Index

Page numbers followed by t indicate tables.

Abrams, M. H., 39–40, 45, 51
Absences: “The Dead,” 99; in epiphanies, 12–13, 15–17, 52, 54, 75, 155, 192; and language, 15, 75; and linguistic epiphany, 50, 143–44; A Portrait of the Artist as a Young Man (P), 143–44; in Ulysses, 161, 177
Absences, linguistic: in epiphanies, 16–17; in Joyce’s work generally, 15; in “She Comes at Night,” 16; in “The Hole in Georgie’s Stomach,” 12–14; in Ulysses, 16
Aesthetics, Joyce’s: of beauty, 69–71; O’Rourke on, 34–35; reproduction in, 20; revelation and language, 6–7; Romantic roots of, 44. See also Epiphany, Joyce’s aesthetics of
Aphorisms, 90
Apocalypse metaphors, 39–40
“The Apocalypse of St. John,” 7
“Apologise”: chiasmus in, 82; dating of, 57; and Portrait, 103–7, 116, 118, 122; repetition and variation in, 103–7; and Ulysses, 152
Aquinas, Thomas, 34–35, 69, 71–72
“Araby”: beginning-ending mirroring, 84–85; desire in, 79–80, 84; dialogue in, 79; and epiphanies, 79–84; versus “fragment of colloquy,” 80; gestures and words in, 67; leitmotifs, 80–81; lyricism of, 81–83; perspective changes in, 86–87; versus “The Race” epiphany, 81; repetition and variation in, 82; significance, emptying and doubling, 85; speculation, inviting, 80–81, 85
“An Arctic Beast,” 185
Aristotle’s Masterpiece, 172, 173f
Atherton, James, 174–75, 199, 208–9, 218, 257n17
Attridge, Derek: on Dubliners, 77–78, 244n4; on Finnegans Wake, 208, 223–24, 259n41; on Lecercle’s linguistic theory, 128–29
Augustine, 32–34, 37, 40, 241n12
Aum syllable, 186–87
Bakhtin, Mikhail, 105–6
Beach, Sylvia, 204
Beare, Francis Wright, 29–30
Beauty, phases of apprehension, 69–72
Beck, Warren, 77–78
Beckett, Samuel: epiphany, theatrical, 230; on Finnegans Wake, 197, 204–5; Joyce, influence of, 229; repetition, use of, 229; silence, use of, 229–30; The Unnameable, 228, 260n4; on Vico, 205, 207
Begnal, Michael, 208
Bega, Morris: on epiphanies, 46, 53, 183, 185–86; on epiphany, 25, 31, 241n11; epiphany definition, 48; on epiphany in Joyce, 48, 70; on epiphany in Joyce studies, 181; mentioned, 37, 51; on modernist fiction, 46; on “The Stars on Joyce’s Nose,” 59; on Ulysses, 153
Bélra na filed, 196
Benjamin, Walter, 102, 106, 112
Benstock, Bernard, 155
the Bible: Exodus, Joyce’s interpretation of, 200, 258n21; Finnegans Wake allusions to, 198–200, 220–21; Genesis, 199; Gospel of St. John, 68, 199; interpretive methods, 39–40; New Testament epiphanies, 198, 200; Portrait allusions to, 117, 132, 248n15–16, 250n29; Ulysses allusions to, 159–60. See also Epiphany, biblical; Revelation, book of
Bishop, John, 209
Blake, William, 40
Boehme, Jacob, 40
Boldrini, Lucia, 35–36, 181–82
Booth, Wayne, 250n22
Bowen, Zack, 116
Brown, Raymond Edward, 29
Budgen, Frank, 174, 192
Burke, Kenneth, 102, 125–26
Cage, John, 21, 238n18
Campbell, Joseph, 208, 214
Candlemas, 23, 199–200
Cary, Philip, 33
Caufield, James Walter, 70
Chamber Music, 4, 260n1
Chapter overviews, 18–19
Cheng, Vincent, 216
Chiasmus: in “Apologise,” 82; in “The Dead,” 89; in A Portrait of the Artist as a Young Man, 101, 104, 106, 109, 111, 124–26, 142; in Ulysses, 152–53
Christian theology and apocalypse metaphors, 39–40
Cixous, Hélène, 77
Clark, Hilary, 256n4
Clifford, Martha, 18
Color: in Finnegans Wake, 190–94, 201; in Portrait, 134, 169, 251n30; in Ulysses, 169–70, 251n30
Connor, Steven, 228–29
Conrad, Joseph, 46
Corcoran, Marlena G., 70
“Counterparts,” 22

