

Wandering Rocks:

Global Time- and Site-Based Performance Based on James Joyce

Steven R. SUZUKI-SHAW and Paul MASON

“June 16, 1904, now known in literary circles as ‘Bloomsday’” (Litz, 1972 [1966])

... is a celebration that takes place both in Dublin and around the world. It celebrates ... the day depicted in James Joyce’s novel *Ulysses*. The day is named after Leopold Bloom, the central character in *Ulysses*. The novel follows the life and thoughts of Leopold Bloom and a host of other characters – real and fictional – from 8am on 16 June 1904 through to the early hours of the following morning. (James Joyce Centre, 2017)

The roots of this research took hold after the first-named author stumbled onto an English language copy of *Finnegans Wake*, Joyce’s famous, perhaps infamous, “crossword puzzle that nobody can solve” (Pollock, 1967), in a clearance bin in Japan around the turn of the century. This was Joyce’s final work. Studying the *Wake* over a number of years, it became clear that something had been missed by skipping over *Ulysses*. (Campbell, Robinson, & Epstein, 2005, 1961, 1944) Only later was this viewpoint further corroborated by Frank Budgen’s view of Joyce’s body of work as a “self-supporting tradition.” (Litz, 1972 [1966], p. 119) Initially the heretofore unknown litigious nature of *Ulysses*’ publication history, and the subsequent disbelief at such reactions after skipping directly to the Nausicaa episode formed the earliest impression.

Soon after, the conceptual layer linking *Ulysses* to Homer’s *Odyssey* became such a fascinating

system to establish the story’s framework that the first full reading of *Ulysses* happened in tandem with that of a poetic rendering into English of *The Odyssey* by Rodney Merrill, using the original dactylic hexameter (2002, 725). The ancient Greek story developed as a series of non-sequential flashbacks, making this discovery method perhaps not the optimal way to make any sense of, or headway with, *Ulysses*, but that is how it happened. In the midst of this first reading of *Ulysses*, Bloomsday was discovered through Joyce-related hash tags on Twitter as a community of *Ulysses* readers was sought for both enlightenment, and for sharing of the experience. From then on, attention shifted primarily to the focal point of Bloomsday and attempts to establish a representation of it in Nagoya, Japan.

Bloomsday’s apparent use of the *Ulysses* text as a score for heuristic, time-based, and site-specific performative actions in the manner in which Yoko Ono more overtly published *Grapefruit*, (Walls, 2015; Popova, 2012) or Alan Kaprow had earlier become famous for Happenings, “which made [visitors] ‘participants’ ... rather than mere spectators”. (visual-arts-cork.com) Happenings later evolved into Kaprow’s “life performance,” or life as performance, practice. (Cain, 2016; Beaven, n.d.) These apparent connections are something that continue to focus attention on *Ulysses* via Bloomsday as a post-modern evolution of Joyce’s modernist novel. *Ulysses* itself is already to some extent an evolution of Homer’s *Odyssey*. Now with

Ulysses in the public domain in many regions, (Joyce, *Ulysses* (1922, 1st edn.) Complete, 2013) (Joyce, MVP_Ulysses1922_FULL_small.pdf, 2013) the scope for developing further derivative works is almost unlimited. (O’Connell, 2012) As grandiose as *Ulysses* is on some levels, the nature and concept of the work that is the result of an avant-garde practice that champions low-brow aesthetics, embraces a dichotomy of elitism and egalitarianism that lends itself to smaller, informal practice in the vein of Kaprow, Ono and other Fluxus artists, or the guerilla street theater of Shuji Terayama, (Andrews, 2013) as much as the more often attempted stage productions, or formal pontification.

*

Joyce blurs his art immediately with life from the establishment of the primary factor that leads his work to the creation of a festival. He spelled out very clearly a date that was both personally historical, and also could be seen as a fictional anniversary.

Why did Joyce choose 1904? We believe that on that day Joyce went out with Nora Barnacle, his future wife, for the first time. ... According to Joyce’s biographer, they went walking together in Ringsend on 16 June ... The summer of 1904 was very significant for Joyce. Not only did he meet Nora but he started writing the stories for *Dubliners* and, after spending six days living with Oliver Gogarty at the Martello Tower in Sandycove in September, Joyce made the decision to leave Ireland. (James Joyce Centre, 2017)

It was a group of Irish writers who, in 1954, twenty-four years after the first publication of *Ulysses*, but still at least six years from the easing of the book’s suppression in Ireland (Chrisafis, 2004), seized upon this date and decided to go to the places that the main character

went. (Vysotskaia & Vysotskaia, 2010) “Patrick Kavanagh and Flann O’Brien visited the Martello Tower at Sandycove, Davy Byrne’s pub, and 7 Eccles Street, reading parts of *Ulysses* and drinking a great deal as they went!” (James Joyce Centre, 2017) This 1954 sojourn is widely noted as the first Bloomsday, (Malette, 2013; Springer, 2013; Turner, 2013; Costello & Van De Kamp, 1987; Spangler, 2005; Ryan, n.d.) however “The first major celebration of Bloomsday came in 1929. ... to celebrate the twenty-fifth anniversary of the first Bloomsday,” (James Joyce Centre, 2017). “Adrienne Monnier, partner of the publisher of *Ulysses*, Sylvia Beach ... organised a *Déjeuner Ulysse* which was held at the Hotel Leopold near Versailles. Unfortunately, the event took place a little late, on 29 June not 16 June.” (James Joyce Centre, 2017) May one assume that the name of the hotel was not lost on the event’s organizer, if not the significance of using the correct date? The conceptual continuity in both time and space of the 1954 attempt lends it considerably more credibility as the root of contemporary Bloomsday.

*

More than one hundred years on from the events which fictitiously occur in Ulysses, what activities, actions, participations, purchases, products, consumptions may one find to be de rigueur on the 16th day of the sixth month of the Gregorian calendar among the streets, residences, mercantile establishments, quays, rivers, canals, coves, cemeteries, beaches and towers that verily appear in the novels which inspire such recreative acts?

