

Boots in *Ulysses* and *Finnegans Wake*

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Abstract

This essay explores the motif of footwear in *Ulysses* and *Finnegans Wake*, and reflects as well on the cultural significance of walking. A catalogue of footwear in *Ulysses* explicates forty-two references, several of which relate to the motif in *Finnegans Wake*. Closing speculation considers a correlation between the wearing and taking off of boots and being alive or dead.

Keywords: Footwear, walking, *flâneurs*, *Ulysses*, *Finnegans Wake*.

“One small step for [a] man, one giant leap for mankind.” Neil Armstrong

Joyce’s work is full of small steps, details and curiosities, yet we have not decided if they add up to a giant leap in literature. In 1927 Wyndham Lewis dismissed *Ulysses* as “an Aladdin’s cave of incredible bric-à-brac in which a dense mass of dead stuff is collected” (Deming I: 359), the whole being, in his opinion, a pile of garbage.¹ At the other extreme, Eliot’s idea that there was order, a scaffolding—and a myth—behind this chaotic mass, was widespread by 1923 (Deming I: 268). Although 300 hundred years have not yet gone by, thousands of unnoticed ordinary details are still concealed in Joyce’s works, and researchers keep busy today writing articles,

chapters, more books. Lacan explained this activity at the beginning of his complex 23rd seminar when asserting that Joyce was a good way to find a job at the university (1975-6: 26).

I would like to add another step to pedestrian criticism of Joyce by paying attention to the kind of footwear characters use in their daily strolling. My initial, provisional finding is that boots are more usual in *Ulysses*, whereas going barefoot tends to be the norm in *Finnegans Wake*. Whether there is an added significance in this difference, a border between the boot-clad living and the barefoot dead, will be my concern in what follows.

“Walking” is obviously noticeable in Joyce’s world. Enda Duffy affirms categorically that “walking is the primary motif in Bloom’s representation as a character, more important than his marriage to Molly, his anxiety over fatherhood, his identity as a Jewish Dubliner. At the heart of *Ulysses* is a particular kind of dromomania” (55). Both Bloom and Stephen spend most of June 16th in the streets, and we know well how they walk. There are reasons to suspect that Stephen’s right leg is stronger than his left. At Sandymount he is so focused on his thoughts that he comes unawares “nearer the edge of the sea and wet sand slapped his boots. . . . He stood suddenly, his feet beginning to sink slowly in the quaking soil. Turn back” (*U*

3.265-9). Walking is for Stephen a form of consciousness, as well as an urban activity: “we walk through ourselves, meeting robbers, ghosts, giants, old men, young men, wives, widows, brothers-in-love. But always meeting ourselves” (*U* 9.1044-6).²

More than body and soul, characters like him seem to be feet and interior monologues.

Bloom is long-legged; he puts “his hands on his knees” (*U* 4.23) to talk to his cat, and steps down the stairs “with a flurried stork’s legs” (*U* 4.384). When at stool, he lays his paper “on his bared knees” (*U* 4.501), and as he walks by Nelson’s Pillar, he is followed by children who form “a street cortege”: “Taking off his flat spaugs and the walk” (*U* 7.448).

Milly has slim legs too (*U* 4.430), perhaps her father's inheritance.

We also find notorious walkers in *Finnegans Wake*. Hosty (the one who apparently overhears the Cad's story and composes a ballad) shows up here and there attired as a pilgrim (*FW* 41.01-04, 81.011), jumping (*FW* 525.19) and somehow involved in a return trip (*FW* 580.36).³ Shaun is better known in this respect. The third book of the *Wake* is centered on his journey as a postman and pilgrim. Shaun as Yawn ends up with "sore toe" (*FW* 485.09) and "worndown shoes upon his feet" (*FW* 489.22) after a long "via crucis." Earwicker is preoccupied with his toes; they are extended towards the East and need to wake up in order to walk again.