The Critical Writings (CW), 4–7
Culler, Jonathan, 230

Dante, 35–36, 191, 193
“The Dead”: ending of, 88, 92, 101; epiphany in, 98, 101; gnomonic structure of, 98; indeterminacy in, 99, 101; ironic realism in, 99–100; and “Is That Mary Ellen?,” 154–55; and “Ithaca,” 154; lacunae of, 99; lyrical symbolism in, 99–100; lyricism of, 83; other stories, connections to, 97–98; repetition and mutation, 101; repetition in, 89, 97–99, 101; snow in, 99–101; and Trenche’s Select Glossary, 252n4; Ulysses’s allusions to, 176; uncertainty in, 99
Death, 13–14, 16–17
Derrida, Jacques: la brisure term, 125, 218; différence, 260n2; on Finnegans Wake, 219; iteration, theory of, 19, 227; mentioned, 75, 103, 224; and nothingness, 210; reflection, philosophy of, 218; on repetition, 21, 125
Desire: “Araby,” 79–80, 84; Dubliners, 79–80, 84, 91; and FW linguistic epiphany, 186; Lacanian, 227, 260n2; “A Painful Case,” 91; Portrait, 20; Ulysses, 156
Doubling: in Finnegans Wake, 210, 218–22, 218–22, 259n18; originary, 158, 218; and splitting, 184, 210, 218–19
Drama, Joyce’s theory of, 5–6
“Drama and Life,” 34, 66
Dubliners: “After the Race,” 87; “An Encounter,” 87; “The Boarding House,” 87; breaks in, 86; as circular, 85, 97; “Clay,” 244n4; “Counterparts,” 22; as doubly epiphanic, 83–84; endings, 78, 88–90, 92–93, 95–97, 101; epiphanic nature of, 99; epiphany in, 47, 76–78; “Eveline,” 77, 86–87, 245n7; and gnomons, 95–96, 246n13; “Grace,” 88; indeterminacy in, 78, 99, 101, 128; “Ivy Day in the Committee Room,” 110; Joyce on, 81–82; lacunae of, 99; light
imagery in, 246n12; “A Little Cloud,” 88, 100; lyricism of, 83, 89, 245n6; materiality of, 22; “A Painful Case,” 89–93, 245n8; perspective changes in, 86–88; versus Portrait, 118–19, 127; as revelation, 9; “Two Gallants,” 87–88; uncertainty in, 99; unifying elements, 86. See also individual stories

Dubliners, repetition in: “Araby,” 82; and characterization, 88–89; “The Dead,” 89, 97–99, 101; in dialogue, 89; and endings, 88, 93; and epiphanies, 89, 93; gnomic, 96, 246n13; and indeterminacy, 99; “A Painful Case,” 89, 92–93; “The Sisters,” 95–97; ubiquity of, 93; variation in, 89

Dubliners, silence in: as critical approach, 77–78; and epiphanies, 88, 93; as epiphany, 88; functions of, 88, 127; “A Painful Case,” 89, 92–93; repeated use of, 96; “The Sisters,” 59, 88, 93–97, 245n9; ubiquity of, 93

Dubliners-epiphanies connections: epiphanic, 76–77; ironic realism, 79, 87, 89, 225; lyrical symbolism, 79, 87, 89, 225; repetition, use of, 89; structural, 85–88, 225; stylistic, 79–85; thematic, 85–86

“Ecce Homo,” 66

Eco, Umberto, 35, 181

Eliade, Mircea, 240n7


Ellmann, Maud, 14, 142

Ellmann, Richard, 76, 148, 154, 238n7, 239n3

Emerson, Ralph Waldo, 24

Epicleti neologism, 76

Epiphanic mode in modernism, 227–28

Epiphanies: overviews of, 2, 12, 51; absences and meaning in, 12–13, 15–17, 54, 75, 155, 192; versus aphorisms, 90; archival locations of, 52–53, 243n4; Baudelaire’s influence on, 46; and Book of Revelation, 8; and circulation breaks, Ulysses, 151; commentaries, 3–4; copies of, 12, 238n12; critical dismissals of, 51, 242n1; critiques of, 51; death, theme of, 16–17, 52; description of, 55; drafts in “My Crucible,” 11; and etymology, 14–15; Finnegans Wake, connections to, 204; as first major work, 260n1; importance to Joyce, 53, 186; indeterminacy of, 52; intentions for, Joyce’s, 11–12; interest in, Joyce’s, 17–18; lacunae, self-replicating, 155; language, as emphasizing, 52; language-silence paradox in, 21; materiality and reflexivity in, 22; narrative, lack of, 51; and navels, 13–16; number of, 52; ordering of, 53, 111; as origin for later work, 12, 53, 225; and Pater, 46; as Portrait material, 76; publications of, 2, 4, 24, 237n3; reuse of, 2–4, 12, 51, 76, 233–35, 238n12; role in Joyce’s work, 18; in “Selections in Prose from Various Authors,” 4; and Shelley, 55; and silence and repetition, 227; sound in, 82; and Stephen’s theory of epiphany, 54–55; subjectivity and dreams, 62; and the sublime, 227; as textual objects, 72; title of, 237n3; types of, 12, 52; uncertainties regarding, 2–3; uncertainty and signification, 15, 191; unifying elements, 85–86; verbal slips, 57, 61, 77, 113; writing of, 52, 65–66, 243n3. See also Dubliners-epiphanies connections; Finnegans Wake, epiphanies in; A Portrait of the Artist as a Young Man and epiphanies; Ulysses, epiphanies in; individual epiphanies

Epiphanies, dramatic: overviews of, 2, 12; authenticity of, 55–57; and Dubliners, 79, 87, 89, 225; goals of, 57; Gogarty in, 55–56; ignorance, theme of, 58; interpretations of, 51; Joyce in, 58–59, 61; language and absence in, 52; real speech, techniques for, 57; settings of, 56–57; silences in, 2, 19, 145, 177; in
Epiphanies—continued

two-pole model, 18–19; verbal slips and gestures in, 57–58, 61

Epiphanies, elegiac: overview of, 16–17; and limits of language, 149; rupture, moments of, 86; and spots of time, 41, 43–44

Epiphanies, lyrical: overviews of, 2, 12, 62; dreams in, 15–16, 62; harmonies of sound in, 82; meaning from absence in, 16; people appearing in, 62; presence and signification in, 52; repetition in, 63–64, 145, 177; Stanislaus Joyce on, 15–16, 62; techniques used in, 62; in two-pole model, 18–19; variation in, 63–64; writing of, 62. See also “She Comes at Night”

