to any other. In the same way, Mr. Bloom, who is the champion of the senses in *Ulysses*, cannot be said to perceive his world only on a material level. The fact that the reader comes to define Bloom’s reality through his consciousness and memories, stands as a testimony that Joyce’s heroes continuously process the projection of the senses. They are not hedonists, they do not linger on sensual pleasures, but reflect on the nature of things and from it they draw an autonomous conclusion. On the contrary, the Dubliners employ their senses to enjoy the delights of life because they are flattened by the preconceived interpretations of reality offered by the Church and the British Empire.

Like Thomas Aquinas, Hugo of Saint Viktor, a monk whom lived in the first half of the thirteenth century, opposed a drastic devaluation of the senses. Hugo argued that the attainment of

⁹ Aquinas, Thomas (1264) *Summa Contra Gentiles*, trans. by Anton C. Pegis.
Retrieved on: <http://dhspriority.org/thomas/ContraGentiles1.htm>

knowledge is expressed in three stages: the *cogitatio*, in which the senses allow a first contact with the universe; the *meditatio* where the human rationality registers and investigates the sensorial information; and, lastly, the highest level is the *contemplatio* (almost mystic) that consents to the individual to capture the essence of things and it is dedicated to the contemplation of God's creation as perfect and whole.

Regardless of whether Joyce had consciously employed Hugo's interpretative model or not, it would be interesting to consider his main characters in accordance with this principle. Stephen can be considered as the *contemplatio* - following secular principles as he has abandoned the Catholic Church – because he silently reflects on the creation through pure speculation. At the opposite pole is Molly Bloom, the *cogitatio*, a character who indulges a life in service of the sensual. Intervening between the two Joyce places Bloom, whom represents the communion connecting the sensual and the spiritual through the use of the intellect.

Having said that, one might notice how Joyce upsets Hugo's order by inverting the three phases, from the highest level of contemplation to the lowest of cogitation. He seems to argue that mere contemplation is not sufficient to achieve a deeper understanding of the world. In fact, Stephen does not draw any wisdom from his meditations. On the contrary, Molly completely abandons herself to her senses without restraining them to either the metaphysical plane, like Stephen, nor to the mere pursuit of knowledge, like Bloom. Again, imagination becomes a powerful tool through which the senses operate: in fact, Molly does not act, but relives her sensory experiences through memory. By doing so, she becomes the only character in *Ulysses* who crosses the frontier between knowledge and revelation. Here Molly is akin to the reader: she experiences through memory - in the same way that the reader enters the sensual world of *Ulysses* through the memory of their own sensorial experiences and through the spiritualisation of the material.

In Medieval times the senses were subject to wary suspicion as dangerous entryway for vice. Sensorial input left untempered was considered incomplete and thus a portal by which deviance

entered the mind. C.M. Woolgar, in *The Senses in Late Medieval England*, reminds us that when auricular confession was instituted during the Fourth Lateran Council in 1215, the confessors were instructed to examine the penitent by inquiring about his exploitation of the senses to establish how he might have sinned.¹⁰ In this period, a rather vast literature was offered by the Church on the nature of the senses and about the most efficient ways to examine how a man could have sinned through them. The body was considered a battleground on which both sin and salvation were thought to exercise their influence on the mind. The outcome of this notion becomes evident, for instance, in Dante's *Divine Comedy*. For Dante, the different degrees of fault and merit are organised on the basis of the sins produced by the senses, both in a physical and metaphysical way. An appropriate use of the sensual would mean salvation, misuse a condemnation to hell.

These concepts on using the senses to aspire to a more ascetic life rather than indulging in vice shaped the Rules of many religious orders, including the Jesuits.

For instance, Saint Ignatius Loyola, founder of the Jesuit order, shared this vision of a rigorous spiritual discipline rooted in manipulating the senses in order to dispose the soul to receive God. In his *Spiritual Exercises* (1520), Loyola proposes a spiritual education claiming that the human soul is equally attracted to both good and evil through the senses and only those who can refrain from satisfying the desires of the flesh can aspire to the grace of God. As Loyola was a Thomist, he did not believe in the physical mortification of the senses: it is in the soul that a man commits sins, through an erroneous discernment; the five senses are given by God to admire his creation and to be put one's body to His service. Rather, Loyola invites sinners to feel with the "interior sense of the pain... in order that, if, through my faults, I should forget the love of the Eternal Lord, at least the fear of the pains may help me not to come into sin"¹¹. This brief extract from *The Meditation on Hell*, has implications of Aquinas's philosophy on the use of imagination.

¹⁰ See, Woolgar, C.M. (2006) *The Senses in Late Medieval England*, New Haven, Connecticut: Yale University Press.

¹¹ Loyola, Ignatius (1520) *The Spiritual Exercises*, (Fifth Exercise, Second Prelude), trans. by Father Elder S.J. Mullan, New York: P.J. Kenedy&Sons.

The strength of psychic visualisation is more terrifying and lasting than any physical punishment: “ita obiectum timoris”, he writes in the *Summa Theologiae*, “est aestimatum malum futurum propinquum cui resisti de facili non potest”¹².

Loyola proposes to envisage through the imaginative senses (“see with the sight of the *imagination*”¹³) both negative (hellish) and positive (heavenly) images and to retain those fantasies in the mind so that they could affect the spirit and lead towards faith. In Dante’s work damned and saved are not only judged on their action - considering only the physical senses -, but on the basis of their relationship with God, on their ability to relativise the senses. Damnation is not a result of a life contaminated by the sensual, but of a life in which the research of the sensual becomes the final purpose. The human destination cannot be in the senses, but in God.

Deriving most of his education from this religious background, Joyce transposed in his literary work Loyola’s philosophies learned while studying at the Jesuits’ school. In his heavily biographical first novel, *A Portrait of the Artist as a Young Man*, Joyce presents his main character, Stephen Dedalus, as a young man who deals considerably with the moral struggle between sensual pleasures, which appeal to his sensitive artistic soul, and the rigid asceticism imposed on him by the Jesuits.

Half way through the novel, Stephen has lost his way by gratifying the pleasures of the flesh, spending his nights with prostitutes and indulging in other “violent sins”. This chapter is characterised by Stephen’s moral crisis - a result of a spiritual retreat he undertakes, in which Father Arnall gives a sermon on death, judgement, hell and heaven. The graphic description of Hell is constructed on Loyola’s imagery in the *Meditation on Hell*, depicting sufferance and torments through the five senses. The gravity of the sermon and its vividness, overpower Stephen who

¹² Aquinas, Thomas (1274) *Summa Theologiae*, trans. by Fathers of the English Dominican Province, Einsiedeln, Switzerland: Benziger Bros. (1947). “In this way, the object of fear is considered as an evil to come soon, to which is not easy to withstand”.

¹³ Ibid. note 11.

believes that those words are meant for him: “the faint glimmer of fear becomes a terror of spirit as the hoarse voice of the preacher blows death into his soul”¹⁴. This crisis urges him to repudiate and to bring “each of his senses... under a rigorous discipline”¹⁵ in order to purify his soul.

The incipit of chapter four lists sense by sense how Stephen mortifies his body by exposing himself to a series of exasperating sensorial frustrations. It is clear how, by conducting this sort of penance, he has misinterpreted Loyola’s teachings which place no weight on this type of pain, for it is of a temporary nature.

Predictably, Stephen’s self-discipline is constantly bothered by sudden fits of impatience and doubts. As physical pain is not sufficient to maintain so vivid a fear of damnation, he soon re-embraces the sensual life, on account of the impulses of his nature, as a legitimate path towards knowledge and truth. However, given the incompleteness of his character, Stephen still struggles to fully understand the power of the senses to feed his humanity, and by the time he appears in *Ulysses* he has not yet found a satisfactory way to employ the senses as communicating vessels between the world and his mind, remaining barricaded in the fortress of his intellect. His senses always detach from the tangible to draw back to reflection, but since his conclusions are contradictory he fails to draw a solid explanation of reality. For this reason Stephen’s model is Hamlet, a character who is unable to make choices and remains stuck in limbo.

Victorian Period

As Joyce was a child of his time, the Victorian *sensorium* also profoundly affected his work. Despite their austere moral prudishness, Victorians became aware of the overwhelming effect the

¹⁴ Joyce, James (1916) *A Portrait of the Artist as a Young Man*, page 98, London, England: A Norton Critical Edition (2007), John Paul Riquelme ed.

¹⁵ Ibid. note 14, page 131.

industrial revolution and progressing urbanisation had on the senses, as well as the possibility of exploring their emerging subjectivity through transcending the materiality of the world. In the era of “too many images, too much noise, way too much information”, the Victorians aimed scrupulous attention at the “inter-relationship between body, mind and imagination in sensory encounters with things”¹⁶. The opening of the *Crystal Palace Exhibition* in 1851, a celebration of technological and artistic *avant-garde* hosting thousands of exhibitions from all over the world, marked the beginning of a public form of knowledge densely based on the sensory revival. It performed not only as a development in the appreciation of aestheticism, but came to be the symbol of the multi-sensorial modality of learning. While most of the Western-based exhibition appealed to the most “civilised” senses, sight and hearing, the introduction of displays from the British “eastern possessions” was the trump card in arousing public awareness towards the acquisition of wisdom through the other senses¹⁷.

If on the one hand it is true that the Victorians strolled along the path of a much more refined recognition of the sensory reception, the other hand held fast a deep fear of a contaminating, vicious sensuality felt by many Victorian commentators. According to the puritan vision, when the desire - the sensual intention - is not removed from the pure and passive sense, one takes the risk of digressing into vice, or even into perversion. It is necessary to understand that the term “perversion” had in Victorian times a radically different connotation than nowadays. Particularly in the sphere of the sexual, but generally trespassing into the sensual, whatever did not conform to the public virtue was considered corrupt and perverted, adverse to the heterosexual family, the bourgeois morality and social order.

¹⁶ Parkins, Wendy (2009) *Trust Your Senses? An Introduction to Victorian Sensorium*, Australasian Journal of Victorian Studies, Vol. 14(2).

¹⁷ However, as Constance Classen points out in *Other Way to Wisdom: Learning Through the Senses Across Cultures*, the Western canon still regarded those Oriental culture, with their broad sensory education, as “sensualist and decadent” at best. See, Classen, Constance (1999) *Other Way to Wisdom: Learning Through the Senses Across Cultures*, International Review of Education, Vol.45(3/4), Springer.