The study of tired feet and "walking" belongs to the *Cultural History of Gesture*.⁴ Joseph Amato's *On Foot: A History of Walking* (2004) shows our evolution from horse riding to varied ways of walking, depending on the historical period. Giorgio Agamben maintains in *Means Without Ends* (2000) that by the end of the nineteenth century, the urban bourgeoisie had definitely lost its gestures as the modern citizen came into being. A different way of walking, a different habitat, different gestures were then born. Paul Virilio's *Speed and Politics* (1977) broadened the concept of "dromology" (the compulsion to walk and the importance of movement in order to take "possession" of territories).⁵

Perhaps the most influential book in this respect is Walter Benjamin's *Arcades Projects* (originally 1927-40), particularly the "convolute" centered on the *flâneur* (416-455). Benjamin's ideas blend very well with Joyce's Dublin and show many points of coincidence. The *flâneur* is the solitary walker, like Bloom, who wanders through Paris department stores or Dublin streets. He is the authentic inhabitant of the modern city, representing the collectivity (Benjamin 423). For the *flâneur* the street is the counterpart of interiority (Benjamin 422). The *flâneur* is the one who postpones what he has to do for the immediate future, "not today, anyhow" (*U* 8.629), and as he walks, he thinks. The *flâneur* reaps more benefits from

his wanderings than from his work (Benjamin 427). He reads in the faces of passers-by their profession, their family resemblances, reconstructs their whole life just from a word he catches as he walks by:

—Of the twoheaded octopus, one of whose heads is the head upon which the ends of the world have forgotten to come while the other speaks with a Scotch accent. The tentacles...

They passed from behind Mr Bloom along the curbstone. Beard and bicycle. Young woman. (*U* 8.520-4)

In a further point of coincidence, Benjamin's and Joyce's *flâneurs* live in cities not totally separate from the countryside, places that still smell of horse dung, where cattle can be seen on the way to the slaughterhouse, somebody has his

“thinsocked ankles tickled by stubble” (*U* 10.264-5) and the undertaker's assistant chews “a blade of hay” (*U* 10.97-8).⁶

However, the metropolis imposes its own rhythms, that is, its speed, and makes clear that distance is no longer the same, thanks to new means of transportation (Benjamin 436). The *flâneur* walks through different places and times; from a nineteenth century house to an eighteenth century building, from a pharmacy that has always been there —“chemists rarely move” (*U* 5.463-4)— to shop windows with recent ads. The *flâneur*'s modern city divides drastically the sidewalk from the road, pedestrians from drivers (Benjamin 443). His professional inclination would be journalism, and street news is his business (Benjamin 446). The sandwich man is the true representation of the *flâneur*, for he sells (himself) in the street (Benjamin 448). The *flâneur* does not erase his footprints, like Fennimore Cooper's Indians, but leaves traces behind, as Stephen does with his ashplant (*U* 1.627-30), or Bloom does with the few words he writes with his boot on the sand (*U* 13.1258-65).

The profusion of details such as these that surround *flâneurs* and, more generally speaking, the world of the novel, are obviously not exclusively Joycean. “Was it not foreshadowed already, in Balzac, Flaubert, Zola and perhaps others?” asks Henri Lefebvre in *Every Day Life in the Modern World* (2-3). The difference, he continues, is that in *Ulysses*, “the quotidian steals the show,”⁷ that is, the representation of ordinary life is all the modern novel has to offer, and no further significance is to be expected. Roland Barthes saw in this the major lesson of Existentialism, the “dissociation between the existent and the meaningful” (qtd. in Jameson 139-40). For someone like, say, William Blake, everything made sense because every object was a sign of something else. A cloud might be an angel, the sun, God, a tree, the self, a pebble, selfishness. But in the modern world, a stone is a stone, a tree is a tree, the sun is just the sun, and nothing makes sense because objects are not signs of anything else. The result is existential nausea.