Epiphanies, two-pole model of, 18–19, 52. See also Ironic realism; Lyrical symbolism

Epiphany: in Christian theology, 23, 27; classical, 23–27, 2391; in Dante, 35; as divine manifestation, 23–24; Emerson on, 24; etymology of, 23, 25; in fiction generally, 46–47; in Joyce studies, 2, 47–48, 77, 181, 2421; as literary term, 24; literary, 37, 42, 45–46, 231; modern literary, 31; De Quincey on, 24; and subjective experience, 31–32; Wakean, 181–82. See also Finnegans Wake, epiphany in


Epiphany, definitions of: Beja’s, 48; contemporary, 24; Eco’s, 35; Langbaum’s, 48; Nichol’s, 48; original, 23–24, 199; Shelley’s, 44; in Stephen Hero, 1, 24, 44, 49, 66–67, 160, 181, 192, 23913; Tigges’s, 48–49

Epiphany, Joyce’s aesthetics of: and Dubliners, 77; in Paris-Pola notebook, 65–66, 70; versus Rousseau’s, 38; Scholes on, 70; Stephen Hero, 65–69, 71–72, 74

Epiphany, linguistic: overviews of, 1, 6, 51; absence in, 50; and absences, 50, 143–44; characteristics of, 183; and Eliot’s epiphanies, 231; Finnegans Wake, 11, 36, 183, 186, 201, 204, 210, 222, 227; and gaps becoming visible, 178; and gesture, 67; as gnomonic, 96; and irony, 177; and Joyce’s theory of language, 11; Lacanian readings of, 49; language, communal nature of, 129, 135; language as epiphany, 72; and materiality, 22, 72; versus prior forms, 51; and reflexivity, 22; and Revelation, language of, 49; and Romantic epiphany, 38, 49; roots of, 25, 24115; and silence, 21–22; and the sublime, 227. See also A Portrait of the Artist as a Young Man, linguistic epiphany in; Ulysses, linguistic epiphany in

Epiphany, Romantic: overview of, 25; in Augustine, 33; versus epiphany of the stars, 160–61; versus Joyce’s, 1, 6, 18; and linguistic Epiphany, 38; and modernist fiction, 46; and the ordinary, 27; Wordsworth’s, 38–39

Epiphany in Joyce: as arbitrary and ever-present, 160; attributes of, 217; centrality of, 48; and drama, 5–6; Ellmann on, 23913; versus Emerson, 24; evolution of, 69; joyous outbursts, 5–6, 160; as ordinary, 27, 72; as problematic, 78; versus Rousseau, 38; subjects of, 197–98; and the visible world, 6; whatness, manifestations of, 72; versus Wordsworth, 41, 43–44. See also Epiphany, Joyce’s aesthetics of

The Escaped Nun, 58, 172

Etymology: and epiphanies, 14–15; of
epiphany, 23, 25; of phenomenon, 161, 254n17; and *Portraits* linguistic epiphany, 134, 139–44; in *Stephen Hero*, 14; in *Ulysses*, 163–64, 254n19; Vico’s interest in, 205. See also Skeat, Walter

*Exiles*, 12, 17

Feast of Epiphany, 23

Feshbach, Sidney, 48

**Finnegans Wake**: “the Angel of the Lord” references, 198–200; Augustine’s sermons, allusions to, 33–34, 241n12; Aum syllable in, 186–88; authorship, comments on, 221; autobiographical aspects, 184–85; and Babel, 33–34; biblical allusions, 220–21; Book Four, 11, 186, 190, 198, 200, 202, 213; and Book of Revelation, 8; cloud, star and fire motifs, 200–203; cloud-rain-river-water cycle, 201–2, 215; color in, 190–94, 201; as countergospel, 199, 257n18; criticism on, 204–11, 214–15; and Dante, 35–36, 193; doubling in, 210, 218–22, 259n38; dreaming levels and Victorian ages, 186–87; *Electra*, allusions to, 26; epiphanies, connections to, 204, 225; epiphany, linguistic, 11, 36, 183, 186, 201, 204, 210, 222, 227; as epiphany, 47, 181–82; epiphany of language in, 181–82; and Finnegans family crest, 200, 257n19; fraternal relations theme, 183–84; genetic criticism on, 214–15; George Joyce, references to, 184; gestures in, 67; guides to, 208–9; identity and alterity, 184; John Augustine Joyce, references to, 184; Joyce on, 188, 192, 201; Joyce’s other works, allusions to, 185; as Joyce’s Revelation, 199; and Kant, 191, 221, 256n8; language as light in, 68; language as revelation vehicle, 36; language-silence paradox in, 22; the letter, 216–18, 223, 259n38; light in, 36, 190–95, 201, 220; linguistic insights of, 222–24; materiality of, 22, 204, 215–18, 222; meaning production in, 175; metatextuality of, 222–24; motif agglomeration, 216; nodality of, 215; original-reproduction connections in, 184; as panepiphanal, 18, 192; purpose of, 199; rainbow motif, 193–94, 202–3, 220; repetition, 19, 22, 204, 209, 212–14, 219; repetition and variation, 214–15, 217; Revelation, allusions to, 10–11; as revelation, 9; *ricorso*, 165, 186, 204–5, 212; silence in, 203–4, 211–12; splendor of truth in, 6; Stanislaus, references to, 184; St. Patrick’s paschal fire, 201–2; and the sublime, 74; three-part historical cycle, 186, 205; time in, 70; the Trinity in, 193–94, 202; *Ulysses*, connections to, 179–80, 184, 186, 200, 259n40; uncertainty in, 217; water cycles in, 132–33

