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ULYSSES. *By James Joyce. Paris, France: Shakespeare & Co. 1922. Price 200 francs.*

A Review by
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A FEW intuitive, sensitive visionaries may understand and comprehend "Ulysses," James Joyce's new and mammoth volume, without going through a course of training or instruction, but the average intelligent reader will glean little or nothing from it—even from careful perusal, one might properly say study, of it—save bewilderment and a sense of disgust. It should be companioned with a key and a glossary like the Berlitz books. Then the attentive and diligent reader would eventually get some comprehension of Mr. Joyce's message.

That he has a message there can be no doubt. He seeks to tell the world of the people that he has encountered in the forty years of sentient existence; to describe their conduct and speech and to analyze their motives, and to relate the effect the "world," sordid, turbulent, disorderly, with mephitic atmosphere engendered by alcohol and the dominant ecclesiasticism of his country, had upon him, an emotional Celt, an egocentric genius, whose chief diversion and keenest pleasure is self-analysis and whose lifelong important occupation has been keeping a notebook in which has been recorded incident encountered and speech heard with photographic accuracy and Boswellian fidelity. Moreover, he is determined to tell it in a new way. Not in straightforward, narrative fashion, with a certain sequentiality of idea, fact, occurrence, in sentence, phrase and paragraph that is comprehensible to a person of education and culture, but in parodies of classic prose and current slang, in perversions of sacred literature, in carefully metered prose with studied incoherence, in symbols so occult and mystic that only the initiated and profoundly versed can understand—in short, by means of every trick and illusion that a master artificer, or even magician, can play with the English language.

Before proceeding with a brief analysis of "Ulysses," and comment on its construction and its content, I wish to characterize it. "Ulysses" is the most important contribution that has been made to fictional literature in the twentieth century. It will immortalize its author with the same certainty that Gargantua and Pantagruel immortalized Rabelais, and "The Brothers Karamazof"

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Dostoyevsky. It is likely that there is no one writing English today that could parallel Mr. Joyce's feat, and it is also likely that few would care to do it were they capable. That statement requires that it be said at once that Mr. Joyce has seen fit to use words and phrases that the entire world has covenanted and people in general, cultured and uncultured, civilized and savage, believer and heathen, have agreed shall not be used, and which are base, vulgar, vicious and depraved. Mr. Joyce's reply to this is: "This race and this country and this life produced me—I shall express myself as I am."

An endurance test should always be preceded by training. It requires real endurance to finish "Ulysses." The best training for it is careful perusal or reperusal of "The Portrait of the Artist as a Young Man," the volume published six or seven years ago, which revealed Mr. Joyce's capacity to externalize his consciousness, to set it down in words. It is the story of his own life before he exiled himself from his native land, told with uncommon candor and extraordinary revelation of thought, impulse and action, many an incident of a nature and texture which most persons do not feel free to reveal, or which they do not feel it is decent and proper to confide to the world.

The salient facts of Mr. Joyce's life with which the reader who seeks to comprehend his writings should be familiar are as follows: He was one of many children of South Ireland Catholic parents. In his early childhood his father had not yet dissipated his small fortune and he was sent to Clongowes Woods, a renowned Jesuit college near Dublin, and remained there until it seemed to his teachers and his parents that he should decide whether or not he had a vocation, that is, whether he felt within himself, in his soul, a desire to join the order. After some religious experiences he lost his faith, then his patriotism, and held up those with whom he formerly worshipped to ridicule, and his country and her aspirations to contumely. He continued his studies in the University of Dublin notwithstanding the sordid poverty of his family. After graduation he decided to study medicine, and in fact he did pursue such studies for two or three years, one of them in the medical school of the University of Paris. Eventually he became convinced that medicine was not his vocation, even though funds were available for him to continue his studies, and he decided to take up singing as a profession, having

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up singing as a profession, having a phenomenally beautiful tenor voice.

These three novitiates furnished him with all the material that he has used in the four volumes that he has published. Matrimony, parentage, ill health and a number of other factors put an end to his musical ambitions and for several years previous to the outbreak of the war he gained his dally bread by teaching the Austrians of Trieste English and Italian, having a mastery of the latter language that would flatter a Padovian professor. The war drove him to the haven of the expatriate, Switzerland, and for four years he taught German, Italian, French, English to any one in Berne who had time, ambition and money to acquire a new language. Since the armistice he has lived in Paris, finishing "Ulysses," his magnum opus, which he says and believes represents everything that he has to say and which ill advisedly he attempted to submit to the world through the columns of *The Little Review*. It is now published "privately for subscribers only."

As a boy Mr. Joyce's favorite hero was Odysseus. He approved of his subterfuge for evading military service, he envied him the companionship of Penelope, all his latent vengeance was vicariously satisfied by reading of the way in which he revenged himself on Palamedes, while the craftiness and resourcefulness of the final artificer of the siege of Troy made him permanently big with admiration and affection. But it was the ten years of his hero's life after he had eaten of the lotus plant that wholly seduced Mr. Joyce, child and man, and appeased his emotional soul.