Joyce had his own, less transcendental way of expressing this. In Frank Budgen’s words, for him “cutting bread displays character better than cutting throats” (75), and “human character” is best displayed “in the commonest acts of life. How a man ties his shoelaces or how he eats his egg will give a better clue to his differentiation than how he goes forth to war” (75). How rudely Buck Mulligan impales (*U* 1.364) slices of bread we know, and we also know how kindheartedly Bloom feeds the gulls, shaking “the powdery crumb from his hands. They never expected that. Manna” (*U* 8.79). As to the eggs, they were not first quality on June 16th, since it had not rained in a few days, and there were “No good eggs with this drouth” (*U* 4.43-4). More importantly, since *flâneurs* could not go barefoot, what were their shoes like? Did they wear shoes or boots? The following is a catalogue of 42 examples from *Ulysses*.⁸

Before plunging in the water, Buck Mulligan sits down to “unlace his boots” (*U* 1.687) (1). We know he has to sit down because he is a little overweight and not very flexible. In

other words, details need one another, and that is why they grow and multiply. His thighs are indeed fat enough to gather “the loose folds of his gown” (*U* 1.31).⁹ Mulligan even offers to wear green boots (2), like a Wildean snob.¹⁰ Stephen, on the contrary, owns a second-hand pair (3) “wherein another’s foot had nested warm” (*U* 3.446).

One of the first objects Stephen finds on Sandymount is a “rusty boot” (*U* 3.02) (4). Is the “rust” one of those “signatures” that he is “here to read” (*U* 3.02)? The cracking of boots against the sand and shells of the beach helps him to understand the concept of the “*Nebeinander*” (*U* 3.13), the conviction that the “self” and the “other” are contiguous. This is illustrated by the fact that his body —his feet— end where his boots begin. We might thus say that feet are to the self what boots are to the beginning of otherness: “my two feet in his boots are at the end of his legs, *nebeneinander*” (*U* 3.16-17). From this pedestrian reflection derives the conclusion that we connect with the outside world through our footwear: we are what belongs inside our shoes, while the other, the real, remains outside. Heidegger carried out a similar, though more serious, reflection centered on Van Gogh’s famous painting of old boots. In this case, the dirt sticking to the soles stood for the outside world (*earth*), while the leather would be the *equipment*. Though different from an artistic object, boots as accoutrements could also help to “reveal” the world (*aleteia*).¹¹

The rust on the boot also indicates decay and thus the passing of time. On his way to the cemetery, Bloom meets “an old tramp” who is “grumbling, emptying the dirt and stones out of his huge dustbrown yawning boot. After life’s journey” (*U* 6.444-5) (5). These old boots show traces of their belonging not to the realm of “the real,” as in the former example, but to the immediate past. The immediate past is garbage. Garbage is the immediate past, like a rusty boot fished out of the sea.

In *All Hallows Church* the priest kneels down after consecration, “showing a large grey bootsole from under the lace affair he had on” (*U* 5. 370-1) (6). In this case, the boot is the like a bodily part of the preacher, contrasting in its literality

with the religious ritual he is carrying out. In the physical/spiritual dichotomy, shoes clearly belong to the former.¹² Readers of classical Spanish novels may remember that Fermin de Pas's hair on his chest and arms also invests him with something of a human, material character, from which he cannot escape.¹³

A more socially concerned perspective would tell us that old boots are primarily a sign of poverty. Stephen realizes this when he sees his sister "crouched feeding the fire with broken boots" (*U* 10.859) (7). Polishing shoes as a job is also proper to the lower class: "Under the porch of the general post office shoeblacks called and polished" (*U* 7.15-16) (8). And Bloom's economic situation can be better understood from the fact that he apparently intends to mend his own footwear: in the first drawer of his nightstand he has "a press cutting of recipe for renovation of old tan boots" (*U* 17.1804) (9).

Bloom's black, polished boots (10) are, nonetheless, of better quality than Stephen's, and his toes were well protected in the morning when he stubbed against "the broken commode" (*U* 4.383), and when he kicked open "the crazy door of the jakes" (*U* 4.494). The ropes sewn around the soles creak. We know this because he does not want to wake Molly up with the noise his boots make (*U* 4.49), and because later, when a drop "spits" on his hat, he recalls that the rain had been announced by the humidity in the air that in turn had produced the creaking (*U* 6.129-31). The Quaker librarian's (new?) boots

(11) are clearly inappropriate for the job, as they continually squeak in the reading room. Bloom's feet ache lightly at the end of the day, but he is not alone in his pain. Late at night the sailor in "Eumaeus" is (12) "occupied loosening an apparently new or secondhand boot which manifestly pinched him, as he muttered against whoever it was sold it" (*U* 16.1685-7). Ben