—epiphanic passages: Berkeley and St. Patrick vignette, 190–96, 220; biblical allusions, 198–200; Buckley shooting Russian General anecdote, 197–98; clouds in, 201–3; color in, 190–93; epiphanoids, 188–89, 215; “Father Epiphanies,” 197; light in, 190–93; method, 188; Mutt and Jeff banter, 201–2, 258n22; real-life revelations, 188–89; sacred-profane conflations, 196–98; sources for, 189; types of, 188; “wolk in the process,” 201–2


**Finnegans Wake**, epiphany in: burning bush, 203–4; Christian, 194; critics on, 181; feminine and masculine, 202–3; qualities of, 196; and silence, 203–4; thunder, 205–6
Finnegans Wake, language of: Attridge on, 223; and Babelian parable, 206; Beckett on, 204–5; and Béltra na hÉire, 196; and Berkely’s color theory, 192; bifurcation, 210; versus Carroll’s, 208; and Dark Tongue of Ireland, 195–96; Derrida on, 218; development of, 195; doubling and splitting, 184, 210, 218–19; epiphanic, 187–88, 256n3; genetic criticism, 214–15; Gibson on, 196, 257n14; Gilbert on, 205–8; Hayman on, 214; languages used in, 36, 195, 256n11, 257n13; McCabe on, 209; McLuhan on, 206; Melichiori on, 210; Milesi on, 218; Paul Léon’s theory, 192–93; portmanteaux, 223; repetition in, 212–14; scatological, 215–16; scholarship on, 204–10; Senn on, 210–11, 258n28; and silence, 211–12; Spurr on, 209–10; techniques, 208; thunderwords, 206–7, 231; universality, tendency toward, 195, 257n12

Finnegans Wake, self-reflexivity of: chapter 1.7, 185; and doubling, 218–22, 259n38; and epiphanies, 204; and epiphany, linguistic, 204; and the letter, 217–18, 223; and materiality of language, 218, 222–24; sealed book of life, 10–11

Fordham, Finn, 210, 215

“Forth Thousand Pounds,” 61–62

“Fred Leslie’s My Brother,” 57, 186

French, Marilyn, 77, 174

French modernist literature, 260n5

Freud, Sigmund, 16

Gabler, Hans Walter, 109, 121, 247n4

Gasché, Rodolphe, 21, 158, 218, 221–22, 227, 259n35

Gesture, 57–58, 61, 67, 187–88, 256n3

Giacomo Joyce, 12

Gibson, George Sinclair, 196

Gifford, Creighton, 78, 105

Gilbert, Stuart, 179, 205–6


Glasheen, Adaline, 195, 208–9

Gnomons: and “The Dead,” 98; definitions of, 246n13; and linguistic epiphany, 96; repetition in Dubliners, 96, 246n13; and “The Sisters,” 59, 68, 93, 95–97

Gogarty, Oliver St. John, 55–56, 188, 243n9

Gottfried, Roy, 7

Gray, Richard T., 90

Groden, Michael, 7

“Half-Men, Half-Goats,” 122, 126, 185–86

Hart, Clive, 186–87, 195, 209, 216

Hayman, David, 149, 189, 214

Heath, Stephen, 77

Heidegger, Martin, 21

Hendry, Irene, 2, 47, 181

Henke, Suzette, 228

Herring, Philip, 15, 52, 59, 61, 78

“His Dancing,” 57

Hölderlin, Friedrich, 38

“The Hole in Georgie’s Stomach,” 12–15, 142, 238n13

“The Holy Office,” 34

“Hoofs upon the Dublin Road,” 112–13, 187

Hulle, Dirk van, 189

“I lie along the deck,” 82

“Images of Fabulous Kings,” 112–13, 115–16, 123, 247n9

Indeterminacy: in Dubliners, 78, 99, 101, 128; of epiphanies, 52; Herring on, 59, 61, 78; as limit of language, 177; and silence, 177; in Ulysses, 150, 226

Ireland, Christian conversion of, 193–94, 256n9

Ironic realism: in Dubliners, 79, 87, 89, 99–100, 225; lyrical symbolism, fusion with, 117–21; and silence, 121, 127; in Ulysses, 148. See also Epiphanies, dramatic