Old sweet songs emanate from public houses and dining rooms alike. Performances, bus tours, pub crawls, public readings, recitals, walks, talks, concerts, meetings, screenings, exhibitions, expositions, theatre, street events, live music, dog shows, picnics, games, fashion shows, yoga, breakfast, dinner and tea, and veritable “Happy Meals” of trinkets and doodads build up over the

preceding week and weekend to the grand finale of Bloomsday itself, and sometimes beyond. There are appearances by relatives of Joyce, friends and enemies of Joyce, relatives of friends and enemies of Joyce who were the real life models for the thinly veiled fictional characters in Joyce's work, and one of the favourite transformational activities of Bloomsday is, "dressing up like characters from the book and in clothes that would have been the style of the era" (James Joyce Centre, 2017). (Jankov, 2011; Nicholson, Smurthwaite, & Crowley, News, 2008; Pollock, 1967; James Joyce Centre, 2017; James Joyce Centre, 2019; Kain, 1964; Chrisafis, 2004; Books Ireland, 2004; Silverstein, 1974)

Although the date and many of the activities are inspired directly by *Ulysses*, Bloomsday has come to celebrate the life and times of its author, touching on all of his writing including his poetry, letters, his first book of short stories, *Dubliners*, the novel that put him into the public consciousness – *A Portrait of the Artist as a Young Man*, and, as mentioned previously, his final major artistic achievement, *Finnegans Wake*. (Pollock, 1967, pp. 4–5) Since 2012, restrictions on neither mental nor vocal commitments of the work Joyce published in his lifetime (O'Connell, 2012) have deterred a cornucopia of varied events such as A Journey to Relish, The Chq Building, Custom House Quay, North Dock, Glasnevin Cemetery Museum, The Poetry Brothel: Midnight Mass At The Church, Bewley's Café Theatre Presents: Molly, Bloomsday readings & songs at Wolfe Tone Square, Bruff Summer Festival and Bloomsday, Blooming Ulysses, a one-man show by Gerry Farrell at Powerscourt Centre, Bloomsday buzz, Dublin Literary Pub Crawl, and The Dubliners Dilemma by Declan Gorman. (Hanaway-Oakley, 2018; Kempler, 2016; Nicholson, 2014, p. 3)

Of what manner of auditory engagement of vocalized renditions of Joyce's texts may one partake?

Due to strict copyright enforcement by James Joyce's grandson, Stephen James, almost nothing of the words of James Joyce could be heard for the centenary celebration of the fictional events of *Ulysses* in 2004, as few were willing to pay the price for the privilege. The irony was that the commercialization of Joyce's work virtually silenced him decades after a truce had been drawn with the censors of the Irish Republic (Kain, 1964, p. 4). Fifteen years later *Ulysses* is now in the public domain under almost every copyright law in the world, (O'Connell, 2012) so neither the fear of reprisal nor bankruptcy can hold back the would-be rhetorician despite "the Minister ... in charge of censorship in the Irish Republic" looking on as far back as the 1964 dedication of the James Joyce Tower Museum at Martello Tower. (Kain, 1964) Nonetheless, who is to stop the man on the street from parting pages and uttering the lines inscribed therein?

Scheduled readings, however, abounded both in the Norain and Georgian eras of the James Joyce Estate as well as the post public domain eras with "recordings of Joyce's reading of the Taylor speech from *Ulysses*", readings from "the relevant passage ... from the 'Cyclops' scene" as the Milesian flag was unfurled from the battlement of Martello Tower, (Kain, 1964) readings by actresses Meryl Gourley, Rosaleen Linehan and Pat Tully performing three voices of Molly Bloom (privately in the days of rigorous censorship), (Pollock, 1967) "The James Joyce Institute of Ireland ... revisit 'Hades' with a pre-Bloomsday walk through Glasnevin Cemetery", (Nicholson & S., 2005) readings in Meetinghouse Square, readings of "pyrotechnical passages featuring Gerty MacDowell" in Sandymount, actor David O'Meara reading all the way through the Nestor, Lotuseaters, Hades and Aeolus episodes, Caitriona NiThreassaigh doing the Penelope episode, (Nicholson, 2014) readings at the Temple bar by drag queen Panti, US Ambassador Kevin O'Malley, author Anne Enright, Gavin Friday, Aengus Mac Grianna,

Carrie Crowley, the band Mongoose, and Cathal Stephens (Kempner, 2016; Raidió Teilifís Éireann, 2015) to name but a few. By far the most ambitious undertaking in this respect was the 1982 RTE Irish state radio broadcast of the entire text of *Ulysses* spanning over roughly thirty hours with the greatest actors in Ireland at the time. (Wilson, 1988)

What orations with the intent to educate the audience on heretofore esoteric nuances of the full body of James Joyce's work might the curious attendee of a Dublin Bloomsday have found stimulating to the intellect?

The Jew Errant, Joyce and Proust, (Kain, 1964) Lots of Fun at Finnegans Wake, The Phallic Tree of Finnegans Wake, Readings from Joyce, (Pollock, 1967), the Comic and Joyce's Irish Nationalism, Erotic Montage in the "Circe" Episode, Joyce's Pornographic Topography in the Manner of Phineas Fletcher's "The Purple Island", Bloom as Silenus, Celestial Topography in the Comedy of the Comets, (Silverstein, 1974) Living with Joyce, Britishness of Joyce, the Reasons for Rhyme, sessions on Joyce and Thermodynamics, Hippies, Philosophy, Surrealism, the Menstrual Cycle, Hidden Contexts, Female Positionality, Archetypal Patterns, Melancholia, Pedagogy, Romanticism, Friendship, Dirty Laundry, Space-Time, Catholicism, Roadmaps, Autoimmunization, The Banal as well as the Boring, the Postcolonial, the Transcultural, the Excremental, the Cinematic, Copyright, Music, translation, the Irish background, Jewishness, the Genetic, Feminists, the Psychoanalytical, (Senn, 2004, pp. 52–53) A Portrait of the Artist in Finnegans Wake, (O'Flaherty, 1966) the Linati Schema, The Elitist Style of Finnegans Wake, Post-modern (or neo-modern or contemporary) Applications of Finnegans Wake, (Silverstein, 1974) remarks by Silvia Beach, Gorgio Joyce, Frank Budgen, Joyce's friend and confidant from his period residing in Zurich, Switzerland, Arthur Power, a Dublin friend, speakers from France, USA,

England, Belgium, Norway, Denmark, (Pollock, 1967) Italy (Senn, 2004), and elsewhere.

May one find a bespoke first meal of the morning prepared for non-ritualistic breaking of the rarely observed in modern times, by which definition the previous 100 years or more may be read, sundown fast?