Dollard's feet hurt for a different reason: he has gout, "all big roseate, on heavyfooted feet, his gouty fingers nakkering castagnettes in the air" (*U* 11.1152-3) (13). Once home,

Bloom's prudence is clearly shown in the way he takes off his boots, one after the other (*U* 17.111), so as not to make noise,

and when ready to go to bed, he “disnodes” “the laceknots,” unhooks and loosens “the laces,” takes off “each of his two boots for the second time” and inhales “the odour” of his “lacerated toenail” (*U* 17.1483-91). Despite this minor weakness, Bloom is a tidy person, to his wife’s satisfaction. He wipes his feet before coming in, rain or shine “and always blacks his own boots too” (*U* 18.227). He is not like Boylan, who pulled off “his shoes and trousers there on the chair . . . without even asking permission” (*U* 18.1372-3) (14). His boots, by the way, also creak “on the barfloor” (*U* 11.761).

Molly’s shoes are related to the gestures she makes, which in turn are among her husband’s most tender recollections. Both Bloom and his cat appreciate the way she takes her shoes off, with a light kick (15): “clings to everything she takes off. Vamp of her stockings. Warm shoe. Stays.

Drawers: little kick, taking them off” (*U* 13.1022-24). He also recalls with joy the way she used to wipe the speck of dust in her leather boots (16), “rubbing smartly in turn each welt against her stocking calf” (*U* 4.524). We know she once owned a pair of “high buttoned boots” (17) that were visible because the “skirt was blowing” (*U* 18.671-2). She also remembers her “white shoes” (18) “all ruined with the saltwater” (*U* 18.971), and another pair (19) “too tight to walk in” (*U* 18. 260) which “excited” (*U* 18.259) Bloom, maybe because they made her move in small steps.

Fetishism, to which Bloom gravitates, has much to do with feet and shoes. In the street he sees a lady with “high brown boots with laces dangling” (20) and, he presumes, a “wellturned foot” (*U* 5.117-8). His voyeuristic-narcissistic encounter with Gerty MacDowell includes shoes too. Gerty is proud of her *petite* feet (*U* 13.165.69) (21), one number less in size than Edy Boardman’s even (22). Gerty probably swung her foot in front of Bloom “with the toes down” (*U* 13.424-5), and Bloom mistakenly thought that her boots were too tight before realizing she was “lame! O!” (*U* 13.771). Although at a certain point in “Circe” a boot (23) becomes a missile thrown by Mother Grogan (*U* 15.1717), footwear maintains its

fetishistic value. Bloom, always attentive, ties Bella's shoe (24) very skillfully, as he learned when he "worked the mail order line for Kellet's" (*U* 15.2805-6). His dream in youth had actually been to be "a shoefitter in Manfield's" (*U* 15.2813). In keeping with his fetishism, he fancies he is a shoe salesman and pictures himself wearing "white tennis shoes" (25) and dressed "in nondescript juvenile grey and black striped suit, too small for him" (*U* 15. 3317-8). In "Penelope," we even find out some of Bloom's most obscure desires. Molly recalls that "another time it was my muddy boots hed like me to walk in all the horses dung I could find" (*U* 18.266-7) (26).

If we accept shoelaces as metonymies (or synecdoches) for shoes, then we may include the following two. On his way to the cemetery, Bloom goes by the place where Childs was murdered, and reflects: "the weapon used. Murderer is still at large. Clues. A shoelace" (*U* 6.480-1) (27). At the entrance to Glasnevin, an old man is selling "four bootlaces for a penny" (*U* 6. 251) (28).¹⁴ Barefoot children are not part of this list, but characters with big feet (Corny Kelleher) are (29). Also part of the catalogue is the dirty shopman who spat on the floor and "put his boot on what he had spat, wiping his sole along it" (*U* 10.635) (30). Workers from the brewery (*U* 7.21) (31) and the market where Bloom used to be employed (32), all wear working boots. Bloom sees himself as a gardener in Flowerville inside "useful garden boots and elastic gussets" (33) (*U* 17.1582-3). By far the best prepared for the rain are those in the street parade at the end of "Cyclops," with "watertight boots" (34) (*U* 12.1718). Waterproof footwear was essential at the time. Parnell, as we know, "owed his death to his having neglected to change his boots and clothes after a wetting" (35) (*U* 16.1305-6). When Bloom spots Boylan, he sees the latter's hat, shoes and trousers: "Straw hat in sunlight. Tan shoes. Turnedup trousers. It is. It is" (*U* 8.1168) (already mentioned in 14). Boylan is to become a pair of elegant shoes in "Sirens": "Jog jig jogged stopped. Dandy tan shoe of dandy Boylan" (*U* 11.977). Mr Philip Beaufoy (supposedly a contributor to *Titbits*) also appears to be an elegant person, "in