“Is That Mary Ellen?,” 112, 114, 154–55, 157, 252n7
Jager, Colin, 231–32, 242n19
James, Henry, 46
“James Clarence Mangan,” 5–6, 66
Janusko, Robert, 174–75
Jolas, Eugene, 188, 204
Jolas, Maria, 238n12
Joyce, Georgie, 13–15, 149, 239n15
Joyce, James: Abin’s portrait of, 59, 60f; 243nn10–11; Aquinas, influence of, 34–35; as Aristotelian, 34–35; and Beckett, 229; birth of, 199–200; on Blake, 40; and Dante, 35–37; death of, 14; early work of, 260n1; and Georgie’s death, 14; on Heimat, 4; on his work, 238n6; letters of, 45, 53, 76, 81, 174–75, 192; medieval mind of, 34–36; paper recycling, 157; Renaissance writers, views on, 36–37; and Richard Trench’s work, 136–37; and Russian General anecdote, 196–97; and Samuel Trench, 136–37; Stanislaus Joyce on, 3; on Wordsworth, 45; works as single oeuvre, 260n1. See also My Brother’s Keeper
Joyce, John, 197, 243n12
Joyce, Mary, 13, 15–17, 148
Joyce, Stanislaus: on epiphanies, 55, 57, 62; on Georgie’s death, 14; on Joyce’s ambition, 46; on Joyce’s technique, 13; “My Crucible,” 3–4, 7–8, 11, 238n8, 238n10; and “A Painful Case,” 245n8; paper recycling, 157; “Selections in Prose and Verse,” 52; “Selections in Prose from Various Authors,” 4, 111; on “She Comes at Night,” 15–16, 145. See also My Brother’s Keeper
Joyce studies: early, 204; epiphany in, 2, 47–48, 77, 181, 242n25; Finnegans Wake in, 204–9; Joyce’s friends and acquaintances, 204–5; post-structuralist turn, 209
Kain, Richard M., 7. See also The Workshop of Daedalus
Kant, Immanuel: aesthetic as sensory perception, 71, 244n17; aesthetics of, 71; apprehension, 71; beauty, theory of, 73; Finnegans Wake and, 191, 221, 236n8; on genius, 74; noumenon, 71–72, 192, 221, 260n2; reproduction, 71–72; the sublime, theory of, 72–75, 227, 260n2; transcendental aesthetic, 71, 74; Wordsworth, influence on, 39, 41, 43, 74
Kenner, Hugh: on Dubliners, 77, 245n7; on language and modernism, 214–15; on Latin, 140; on Portrait, 104, 124–25, 230n22; on Ulysses, 14, 29n17
Lacan, Jacques, 15, 21, 156, 227, 239n16, 260n2
“The Lame Beggar,” 157–58
Langbaum, Robert, 28, 37, 45, 51, 227
Language: and absences, 15, 75; epiphanic nature of, 222; as epiphany, 223; general properties of, 230; incertitude, 180; Joyce’s theory of, 11, 68, 74–75; Lacan on, 15, 21, 239n16; language-silence paradox, 21–22; Lecercle’s theory, 128, 135; and light, 68; limits of, 177; in process of becoming, 139; and revelation, 6–11; ruptures in, 179; as self-reflexive, 222, 226; as sensory experience, 72; and spirit, 11, 27, 66–67, 74, 128–29, 131, 139; as sublime, 74–75; in Ulysses, 165, 169–71; and uncertainty, 15–15. See also Epiphany, linguistic; Etymology; Finnegans Wake, language of; Philology
Language, materiality of: The Critical Writings on, 6; in Finnegans Wake, 218, 222–24; Joyce’s emphasis on, 124–25; and linguistic epiphany, 22, 72, 129, 133–34; philology and, 128; in Portrait, 129, 133–34; and silence, 226–27; in “The Sisters,” 227; in Ulysses, 156, 164, 171
Language-silence paradox, 21–22
“The Last Tram,” 112, 114–15, 121, 248n13
Laurence, Patricia, 228
Lecercle, Jean-Jacques, 128, 135
Léon, Lucie, 191
Léon, Paul, 193–94
Leonard, Garry, 78
Levin, Harry, 2, 77–78
Levine, Jennifer, 209
Light: in *Dubliners*, 246n12; in *Finnegans Wake*, 36, 190–93, 190–95, 201, 220; and language, 68; and logos, 195; in “The Sisters,” 68
Linguistic embodiment, 129–30
Litz, A. Walton, 4, 18, 52, 183, 225
Llona, Victor, 205
Loevlie, Elisabeth Marie, 250n24
Losey, Jay, 46