The titular centre at the centre of the festivities hosts its own morning feast based on Mr. Bloom's preference for "the inner organs of beasts and fowls" (Joyce, *Ulysses*, 1993, 1922) consisting partially of liver and kidneys in an exclusive Georgian dining room. (James Joyce Centre, 2017). Even outside the stately room crowded with James Joyce look-alikes, and various degrees of period dress, one may be relieved to find such delicacies as pork and mutton kidneys, livers, hearts, gizzards, giblets, fried hencod's roe, bacon, Jaffa fruits, cool sherbet, Plumtree's Potted Meat, kippered herrings, boiled potatoes, boiled mutton, strawberries, cream, soggy seedcake, rhubarb tart, apples stuffed with brown sugar, pineapple rock, lemon plat, butter scotch, red jujubes, gumjelly lips, more potatoes, sardines, Findon haddy, roast beef and cabbage, spiced beans, yet more potatoes, plump yellow mellow smellow melons, crubeens, sheep's trotters, bread, butter, honey, gorgonzola sandwiches, Irish stew, and drinks of ale, stout, Burgundy, Epp's cocoa, Guinness, Irish whiskey, and sloe gin (Petrosian, 2002) throughout the city including, but not limited to a Guinness Brewery-sponsored breakfast, Temple Bar, Gallagher's Boxty House's Joyce of Breakfast, The Citizens' Breakfast at Slattery's pub in Beggars Bush, Sandymount, and Terenure, often accompanied by various forms of entertainment. Even the Glasnevin Cemetery offers a Joycean Breakfast. (Chrisafis, 2004; James Joyce Centre, 2019) None will likely surpass the, by now legendary, 2004 Denny's Bloomsday Breakfast "feeding of the Ten Thousand on the previous Sunday, June 13, in O'Connell Street", at the expense of both the

Irish government that once banned Joyce's work, and Denny's Sausages, for no cost to the suppers. (Senn, 2004; McSharry, 2004; Chrisafis, 2004)

In what way might the connoisseur of visual arts, both fixed and temporal, engage with the work of James Joyce in both derivative form and original works presented for the entertainment and mercantilian enticement of scholars, tourists, and chancers alike, might the attendee find among the various and plentiful activities and objects devoted directly to the author who created the character for whom the celebration is titled?

In addition to kitsch street performances and various incarnations of the "staged Irishman ... put on display for American tourists", (Spangler, 2005, p. 47) exhibitions by Saul Fields, Edward Gandrus, Paul Speck, (Pollock, 1967, pp. 3, 6) Joyce in Art at the RHA Gallery, outdoor spectacles such as the pageant absent of spoken text called The Parable of the Plums, (Spangler, 2005, p. 47), the sound and light extravaganza Elijah is Coming, (McSharry, 2004) a Ulysses film by Sean Walsh called Bloom, (Senn, 2004) Joyce-inspired art at the Royal Hibernian Academy's Gallery, photographs of 1904 Dublin, a three panel "Ulysses Map of Dublin", Alan McClelland's Bloomsday adaptation, (Kain, 1964) Lee Miller's 1946 Dublin photos, (Nicholson, 2014) and "[t]he Irish Senate passed an emergency amendment to allow ... National Library of Ireland [to] display [some] of [Joyce]'s manuscripts", in the face of protest from the Joyce estate. (Max, 2006; O'Connell, 2012) Lest the past be favoured over the future, original works by novelist John Banville, poetry by Eavan Boland, poetry by Seamus Heaney, (Senn, 2004, p. 52) and productions at Abbey, (Kempler, 2016), Gate, and Olympia theatres (Spangler, 2005) can also be found on historical agendas.

*

Written by an exiled artist, willing, (Pollock,

1967, p. 8) or unwilling, (Kain, 1964, p. 3) "silenced" in his home country, (Costello P., 1992, p. 308) alternatively known as "Herr Satan", (Letters of James Joyce, 1966, p. 137) "a monster, an anti-Christ, a disgrace to the country", (Spangler, 2005) *Ulysses* was banned or suppressed for nearly forty years in his native land, often "unavailable" or sold surreptitiously even after the ban was lifted. (O'Flaherty, 1966) A work also banned for a somewhat briefer period of prohibition in the states united on the American continent, self-styled as the land of the free. (Max, 2006) Even derivative works such as films have been banned in Canada and Australia in addition to Joyce's birth country, Ireland. (Pollock, 1967, p. 5) Yet, James Joyce and his work have somehow been transformed into a yearly tourist attraction in Dublin, Ireland, perhaps second only to St. Patrick's Day (McSharry, 2004), and possibly even "Dublin's equivalent of the Mardi Gras", (Spangler, 2005, p. 48) with nationalistic overtones decrying laughable American posers that make the Dubliner man on the street sick. (Pollock, 1967; Kain, 1964) A festival that heralds the merits of Irish literature, and "their" James Joyce as the champion of the literary revival which William Butler Yeats hoped would create "innovative art, imbued with the true spirit of Irishness [that does] not merely create new images of the race, but also correct[s] previous misconstructions of the Irish national character." (Nolan, 1995, p. 25)

Joyce is an artist who achieved greatness for Ireland not by reviving folk art to a classical level as Yeats had envisioned, (Nolan, 1995, p. 25) but conversely reviving the culture's standing via modernist experimentalism which would challenge the whole world. Fame and reputation that Joyce's biographer notes has "inextricably associated [his name] with modern prose as is the name Eliot with modern verse, or that of Picasso with modern art", (Ellmann, 1983 [1959], p. 4) has managed to transform the author of a work once read as heretic obscenity and

grounds for expulsion from school, (O’Flaherty, 1966, pp. 50–51) erotic, described by Virginia Woolf as “reel[ing] with indecency” (Ellmann, 1983 [1959], p. 443), burned, banned, censored, suppressed, refused by typists and printers, the source of death threats to its author, and taken to court, (Pollock, 1967, pp. 3, 5, 8; Gilbert, 1957, pp. 132–136, 137, 147, 150, 152, 156, 157, 159, 160) into a national literary, or otherwise, hero of a sort. (Nolan, 1995, p. 3) Such treatment goes to show what can be done once one is dead. Not only bronze (by gold) statues that talk to visitors with smartphones and the appropriate app, plus others that hold their tongue, and adoption into Irish secondary school curriculum, (O’Flaherty, 1966, pp. 50–51) but a festival with its own breakfast, lunch, tea time and dinner, its own soap, (Swenys, n.d.) and its own hat, but not yet its own public holiday. A holiday for which a lack of official pronouncement does not persist without a certain degree of debate from Labour Party Teachta Dála, Ireland’s Members of Parliament of the lower house, the Oireachtas (Costello J., 2011). As far back as 2004, the centenary of the events which take place in *Ulysses*, “Irish arts broadcaster Miles Dungan outlin[ed] the drawbacks of St. Patrick’s Day – 17 March is never going to be a reliable day for Irish weather, if indeed such a thing exists – he made a strong case for adopting Bloomsday instead as the Irish national holiday.” (McSharry, 2004) Once Dublin realized that “*Ulysses* was a tourist attraction and that there was a certain amount of money to be made out of it, James Joyce [became] respectable,” (O’Flaherty, 1966, pp. 50–51) if not always respected. (Pollock, 1967, p. 3; Kain, 1964, p. 3) The Booker prize winner Roddy Doyle, Frank McCourt of the *Irish Times*, and Colum McCann criticized the “Joyce industry” and “what they see as a great piece of literature being hijacked by commercial interests” at the peak of local enthusiasm. (Books Ireland, 2004; Chrisafis, 2004) Joyce’s biographer depicts a young Joyce indifferent to such exploitation, stating “The nation might profit or not from his

experiment, as it chose.” (Ellmann, James Joyce, 1983 [1959]) Choose so, it does.