accurate morning dress, outbreast pocket with peak of handkerchief showing, creased lavender trousers and patent boots" (*U* 15.815-6) (36). Magnini, professor of dancing, comes third in elegance, since he wears "canary gloves and pointed patent boots" (*U* 10.58) (37).¹⁵ And Dennis Breen has gone crazy. He goes from place to place "hugging two heavy tomes to his ribs" (*U* 8.302), and wears "blue canvas shoes" (*U* 8.301) (38). One thing takes to another: lunacy, two heavy tomes, blue canvas shoes.

Finally, the dead seem to have a peculiar relation to footwear. Rudy makes his final appearance in "Circe" in his "Eton suit with glass shoes" (*U* 15.4159) (39). It would not be totally amiss to say that these shoes are not from this world. Master Dignam remembers the last time he saw his father, shouting at his mother and asking for his boots (40), size eight large: "the last night pa was boosed he was standing on the landing there bawling out for his boots to go out to Tunney's for to boose more" (*U* 10.1167-9). When his ghost is conjured, he sends his son a message about their whereabouts:

Before departing he requested that it should be told to his dear son Patsy that the other boot which he had been looking for was at present under the commode in the return room and that the pair should be sent to Cullen's to be soled only as the heels were still good. (*U* 12.366-70) (41)

In the scene of Virag's suicide, footwear also has a prominent place. Bloom remembers the coroner's hairy ears as seen against the sunlight, the corpse, and a pair of boots under the bed, giving evidence (of the departed) (*U* 6.361-2) (42). Boots, as we have seen above, are a border, between the self and reality, desire and fulfillment, now between life and death. "All life sinks in the wet sand like Stephen's boots" (Richard Ellmann, *Ulysses on the Liffey* 25). The living walk, the dead leave their boots behind.

Do the deceased leave their boots behind, like Dignam and Virag, in *Finnegans Wake* too? Is that the reason why the words “boot” and “boots” appear scarcely thirty-two times in Joyce’s last book?¹⁶ Although there is no easy way to decide how *Ulysses* relates to *Finnegans Wake* nor to avoid its complexities, Joyce’s words to Budgen are encouraging at this point: “in my case the thought is always simple” (291).

There are “bootprints” in the message written by Shem (as dictated by Anna Livia) and supposedly delivered by Shaun. When the letter appears in the preliminary chapter (I.i), we are told about the history of the alphabet and about a boot: “you gave me a boot (signs on it!) and I ate the wind” (*FW* 19.33-4). What are the “signs on it”? The rust that Stephen found in the boot at Sandymount? The dirt that Heidegger saw on Van Gogh’s soles? Does it bring with it a sense of the *nebeinander*, the immediate past? Secondly, the letter of I.iv “or a love letter, lostfully hers” (*FW* 80.14-15) exhibits a “bootmark” and a “footprint” on it too: “all over which fossil footprints, bootmarks, fingersigns, elbowdints, breechbowls, a. s. o. were all successively traced of a most envolving description” (*FW* 80.10-12).¹⁷ It has been discussed elsewhere whether there was a (tea) stain on this letter (*FW* 11.20); now we may entertain the idea that probably the stain is also a bootmark. Thirdly, in “Jymes’s Advertisement” of I.vii, Joyce’s fetishistic desires reappear embodied in clothes and footwear: “Jymes wishes to hear from wearers of abandoned female costumes. . . . Also got the boot. He appreciates it” (*FW* 181.27-32).¹⁸ From these three examples we infer that there is something like a footprint in the letter, just like the traces that Stephen and Bloom leave on the beach. They seem to be part of a message that comes from the Other World, like the rusty boot that the sea returns, or the boots that Virag and Dignam leave under the bed. The boots not only touch the *nebeinander*, they come from the immediate past, and as such mark the frontier between this world and the next.