Lyrical symbolism: in *Dubliners*, 79, 87, 89, 99–100, 225; *My Brother’s Keeper* on, 82; in *Portrait*, 109, 117–21; and repetition, 121; in *Ulysses*, 148, 158. See also Epiphanies, lyrical
Macalister, R. A., 195
Magalaner, Marvin, 90–91, 245n8
Maltby, Paul, 51
de Man, Paul, 38, 241n17
Materiality, 22, 204, 215–18, 222. See also Language, materiality of
Matthew, 29
McAlmon, Robert, 205
McCabe, Colin, 77, 209
McCarthy, Patrick, 209, 217–18
McGowan, John, 46, 119
McHugh, Roland, 186, 208–9, 211, 257n19
McLuhan, Eric, 206
Melchiori, Giorgio, 182, 210
Milesi, Laurent, 36, 195, 206, 216–18
Miller, Hugh, 133, 137–39, 251n34
Miller, J. Hillis, 20, 106, 228
Modernism, 31, 38, 230
Modernist fiction, 31, 46, 230
Moseley, Virginia, 7, 9–10
Muller, Max, 251n33
Murray, Lillie, 61, 243n12
*My Brother’s Keeper*: epiphanies, 51, 55, 57, 61, 62, 77, 113; Georgie’s death, 14, 239n15; Joyce’s hubris, 4; lyrical symbolism, 82; Mary Joyce’s death, 17, 56, 149; “A Painful Case,” 245n8; “She Comes at Night,” 15, 143, 183; “She Dances with Them in the Round,” 56; Stephen’s villanelle, 249n14; “The Two Mourners,” 56
“My Crucible,” 3–4, 7–8, 11, 238n8, 238n10
Navels, 13–16, 148
“Nestor,” 5–6
Neuhold, Birgit, 26–27, 32, 37
Nichols, Ashton: on classical epiphany, 25; on Emerson, 24; epiphany definition, 48; mentioned, 37, 51; on Romantic epiphany, 31, 45–46; on Shelley and Joyce, 44–45
Norris, Margot, 78, 186, 208–9
Originary doubling, 138, 218
O’Rourke, Fran, 34–35
O’Sullivan, Michael, 129–30
“A Painful Case,” 22, 89–93, 245n8
Pater, Walter, 46, 132, 165, 174
Phenomena, 161, 254n17
Philology, 128, 135–37, 254n19
Pillow, Kirk, 73, 101
Polysemy technique, 17
*Pomes Penyeach*, 12
“Poor Little Fellow,” 56
*A Portrait of the Artist as a Young Man*: allusions to, in *Ulysses*, 176; and Aquinas, 34; artistic conception terminology, 171, 255n26; beauty, theory of, 68–69; bird-girl passage, 115, 119–20, 124, 127, 130, 249n120; blindness in, 104, 247n3; center of, 124–26; chains of association, 123–24; chapter climaxes, 120–21, 250n22; chiasmus in, 101, 104, 106, 109, 111, 124–26, 142; Cranly motifs, 248n10; as creation myth, 138; Dante in, 105, 107, 112; as dialogical, 105–6; dialogue in, 118–19; diary, Stephen’s, 111, 113–18,
121; discontinuity in, 113–14, 117; versus Dubliners, 118–19, 127; English language politics, 143; epiphany in, 103, 116, 120; Eucharistic imagery, 121; female figures in, 105; genetive principle of, 102–3; gestures in, 67; heteroglossia in, 106; and Hugh Miller’s work, 133, 137–39; internality, farthest point of, 125–26; ironic realism in, 119–20; irony in, 124; language in, 20, 118, 137–40, 227, 249n18; language-silence paradox in, 22; lyrical symbolism-ironic realism fusion, 117–21; meaning generated by, 111; narrative mode of, 119; nationalism of, 110; National Library scene, 129–30, 250n25; opening of, 104, 106, 118; origins of, 53; overtones in, 123–24; overture, 117–18; Parnell in, 107, 109–12; quotations in, 105–6; repetition and silence, 117, 121–27, 250n23; Revelation, allusions to, 9, 200; revelation and language, 7; sexuality in, 130–31; “smuggling” term in, 139–40, 251n36; “The spell of arms and voices,” 65; splendor of truth in, 5; Stephen’s diary, 117; Stephen’s identity, 142–43; language, as communal, 129, 135; language, materiality of, 129, 133–34; language, musicality of, 133–34; language, recycling of, 132–33; language and spirit, 139, 143; and Lecercle’s linguistic theory, 128–29; in the process of becoming, 140–41; and sexual language, 129–31, 139; Stephen’s identity and name, 141–43; and Stephen’s villanelle, 130–31; “tundish” term, 142–44, 251n38; versus Ulysses’s, 172