The Dublin Tourism Centre has calculated that Joyce enthusiasts spend more money ... and stay longer than the average tourist. The James Joyce Cultural Centre, which welcomes over 30,000 visitors annually from all over the world, reckon[ed] that ReJoyce 2004 [would] be one of Ireland’s top tourist attractions [of the] summer. When the Department of Tourism appointed a national co-ordinator for the festival, it made it clear that her brief was “to market this programme [sic] as a unique, high-quality cultural tourism experience”... the circus rolls on. (Books Ireland, 2004)

Despite the guerilla nature of the earliest Bloomsday, which took place during the suppression of much of Joyce’s work amid the conservative post-independence era where the Censorship of Publications Act banned 1,054 books in one year alone, (Spangler, 2005, p. 49) the modern-day incarnation has benefited from significant top-down organization. Independent Senator David Norris of Dublin, along with a government appointed committee, was “the principal architect of the [2004 centenary of the events in *Ulysses*] Bloomsday festivities”. (Books Ireland, 2004) “Norris was Senior Lecturer in the Department of English in Trinity College Dublin for almost 30 years”, authored “*Introducing Joyce: A Graphic Guide*, edited the International James Joyce Symposium, was Founding Chairman of the James Joyce Centre, and helped organise the [birth of] Joyce Centenary Celebrations in Dublin in 1982. He was instrumental in establishing the Bloomsday Festival which is now celebrated all over the world on the 16th of June each year.” (James Joyce Centre, 2019) Naturally, enterprising Dubliners are quick to take matters into their own hands, devising numerous unofficial activities

and items.

*

Whatever nationalistic over- or undertones one may detect, Bloomsday is hardly strictly an Irish event. Bloomsday events can be found in at least sixteen countries around the world. In 2018 alone an interactive online map showed an extensive, if not exhaustive, list of worldwide events clamoring for the attention of the net-savvy literati. (Hanaway-Oakley, 2018) It can be imagined that those who favor pulp and print over screens and markup had their share of additional activities invisible to the eyes of the browsers of the world wide web. Bloomsday in Basel, A Multilingual Celebration of Bloomsday, Hong Kong, Bloomsday at The Rosenbach, Philadelphia, Bloomsday All Day Marathon Reading in Wilmington, NC at Old Books on Front Street, Irish American Bar Association of New York's 9th Annual Bloomsday Celebration, at Federal Hall, New York, New York, Bloomsday at the Curious Fox, Flughafenstr, Berlin-Neukölln, Ulysses Alive: Dramatic Readings at Festival Bloomsday Montréal, Westmount Public Library, Bloomsday: A Joycean Celebration in Wauwatosa, WI, the 11th Annual Bloomsday Celebration at Irish Cultural Center, Phoenix, Arizona, Bloomsday by Osher Lifetime Learning Institute (OLLI): a Celebratory Reading of the Ithaca Episode in Washington, DC, Bloomsday 2018 at the Hammer Museum in Los Angeles, California, The Bloomsday Festival 2018 at Imperial Hotel, Melbourne, Victoria, Australia, Bloomsday Santa Maria at Centro Cultural CESMA, Brazil, Bloomsday 2018 on the Costa del Sol in Fuengirola, Malaga, Spain, Florianópolis – Bloom no Zoológico at Badesc, XXVI Joyce Symposium: The 26th International James Joyce Symposium plus Bloomsday Happening in Antwerp, Belgium, Bloomsday Ulysses Reading at Politics and Prose Bookstore, Washington, D.C., Bloomsday at Sebinho in Brasília, Brazil, Toronto Bloomsday Festival, Sofia, Bulgaria,

Bloomsday The Hague in the Netherlands, Festival Bloomsday Montreal's 7th Annual edition at Gallery at Victoria Hall, Bloomsday in Braidwood, Australia, Blooms Tavern Annual Celebration by Origin Theatre & Bloom's Tavern with a Bloomsday Breakfast in New York City, Bloomsday: A Celebration Of Ulysses at The Ivy Bookshop, Baltimore, Maryland, The Rattlin' of the Joists Bloomsday Celebration: Illumination of the Incomprehensible, at the Irish American Heritage Center, North Knox Ave, Chicago, Illinois, Bloomsday Croatia, Readings from James Joyce's Ulysses in Adelaide, South Australia, Bloomsday 2018 in Syracuse, NY, hosted by The Syracuse James Joyce Club, Syracuse, New York, Bloomsday at the Artpark Summer Solstice Festival in Buffalo, New York, Closing night, Bloomsday, directed by JR Sullivan at the Greenhouse Theater Center in Chicago, Bloomsday on Broadway XXXVII in New York City, Ulysses Bloomsday Staged Reading, Seattle, Washington, Bloomsday in Vienna at Aktionsradius Wien, 9th Annual Bloomsday Event at The Hawks and Reed Performing Arts Center, Greenfield, Massachusetts, 1st Annual Bloomsday Celebration of American Irish Legislators Society in Albany, New York, Bloomsday Reading 2018 in Kansas City, Missouri, International Festival of Poetry in Genoa "Parole Spalancate," Italy, Bloomsday: Readings from James Joyce's classic Ulysses in Canberra, Australia, Bloomsday In Tbilisi, Georgia Bloomsday with Escola Bloom in Barcelona with La Calders book store, Charles Peake seminar Bloomsday, UK, Northampton, UK, Bloomsday Street Brunch, Tulsa 2018, Bloomsday Celebration at the Dial Bookshop, Chicago, Illinois, Savoy: Local Authors Read From Ulysses for Bloomsday in Westerly, Rhode Island, Bloomsday 2018: A Marathon Reading at Upshur Street Books, now Loyalty Books, in Washington DC, 2018 Bloomsday: Worcester Ramble, Readings from James Joyce's Ulysses at St. Brigids Centre, Ottawa, Canada, Bloomsday

at Malvern Books in Austin, Texas, Bloomsday at Hastings at Hastings Library and the Brassey Institute at Claremont, East Sussex, UK, Poliesportiu Quatre Carreres, Valencia, Spain, Bloomsday in Moscow, Bloomsday! Thomas Lynch reads from James Joyce's *Ulysses* at Miss Dalloway's Bookstore in Berkeley, California, Bloomsday Nagoya, Japan at Minoya grocery and standing bar, Bloomsday Aichi, Japan at Aichi Gakuin University, Bloomsday at McGillin's Olde Ale House in Philadelphia, Pennsylvania, Bloomsday in Trieste and Bloomsday Salerno, in Italy, Martha's Vineyard 40th Annual Bloomsday, Massachusetts, 4th Annual Bloomsday in Great Falls, Montana, Bloomsday at Books Actually, Singapore, Joyce Irish Pub, Lecce, Italy, Annual Bloomsday Bike Ride in Washington, D.C., Bloomsday at the National Parliamentary Library of Georgia in collaboration with the Georgian-Irish Center in Tbilisi, *Dedalus: a sequel to Ulysses* by Chris McCabe a Henningham Family Press Book Launch, Dalston, London, and Bloomsday in Mexico City (Hanaway-Oakley, 2018; Hammer Museum, 2014) form merely one list associated with a Google map.