Again there is no easy way to know whether this sequence —having boots on, taking them off— are parallel to

being alive and/or dead, but this correlation seems to be related to Shaun's progress in the third book of *Finnegans Wake*. On the one hand, he walks much more than others and, consequently, wears boots. In his parallel to Taff, Shaun is a monk of "the peat freers" (*FW* 338.05).¹⁹ He thus relates to his father through feet and footwear. Finn MacCool is clearly "nudiboots" in I.vi. More often, however, Earwicker appears as someone worried about his toes; they point eastward and need their mobility restored. On the other hand, if we read the whole third book as a process of resurrection, where the apparent story of *Finnegans Wake* is once again repeated, now in an extended version, we might witness Shaun's pilgrimage consisting, among other things, in walking, taking boots off, and uniting with the father through the toes. In the "Second Watch," when his name has changed to Haun, his epithet is "of the boots": "Dearest Haun of all, you of the boots" (*FW* 472.20). At the very end of this watch, he is encouraged to walk through the night (that is why he needs footwear): "Walk while ye have the night for morn" (473.23). In the third watch, Shaun the postman's becomes Yawn, his shoes wear out, and his boot ends up in his hand, "worndown shoes upon his feet, to whose redress no tongue can tell! In his hands a boot!" (*FW* 489.22-3). Towards the end of this long chapter, Earwicker, possibly delivered through Shaun's mouth, reminds us that he has not had boots in a year: "man has not had boots off in a twelve month" (*FW* 544.18). Has he been dead all this time? At the end of the fourth watch, upon waking up —"cocorico" (*FW* 584.27)— Shaun can finally rest his boots in peace: "if he brought his boots to pause in peace, the one beside the other one, right on the road, he would seize no sound from cache or cave beyond the flow of wand was gypsing wáter" (*FW* 586.32-34). At this point, the process of resurrection has likely taken place: "Fauore! Fearhoure! At last it past!" (*FW* 587.01-2).

To conclude, in *Ulysses* characters generally wear boots, for they are pedestrians. In *Finnegans Wake* they rarely do, because they are dead, except for Shaun. Details, curiosities,

boots, are still there, buried by the thousands of other small steps. They do not point to anything beyond their ordinary nature, but still merge in “in the mass of experience. Death and decay are robbed of their sting, for they are never isolated, but a part of the texture of life” (Budgen 74).

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Notes

¹ John Gogarty (1950) was especially eloquent in this respect: “The so-called „modern“ novel appears to me to be a garbage-pail or ash-can which contains any or every cast-off remnant of living: old cloths, broken crockery, back numbers, stale food and decaying fish” (Deming II 763).

² “Self” and “Walk” are frequently put together elsewhere. For example, James Donald in *Imagining the Modern City* admits that “in my fantasy world, His Majesty the Ego can often be observed roaming the metropolis „with something of an air”” (96).

³ Eglinton and AE also show up in “Scylla and Charybdis” as pilgrims: “Booted the twain and staved” (U 9.413-14). Glasheen, in her *Third Census of “Finnegans Wake,”* suspects Hosty is Shem (130).

⁴ Bremmer and Roodenburg offer curious (relevant?) information here. In the chapter titled “The Reshaping of Everyday Life, 1790-1840,” we learn, for instance, that “New Englanders moved heavily. . . . „Despite their strength and endurance, farmers were heavy, awkward and sloughing in movement” and walked with „slow inclination from side to side.” Already in the 1830s black slaves —perhaps in no rush to get to another’s man’s work— showed a preference for rhythmic rather than rigid body motion” (13-4).

⁵ See also Michel de Certeau’s “Walking in the City” in *The Practice of Everyday Life* (1984).

⁶ “Dublin is not exactly yet the full blown capitalist metropolis, but like the Paris of Flaubert, still regressive, still distantly akin to the village, still un- or under-developed enough to be representable, thanks to the domination of foreign masters!” (Jameson 146).