Mr. Joyce is an alert, keen-witted, brilliant man who has made it a lifelong habit to jot down every thought that he has had, whether he is depressed or exalted, despairing or hopeful, hungry or satiated, and likewise to put down what he has seen or heard others do or say. It is not unlikely that every thought that Mr. Joyce has had, every experience he has ever encountered, every person he has ever met, one might almost say everything he has ever read in sacred or profane literature, is to be encountered in the obscurities and in the franknesses of "Ulysses." If personality is the sum total of all one's experiences, all one's thoughts and emotions, inhibitions and liberations, acquisitions and inheritances, then it may truthfully be said "Ulysses" comes nearer to being the perfect revelation of a personality than any book

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in existence. Rousseau's "Confessions," Amiel's "Diary," Bashkirtseff's vaporings and Cassanova's "Memoirs" are first readers compared with it.

He is the only individual that the writer has encountered outside of a madhouse who has let flow from his pen random and purposeful thoughts just as they are produced. He does not seek to give them orderliness, sequence or interdependence. His literary output would seem to substantiate some of Freud's contentions. The majority of writers, practically all, transfer their conscious, deliberate thought to paper. Mr. Joyce transfers the product of his unconscious mind to paper without submitting it to the conscious mind, or, if he submits it, it is to receive approval and encouragement, perhaps even praise. He holds with Freud that the unconscious mind represents the real man, the man of nature, and the conscious mind the artificed man, the man of convention, of expediency, the slave of Mrs. Grundy, the sycophant of the Church, the plastic puppet of society and State. For him the movements which work revolutions in the world are born out of the dreams and visions in a peasant's heart on the hillside. "Peasant's heart" psychologically is the unconscious mind. When a master technician of words and phrases sets himself the task of revealing the product of the unconscious mind of a moral monster, a pervert and an invert, an apostate to his race and his religion, the simulacrum of a man who has neither cultural background nor personal self-respect, who can neither be taught by experience nor lessoned by example, as Mr. Joyce has done in drawing the picture of Leopold Bloom, and giving a faithful reproduction of his thoughts, purposeful, vagrant and obsessive, he undoubtedly knew full well what he was undertaking, and how unacceptable the vile contents of that unconscious mind would be to ninety-nine men out of a hundred, and how incensed they would be at having the disgusting product thrown in their faces. But that has nothing to do with that with which I am here concerned, viz., has the job been done well and is it a work of art, to which there can be only an affirmative answer.

It is particularly in one of the strangest chapters of all literature, without title, that Mr. Joyce succeeds in displaying the high-water mark of his art. Dedalus and Bloom have passed in review on a mystic stage, all their intimates and enemies, all their detractors and sycophants, the scum of Dublin and the

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spawn of the devil. Mr. Joyce resurrects Saint Walpurga, galvanizes her into life after twelve centuries of death intimacy with Beelzebub, and substituting a squalid section of Dublin for Brocken, proceeds to depict a festival, with the devil as host. The guests in the flesh and of the spirit have still many of their distinctive corporeal possessions, but the reactions of life no longer exist. The chapter is replete with wit, humor, philosophy, learning, knowledge of human frailties and human indulgences, especially with the brakes of morality off, and alcohol or congenital deficiency takes them off for most of the characters. It reeks of lust and of filth, but Mr. Joyce says that life does, and the morality that he depicts is the one he knows. In this chapter is compressed all of the author's experiences, all his determinations and unyieldingness, most of the incidents that have given a persecutory twist to his mind, made him an exile from his native land and deprived him of the courage to return to it. He does not hesitate to bring in the ghost of his mother whom he had been accused of killing because he would not kneel down and pray for her when she was dying and to question her of the verity of the accusation. But he does not repent even when she returns from the spirit world. In fact, the capacity for repentance is left out of Mr. Joyce's make-up. It is just as impossible to convince Mr. Joyce that he is wrong about anything on which he has made up his mind as it is to convince a paranoiac of the unreality of his false beliefs, or a jealous woman of the groundlessness of her suspicions. It may be said that this chapter does not represent life, but I venture to say that it represents life with photographic accuracy as Mr. Joyce has seen it and lived it, and that every scene has come within his gaze and that every speech has been heard or said, and every sentiment experienced or thrust upon him. It is a mirror held up to life, life which we could sincerely wish and devoutly pray that we were spared.

In another connection Mr. Joyce once said:

My ancestors threw off their language and took another. They allowed a handful of foreigners to subject them. Do you fancy I am going to pay in my own life and person debts they made? No honorable and sincere man has given up his life, his youth and his affections to Ireland from the days of Tome to those of Parnell but the Irish sold him to the enemy or failed him in need or reviled him

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and left him for another. Ireland is the old sow that eats her farrow.

He has been saying that for many years, and he tries to make his actions conform with his words. However, every day of his life, if the mails do not fail, he gets a Dublin newspaper and reads it with the dutifulness with which a priest reads his breviary.

Mr. Joyce had the good fortune to be born with a quality which the world calls genius. Nature exacts a penalty, a galling income tax from geniuses, and as a rule she endows them with unamenability to law and order. Genius and reverence are antipodal, Galileo being the exception to the rule. Mr. Joyce has no reverence for organized religion, for conventional morality, for literary style or form. He has no conception of the word obedience, and he bends the knee neither to God nor man. It is very interesting, and most important to have the revelations of such a personality, to have them first-hand and not dressed up. Heretofore our only avenues of information of such personalities led through the asylums for the insane, for it was there that such revelations as those of Mr. Joyce were made without reserve. Lest any one should construe this statement to be a subterfuge on my part to impugn the sanity of Mr. Joyce, let me say at once that he is one of the sanest geniuses that I have ever known.

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