Victorian moral paranoia led to a decisive fracture between the public and the private sphere, recorded by historians and in many Victorian literary works such as those of Oscar Wilde, Robert Louis Stevenson and Christina Rossetti, to name but a few. In the newly-born urban City, where the human senses were in constant stimulation and driven unabated into temptation, one could not live anything but a sham moral life. What was unspeakable outside domestic walls and rejected by the public self, became manifest in the desire to abandon the private self to sensual stimuli away from prying eyes.

The Victorian age was not the time of virtue, but it relied on the exhibition of virtue while concealing vice. It was not important to be morally virtuous, but to appear as such. Oscar Wilde, great denouncer of ridiculous Victorian morals, exemplifies this contradiction in his comedies, especially in *The Importance of Being Earnest*, whose title plays a pun upon the main character's adopted name and the quality of being honest. The fact that the protagonist lies about being named Ernest already hints at his dishonesty, but he keeps hidden his real name to please his fiancée's "ideal... to love someone of the name of Ernest"¹⁸. She explains how they live in "an age of ideals" clarifying the idea that she is not so much interested in his actual honesty with her as to the fact that his calling card could satisfy the common desire of being introduced to someone honest, therefore respectable.

Joyce was sufficiently conscious of the retrograde Victorian authority Dublin was still subjected to by the time he left in 1904. The emergence of Freudian psychoanalysis supporting a considerable re-evaluation of the human psyche cruxed on the conflict between conscious life and unconscious internalisation left the Irish nearly untouched. The legend claims that Freud himself regarded the Irish as "the only race for whom psychoanalysis is of no use whatsoever". Subjugated by the Catholic Church and the British Empire, the Irish had become accustomed to a castigation of

¹⁸ Wilde, Oscar (1895) *The Importance of Being Earnest: A Trivial Comedy for Serious People*, London: Dover Publications.

their bodily and spiritual life in order to please their English and Italian masters¹⁹ and silence their *agenbite of inwit*²⁰. Joyce believed a pervading psychological paralysis was imprisoning Dubliners at the turn of the century, and trapping cycles of frustration and resentment crop up throughout his literary work, showing with remonstrance how the addiction to the hypocrisies of religion and nationalism had generated a culture of self-hate and intellectual inertia. Joyce once said,

Dubliners are my fellow-countrymen, but I don't care to speak of our *dear, dirty Dublin* as they do. Dubliners are the most hopeless, useless and inconsistent race of charlatans I have ever come across, on the island or the continent. The Dubliner passes his time gabbing and making the rounds in bars or taverns or cathouses, without every getting 'fed up' with the double doses of whiskey and Home Rule... There's the Dubliner for you.²¹

The critique Joyce offers on the Dubliners is that, although they are well-equipped with the senses, they do not use them to interpret the world through personal observation and meditation. Rather, they distrust the evidence of their sensorial experience and rely on imposed preconceptions.

Leopold Bloom: The Hero of the Senses

It is to this Dublin that Joyce opposes his modern hero, Leopold Bloom, a man who refuses to be subjected to strict religious, philosophical and moral categories to justify his existence. He realises that following a particular doctrine would dampen the potential of the senses in comprehending the world: ready-made answers prevent drawing autonomous conclusions. Experience is denied by dogmas that present the senses as fallacious. In other words, if sensation does not correspond to revelation, the only real certainty, error cannot but be found in the senses.

¹⁹ Stephen Dedalus in *Ulysses* asserts to be “the servant of two masters, an English and an Italian”. Joyce, James (1922) *Ulysses*, London, England: Penguin Modern Classics (1992), Declan Kiberd ed.

²⁰ Middle English, literally “remorse of conscience”. Ibid. note 19, page 18.

²¹ James Joyce on Dubliners. Originally transcribed by Alessandro Francini Bruni in his pamphlet, *Joyce Intimo Spogliato in Piazza* (Trieste, 1922)

On the contrary, Bloom aims to explore and determine the reality of his environment through the senses which allow him to feed his humanity rather than his immediate desires. Bloom's revendication of autonomy originates from the refusal to restrain the sensorial to a delimited part of his life: he exhausts the construction of his world through synaesthetic pleasures, which Joyce willingly carried to their extreme in order to portray them realistically. Working as an advertisement canvasser, Bloom, more than anyone, is familiar with the seductions of the sensual, and his hypersensitivity produces an auto-referential, critical interpretation – which, at times, appears distorted and abnormal – of the senses and enhances his wish to experience reality on his own terms.

There is something extremely perverted about Bloom, the term *perverted* here bearing the original etymological implication of *subverted*, namely in his desire to sabotage the currently established order. His perversion is evidenced in his rejection of an active role in society, an attitude which places him in the feminine scope, reinforced by the fact that he is called Leopold *Paula* Bloom and his aversion towards recognisable masculine traits such as ambition, jealousy, and violence. His perceived infertility, weak social classification and the fact that he is Jewish (in name rather than practice) also contribute to marginalise him. Nevertheless, emarginated and exiled in his own country - like Joyce felt and wanted to be - Bloom is the most human character in the novel, far from the studied pretences of the Dublin bourgeoisie. In the sphere of the senses, Bloom is also the emblem of perversion: while his fellow citizens rely on an unwholesome misuse of the senses, unable to control and cultivate them to the betterment of social decency and their humanity, Bloom devotes constant attention to channelling them in favour of his personal growth. Joyce seems to have ironically inverted the Victorian idea of “public virtues versus private vices”: through Bloom he publicises those vices and excesses that in Victorian times were concealed. This was the reason for Joyce's *damnatio*: he had enraged Caliban by presenting him with a mirror in which he could see his own reflection.

CHAPTER 3: SMELL

In smelling one dissolves

Max Horkheimer and Theodor W. Adorno, *Dialectic of Enlightenment*

The position of smell in the history of the Western thought is rather ambivalent. In *Timaeus*, Plato considers this sense inferior to the others: he believes that the ephemeral and deceptive nature of olfactory sensations provided an incomplete knowledge. Although Plato's successors, from Aristotle to Nietzsche, have attempted to rehabilitate the positive qualities of smell (for instance those associated with memory), perhaps Plato's theory is not entirely wrong. The difficult classification of smells and the extreme individual reactions to them make smell a sense that is often misleading. The fact that what is sensed by smell is never in direct contact with the body and that it travels through air, mixing with a variety of other smells, is another significant aspect to support Plato's idea that smell cannot provide a sophisticated depiction of reality.

Furthermore, smell is the most passive of the senses because it is the most difficult to educate and keep under control. In this sense, smell shares its nature with hearing. However, in Western societies, hearing has a great advantage over smell: it is educated. When a sense is educated it "learns" to elaborate the world's data into rational thoughts. The Western culture does not provide smell with a decisive education because - apart from some professional categories (chemists, sommeliers and perfumers) which need this sense for a practical purpose - it is not indispensable to our survival. Nevertheless, compared to the other senses, smell has the characteristic of reviving memory in a more immediate way. When a sense is educated, it has a more complex nature, therefore, the information it acquires takes more time to attach to memory. The memory produced by smell is instant and involuntary as it is triggered only when the subject is re-exposed to a known

smell. This type of recollection plays upon emotional experiences and relates to the human ability to form a mental image of that particular smell as encountered in the past.

In the fifth episode of *Ulysses*, Dublin's landscape is suddenly suffused with exotic smells – flowers, herbs, medicinal drugs and aromatic substances -, evocative of distant lands and cultures.

After leaving Eccles Street, Bloom lingers to contemplate the window of the Belfast and Oriental Tea Company, through which he reads the legends of the different brands of tea. The morning in Dublin is warm and sleepy, and the sensual richness of the aromatic imagery propels him to fantasise about “big lazy leaves to float about on, cactuses, flowery meads... Influence of the climate. Lethargy...Hothouses in Botanic gardens. Sensitive plants. Waterlilies. Petals too tired to. Sleeping sickness in the air.”²² Bloom's thoughts are presented as becoming gradually dispersive and fragmented. His mind keeps returning to the Far East with its intoxicating perfumes and exotic scenarios. His meditation on a life devoted to *il dolce far niente*²³, foretells the presence of narcotic substances, like tobacco and the fumes of alcohol, in the episode. The cooling effects of drugs enmesh with the Dubliner's senses transforming them into an army of somnambulists, who drown in their self-pity and hope to forget about their situation. Tea itself is a symbol of narcotic fragrances²⁴ and calls the mind to the Chinese lobbies where the tea ceremonies take place among the use of opium.

This episode mirrors Homer's incident in the *Odyssey*, when Odysseus encounters the Lotophagi, a mythical population addicted to the soporific effects of the lotus, a flower so delicious that “those who ate of it left off caring about home... for staying and munching lotus with the Lotus-eaters without thinking further of their return”²⁵. The Lotophagi, as the name suggests, eat the lotus, they do not smell it. However, there remains the essence of an exotic setting. In Bloom's

²² Joyce, James (1922) *Ulysses*, page 86-87, London, England: Penguin Modern Classics (1992), Declan Kiberd ed.

²³ Literally, “sweet doing nothing”.

²⁴ The first contact with tea is through its smell that anticipates the pleasure of the taste.

²⁵ Homer. *Odyssey*, trans. by Samuel Butler, Boston: Digireads.com Publishing.

culture oriental tastes were less common than smells. In fact, Joyce does not refer to spices or exotic foods, but to tea leaves and, further on, to incense. Joyce transfers the idea of eating into the idea of smelling. Perhaps, he dedicates this episode to smell because the Dubliners are immersed in an *atmosphere*, they breathe a paralysing air. The characters presented are passive and unable to defend themselves from the oppressions of the Church and the Empire, just as smell is weaved into the air one must breathe. The only way to escape this situation is to be dragged away from Ireland like Odysseus drags away his companions from the island, “[fasting] them under the benches” of the ship²⁶. This idea of not being able to leave can be found in one of the stories in *Dubliners: Eveline*. As Odysseus’ companions are addicted to the lotus, Eveline is so addicted to Ireland that, when she is finally about to leave, “she [grips] with both hands at the iron railing” and refuses to board the ship. She has become a lotus-eater: the expression on her face is “passive, like a helpless animal. Her eyes [give] no sign of love or farewell or recognition”.²⁷

Although the tempting fascinations of the fragrant landscape strive to intoxicate Bloom’s thoughts, he constantly attempts to shift his attention to heavy, scientific matters which weigh him back down to earth from his reveries. In this case, he ponders about the law of falling bodies. His natural suspicion over that which appears too delighting meets with a spiritual firmness which reminds him that a life lived in the pursuit of physical gratification is lived at the expense of the nourishment of the soul. Coming into confrontation with other senses, Bloom would masterfully evade the tantalisations of the over-sensual, but in this chapter even his determination is put to the test. His mind struggles to focus on the exact principles of falling bodies and it soon returns to daydreaming. It almost seems that Bloom concentrate on this law because he himself fears to fall (metaphorically), to have his intellect bent by the senses.