A Portrait of the Artist as a Young Man, repetition and variation in: “Apologise,” 103–7; and Benjaminian image, 106, 112; diary segment, 113–14, 117, 248n15–16; and endless proliferation, 102–3, 102–3; and epiphanic workings of, 107; gaps creating associations, 226; infirmary scene, 107–11, 247n15; and language, 249n17; and language in the process of becoming, 142; overture, 117–18; quotations, 106; Stephen’s diary, 117; Stephen’s memories, 109–11; Stephen’s name, 142

A Portrait of the Artist as a Young Man and epiphanies—continued
112, 114–15, 118, 123; as structuring, 102, 112, 114–15, 128; style, impact on, 115; as unremarkable, 114–15; “Upon Me from the Darkness,” 122
“A Portrait of the Artist” essay, 102–3
Rabaté, Jean-Michel, 15–16, 52, 77–78, 88, 209
Repetition: in Beckett, 229; in “Counterparts,” 22; in “The Dead,” 89, 97–99, 101; Derrida on, 21; and difference, 19–20; in Finnegans Wake, 19, 22, 204, 209, 212–14, 219; in Joyce’s work, 22, 35; in lyrical epiphanies, 63–64; and lyrical symbolism, 121; in poetry, 230; in Portrait, 121–27, 250n23; and semantic proliferation, 177; in Ulysses, 19, 22, 152, 157–58. See also Dubliners, repetition in; Silence and repetition
Revelation, book of: allusions to, Joyce’s, 9–11, 200; allusions to, Wordsworth’s, 39–41; beasts of, 8, 10; epiphany in, 28; Joyce’s copy of, 7–8, 41, 199, 238n8, 238n10; Joyce’s interpretations of, 8–9; King James Version, 8; structure of, 8
Revelation and language, 6–11
Reynolds, Mary, 35
Riquelme, John Paul, 243n7, 250n22
Robinson, Henry Morton, 208, 214
Romanticism, 38. See also Epiphany, Romantic
Rousseau, Jean-Jacques, 37–38
Scholes, Robert: and “The Apocalypse of St. John,” 7; on epiphanies, 51, 53; on epiphany in Joyce studies, 47–48, 77; influence of, 2, 47; on “Is Mabie Your Sweetheart?,” 155; on “The spell of arms and voices,” 65; on Stephen Hero, 102; on Stephen’s epiphany aesthetics, 70; on Ulysses, 145. See also The Workshop of Daedalus
The Secret Language of Ireland, 195
Self-reflexivity: of aphorisms, 90; in epiphanies, 22; and irony, 177; of language, 222, 226; and linguistic epiphany, 22, 183; and modernism, 38; of Stephen Hero, 74; of text, 223, 227; textuality, as emphasizing, 227; in Ulysses, 151, 168–69, 171, 178–79. See also Finnegans Wake, self-reflexivity of
Senn, Fritz, 167, 210, 254n19
“She Comes at Night”: overview of, 15–17; absences in, 16; in Finnegans Wake, 183–85, 188; importance to Joyce, 256n1; Joyce, Stanislaus on, 15–16, 143, 145, 183; and Joyce, Mary, 15–16; in Ulysses, 145, 147–48, 151–53, 157
“She Dances with Them in the Round,” 56, 115, 248n12
Shelley, Percy Bysshe, 45–55, 132
“The Ship,” 108–9, 111–13, 157, 166
Silence: and artistic conception, 20; in Beckett, 229–30; and concealment, 17; in epiphanies, dramatic, 2, 19, 145, 177; in Finnegans Wake, 203–4, 211–12; and indeterminacy, 177; and ironic realism, 121, 127; John Cage on, 21, 238n18; and language, 21–22, 127, 158, 226–27; and linguistic epiphany, 21–22; in modernist literature, 230–31; in Portrait, 117, 121–27, 250n23; signifying, 21; in “The Sisters,” 59, 88, 93–97, 245n9; and “The Stars on Joyce’s Nose,” 158–59, 161; texts arising from, 158; textual, 125, 226; in theater, 229; thought arising from, 158;
in Woolf’s work, 228. See also Dubliners, silence and repetition: and circulation breaks, 131; and difference, 227; in Eliot’s poetry, 231; and epiphanies, 227; mutual dependence, 19–21, 226–27; “A Painful Case,” 89, 92–93; in Portrait, 117, 121–27, 250n23; in Ulysses, 226; Woolf’s, 228
Silverman, O. A., 77
“The Sisters”: dialogue in, 96–97; ending of, 78, 95–97; epiphany in, 59, 78, 97; as gnomonic, 59, 68, 93, 95–97; lacunae of, 97; language and light in, 68; and materiality of language, 227; perspective changes in, 87; the priest’s death, 93–95, 245n10; repetition in, 95–97; Silence in, 59, 88, 93–97, 245n9; structure of, 97; suspicious interpretations of, 93–94
Skeat, Walter: body, etymology of, 14; dappled, etymology of, 134; epiphany, etymology of, 25; Etymological dictionary of, 14; phase, etymology of, 68; smuggling, etymology of, 251n36; in Stephen Hero, 134; and theology, 136; tundish, etymology of, 143–44
Slepón, Raphael, 209
Slingsby, G.V.L., 205
Slotte, Sam, 260n4
“The Spell of Arms and Voices,” 64–65, 91, 112–13, 157, 166
Spencer, Theodore, 181–82
Spirit, 11, 27, 66–67, 74, 128–29, 131, 139
Spurr, David, 199, 209–10, 257n18
Stars, 160, 161–63, 177, 253n16
Stephen Hero (SH): affirmation of man, 6; alexia, Stephen’s, 134–35; and Aquinas, 34, 72; beauty, aesthetics of, 70–72; chapter numbering, 243n7; epiphanies, reuse of, 12, 53, 57, 65, 76, 102, 225; epiphany, signature, 103; etymology in, 14; fragment of colloquy, 54, 57, 80; Harry Levin on, 2; Kantian aesthetics in, 71–72; philology in, 135; portions surviving, 102, 247n11; publication of, 24; repetition and death, 148–49; revelation, aesthetics of, 7–8; Skeat’s dictionary in, 134–35; “The Spell of arms and voices” in, 65; and “Two Mourners,” 149; Villanelle of the Temptress, 54; words and gestures in, 67
—epiphany in: aesthetics of, 65–69, 71–72, 74; Ballast Office clock example, 69–70, 72; definition of, 1, 24, 44, 49, 66–67, 160, 181, 192, 239n3; and Kantian sublime, 74; and language, 66; linguistic, 135; objects capable of, 72; and Schopenhauer, 70; term use, 182–83; theory of, 33, 54, 70, 72; and vulgarity, 66–67
Steppe, Wolfhard, 76
“The Study of Languages,” 11
The sublime: Kantian, 72–75, 227, 260n2; and language, 74–75, 227; Wordsworth’s aesthetics of, 41
Sublime reflection, 101
Sudermann, Hermann, 4
“They Pass in Twos and Threes,” 168
Tigges, Wim, 46, 48–49, 51
Tindall, William, 47, 208, 225
Torchiana, Donald, 78
Trench, Richard Chenevix, 136–37, 240n8, 251n32, 251n34
Trench, Samuel Chenevix, 136–37
Truth, 5–6, 238n7
“Two Mourners,” 56, 149–50, 252n5
Ulysses: authority, breaks from, 153; and The Awful Disclosures of Maria Monk, 172; Bloom, 161–63, 166–67, 170, 177; Calypso, 150; center of, 174; chiasmus —“Aeolus”: circulation in, 150–51; color
Ulysses—continued