In addition to numerous listings above, where else may one partake in the auditory engagement of vocalized renditions of Joyce's text?

Bloomsday on Broadway, an endeavour spanning more than thirty circumnavigations of the star designated Sol, known colloquially as The Sun, by this small but fertile stellar satellite that has come to be hailed by a certain portion of its inhabitants as The Earth, which takes place at Symphony Space will present to the paying public "a nearly twelve-hour staged reading of parts of all eighteen sections of the novel." Similarly, "Radio Bloomsday, an offshoot of Bloomsday on Broadway created solely for the radio" throws forth electromagnetic radio wave vibrations emulating specially selected Joycean vocal vibrations to be received and recast back into humanly perceptible frequencies by owners

of Marconi's technological time machines. "Tablet magazine presents A New Read on Jewish Life, [which] explores this aspect of his character at 'The Bloom in Bloomsday.' ... at Housing Works [New York]. In a weekly podcast, [Frank Delaney] goes line by line through the text, covering anywhere from a word to a couple sentences to a page or more in each episode. [I]n honour of Bloomsday, he'll offer up a summary of it." (Minkel, 2011)

May one find a bespoke first meal of the morning prepared for non-ritualistic breaking of the rarely observed in modern times, by which definition the previous 100 years, or more, may be read, sundown fast?

Not only at the titular centre for the study of the author who inspired the focal point of present publication, but also far across the vast ocean of salt water known as Atlantic, in what was once New Amsterdam, and finally the latest edition of York, at the urban green space that is named for "Romantic poet, longtime editor of the New York Evening Post, and civic reformer, William Cullen Bryant (1794–1878)" (Bryant Park Corporation, n.d.) which is adjacent to the Central Branch of the New York Public Library, "The Bryant Park Bloomsday Breakfast [along with] Culture Ireland and the Irish Arts Center offer up dancers, actors, musicians, and a free traditional breakfast ... at 8 A.M." (Minkel, 2011) Similar modes of morning consumption can be found at Bloom's Tavern in the equivalent city of York of the new world. Potential celebrants are further goaded by Elizabeth Minkel to "Dust off your battered copy of 'Ulysses' (or, perhaps, the copy you haven't gotten around to reading)" for "Bloomsday in Brooklyn" which begins at 2 P.M. [on] Saturday, June 18th, [2011] at the Black Sheep Pub on Bergen Street in Brooklyn ... (What to Do on Bloomsday: A Roundup, 2011)

*

Being more intimately acquainted with

proceedings in the immediate vicinity, details of the actual occurrences are more readily conferred herein. Over the course of six Bloomsday events in and around Nagoya, Japan, various participatory performances and workshops have been developed based on brief excerpts of *Ulysses* that hope to not challenge the attention span, but rather challenge the perception of how a text can be read, experienced, and adapted. This approach is consistent with both Stephen James Joyce's assertion that his grandfather's work "can be 'picked up, read, and enjoyed by virtually anybody without scholarly guides, theories, and intricate explanations'", (Max, 2006) and Laura Weldon, the National Coordinator of ReJoyce Dublin 2004, who hoped the event would "encourag[e] people to realize that there are many ways to approach and appreciate *Ulysses*", "not to ignore the challenges ... but rather to bring Joyce and his work to the public in 'interesting but accessible' ways ... [and to] ... give people 'building blocks' of knowledge about the writer, his world, and the text itself." (McSharry, 2004)

The majority of, in fact almost the entirety of, the Bloomsday participants in Nagoya have been native speakers of Japanese. Perhaps the expatriate community is just familiar enough with Joyce and *Ulysses* to stay away, but for whatever reason, has not taken much interest. Yasuko Kurono, a locally based performance artist and professional interpreter who is known for her participatory T.O.Y.S. performances that play with the homophonic relationship between her family name and the English word "clone," among other more post-modern readings, (Power, 2009) took a keen interest in Bloomsday, as an event, early on. She was also drawn not only to Bloomsday's time-based semi-guerrilla performance aspect of bringing art into unexpected spaces, but also the synchronization and networking with an international community that forms a core of the event beyond the boundaries of Dublin in the Internet age. Despite having never read *Ulysses* at the time, and perhaps even six years later

having never read it in its entirety, a state not uncommon among Dublin's Joycean revelers, (Nicholson & S., 2005; McSharry, 2004) she has been very proactive in recruiting colleagues in the fields of translation, and Japanese literature. This development has also led to a focus on comparative translation studies involving the work of Sei Ito, (1955) Saichi Maruya, (1996) and Naoki Yanase, (2016) in addition to multilingual reading experiments.

Other participants are often essentially non-readers but happen to enjoy the casual nature of what is now billed as a colloquium. Softening the barriers to Japanese society's "in group"/"out group" perceptions (Yuki, 2003; Bestor, et. al., 2003) with very informal gatherings at everyday locations like a family-owned and operated grocery store and standing bar has been a key to whatever success these events may have achieved. People who do not even know what Bloomsday is, or who James Joyce was, find themselves drawn, first into the conversation, and next into reading *Ulysses* for the first time, albeit only a few pages. In this way both Bloomsday and *Ulysses* itself have also served as a catalyst for community building "socially engaged art" practice in the vein of Collins and Goto. (Stephen, 2001; Edwards, Collins, & Goto, 2016)

At intimate gatherings of the English Lunch Club, students and professors from various English departments at Aichi Gakuin University Nisshin campus in Japan, have participated in lunch time or morning workshops centering on interactive interdisciplinary activities since 2016. These have been opportunities to experience similar events to the patrons of the independent bookstores and local groceries in Nagoya, Japan, mentioned above, but with a more overtly academic motive.

*

Of said activities, what manner of intellectual and entertainment stimuli have reached the curious few?