Upon seeing a boy who “lolls” absent-mindedly in front of a pub smoking a cigarette, Bloom is tempted to scold him about his unhealthy habit. However, he restrains himself, meditating how

²⁶ Ibid. note 25.

²⁷ Joyce, James (1914) *Dubliners*, page 31-32, London, England: A Norton Critical Edition (2006), Margot Norris ed.

life for the average Dubliner “isn’t such a bed of roses”²⁸. Through this phrasing, Joyce portrays the Dubliners’ belief that their life is difficult enough to justify their abandonment to “comfort” substances. Another similar idiom will appear later - “no roses without thorns” - in order to emphasise that pleasurable things come at a price. In this case, the pleasures drawn by a sensual, narcotic life have a negative effect on the Dubliners’ mind, making them an easy prey to that which works to paralyse them. In fact, Bloom envisages the royal Dublin fusiliers looking “half baked... hypnotised like. Eyes front”²⁹.

These sayings also introduce, in idiomatic linguistic form, the symbol of the chapter, the flower, which is connected to the olfactory sphere from the cultural point of view.

Flowers are very dear to Bloom: his Hungarian surname, *Virag*, literally means “flower”. In a sense, smell and Bloom share the same passive nature. When Bloom decides to change his surname into an English form, he does not translate it literally, but he opts for “Bloom” instead. This is because Bloom is still a bud who has not given the best of himself. The premature death of his son, Rudy, pushed him to shut himself off from the rest of the world and, for this reason, his actions and personality are often misinterpreted by the other Dubliners. The only person who understands him is his wife, Molly, who can see his potential to finally flourish. Interestingly, the alias Bloom chooses for his erotic correspondence with Martha Clifford is “Henry Flower”. He believes that Martha will help him to bloom through reviving his sexuality.

After fantasising about Martha, Bloom’s thoughts return to the material and he decides to take mass at All Hallows. Upon entering the church, he reads on the signboard of a mission to save China from paganism and he briefly considers the use of recreational opium in Chinese culture and religion, undoubtedly preferable to the *Ecce Homo*³⁰. Here Joyce had in mind not only Jesus, as it was presented by Pontius Pilate, but Nietzsche’s homonymous book which poses the question:

²⁸ Ibid. note 22, page 86.

²⁹ Ibid. note 22, page 88.

³⁰ Italic mine. Ibid. note 22, page 97.

Christ or Dionysus? Christ is, of course, a symbol of penance and of total rejection of the sensual life, while Dionysus, as it was in Greek mythology, is the god of joy and divine ecstasy.

When church doors and opium come to be in the same paragraph, it is difficult not to consider Karl Marx's maxim: "religion is the opium of the masses"³¹. Crowds of Irish people, like sleepwalkers, flow every day to Mass, where priests confer their dose of figurative opium. The host, placed by the priest in the mouths of the faithful, is like the lotus-flower, providing an illusory happiness to those blinded by faith. Joyce was definitely an enthusiast in unmasking the prevarications and deceptions of religion, a theme felt throughout his works. He claimed that his breakaway from the Church happened when he was still a student, but this motif recurs so frequently in his writings that one might believe he never left it behind. By writing about false religious beliefs in this episode, Joyce wishes to emblematised the subtle and influential authority of the Catholic Church pervading Irish society and culture.

The confraternity Bloom faces at All Hallows is no more than a wash of depersonalised, stupefied people. This vision echoes in the antechamber of Dante's hell, where the *ignavi*, the slothful, are condemned to run in circle following a banner turning on itself. In this case, the banner is the inscription I.N.R.I. on the cross, the idea that Jesus died to save man from original Sin, the pivotal idea around which all the Christian's creed. The Dubliners are slothful in the mind: they do not dare have a personal opinion, but adjust their beliefs on the strongest ideology. Dante describes those who passed through life without taking action for hesitation or fear as men "*ch'hanno perduto il ben dell'intelletto... che mai non fur vivi*" (who have lost their intellectual good and who never were alive)³². Similarly, Joyce depicts the faces of these Dubliners as "blind masks" moving silently

³¹ Quote by Karl Marx to be found in the *Introduction* of his work *A Contribution to the Critique of Hegel's Philosophy of Right* (1843)

³² Alighieri, Dante. *The Divine Comedy: Inferno*, page 26-28, trans. by J.G. Nichols (2005), London, England: Oneworld Classics.

around the church “[seeking] their places”³³, Bloom follows them with his eyes, commenting in his mind the pathetic procession.

Bloom is not attracted to the church by faith, but by “the cold *smell* of sacred stone”³⁴. Since he is not religious and does not wish to be subjugated by the Christian doctrine, what allures him inside is above all his sensorial curiosity. The words of the priest have little effect on him, who ruminates on the emptiness of religious conviction and false sentiments triggered by fear rather than devotion. However, his sense of smell is assaulted by the enrapturing scents exhaled by candles, flowers and incense. His mind, again, wanders through the mazes of memory and fantasy. In ritual practices, incense is also associated with a macabre detail: sacrifice. In the Catholic liturgy, before the *corpus domini* is given to the faithful, the priest incenses the offerings on the altar and the faithful. Bloom’s thoughts return to the concept of metempsychosis that he has explained to his wife, Molly, in the previous episode. It is interesting to notice how Molly has pronounced this term: “met him pike hoses”³⁵. This pronunciation might give the idea of meeting someone (Him) like a pike (a voracious fish) through an instrument that conveys water (a mouth, perhaps). Put in this way, this explanation makes little sense, but, given the setting, one could imagine the mouths of the faithful eating the Body of Christ without ever being satiated. In fact, Catholics believe that, through transubstantiation, the sacramental bread becomes the actual body of Jesus. In Bloom’s mind, the host transforms into a corpse, a cadaver, upon which people feed like cannibals and, in turn, they become the victims of superstition and fear.

After fleeing the church before the conclusion of the Mass, Bloom moves to *Sweny’s*, the chemist’s shop, to order a lotion for Molly. The chemist’s shop, also referred to as *drugstore*, is another dangerous place, full of “herbs, ointments, disinfectants... Enough stuff to chloroform

³³ Ibid. note 22, page 99.

³⁴ Italic mine. Ibid. note 22, page 98.

³⁵ Ibid. note 22, page 194. Note that when Bloom remembers Molly’s pronunciation is about to ask a priest about the term “parallax”.

you”³⁶. Bloom thinks about natural, sweet-smelling substances like chloroform, laudanum, poppy syrup, sleeping draughts, whose pleasurable smell hides a toxic nature that could induce an eternal sleep.

The theme of lethargy resurfaces but no more as pleasant abandonment, instead as disturbing and fatalistic. Floral nature, with its appealing olfactory lures, cleverly conceals poison where one would not expect to find it. However, by the time the chemist returns, Bloom’s thoughts have already started shifting in the opposite direction, contemplating the perfumes of the flowers contained in the lotion for his wife.

Bloom’s weakness for flowers makes him easy prey for the natural call of fragrant odours, but not always with positive results. He buys a “sweet lemony wax”³⁷ soap for its smell, without realising that the soap will hound him around Dublin all day long, giving him a certain physical discomfort. He warmly thinks about Molly’s scent, the perfume of her skin and the fragrance she uses (Peau d’Espagne, “Spanish Skin”), and he recalls her Spanish origins through imagining orange flowers, typically found of Mediterranean countries. Orange flowers also bring his thoughts back on the marvels of the Far East, where they were firstly cultivated before the Portuguese merchants imported them in Europe. The exoticity of the Turkish baths around the corner, closes the episode in an imaginary circle. He envisions the Heraclitean stream of life in which his body plunges, delighted by the scented soap. His penis is compared to a languid flower, not erect but flaccid, dulled by the narcotic effects of the oils. However, Bloom pictures this bath only in his head. The abandonment to the sensual would signify that he has lost control over his senses. The satisfaction of his immediate physical desires would become the key towards infertility of the mind and of the body, symbolised by his powerless genitals.

³⁶ Ibid. note 22, page 104.

³⁷ Ibid. note 22, page 105.

The episode works in circles, both physically and spiritually. Unlike the Lotus-Eaters, Bloom has made his return by walking back to the point where he was at the beginning of the episode, just as at the end of the novel he will return to his wife. Psychologically, the episode satisfies Bloom's fantasy that if he moves towards the East (through the work of his mind) he might never grow old. In a sense, before the closing, the episode has worked as a descent into hell and towards death. The opening is a portrayal of a waste land where Bloom encounters those who are neither dead nor alive and ends in a place (the chemist's) that anticipates an eternal sleep. Bloom's ability to shift his thoughts from death to the Orient saves him from remaining stuck in the fatality of life.

CHAPTER 4: TASTE

Tastes are made, not born.
Mark Twain, *A Tramp Abroad*

In Western canon the sense of taste, as with smell, was ranked low in the hierarchy of the senses function in relation to the acquisition of cognitive knowledge. Less intrusive than smell, and yet sharing the same chemical origins, the tendency of taste to direct attention inward towards the body greatly influenced its dismissal in Western thought across the centuries, associating it with the uncivilised. At the beginning of the 19th century, physician Jean Itard was the first to believe that the successful awakening of taste was significant in the refinement of cultural appreciation³⁸. His studies stimulated the researches of the French diplomat and gastronome Jean Anthelme Brillat-Savarin who established that taste is not necessarily related to appetite and can function independently. His study of the human tongue revealed that the chemical reactions that produce taste vary from person to person, coming to the conclusion that taste is extremely subjective and defines personality. As a matter of fact, he was the author of the common phrase “tell me what you eat and I will tell you what you are”³⁹.