⁷ “*Ulysses* is diametrically opposed both to novels presenting stereotyped protagonists and to the traditional novel recounting the story of the hero’s progress, the rise and fall of a dynasty or the fate of some social group. Here, with all the trappings of an epic —masks, costumes, scenery—the quotidian steals the show” (Lefebvre 3).

⁸ The use of catalogues, lists and enumerations have been recognized elsewhere as an apt critical procedure, especially to account for

the enormous number of details in novels that supposedly represent “life” in all its richness. As Olson maintains in his chapter “The Lists of *Ulysses*,” “more than most novels, *Ulysses* encourages a reader to devise strategies to draw out meaning from its surplus and difficulty” (45). See also Umberto Eco, *El Vértigo de las Listas*. The examples from this list are numbered in parenthesis in the text.

⁹ The preference of Realism over Romantic Idealism is naturally another important issue here: “Joyce’s statement that he „tried to keep close to fact” in writing *Ulysses* emphasizes his aim to record experience without the delusions of romantic idealism” (Olson 34).

¹⁰ Richard Ellmann detects a reference to nationalism in the colors: “Mulligan, on the other hand, butters up Haines and bullies the milkwoman. He offers to wear puce gloves and green boots, that is, to play both the British game and the Irish one. (To corroborate fiction, Gogarty became, among other things, a jester at English country houses in the late 1920s)” (10). It is not surprising, by the way, that John Gogarty would dislike his “avatar” in this first example.

¹¹ “Shoes,” in Heidegger’s scheme, would be “equipment,” half-way between “things” and “art-works”: “A piece of equipment, a pair of shoes for instance, when finished, is also self-contained like the mere thing, but it does not have the character of having taken shape by itself like the granite boulder. On the other hand, equipment displays an affinity with the art work in so far as it is something produced by the human hand” (29).

¹² Maud Ellmann detects in this scene a tension between masculinity and femininity: “His large grey bootsole is absurdly masculine, peeking out from underneath his campy „lace affair”” (2010 164).

¹³ “Los brazos cubiertos de vello negro ensortijado, lo mismo que el pecho alto y fuerte, parecían de un atleta. El Magistral miraba con tristeza sus músculos de acero, de una fuerza inútil” (Leopoldo Alas Clarín, *La Regenta*. < http://www.gutenberg.org/files/17073/17073-h/la_regenta_tomo_uno.html> June 20th, 2011).

¹⁴ The “gutta-percha” of Gabriel’s goloshes is interpreted metonymically by Tara Prescott as standing for contraception: “Joyce’s deployment of the word “macintosh” in *Ulysses* shows the same utilization of synecdoche and metonymy that links rubber boots and contraception in “The Dead.” The word “macintosh” is derived from the name of the inventor of the rubber material from which the coats were made” (23).

¹⁵ Fashionable dressing is historically connected to industrialization and life in the cities: “The extension of industrialism and urbanism created new possibilities for fashion. Individuals could buy the qualities they desired and wished to project” (Craik 192).

¹⁶ This is the total number in Hart’s *Concordance*; it includes “boot,” “Boot,” “boots” and “Boots.” Seen in their contexts, only 19 of

these examples seem to refer to boots as “footwear.” “Shoe(s)” are equally scarce (approximately 18 times).

¹⁷ McHugh notes down that “Nutter left boot marks at scene of murder in *The House by the Churchyard*” (80).

¹⁸ “Budgen (*Further Recollections of James Joyce*) says Joyce claimed to be interested in women’s underwear, not their bodies”(McHugh 181).

¹⁹ In his *“Ulysses” Annotated*, Gifford summarizes the evolution of the order in these terms: “In the fourteenth and fifteenth centuries the order relaxed from the severities of the Rule of St. Albert; in the sixteenth century a sweeping reform was achieved by St. Theresa of Avila (1515-82) and St. John of the Cross. From that time the order had two branches: „discalced”

(without shoes), following St. Theresa’s strict adherence to the Rule of St.

Albert; and „calced” (with shoes), adhering to the modification (relaxation) of the rule under Eugenius IV (Pope 1431-47)” (369).