Wandering Rocks is an episode in which lines that belong in a separate, but temporally overlapping, scene interject, or interpolate, into a conversation or description. The short scenes and the interpolations that interrupt their narrative are what define *Wandering Rocks* as a distinct episode of the novel. In modern times these interpolations from distant scenes are a fact of everyday life. Smart phones, mobile phones, and even the wall mounted rotary telephone allow us to see or know of simultaneous activities not within the present field of view and allow them to interrupt any activity occurring in the present scene of life. These interpolations into our experience happen all the time. The vibe. The strobe. The ringtone. Every day of our contemporary culture is *Wandering Rocks*. The nature of this episode makes it ripe for use as a homework assignment that calls on participants and students to interrupt their friends' or relatives' everyday narrative with a line or two of Joyce, if they are not too embarrassed to be thought to read a book. This episode may be one that best defines the balance in Joyce's experimental approach that is subtly combined with a story of the ordinary life of its characters, the citizens of Dublin. On the surface it can be read as a series of seemingly unrelated vignettes, yet with the codex of interpolation revealed, the more cubist nature of the episode becomes apparent with its overlapping time frames, multiple angles of the same scene, and the making visible of what, in one line of sight alone, would have been invisible.

Bloomsday's multiple venues and overlapping times, combined with the interruption of the everyday narrative that any city-wide festival brings to a community, make this episode a defining element of the celebration itself, despite most presentations focusing on the well-known, and known to be shocking, episodes of *Circe*, the absinthe-infused brothel scene, *Nausicaa*, the episode which took Ulysses to court in the United States, and *Penelope*, the famously unpunctuated inner thoughts of Bloom's wife

and third protagonist of the novel, Molly. These are excerpts from the text whose legends often precede them, but lack an anchoring site to maximize the concept of travelling to Dublin to experience *Ulysses*. Molly Bloom lying in a brass poster bed on the street in front of a pub is a bit of Neo-Dada surrealism worth seeing, to be sure, but reading Telemachus at Martello Tower where the episode is set, or reenacting Paddy Dignam's funeral at Glasnevin Cemetery, though far less titillating then or now, add more relevant sensory experiences to the proceedings. Among this standard fare that capitalizes on flirtation with indecency, or the legacy of location, *Wandering Rocks* seems to often go mostly, but not entirely, overlooked. (Nicholson & Sigler, 2007)

Loosely synchronized contemporaneous readings of all the mini-episodes and interpolations within each episode that occur in roughly the same time frame from the *Wandering Rocks* chapter demonstrate a type of literary cubism (Neuffer, 2019; DeKoven, 1981; Wattis & Greenwood, 1988) which Joyce, himself, however, not attaching a canned label of this sort, took as a core concept in his next work, *Finnegans Wake*. Adding a further level of depth to the somewhat chaotic reading activities is the use of multiple language editions in the workshops which demonstrate the flexibility and subjectivity of language in the three different Japanese renderings of Ito (1955), Maruya (1996) and Yanase (2016), while also serving as a simultaneous interpreting exercise when combined with the original English. The various translations also represent different views of a subject, or multiple vantage points, returning to a concept of literary cubism. Alternatively, concurrent readings of select passages from *Wandering Rocks* with one or two participants waiting to read only the interpolations demonstrate the intended disturbances of the intrusions upon each episode. One person per "episode," plus one person, or more, reading only the interpolations is an additional experiment to determine where the interpolations overlap

with the episodes in sequence when read in real time. Despite these conceptual connections to the visual art movement of Cubism, unlike Gertrude Stein who “felt relief at the discovery of an art that was simultaneously pure form and quintessential content-pure paint on canvas, yet also the essence of itself,” (DeKoven, 1981) Joyce was indifferent, at best, to painting (Ellmann, 1983 [1959], p. 430), and against what he termed, “rhetorical art” (Grump, 1992, p. 225) which is where Cubism ultimately leads as it draws attention to the artwork not as representation, but the true realism of the art object as a construction of materials. (Gombrich, 1960, p. 281) In 1903 Joyce, as a young man, attempted to define and test his own definition of a more general art that encompassed literature and other fields of artistic endeavor as “the human disposition of sensible or intelligible matter for an aesthetic end” during his first stay in Paris. (Madtes, 1983, p. 66) Whether Joyce retained his necessity for sensibility or intelligibility in his own artwork ten, twenty, or thirty years later may be debated by some readers, and as such has been set aside for further work into Joyce’s actual writing, rather than the by-product of his labors known as Bloomsday.

*

Whether Bloomsday produces an inherently participatory atmosphere such as those explicit experiments in the destruction of the theatrical “third wall” that Kaprow, Ono and Terayama conducted, rather than an objectified experience produced to consume or spectate is a serious question for academic socio-psychological analysis. As potentially immersive an experience as walking the actual streets, drinking actual pints in the actual pub, eating actual breakfasts of the actual offal of a work of fiction while donning semi-obligatory headwear might appear to be, how different are these activities from dressing up like the pit crew and going to see an auto race as motorsport fans do, or brandishing wands and wizard’s hats to buy a book on the first day of its

release? The potential for immersive heuristic experience could be inherent in the text, but until rather recently the scope for simply reading *Ulysses* aloud, much less developing alternative works unburdened by the necessity for return on investment was limited by the judgment and sensibilities of the James Joyce estate.

The modern world of connectivity overdrives the ability to experience community even without gracing the shores of the emerald isle, while also expanding the profile of an event that could have easily stayed in the realm of scholars and enthusiastic amateurs. (Senn, 2004) Yet, Bloomsday continues to attract travelers, albeit less extravagantly (Nicholson & S., 2005) than the fever pitch attained on the 2004 centennial of Bloom’s day in *Ulysses*. This event expanded beyond the usual week of activities into a months-long extravaganza featuring the 19th International James Joyce Symposium covering multiple venues and days that was said to be not only impossible to miss for Dubliners, but so dense that, to conspicuously use a contentious keyword of the cultural studies subfield of fandom, “no single participant could *consume* more than a tiny part of an amorphous whole” nor could any “single witness ... report panoramically.” (Senn, 2004, p. 51)

As Bloomsday has evolved from the first “strange and subversive” (Spangler, 2005, p. 50) 1954 Bloomsday into the now government sponsored tourist attraction, attendees’ roles and the activities before them have diversified from the originally all-inclusive to a clearly official and unofficial distinction. Various organizers, however, grasp the necessity for the exposition of new works, partially in lieu of permission to read Joyce’s own words, or to showcase relevant talent, but also simply to take advantage of a captive audience hungry for souvenirs. Bloomsday participants are certainly apt to consume not only in a figurative intellectual, or economic sense, but certainly in a literal sense of experiencing Joycean gastronomy as well.