Joyce’s fascination with food and the subjectivity of the experience, led him to consider taste as a sense to educate rather than a physical need employed in constant research of pleasure. In his opinion, a person’s culinary preferences could explain their nature better than any direct description, and reflect their ability to relate to the world.

In *Dubliners* it is not rare to encounter characters who are placed in relation with food. In *Two Gallants*, for instance, Lehenan is able to think about his “poverty of purse and spirit” after a “plate

³⁸ See, Classen, Constance (1999) *Other Way to Wisdom: Learning Through the Senses Across Cultures*, page 271, International Review of Education, Vol.45(3/4), Springer.

³⁹Jean Anthelme Brillat-Savarin in *Physiologie du Gout, ou Meditations de Gastronomie Transcendante* (1826).

of hot grocer's peas, seasoned with pepper and vinegar... and his ginger beer"⁴⁰. Here food symbolises the lack of fulfilment in his life as well as the Irish condition (shown by food the colour of which recalls the Irish flag) of being absorbed in their own regrets. In *A Painful Case*, Mr. Duffy is said to "abhor anything which betokens physical or mental disorder"⁴¹, therefore his eating habits are described very scantily as simple and unpretentious, reflecting his personality and morals. His food routine is interrupted once he entertains a sinful relationship with Mrs. Sinico. In this occasion he loses his appetite because his morality is somewhat upset. Finally, in *The Dead*, Joyce dedicates various paragraphs to the description of the dinners and the report of the interaction between characters over the food distribution. In one occasion, Joyce exchanges *food* with the term *viand* (delicious dishes), a word that derives from the Latin *vivere* (to live). As the *viands* are shared equally among the guests they work as a reminder of Irish traditions linked to hospitality and conviviality (from the Latin *convivare*, living together).

However, it is in *A Portrait* that culinary preferences, or the lack thereof, decisively shape the main character's personality. Chapter three opens with Stephen's fantasies about greasy, fatty food to stuff into his belly: "he hoped there would be stew for dinner, turnips and carrots and bruised potatoes and fat mutton pieces to be ladled out in thick peppered flour-fattened sauce. Stuff it into you, his belly counselled him"⁴². This attitude emphasises Stephen's detachment from the spiritual dimension in favour of a more material and urgent. At the end of the previous chapter he had had the first encounter with a prostitute. The carnality of his intentions and the entrance into a world of the "everything at once", model his taste perception in ways that resemble his voracity. On the contrary, in *Ulysses*, Stephen is more ethereal, less interested in his physical needs. While his friend, Buck Mulligan, "crammed his mouth with fry and munched and droned"⁴³, he maintains a certain gloominess while eating his breakfast. He does not seem much interested in what he eats but

⁴⁰ Joyce, James (1914) *Dubliners*, page 45-46, London, England: A Norton Critical Edition, Margot Norris ed..

⁴¹ Ibid. note 40, page 90.

⁴² Joyce, James (1916) *A Portrait of the Artist as a Young Man*, page 89, London, England: A Norton Critical Edition, John Paul Riquelme, ed.

⁴³ Joyce, James (1922) *Ulysses*, page 14, London, England: Penguin Modern Classics (1992), Declan Kiberd ed.

rather in the conversation taking place. Again, Stephen is stuck in a world of thoughts and often forgets to also feed his senses. His lack of interest for physical matters reflects his struggles to fully acknowledge his body and to determine his identity as an artist and as an individual.

In the first encounter between Mr. Bloom and the reader, in the fourth episode of *Ulysses*, Joyce is very scrupulous in withholding a direct physical description of the character, relying only on his gastronomic appetite. “Bloom’s inclinations before breakfast”, Richard Ellmann suggests in *Ulysses on the Liffey*, “are visceral. His brain is full of body, his mind... full of kidneys”⁴⁴ that Bloom enjoys because of their “faint tang”⁴⁵ of urine. His sensorial hypersensitivity allows him to appreciate uncommon flavours, often considered disgusting, which, on the other hand, expose him as a man of exceptional taste. Bloom’s breakfast and supper at the Ormond Hotel mirror each other not only for the choice of fatty, stout food, but also through the double repetition of the sentence “he ate with relish the inner organs of beasts and fowls”⁴⁶. It appears clear that Bloom’s predilection goes towards a carnivorous dietary attitude, and yet, for his lunch, he resolves to eat a gorgonzola sandwich with a glass of dry red wine. This sudden change of culinary tastes might seem inexplicable, one might think that Joyce wished to portray Bloom as an omnivorous creature, willing to adapt his tastes to the occasion. However, Bloom is said to eat with “relish of disgust” his gorgonzola sandwich that has a “feety savour”⁴⁷, and before landing at Davy Byrne’s pub for a vegetarian meal, he openly wished to go to the Burton restaurant for some meat. Some critics, like Marguerite M. Regan, advanced the hypothesis that Bloom presents some proto-vegetarian impulses⁴⁸ due to a sudden consideration for the fate of animals. Although Bloom is moved to pity towards animals in the slaughterhouses, his returning to a meat-based meal later in the novel and the

⁴⁴ Ellmann, Richard (1972) *Ulysses on the Liffey*, page 32, New York: Oxford University Press.

⁴⁵ Ibid. note 43, page 65. Note that “tang”, in this case, refers to the racy taste of urine, not their smell.

⁴⁶ Ibid. note 43, page 65.

⁴⁷ Ibid, note 43, page 220.

⁴⁸ See, Regan, Marguerite M. (2009) “*Weggebobbles and Fruit*”: *Bloom’s Vegetarian Impulses*, Texas Studies in Literature and Language, Vol. 51(4), Austin: University of Texas Press.

choice to eat cheese, which is the product of an animal but it is neither meat nor vegetable, render this interpretation somewhat forced.

The real motivation that urges Bloom to avoid meat for lunch is his encounter with the Lestrygonian Dubliners. In the *Odyssey* the Lestrygonians were a tribe of giants who fed on human flesh; in *Ulysses* the Dubliners are portrayed as a mythological population with neither restraint nor taste, “putting anything into their mouths”⁴⁹. In this episode, Joyce presents a critique on both religious and socio-cultural phenomena afflicting Dublin not through food itself, but through a misuse of the sense of taste in all its connotations.

Although Bloom comes face to face with the Dublin Lestrygonians in the Burton, the whole episode is a rendition of the Lestrygonian landscape. The “pineapple rock” opening the episode is a reference to the inviting rocky harbour welcoming Odysseus and his crew after the misadventure with Aeolus’ winds. A “sugarsticky”⁵⁰ girl is selling sweets to a Christian brother for his students and, for the first time, Bloom considers the delights of pleasurable food as dangerous for health. The image of a king revelling on his throne, indulging in sweet food, also emphasises the current situation in Ireland where people starve while the British crown satiates its appetite on the shoulders of its colonies and on “the fat of [their] land”⁵¹. What daunted Joyce was that the Irish of the time still let the Church and the State manipulate them, despite the terrible sufferings inflicted from both sides during the Great Famine, still vivid in the public memory. Joyce denounced Ireland as a priest-ridden, Home Rule fearful nation whose children were sacrificed on the altars of God and the King, and whose dream of revolution was constantly drowned in the fumes of alcohol. This double power metamorphoses into a voracious two-headed octopus, whose tentacles spread throughout.

The metaphorical cannibalisation protracted by the Church, its *taste* for blood and human sacrificial victims, is presented to Bloom in the form of a flyer a Y.M.C.A young man places in his

⁴⁹ Ibid, note 43, page 222.

⁵⁰ Ibid. note 43, page 190.

⁵¹ Ibid. note 43, page 191.

hand. At first, he believes the throwaway bears his name, “Bloo... Me?”⁵², but soon he realises that it reads “Blood of the Lamb” and the idea of blood repels him. This misunderstanding acts as a religious call for Bloom, who immediately dismisses it. The overly-sugary descriptions of the candy shop’s goods and the imaginary taste of blood, somewhat sweet, generate the sense of nausea in the reader that will characterise the entire episode.

Joyce regards Dubliners as a tasteless race not only concerning food, but also style and art. The comparison Bloom draws between the meat-loving policemen and the vegetarian artistic *avant-garde* has to do with his conviction that fashionable, main-stream culinary tastes cannot produce anything original. In fact, they are not the result of a personal choice, but the desire to socially conform to a dietary rule. While the policemen are provided by the State with big, fat meals which keep them satisfied and blindly loyal, the “dreamy, cloudy, symbolic” aesthetes emerge from specialised restaurants acclaiming the new Oriental dietary vogues. The obtuse minds of the policemen convene with the absurdity of “wind and watery thought”⁵³: they are both insipid and reflect the definitive absence of originality. Bloom detests Lizzie Twigg’s loose stockings, regarding them as an inexcusable lack of taste. Joyce often complains about them in his letters: “damn[ed] free-thinkers, damn[ed] vegetable verses and double damn[ed]vegetable philosophy”⁵⁴, he states. The cannibalisation of surrogate ideas constitutes a terrible offence for Joyce, although he recognises that the circulation of such ideas is not always tractable because original thinking ultimately comes from chewing someone else’s ideas. In any case, the emergent concept is that the lack of personalised culinary tastes induces a homologation of the mind.

At the Burton Bloom encounters the Lestrygonians *par excellence*: a group of animalistic men “swilling, wolfing gobfuls of sloppy food, their eyes bulging, wiping wetted moustaches”⁵⁵. The

⁵² Ibid. note 43, page 190.

⁵³ Ibid. note 43, page 210.

⁵⁴ Quoted in Freedman, Ariela (2009) “Don’t Eat a Beefsteak”: *Joyce and the Pythagoreans*, page 452, Texas Studies in Literature and Language, Vol. 51(4), Austin: University of Texas Press.

⁵⁵ Ibid. note 43, page 215.

picture is horrifying and sickening. Vivid gustatory and olfactory images recreate a filthy and rancid environment full of greedy, stuffed mouths, pouncing on more food like wild beasts, one “can almost taste [it] by looking”⁵⁶. It is not unusual to find in Bloom the synaesthesia of taste and sight. In *Calypso*, for instance, the plump thighs of a maid at the butcher shop are compared to juicy sausages in a moment when Bloom is craving some meat (physically and metaphorically speaking). Considering Bloom’s Jewish origin, it is important to consider how he is attracted to “forbidden” tastes that, unconsciously, push him to the precipice between desire and transgression towards a religion that he has assimilated, but refuses on principle.