in, 152–53; circulation trope, 150–51, 178, 252n6; clouds, 165–66; color, use of, 169–70; “Cyclops,” 161, 170; divergence in, 177–78; epiphanic structure, versus Portrait, 158; epiphany, stellar, 159–63, 177, 253n15; errancy, aesthetic of, 171; etymology in, 163–64, 254n19; “Eu-maeus,” 19, 158, 169–70, 179; Evening Telegraph articles, 171; Finnegans Wake, connection to, 179–80, 200, 259n40; and fossil poetry, 170; gestures in, 67; “Hades,” 146t, 149–50, 252n5; Haines, model for, 137; and Hamlet, 152, 157, 162, 165–66; hockey players, 5, 136, 151–52; indeterminacy in, 150, 226; irony, 165, 226; “Ithaca,” 146t, 156, 160–63; lalangue in, 156–57; language in, 165, 169–71; language-silence paradox in, 22; linguistic absences in, 16; linguistic world of, 161; Love’s bitter mystery, 148; lyrical-symbolic method in, 158; man, affirmation of, 6; materiality of language in, 156, 164, 171; meanings, irreducible, 170; Molly, 163–64; “Mother” dream, 145, 147, 251n1; mutation in, 172, 174–76, 226; “Nestor,” 5, 136, 146t, 151–52, 170, 252n2; and the Odyssey, 26; omissions, 164–65; and the omphalos, 14; originary gaps in, 175, 177, 226; parallax in, 162–63, 166, 176; “Penelope,” 146t, 158; phenomena motif, 161–62; and Portrait, material from, 253n11; repetition and variation in, 145, 147–48, 157–58, 170–71, 174; repetition in, 22, 152, 157–58; revelation, allusions to, 9–10; as revelation, 9; “Rhymes and Reasons,” 168–69; “Scylla and Charybdis,” 146t, 157, 164, 253n12; self-reflexivity in, 151, 168–69, 169, 171, 178–79; signifiers in, 162–64; silence and repetition, 226; splendor of truth in, 6; Stephen-Bloom relationship, 153; Stephen’s name, 162, 164; Stephen’s poem, 167–69, 177; stradentwining cables, 14, 142, 148, 169; structure of, 177–78; “Telemachus,” 145, 146t, 147–48, 150, 153; time in, 70; and Trieste notebook, 145, 147; Tycho’s star, 159, 162, 253n15; wordplay in, 164, 168, 171; Yeats, allusions to, 148, 166, 252n3—and Portrait, 253n10; epiphanies used in, 146t; origins of writing, 68, 240n6; Stephen’s poem, 167–69; “wimbles,” 179, 255n28

—“Circe”: “Apologise,” 152; “aum” syllable, 187; chiasmus in, 152–53; end of, 153; epiphanies used in, 146t; ironic realism in, 148; lyrical symbolism in, 148; “phenomena” term in, 161; “The Race,” 152–53, 170; Rudy, apparition of, 153–54; “She Comes at Night,” 145, 147–48, 152–53; “Upon Me from the Darkness,” 152

—“Nausicaa”: Bloom’s sandwriting, 166–67, 177; cloud passage, 166; desire, deferral of, 156; epiphanies used in, 146t; “Is Mabie Your Sweetheart?,” 155–56; lalangue in, 227; and language, as communal, 156; and materiality of language, 156, 171; and “Proteus,” 166–67; stellar epiphany in, 162

—“Oxen of the Sun”: anachronism in, 175; and Aristotle’s Masterpiece, 172; “The Dead,” allusions to, 176; difficulty of, 175; divergence in, 177; Joyce on, 174–75; and materiality of language, 175; meaning production in, 175–76; mutation and irony in, 172, 174–77; originary gaps in, 175; phantoms in, 176; phenomena motif, 161; Portrait, allusions to, 176; postcreation, 171, 255n26; and reproduction, 20; stylistic imitation in, 174–75; uncertainty, tonal, 177

—“Proteus”: allusions to epiphanies, 17–18; cloud passage, 165; “crosstrees” term, 253n12; epiphanies passage, 165–66; epiphanies used in, 146t; “Is
That Mary Ellen?,” 252n7; and Joyce’s aesthetics, 165; and “Nausicaa,” 166–67; and philology, 14; “The Ship,” 157, 166; “The Spell,” 157, 166; Stephen’s poetry, 167, 177; “They Pass in Twos and Threes,” 168
—“Wandering Rocks”: Aristotle’s Masterpiece in, 172; The Awful Disclosures of Maria Monk in, 172, 174; central break in, 172, 174, 177; epiphanies used in, 1461; “The Lame Beggar,” 157; structure of, 177–78
Ulysses, linguistic epiphany in: baby Boardman’s speech, 156, 171; circulation breaks enabling, 151; climactic, 153–54; evolution of, 178; gaps producing, 163, 178–79; and hockey players, 151–52; and omissions, 165; versus Portrait’s, 172; “wimbles” term, 179, 253n28
Uncertainty: in “The Dead,” 99; in epiphanies, 2–3, 15, 191; in Finnegans Wake, 217; and Language, Joyce’s, 15–16; and Ulysses, 171, 177
Uncertainty principle, 44, 59, 61
“Upon Me from the Darkness,” 122, 152
Variation. See Repetition and variation
Vico, Giambattista, 205–7, 212–13
Vitoux, Pierre, 190
Walker’s Pronouncing Dictionary, 254n19
Walzl, Florence, 47–48, 76–77, 101
Watts, Isaac, 105, 107
Weaver, Harriet Shaw, 175, 258n24
Winstanley, Gerrard, 40
Wolfe, Thomas, 46
Woolf, Virginia, 46, 228, 232, 260n3
Wordsworth, William: descent to Gondo, 39; epiphany in, 38–39, 42, 44–45; The Excursion, 45; father’s death, 42–43; internal divinity themes, 40–41; Joyce, influence on, 45; language and sense perception in, 241n17; and Modernism, 38; phenomenology of, 31; The Prelude, 40–42, 242n19; Revelation, allusions to, 40–41; Shelley, influence on, 45; spots of time, 17, 25, 41–43; sublime, aesthetics of, 41
Work in Progress, 33, 190, 193–94, 204, 207, 229. See also Finnegans Wake
The Workshop of Daedalus, 2, 76, 111, 237n3, 238n13
Yeats, William Butler, 148, 252n3
“Your Favorite Poet,” 58