(Petrosian, 2002) Are Bloomsday participants fans of Joyce, *Ulysses*, or simply of Bloomsday itself? Johns Hopkins University, Allison Flood, and Vegan Cinefile, (Shields, 2012; Flood, 2015; Vegan Cinephile, 2012) certainly characterize Bloomsday as an event for “fans.” As Dubliners is too ambiguous, Bloomers, however appropriate, too easily misunderstood, and Ulyssians not exactly rolling off the tongue, the ubiquitous *Joyceans* (Pollock, 1967; Senn, 2004; Silverstein, 1974; O’Connell, 2012; Max, 2006) has become the moniker of choice for the throng that gather. It is a title that, along with the varied programs of events, leads one to conclude that the festival, although temporally and spatially inspired by Joyce’s novel, *Ulysses*, is more a celebration of the man himself. Harry Pollack seemed to recognize early in Bloomsday history not only the blending of academia and first-hand experience inspiration, but also the focus on the author himself rather than simply one of his works when he wrote “[Joyce] is very much alive in Dublin, ... he metamorphoses into all kinds of people – stalking the streets and alleys of Dublin, a book in one hand, pencil and paper or camera or tape recorder in the other. Creatures from Europe, and America”. (1967, p. 8)

The lines of observer and participant are blurred by spontaneous immersion into the environment, costume, and character associated with Joyce’s Dublin, the site of his fiction, perhaps in a way that a Halloween costume, an event that causes one to wonder how far Bloomsday could one day stray from its roots, can sometimes transform its wearer’s behavior. However, many participants are attracted simply by curiosity about the spectacle unfolding around them, approaching the roles they perform in the festivities utterly naïve to the basis of the proceedings as neither fans nor enthusiasts (personal interview with Davy Byrnes staff). Semantic issues of what exactly a fan is (Mason, 2013), or even what a performance is, as Spangler questions the performative nature of the 1954 undertaking, (2005, p. 48) while Senn

characterizes panels and paper presentations at the Symposium as “performances,” (2004, p. 52) are of a type of theoretical analysis that is beyond the scope of this introduction to the subject. If one were to ask Allan Kaprow the definition of performance, “eating breakfast” might be the answer, if not a “Bloomsday Breakfast.”

*

For the benefit of visitors to Dublin at any time of year, and perhaps locals alike during the annual festivities, Joyce, or some elements of *Ulysses* find their way into every shop, and onto every service for sale, regardless how tangential, or outright unrelated. (Kain, 1964; Books Ireland, 2004) Paul Riquelme hints at Joyce’s style as a catalyst for the blurring of the lines between the consumer of his artwork and a participant in its creation when he asserts a rather cubist notion of various perspectives, a notion reiterated by Gilbert, (1957, p. 167) when he writes, “The narrator is *not* invisible or impersonal, he merely merges with the character as ‘the teller of his own story’ ... the reader translates the third person into ‘I’ ... this style allows us to experience Stephen as actor and as writer simultaneously.” (Riquelme, 1983, pp. 48, 93, 60) Grump refutes Riquelme’s hypothesis as a misreading, (1992, p. 225) but the implications of Riquelme’s concepts for the style of certain creations lending themselves to an inherently participatory role for their audience is a curious concept worthy of further research.

There does appear to be a question regarding what types of cultural experiences inspire the seeking of virtual or physical community while others may satisfy the imagined community of simultaneous isolated experience. “The solitude in which individual novel – or newspaper – readers lounge is qualified by their sense that these words are being read simultaneously by other individual readers in a way that overcomes their isolation in that ‘remarkable confidence of community in anonymity’”. (Anderson, 1983; Nolan, 1995) Joyce, and *Ulysses* in particular,

seem to evoke a strong sense of community, or perhaps lack thereof, that inspires readers to seek out others. Is it the presentation of a community? Perhaps there is something relevant in Bloom and Stephen's lack of and search for community that effects the reader. (Litz, 1972 [1966], pp. 78, 79) Is it the recreation of an actual space and time draped in fictional dress? Is it simply a desire to claim bragging rights to the rare achievement of tackling the mammoth and famously opaque text? The cynicism of that all too likely segment of readers aside, perhaps a necessity for validation when faced with such challenging works that are open to broad interpretation (Litz, 1972 [1966], p. 78) can explain why those who have actually read, or attempted to read, the text, seek out virtual communities, and experiences that enrich the content of the novel. This may even begin to describe the attraction of Bloomsday to those who have never read, and perhaps never intend to read *Ulysses*, in the manner in which a film adaptation may be more widely known than the literature which preceded it. The secondary or tertiary experience being still more informative than lack of any experience is a hallmark of our virtual society, but also a symptom of the rate at which misinformation can take hold in the public consciousness. Complete disregard for the primary experience and a willingness to take the virtual at face value can distort interpretations as much as inform them. As the centenary of, not the virtual events which are depicted in the novel, but the actual dissemination into print of the first copies of *Ulysses* approaches, how close can one hope to experience even the primary reading experience without the context of living in its times? What were once treatments of Popular Culture (Senn, 2004) can now seem curiosities of history.

*

Joyce was middle class by birth, (Wattis & Greenwood, 1988) though "poor only through determined extravagance", (Ellmann, 1983

[1959], p. 481) but gives his character Bloom a similar socialist/anarchist outlook to himself. (Empson, 1986 [1984], pp. 216–218; Ellmann, 1977, p. 69; Wilson, 1988; Manganiello, 1980) Bloom and his cohorts aren't exactly proletarian: advertising salesmen, newspaper editors, opera singers, schoolteachers, priests. Joyce's depiction of "The world of middle-class, urban Ireland ... Joyce's unflinching localism" (Nolan, 1995, pp. 28, 29) and "The virtual exclusion of the upper and the working classes from the representation serves, paradoxically, to homogenize and lend a strange sense of isolation to the collectivity it depicts." (Ellmann, 1983 [1959], p. 251) The difficulty and length of *Ulysses*, not to mention its lascivious reputation, may still keep the Dublin man on the street at arm's length at best and for a considerable period of history "downright hostile" (Spangler, 2005, p. 49), inspiring such proclamations of indifference as, there is an "unrelieved sense of boredom, one feels in reading through Ulysses," (Eruvbetine, 1980) "I could have written as well as he did ... if I had the time, mind you", (Pollock, 1967) or the more to the point, "I never went much for the boyo – [but] there's nothing better on a sunny day like this than a bit of sea air, and drinks on the house!" (Kain, 1964) Even Joyce himself proclaimed to prefer talk of turnips to literary theory. (Ellmann, 1983 [1959], p. 702)

What can the everyman hope to take away from such a deliberately challenging text when even present-day award-winning authors find *Ulysses* "overrated, overlong and unmoving" and "*Finnegans Wake* ... a tragic waste of time" after "only three pages"? (Chrisafis, 2004; Books Ireland, 2004) Joyce's writing systems that took precedence over the popular view that the man of letters should be an entertainer (Ellmann, 1983 [1959], p. 208) must certainly be described as avant-garde. Can his universality ever overcome the elitism associated with the avant-garde?