At the Burton, meat of any kind reigns supreme and with it its microbes, spreading upon on the cloths and napkins by dirty hands picking teeth and half chewed food spat back in the plate by toothless mouths. The food is poor and uninviting, perfectly exemplifying the revolting tastes of a consumerist society erected on the spasmodic consumption of goods without any second thought on their value. These Dubliners are even inferior to cannibals, who would, at least, season human meat with lemon and rice, instead of wetted bread, who would reject a white missionary because of his saltiness. The Irish bourgeois culture of excessiveness and unruliness, often put in contrast with all those starving mouths on the streets of Dublin, delineates the basis for the social failure of a nation that instead of fighting these conditions and battling for independence and equality, prefers to adapt to a typically imperialistic, consumerist vision.

Bloom “hate[s] dirty eaters”⁵⁷: such poverty of taste is appalling to him. On the contrary, he has dedicated himself to the cultivation of his taste, and, in spite of his hunger, he resolves to find a more adequate place to lunch. He demonstrates a great strength of will not allowing his immediate physical needs to dominate his decisions. Again, the research of a certain refinement and the desire to stand out from the mass validate Bloom as a character seeking spiritual gratification, which is not always at one’s fingertips, but that is finally rewarding. At Davy Byrne’s “moral” pub Bloom finds

⁵⁶ Ibid. note 43, page 218.

⁵⁷ Ibid. note 43, page 216.

a relaxing place where he rejoices in small culinary pleasures responsible for triggering various happy memories about his wife, Molly, in particular the memory of their first kiss on Howth hill, when she passed to his mouth a half-chewed seedcake. In contrast with the many repugnant images of vomit and regurgitation throughout the episode (the dog vomiting on the street and lapping up its vomit or the toothless man at the Burton spitting out half-masticated meat), Bloom's memory emerges for its linguistic sensuality and the delicacy of the act. The remembrance of the taste of the warm, spitted seedcake and Molly's lips, far from being repulsive, recreates in Bloom an idyllic state of mind, voluptuous and serene, in which he can temporarily dissolve. The flavour of the rich wine, that Bloom appreciates more because he is not thirsty, enhances and spices the general picture.

The great power of the sensual resides in its ability to console the souls of the afflicted during emotionally hard times, and Bloom/Odysseus both find safe harbour in taste before resuming their arduous journey.

CHAPTER 5: HEARING

After silence, that which comes nearest to expressing the inexpressible is music.

Aldous Huxley, *Music at Night*

For Aristotle, the sense of hearing held the highest honour in the sensory hierarchy for, in terms of rational discourse, it “contributes the most to the growth of intelligence... since [the rational discourse] is composed of words, and each word is a thought-symbol”⁵⁸. The main explanation for Aristotle’s belief in the supremacy of hearing is rooted in the Ancient Greek and Roman culture which was traditionally oral, even when co-existing with literacy: philosophy and the arts were learned and passed on through mnemonic techniques, while politics and the spiritual life were daily *discussed* in the Agora⁵⁹, the centre of the civic life. The oldest extant works of Western literature, the Homeric *Iliad* and *Odyssey* epics, which shaped Greek and, therefore, Western culture, survived for two or three centuries, through countless recounting, before being transcribed. Interestingly, the Ancient Greek considered the blind superior to the deaf, “more intelligent”, as Aristotle points out in *De Sensu et Sensibilibus*. The deaf were denied education in Ancient Greece because they were believed to be incapable of reason, while the blind, although their disability was attributed to divine punishment, were compensated for their loss with musical and oracular gifts. The legend claims that Homer himself was blind, as well as the prophet Tiresias, who features in many Greek myths and literary works as the one who hears the gods and reveals the truth where others cannot see it. This concept is resumed in Joyce’s *Ulysses* where the blind piano turner is regarded as superior to Pat, the deaf waiter in *Sirens*. Joyce himself had eyesight problems

⁵⁸ Aristotle. *De Sensu et Sensibilibus*, trans. by J.I. Beare, in *The Works of Aristotle*, Clarendon Press (1931).

⁵⁹ Note, the term *Agora* derives from the Greek verb ἀγορεύω (agoreúō), "I speak in public".

which forced him to dictate his last and most experimental masterpiece, *Finnegans Wake*, to Samuel Beckett.

In Medieval and Victorian times, music was favoured for the purity and sacredness of intents⁶⁰, while the axe of censorship fell mercilessly on literature where the language was found too sensuous. Although literature is presented in written form and its imagery appeals to the inner sense of sight, it is important to note that its language captivates the auditory spectrum, which is more immediate, at least in literary context.

Modernist writers, including Joyce, exhibited a narcissistic pleasure for language and its musical sounds, often flirting with revolutionary poetic forms. The limits of language, which they believed had become dry and calcified, were brought to their extreme towards a point of absurdity and disorientation, almost driven by schizophrenic impulses, with a conscious desire to subvert traditional literary styles searching for new means to express the reality of the world.

In *Ulysses*, Joyce does not simply exaggerate linguistically, the novel is like a stylistic sponge, absorbing and mimicking an omnifarious number of literary techniques, often in order to parody or exhaust them. Although in the novel each episode's language is sensually orchestrated, recreating the cacophony and landscape of Dublin in 1904 sharply, one of them peculiarly affects the auditory spectrum. *Sirens* is an aural episode, mixing music with the written word in the form of a *fuga per canonem*, a polyphonic musical mode based on the contrapuntal elaboration of a concept, reaffirmed through all its multiple expressive possibilities. This idea is reinforced by the fact that Bloom chooses a table next to the door in case the proximity with his wife's lover, Blazes Boylan, becomes dangerous. The dominating concept of the episode deals with the fetishist seduction of the sensual modality of the audible, alluring enough to undermine reason. Not surprisingly, in the *Odyssey* the Sirens are described as beautiful creatures, whose voices and chants bewitched nearby

⁶⁰ As the English poet Samuel Johnson declared, "music is the only sensual pleasure without vice".

sailors “in a fatal lethargy, the forerunning death and corruption”⁶¹, driving them to shipwreck on the rocky coasts of their islands. Odysseus contrives a workaround: he orders his men to wax their ears, while he ties himself to a mast. Still, the sweet songs of the Sirens are so powerful they almost drive him insane.

Homer gives the number of Sirens as two, transposed in *Ulysses* into the two barmaids at the Ormond Hotel, who gossip and giggle over their tea, while casually flirting with the men in the lounge. The episodes opening section acts as a rhapsodic overture, presenting a set of improvised melodic cues, warming up the scenery and incorporating an overview of the whole episode. It also serves as an auditory decoy to lure the reader toward the chapter as well as Bloom toward the Ormond.

From his strategic, outcast position, Bloom can witness the scene without succumbing to it, his thoughts kept in check against the mellifluous distractions of music, a painful task as he himself is looking for something which could temporarily distract his mind from the sexual encounter between Molly and Boylan. While his dinner companions are, little by little, lost to the rich sounds, Bloom tunes his mind out, and his enormous struggle to regain power on his thoughts is emphasised by his interior monologue’s fragmentation, in opposition to the fluid, organic language of the narrator.

Interestingly, the Sirens singing at the saloon also take the form of the men at the bar - Simon Dedalus, Ben Dollard and Father Cowley -, who entertain each others and the barmaid-mermaids with sentimental songs of lost love and war. Stuart Allen directs the attention on the luxuriousness and the constant fluctuation of a music which “distracts individuals from the strain of lives dominated by alienated labour and insecurity... the sensual [speaking] to the mental”, while

⁶¹ Perry, Walter Copland (1883) *The Sirens in Ancient Literature and Art*, page 163, Choice Literature: A Monthly Magazine, New York.

working as “social lubricant”⁶², upon which the Dubliners establish their nationalistic unity, and yet, manipulating them into abandoning critical thought. The male Sirens become the emblem of the Dublin bourgeoisie that, like in *Lotus-Eaters*, has become affected by a lethargic pleasure that “stuns [them]... Kind of drunkenness... Instance enthusiasts. All ears... Eyes shut... Thinking strictly prohibited”⁶³.

Joyce identifies this dereliction as another side of the *fuga*: Dubliners escape their duties towards the country and themselves, drinking away their days and discontents at the bar while singing old, patriotic songs, uncritical of the political wreck. *The Croppy Boy* epitomises the Irish infatuation with tragic failure, hinting how the call for revolution, in Ireland, has often fallen on *deaf ears*⁶⁴. Once again, Joyce criticises the Dubliners’ misuse of the senses to gain immediate pleasure rather than put them in service of intellect and reason.

The alluring sound of the language, “touching their still ears with words, still hearts of their... lives”⁶⁵, also plays a fundamental role in the Joycean socio-cultural critique. In the early 19th century, under the British rule, the Irish language slowly started declining, confining itself to the remote West of the island, to the point that Joyce’s generation was collectively an English monoglot country, with very few exceptions. Although Joyce perceived the potential in a language relatively new, which could be improvised upon and played with, at the same time, in *Sirens*, he shows with derisive indignation how the Irish would sing their patriotic songs in the language of the oppressor.

If it is true that “lyrics helped to restore a national sentiment that came to a climax in 1916”⁶⁶ with the second most significant uprising, as Declan Kiberd notes in *Ulysses and Us*. However, it is also true that the articulation of such lyrics in the English language - even if, at times, contaminated

⁶² Allen, Stuart (2007) “Thinking Strictly Prohibited”: *Music, Language, and Thought in Sirens*, page 450-452, Twentieth Century Literature, Vol. 53(4).

⁶³ Joyce, James (1922) *Ulysses*, page 372, London, England: Penguin Modern Classics (1992), Declan Kiberd ed.

⁶⁴ *The Croppy Boy* is an Irish song about the fate of Robert Emmet, who attempted an uprising against the British Empire, which ended in failure because his Irish allies did not support him. As a result, Emmet was arrested and hanged.

⁶⁵ Ibid., note 63, page 353.

⁶⁶ Kiberd, Declan (2009) *Ulysses and Us*, page 171, London: Faber and Faber.

by the Gaelic - kept defining Ireland as a British colony. A nation, in fact, is not only a place where people share common ethnicity, culture and history; national identity is also formed on the basis of an exclusive language, offering a sense of belonging. In the long run assuming the language of another nation degrades that sense of community and gives life to internal conflicts.

In *Sirens*, the abandonment of control over hearing lays the foundations for a death by pleasure. Although Joyce regarded psychoanalysts as characters amusing themselves “at the expense of ladies and gentlemen who are troubled with bees in their bonnets”⁶⁷, the resemblance of some motifs found in this episode and Sigmund Freud’s *Beyond the Pleasure Principles* is uncanny. Joyce was familiar with the Freudian theories thanks to his friend Italo Svevo - on whom Leopold Bloom is in partially modelled -, who was treated by Freud himself⁶⁸. Published only two years before *Ulysses*, Freud’s essay unearthed the complicated co-protagonism of instincts towards pleasure and destruction in the human psyche. The desire to feel pain, for Freud, is an implication of the desire to achieve unconditional pleasure. In the *Sirens* episode, there is a recurrent reference to two literary works which depict pleasure and pain respectively: *Sweets of Sin*, the erotic novel Bloom buys for Molly, and *Dolores*, a poem by Algernon Charles Swinburne. These intertextual allusions mirror each other in the number of times they occur in the episode and seem to reiterate the Freudian connection between pleasure and pain. The forms in which they appear may vary linguistically to allow the creation of word games, however the context is retained. The gratification derived by the excessive abandonment to the sensuality of the auditory modality, develops into the collective “Idolores, shedolores, hedolores”⁶⁹. There is an anxious fascination about music’s intensity: even Pat, the deaf waiter, seems to be bothered by this saturation, so much that the term *bothered* is juxtaposed to him any time he appears on the scene, concurrently with a description of

⁶⁷ From a letter to Harriet Shaw Weaver, from Ellmann, Richard (1975) *Selected Letters of James Joyce*, New York: Viking.

⁶⁸ Note: Italo Svevo (Aron Hector Schmitz) was an Italian writer and playwright who met Joyce while learning English at the Berlitz School in Trieste. His interest in Freud’s ideas was not only from a patient’s point of view: he translated in Italian many of Freud’s essays, which would remarkably influence his literary work. His self-published novel, *La Coscienza di Zeno* (Zeno’s Conscience), investigated the possible application of psychoanalysis in literature with particular attention to the stream of consciousness, a characteristic trait of Joyce’s *Ulysses*.

⁶⁹ Ibid. note 63.

his hearing impairment. What is supposed to be an enticing call to beauty becomes a deafening, rhapsodic uproar, disorienting for Bloom's delicate ears. The memories triggered by this sense are not harmonious: seasoned with a tip of scepticism, they have a distracted, extemporised nature, difficult to pin down. Bloom's major concern is to fall into sentimentalism, therefore, he keeps his consciousness inhibited. He rejects the idea of becoming an Irish cliché, at the bar, miserably drinking his cider while nostalgically listening to old songs.

If in *Lestrygonians* Bloom's research for sensuality had opposed him to barbaric Dubliners, in *Sirens* his fear to drown into a sensorial overload urges him to leave the saloon. "Freer in the air. Music. Gets on your nerves"⁷⁰, he finally decrees. Bloom has the epiphanic realisation that music is like a seashell, the symbol of this episode: beautiful outside, but empty inside, and, however strong the desire to hear an echo from within, it remains mute. "It's in the silence", Bloom reflects, "after you feel you hear. Vibrations. Now silent air."⁷¹ Like in *Lotus-Eaters*, he escapes (the final *fuga*) before the conclusion of the event, before the self-congratulatory ending of *The Croppy Boy*. Nevertheless, he does not leave the tune unfinished: he onomatopoeically concludes it by farting, becoming himself a musical instrument, but on his own terms as usual.

⁷⁰ Ibid., note 63, page 372.

⁷¹ Ibid. note 63, page 357.

CHAPTER 6: SIGHT

At the moment of vision, the eyes see nothing.

William Golding, *The Spire*

What we see depends mainly on what we look for.

John Lubbock, *The Beauties of Nature and the Wonders of the World We Live In*

Sight is considered the most prompt and appealing of all the senses and for this reason it is placed in the “eye of the storm” when meditating on the troubling nature of the sensual. It is a window always opened on the world, difficult to manage, working as intensifier of other sensorial inputs. Without the performance of sight pleasure cannot be understood in its more complex aspects, nor an object can be fully appreciated. In *Lestrygonians*, after helping a blind young man cross the street, Bloom ponders what would be like to be blind, and, although he assumes that the lack of sight heightens and refines the other senses to perfection, when coming to enjoying the pleasures of life it is vital: “they say you can't taste wines with your eyes shut... Also smoke in the dark they say get no pleasure”⁷².

Ancient Greek philosophers believed that the goddess Aphrodite had lit the human eye with fire that radiated on the object looked at, offering insight on its nature and magnifying the sublime beauty of the world. In his *Theory of the Forms*, Plato suggested that divine inspiration (*enthusiasmos*), which could lead to spiritual transcendence, penetrated the mind through the eyes in order to stimulate the “love for wisdom” moving beyond first impressions. Classic idealists privileged sight in their quest for epistemological and ethical truth, and they understood this concept also in a metaphysical sense. Greek tragedy, for instance, thrives with examples of moments of blindness: from Agamemnon in

⁷² Joyce, James (1922) *Ulysses*, page 232, London, England: Penguin Modern Classics (1992), Declan Kiberd ed.

the *Iliad* who refuses to see that the wrongs done to Achilles nearly cost the Greek army the war, to Oedipus and Creon whose refusal to read the signs sent by the gods brought disaster over them and their families.

Joyce, deprived himself of perfect sight for medical reasons, believed that the reality of the world had to be perceived not through spectacles, but through direct interaction. The physical eye had to work closely with the inner eye of memory and imagination to return to its beholder an image uncontaminated from distortion and falseness. His literary work exemplifies this conviction by offering itself as a mirror, as a “nicely polished looking glass”, to the Dubliners through which they could give a “good look at themselves”⁷³.

Joyce’s *Dubliners*, and especially *Ulysses*, act in a way reminiscent of a genre rather popular in the Middle Ages: the *specula*⁷⁴. In vogue between the 12th and the 16th century, the *specula* encompassed all the knowledge available on a subject under an encyclopaedic form, their title deriving from the concept that they were like mirrors, projecting wisdom extensively. As an *opus magnum* of literary styles and knowledge, *Ulysses* contains various types of *specula* aimed to “educate” his reader. The more relevant types offered by Joyce are *ecclesiae* (of the Church), *historiale* (of history), *literature* (of literature), and *Humanae Salvationis* (of human salvation). In this last case, however, Joyce does not refer to the advent of Christ, but to the education of the Dubliners, and the advent of the real Modern man, Leopold Bloom.

In *Ulysses*, there is an episode that particularly poses itself as a *Speculum Maius*, a great mirror: *Cyclops*. In this episode, Joyce employs the *specula* genre to its extreme, parodying as many as thirty-three narratives and providing an intrusive, hyperbolic assortment of educational references. He also jocularly engages with multiple perspectives “interrupting, cancelling, and contradicting

⁷³ From Ellmann, Richard; Gilbert, Stuart, eds. (1966) *The Letters of James Joyce*, Vol. 2, page 134, New York: Viking.

⁷⁴ From the plural of the Latin term “speculum”, mirror.

each others... [wrestling] for the centre, constantly losing grip”⁷⁵, and the idea of seeing “as in a glass darkly”⁷⁶. This phrase primarily derives from Saint Paul Apostle’s first epistle to the Corinthians:

When I was a child, I spake as a child, I understood as a child, I thought as a child: but when I became a man, I put away childish things. For now we see through a glass, darkly; but then face to face: now I know in part; but then shall I know even as also I am known.⁷⁷

In this case, King James translates the term *σόπτρου* (*esoptrou*) as “glass”, however, in Ancient Greek this word means “mirror”. Joyce seems to suggest that the Dubliners are still like children, thinking in a childish way and not understanding the causality of their situation. The average Dubliners cannot “*see* beyond the end of his nose”, refusing to acknowledge that Ireland is still vexed by the British Empire because the Irish, instead of organising a decisive rebellion, spend their days getting drunk at the pub and indulging in frivolities. On the contrary, Bloom is not a child, but a grown man who rejects the idea of a mind detached from reality through physical pleasure. He rejects the offer of a drink not to arrogantly demonstrate how he is superior to them, but because he has to attend an important business later in the day and he is able to postpone his immediate desires. However, he does not want to displease his companions and accepts a cigar.

While Bloom’s fellow citizens merely *see* the world, without conferring to it a certain degree of depth, Bloom quietly *watches* and examines the events taking place in front of his eyes, extracting some sort of wisdom from them. His ability to go beyond the evident is ridiculed by the other Dubliners. The narrator describes him as a presumptuous know-it-all that “of course... comes out

⁷⁵ Nunes, Mark (1999) *Beyond the “Holy See”: Parody and Narrative Assemblage in “Cyclops”*, *Twentieth Century Literature*, Vol. 45(2), New York: Hofstra University Press.

⁷⁶ *Ibid.* note 72, page 389.

⁷⁷ Paul Apostle. *First Epistle to the Corinthians*, 13: 11-12, King James Version, Oxford: Oxford University Press (2008).

with the why and the wherefore”⁷⁸. The narrator’s depiction for an instant makes Bloom unpleasant to the eye of the reader:

I declare to my antimacassar if you took up a straw from the bloody floor and if you said to Bloom: Look at, Bloom. Do you see that straw? That’s a straw. Declare to my aunt he’d talk about it for an hour so he would and talk steady.⁷⁹

However, the reader knows, from experience, that Bloom goes beyond the appearance of the things. He does not wish to upset his interlocutors by imposing his view, but refuses to be subjected to main-stream ideas because he considers them hypocritical and biased. Bloom can be compared to a sentinel who observes what is happening and comments upon it without being ashamed of having a personal opinion. He represents the model of the author who describes the reality of the things as he sees them. Bloom’s eyes are Joyce’s eyes, and Joyce’s eyes are the eyes of the reader.

Cyclops represents the climax of all the public episodes where the Dubliners emerge as a contradictory race, blinded by their ego and hypocrisy. In the *Odyssey*, the Cyclopes are presented as a population of one-eyed giants inhabiting a fertile land, but ignorant about agriculture. Accordingly, in *Ulysses*, the Cyclopes are Dubliners introduced as one-eyed characters (metaphorically), drinking at Barney Kiernan’s pub, therefore, doubly “blind to the world”⁸⁰ because they are drunk. They are proud of their ignorance and vulgarity. Like the Cyclopes they are insensible to the great potential of their country, giving voice to their frustrations against the British Empire but rejecting the idea to take action. The episode is constructed on the contrast between Bloom’s attempt to provide his companions with a different perspective (he often employs

⁷⁸ Ibid. note 72, page 393.

⁷⁹ Ibid. note 72, page 410.

⁸⁰ Ibid. note 72, page 385. Again, Joyce criticises Irish people for the paralysis inflicted by their drinking.

phrasings such as “you don't grasp my point...what I mean is”, and “but don't you see?”⁸¹) and the Cyclops stubborn maintenance of their original position.

The belligerent Polyphemus of the episode is the Citizen, a strictly narrow-minded and xenophobic character whom despises Bloom's good nature and origins. His name is left unsaid so that Joyce can use him as a model for the average Dublin citizen. The Citizen is not only blinded, but he also makes his companions blind about his real nature. He fervently talks about nationalism and camaraderie, but he has stolen the property of evicted tenants just like the British Empire has stolen Ireland from the Irish; he argues that Ireland cannot win the war because the Irish are divided, but he is the first to dash against Bloom, a fellow citizen who considers himself proud Irish; he pretends to be more Irish than the Irish by speaking Gaelic, but he uses a lot of clichés and elementary form; he praises equality and tolerance, but he is the first to be bigoted and eager to claim superiority to the others. Ironically, during an argument with Bloom who is trying to moderate his excesses, he claims that “there's no-one as blind as the fellow that won't see”⁸². Of all the characters in the episode, the Citizen is the blindest and Bloom reminds him that “he can see the mote in others' eyes but they can't see the beam in their own”⁸³.

The Citizen epitomises another important aspect of the Dublin culture: the Victorian concern with keeping up an appearance of morality and respectability. He presents himself to the others as a bourgeois model: manly, wealthy, nationalist and equipped with a good dose of ethics and austerity. His external façade is a model of virtue, but he is ultimately an hypocrite who hides his true character and instincts. By acting in accordance with the Victorian canon, the Citizen demonstrates his self-control and wins the admiration of his companions. In contrast, Bloom tends to be himself and does not care about the opinion others hold of him. For this reason, because he is not willing to conform to the Victorian compromise of public virtues and private vices, he is often criticised and

⁸¹ Ibid. note 72.

⁸² Ibid. note 72, page 423.

⁸³ Ibid. note 72, page 423.

mocked by his fellow citizens. Nevertheless, he could not possibly satisfy the Victorian expectation because he is one step ahead of his time, he is a Modern man.

The mirror Bloom offers to the Citizen to see his true reflection sets off a passionate quarrel between the two, culminating in the Citizen dashing an old tin box behind Bloom while he is fleeing the pub just like Polyphemus casts huge rocks behind Odysseus. The nature of the act highlights the ridiculous and vulgar nature of the Citizen. At the moment of truth, when Bloom metaphorically blinds the Cyclop by publicly denouncing his blindness towards the real essence of things, the Citizen loses his temper and let his real nature surface for an instant. The other characters witness the scene laughing, but this laugh, like in the *Odyssey*, is not directed at Bloom (Odysseus) but at the Citizen (Polyphemus). They are disgusted with his low behaviour and ridicule his sudden loss of appearances.

In the rabbinic tradition, God was believed to appear and speak to his prophets through mirrors, and the *Bible* itself is considered a mirror of the Word of God to his people. As *Ulysses* is like a *Bible* for the Dubliners - a history of origins, transformations and resurrections -, so Bloom is Joyce's prophet who sees and speaks the truth, but, like every prophet, he is persecuted because his fellow citizens do not want to hear his wise words and follow his example. Joyce composes *Ulysses* as a *testament* to his people, a promise of a brighter future. As Ellen Carol Jones points out, in *History's Ghosts: Joyce and the Politics of Public Memory*, "*Ulysses* claims the possibility of a future conditional, a future that is non-telic and unknowable but open to alternative imagining"⁸⁴. While in the previous episodes Bloom has kept his thoughts to himself, here he actively interacts with the other characters prophesying the advent of a new mentality that could finally free Ireland from the oppressors. In the last scene, the narrator depicts Bloom as an Elijah figure gloriously ascending to heaven. In this episode, Bloom is, therefore, likened to two significant visionary figures: Elijah,

⁸⁴ Jones, Ellen Carol (2010) *History's Ghosts: Joyce and the Politics of Public Memory*, Journal of Irish Studies, Vol. 25, IASIL-JAPAN.

because he is a prophet, and, of course, Odysseus, who is been brave enough to go beyond the known to discover a world nobody else has ever seen.

CHAPTER 7: TOUCH

But if someone gave them a touch of it themselves theyd know what I went through
James Joyce, *Ulysses*

The sense of touch is somehow missing in Bloom's life. Since Bloom's first appearance, Joyce is careful to describe his touch as elusive and gentle, always characterised by a hint of politeness and innocence. It is rather curious how, as the protagonist of the events, Bloom substantially remains a passive subject, interacting with the world only through his less invasive senses.

Throughout *Ulysses*, apart from touching his own body, Bloom has very brief physical contacts with other characters: he touches Mrs. Breen's elbow to move her on the side and a blind young man to help him cross the street in the *Lestrygonians* episode, and Stephen's boot in *Eumaeus*. This last contact is, perhaps, the most daring: the confidence gradually established between the two makes Bloom less inhibited towards Stephen. Of all the senses, touch is the most immediate and controlled, and is more strictly connected to a personal choice. When Bloom touches someone his gentleness suggests a premeditation in the act and its rarity demonstrates how he reserves this sense to himself. The reason why he has renounced intimacy in the first place is due to the premature death of his son, Rudy, an event from which Bloom still suffers deeply. Because of this tragic loss, he has shut himself out from the rest of the world and refuses to have intercourse with his wife. Touching, for Bloom, means to leave a mark on things, transforming them, but he does not feel ready to give another contribution to the world. Molly's infidelity is not perceived by Bloom with indignity, but compassion: because he is a receptive man, he realises that his wife is a woman who needs human contact and the passion he cannot offer her. He realises that Boylan is for Molly a passing fancy, but he ultimately means nothing to her.

Stephen revives in Bloom the desire for paternity on a spiritual level. He feels naturally drawn towards the young man and since Stephen, unlike the other Dubliners, does not reject him, he slowly starts losing his reticence. Bloom's touch, in this case, is not gentle or delicate, as usual, but "warm". Also for Stephen Bloom's touch is significant and unexpected: the conflicted relationship with his father and his mother's death, still haunting his memories, make Stephen feel like an orphan in search of a symbolic father and a mother and Bloom, with his good qualities and affinities, seems to be the best replacement possible. Bloom's touch and Stephen's consequent surprise, perhaps, epitomise the beginning of their symbolic father-son relationship.

After regaining a pinch of confidence to approach intimacy, Bloom lies in bed with Molly and, before falling asleep, he kisses her "plump mellow yellow smellow melons of her rump...with obscure prolonged provocative melonsmellonous osculation"⁸⁵. This sensual act excites Bloom, who feels he is becoming sexually aroused, and declares the resumption of his sexual life with Molly, suspended for more than ten years (as with Odysseus and Penelope, reconciled after the hero's absence). Bloom has made his return home and now he can abandon himself to pleasure, however, as usual, he abruptly shifts his thoughts from the sensual to the practical, missing the occasion for intimacy. Since he is the passive side of the relationship he does not dare asking Molly, and the fact that she is falling asleep discourages him. It is very evident how Bloom delegates the sensuality and practicality of touch to his wife: she is the "toucher" of the family. Interestingly, a brief calculation of the times the word "touch" occurs in *Ulysses* shows how this term returns much more often in the few pages bestowed to Molly's soliloquy than in all the rest of the novel.

When Bloom thinks about her, he focuses on her carnality, on the way she touches and wants to be touched. In *Calypso*, Molly is first presented through the warmth and softness of her body, in particular her breasts. Her Spanish origins and appearance, often contemplated by Bloom, also give

⁸⁵ Joyce, James (1922) *Ulysses*, page 867, London, England: Penguin Modern Classics (1992), Declan Kiberd ed.

life to a recurrent fantasy about temperate climates and the idea of abandoning the senses to the sensual. Molly embodies the completeness of the sense of touch: she represents both Calypso (sensuality) and Penelope (love), two women who detain Odysseus physically and emotionally respectively. Bloom's conviction that Martha could finally help him to flourish is lost as he approaches the return home. The possibility of an affair remains on an abstractive, Platonic level and, therefore, fails to satisfy Bloom's need for intimacy. Furthermore, any time he recalls Martha's letter, his thinking rests on her request "please tell me what perfume does your wife use", hopelessly bringing him back to Molly. She is the only one who can help him to express his potential.

Bloom projects on his wife that which he lacks: his self-control and discipline towards the senses convene with Molly's spontaneity and impulsiveness. She is not interested in an abstract knowledge and she does not use her senses to contemplate the meaning of life. Her investments are on a more practical level: she is a woman concerned with success, career, money and carnal pleasure, all principles that result in an immediate profit. Her dissatisfaction with Boylan's performance, for instance, does not make her question the nature of this encounter, but lead her to the instant decision to put an end the affair on the basis that he cannot pleasure her. The way she touches or want to be touched reflects her less inhibited and realistic outlook on life, inspiring Bloom to abandon his sobriety in view of a more stimulating existence. When it is said that "there's a touch of the artist about old Bloom", the reader might contemplate the hypothesis that the artist who models Bloom in his image is not only Joyce, but Molly as well.

Ironically, even if Molly is so intimately connected with touch, there is not a direct experience of her actions except through other people and her memories. Even the long-awaited affair is only seen through her recollections of the event. This idea reconnects with Thomas Aquinas' philosophy of the sensorial imagination: by reliving her experiences over and over again, she invests her physical experience with a depth and exposure that both Stephen and Bloom lack. Unlike them, she does not

endeavour to extract from life a philosophy, but to live in an eternal present made of happy moments.

Taking into consideration Dante's Ulysses, as he appears in the *Canto XXVI*⁸⁶, and Molly's fatherland (Gibraltar, where the *Pillar of Hercules* were believed to indicate the end of the earth), the abandonment of Bloom echoes Odysseus' "mad flight" beyond the limits of nature and the known. By finally surrendering to Molly, Bloom crosses the boundaries between what he is familiar with and what startles him because he does not understand it fully. However, he trusts his wife and he let go his fears. The episode ends with Molly's own abandonment to Bloom, when she recalls that kiss "under the Moorish wall" that symbolised the beginning of their life together. "And then I asked him with my eyes to ask again yes", she remembers, "and yes I said yes I will Yes"⁸⁷. That "yes" is her wish to leave her past to plunge into an obscure future with a stranger.

By closing *Ulysses* with this double "flight" towards the unknown, Joyce seems to suggest that every man – and woman – has the potential to become a Ulysses, leaving behind the familiar path to embrace change and transformation.

⁸⁶ See, Alighieri, Dante. *The Divine Comedy: Inferno*, Canto XXVI, trans. by J.G. Nichols (2005), London, England: Oneworld Classics.

⁸⁷ Ibid. note 85, page 933.

CHAPTER 8: CONCLUSION

Re-reading *Ulysses* while taking into consideration the great power the senses have in feeding the human soul opens up an interesting sub-text. The way every character in the novel deals with their senses on different levels and expectations reinforces the idea of a three-dimensionality. Having a physical body, with all its problems and particularities, the reader is more inclined to see in them a reflection of himself. The characters depth and profound humanity replicate the positive and negative, passive and active aspects of the sensorial experience and the difficult relationship between body and soul from which anyone can draw a lesson. The text of the novel becomes a body itself, characterised by episodes that show the same functions of the senses and work accordingly through language and imagery.

However, this research could be greatly improved by developing certain aspects that in this thesis have been neglected or omitted for reasons of space or departure from the main focus. For instance, the language thematic and its connection with the senses and the sensual often has not come into play decisively. It would be interesting to see if Joyce goes beyond the use of idioms and sayings, employing particular terms, adjectives and even verbs that could reflect the particular sensorial nature of the episode. Another fascinating issue to consider would be a broader investigation on the use of senses and sensorial imagination not only in *Ulysses*, but in other Joyce's works, particularly *Finnegans Wake*.

REFERENCES

Alighieri, Dante. *The Divine Comedy: Inferno*, trans. by J.G. Nichols (2005), London, England: Oneworld Classics.

Allen, Stuart (2007) “*Thinking Strictly Prohibited*”: *Music, Language, and Thought in Sirens*, *Twentieth Century Literature*, Vol. 53(4).

Aquinas, Thomas (1264) *Summa Contra Gentiles*, trans. by Anton C. Pegis.
Retrieved on: <http://dhsprory.org/thomas/ContraGentiles1.htm>

Aquinas, Thomas (1274) *Summa Theologiae*, trans. by Fathers of the English Dominican Province, Einsiedeln, Switzerland: Benziger Bros. (1947).

Aristotle. *De Anima*, trans. by R.D. Hicks, Cambridge: Cambridge University Press (1907).

Aristotle. *De Sensu et Sensibilibus*, trans. by J.I. Beare, in *The Works of Aristotle*, Clarendon Press (1931).

Budgen, Frank (1972) *James Joyce and the Making of “Ulysses”, and Other Writings*, London, England: Oxford University Press.

Classen, Constance (1999) *Other Way to Wisdom: Learning Through the Senses Across Cultures*, *International Review of Education*, Vol.45(3/4), Springer.

Clement I. *Two Epistles Concerning Virginity*, trans. by Rev. B. P. Pratten, Edinburgh: T&T Clark.

Ellmann, Richard (1972) *Ulysses on the Liffey*, London, England: Oxford University Press.

Ellmann, Richard & Gilbert, Stuart, eds. (1966) *The Letters of James Joyce*, New York: Viking.

Freedman, Ariela (2009) “*Don’t Eat a Beefsteak*”: *Joyce and the Pythagoreans*, *Texas Studies in Literature and Language*, Vol. 51(4), Austin: University of Texas Press.

Homer. *Odyssey*, trans. by Samuel Butler, Boston: Digireads.com Publishing.

Jones, Ellen Carol (2010) *History's Ghosts: Joyce and the Politics of Public Memory*, Journal of Irish Studies, Vol. 25, IASIL-JAPAN.

Joyce, James (1916) *A Portrait of the Artist as a Young Man*, London, England: A Norton Critical Edition (2007), John Paul Riquelme ed.

Joyce, James (1914) *Dubliners*, London, England: A Norton Critical Edition (2006), Margot Norris ed.

Joyce, James (1922) *Ulysses*, London, England: Penguin Modern Classics (1992), Declan Kiberd ed.

Kiberd, Declan (2009) *Ulysses and Us*, London, England: Faber and Faber.

Loyola, Ignatius (1520) *The Spiritual Exercises*, trans. by Father Elder S.J. Mullan, New York: P.J. Kenedy&Sons.

Mark (1999) *Beyond the "Holy See": Parody and Narrative Assemblage in "Cyclops"*, Twentieth Century Literature, Vol. 45(2), New York: Hofstra University Press.

Paul Apostle. *First Epistle to the Corinthians*, King James Version, Oxford: Oxford University Press (2008).

Paul Apostle. *Epistle to the Galatians*, King James Version, Oxford: Oxford University Press (2008).

Parkins, Wendy (2009) *Trust Your Senses? An Introduction to Victorian Sensorium*, Australasian Journal of Victorian Studies, Vol. 14(2).

Regan, Marguerite M. (2009) *"Weggebobbles and Fruit": Bloom's Vegetarian Impulses*, Texas Studies in Literature and Language, Vol. 51(4), Austin: University of Texas Press.

Wilde, Oscar (1895) *The Importance of Being Earnest: A Trivial Comedy for Serious People*, London: Dover Publications.

Woolgar, C.M. (2006) *The Senses in Late Medieval England*, New Haven, Connecticut: Yale University Press.

ADDITIONAL BIBLIOGRAPHY

Brown, Richard (2008) *A Companion to James Joyce. Molly's Gibraltar: The Other Location in Joyces's "Ulysses"*, Oxford, England: Wiley-Blackwell.

Chou Hsing-chun (2012) *The Hunger Artist: Stephen Dedalus, Food, and Creation*, Fiction and Drama, Vol.22(1), Taipei, Taiwan: National Cheng Kung University & Airiti Press Inc.

Delalande, Francois (2003) *Sense and Intersensoriality*, Leonardo, Vol. 36(4), Cambridge, Massachusetts: The MIT Press.

Doherty, John (2008) *Symphony or Cacophony? How Creation Hears Itself in James Joyce's "Ulysses"*, The Dublin Sound, Vol. 49, Radnor Township: Pennsylvania: Villanova University Press.

Ellmann, Maud (2008) *Ulysses: The Epic of the Human Body*. In: Brown, Richard, ed. (2011) *A Companion to James Joyce*, Oxford, England: Wiley-Blackwell.

Fjellestad, Denuta (2001) *Towards an Aesthetics of Smell, or, The Foul and The Fragrant in Contemporary Literature*, Revista de Filología y su Didáctica, Vol. 24, New York: CAUCE.

Fogel, Daniel Mark (1979) *James Joyce, the Jews, and "Ulysses"*, James Joyce Quarterly, Vol. 16(4), Tulsa, Oklahoma: University of Tulsa Press.

Freud, Sigmund (1920) *Beyond the Pleasure Principles*, trans. James Strachey, Seattle, Washington: Pacific Publishing Studio (2010).

Goody, Jack (2002) *The Anthropology of the Senses and Sensations*, La Ricerca Folklorica, Vol. 45, Houston, Texas: Grafo s.p.a.

Hung, Nsin-yu (2008) *"They Like It Because No-One Can Hear": A Derridean Reading of Joyce's Flower Language in "Lotus-Eaters"*, James Joyce Quarterly, Vol. 45(2), Tulsa, Oklahoma: University of Tulsa Press.

Johansen, Thomas (2006) *Colloquium 7: In Defense of Inner Sense: Aristotle on Perceiving that One Sees*, Proceedings of the Boston Area Colloquium of Ancient Philosophy, Vol. 21, Massachusetts: Boston College Press.

Kemp, Simon & Fletcher, Garth J.O. (1993) *The Medieval Theory of the Inner Senses*, The American Journal of Psychology, Vol. 106(4), Illinois: University of Illinois Press.

Kershner, R. Brandon (1998) "*Ulysses*" and the Orient, James Joyce Quarterly, Vol. 35(2/3), Tulsa, Oklahoma: University of Tulsa Press.

Kershner, R. Brandon (2008) *Joyce, Music, and Popular Culture*. In: Brown, Richard, ed. (2011) *A Companion to James Joyce*, Oxford, England: Wiley-Blackwell.

Le Gu erer, Annick (1993) *Scent: The Mysterious and Essential Power of Smell*, London, England: Chatto & Windus Ltd.

Nordenfalk, Carl (1985) *The Five Senses in Late Medieval and Renaissance Art*, Journal of the Warburg and Courtauld Institute, Vol. 48, London, England: The Warburg Institute.

O'Shea, Michael J. (1984) *Catholic Liturgy in Joyce's "Ulysses"*, James Joyce Quarterly, Vol. 21(2), Tulsa, Oklahoma: University of Tulsa Press.

Perry, Walter Copland (1883) *The Sirens in Ancient Literature and Art*, Choice Literature: A Monthly Magazine, New York: J.B. Alden Publisher.

Rawcliffe, Carole (2008) "*Delectable Sights and Fragrant Smells*": Gardens and Health in Late Medieval and Early Modern England, Garden History, Vol. 36(1), The Garden History Society, USA.

Schneidau, Herbert (1978) *One Eye and Two Levels: On Joyce's "Cyclops"*, James Joyce Quarterly, Vol. 16(1/2), Tulsa, Oklahoma: University of Tulsa Press.

Taylor, E. Derek (1999) "*Ulysses*" and "*A Tale of Tub*": Tuning "*Sirens*", James Joyce Quarterly, Vol. 36(4), Tulsa, Oklahoma: University of Tulsa.

Ternaux, Jean-Pierre (2003) *Synaesthesia: A Multimodal Combination of the Senses*, Leonardo, Vol. 36(4), Cambridge, Massachusetts: The MIT Press.