Senator David Norris, a central figure in the proceedings for nearly forty years, spelled out

the demystifying nature of his intentions for Bloomsday, “saying that they help to take Joyce out of the ivory tower and on to the streets of Dublin, where *Ulysses* really belongs.” (Books Ireland, 2004) Lofty goals for egalitarian dreams. If nothing else, keeping Joyce and *Ulysses* in the public eye, and as a spectacle for the history books, ensures future generations of challengers if not fan, or the street corner popularity that enthusiast scholars like Senator Norris hope to attract.

It is said that James Joyce reading groups are particularly popular with retired “ordinary Dubliners”, who say they did not have time for the novel[s] before drawing their pension. (Chrisafis, 2004) This may prove to be an insight into why people who have never even read *Ulysses* can enjoy Bloomsday. Bloomsday can inspire people to begin reading, or simply to hope to read *Ulysses*. (Nicholson & S., 2005) It is not important to have read, or to even plan to read *Ulysses*. Attending the event broadens one’s knowledge. One need not travel to Mars, “foregoing actual journeys to distant climes and the hardships these would surely entail” (Rohe, 2017) to gain understanding of it via third parties and secondary derivative experiences. The fascination of so many with Google Maps drives this point home. “Dubliners revel in the idea that Bloomsday has the potential to become a massive celebration for a world outside of literary tourism.” (Scepter, 2015) “[D]ress[ing] in Edwardian costume and gather[ing] during the day at many of the locations where episodes of *Ulysses* take place”; (James Joyce Centre, 2017) this taste can be enough for some.

*

The Bloomsday Festival unites one of the most formidably literary of all authors with readers from every background, far beyond academe, and in so doing helps to ensure that, despite the obscurity of *Ulysses*, the novel’s audience is not restricted to pedants. *Ulysses*

has immense force, including an intense power to delight, and the festival conjures it up with corresponding glee, panache and bravado, ... This is precisely the spirit in which Joyce had hoped the work would be celebrated and understood.’ (Furlani, qtd in Faure, 2016)

Whether or not this is “precisely” the spirit Joyce had hoped for requires a certain amount of extrapolation from Joyce’s correspondences and known conversations. Joyce’s desire for the date and the novel to be remembered is an unambiguous fact. “Joyce despondently scrawled in his notebook ‘Today 16 June 1924 twenty years after. Will anybody remember this date.’” (James Joyce Centre, 2017) Even as the novel was in progress Joyce could be quoted as saying “I want to paint a picture so vivid that if one day [Dublin] disappeared from the face of the earth it could be reconstructed from my book.” (Wattis & Greenwood, 1988) In an interview with George Joyce in 1953 the author, referring to his final work, *Finnegans Wake*, published in 1939, was said to have confided his hope “To keep the critics busy for three hundred years” attempting to discover his intentions, (Ellmann, 1983 [1959], p. 702) as a means of “insuring [his] immortality.” (Max, 2006) Moreover,

... to know that he was being read was more important to Joyce than he would have admitted. He needed to feel that he was stirring an international ... pot, that the flurried life he created about him [in Europe] had somehow extended itself to the English-speaking world, so that everyone, friend or foe, was worried about him. He wanted to be commended, rebuked, comforted, but above all, attended to ... (Ellmann, 1983 [1959], p. 335)

What was Joyce’s intent? To entertain Frank Budgen? “To transpose the myth *sub specie temporis nostri*?” (Gilbert, 1957, pp. 160, 147)

To spiritually liberate his country? (Bloom, 1987, p. 73) To leave behind “a self-sufficient cosmos creating its own laws of existence?” (Litz, 1972 [1966], p. 118) “To hit the conscience of his race and cast his shadow over its imagination?” (Ellmann, 1983 [1959], p. 354) To make a time capsule of, or be known as “the chronicler of Dublin”? (McSharry, 2004) He wrote about a city from which he was exiled, inspiring others to visit that city, and creating an annual tourism boom for the economy based on his work which the Catholic Church forbade the sale of, effectively banning it for nearly forty years. (Spangler, 2005) Putting Dublin on the international stage was something that had been on his mind as he composed *Dubliners*. (Ellmann, 1983 [1959], p. 208) Could the author have in any way dreamt of his work inspiring such festivities in his hometown, or a boon to the straw boater hat industry?

References

- Anderson, B. (1983). *Imagined Communities: Reflections on the Origin and Spread of Nationalism*. London: Verso.
- Andrews, W. (2013, July 7). *The Occupation of Street Theatre: Shūji Terayama's "Knock" re-assessed at Watari Museum of Contemporary Art*. Retrieved September 20, 2019, from Tokyo Stages: <https://tokyostages.wordpress.com/2013/07/07/shuji-terayama-knock-tenjo-sajiki-watari-museum/>
- Beaven, K. (n.d.). *Performance Art The Happening*. Retrieved September 19, 2019, from Tate: <https://www.tate.org.uk/art/art-terms/h/happening/happening>
- Bender, M. B. (2014, June 13). *Você sabe?!?... Bloomsday*. Retrieved May 18, 2016, from Ouse Saber!: <http://sapereaudelivros.blogspot.com/2014/06/voce-sabe-bloomsday.html>
- Bestor, T., Steinhoff, P., & Bestor, V. (Eds.). (2003). *Doing Fieldwork in Japan*. University of Hawai'i Press.
- Blamires, H. (1996, 1988). *The New Bloomsday Book: A Guide Through Ulysses*. Abingdon, UK: Routledge.
- Bloom, H. (1987). *James Joyce's Ulysses*. Langhorne, Pennsylvania: Chelsea House Publications.
- Books Ireland. (2004). *Finnegans Wake a Waste of Time? Books Ireland* (265), 45.
- Brannigan, J., Ward, G., & Wolfreys, J. (Eds.). (1998). *Re:Joyce: Text, Culture, Politics*. London: Macmillan.
- Brunner, B. (2019, 2000). *Bloomsday*. Retrieved June 2, 2019, from Infoplease: <https://www.infoplease.com/bloomsday>
- Bryant Park Corporation. (n.d.). *History*. Retrieved June 30, 2019, from Bryant Park: <https://bryantpark.org/blog/history>
- Byrne, J. F. (1953 [1975]). *Silent Years*. New York: Octagon Books.
- Cain, A. (2016, March 12). *A Brief History of "Happenings" in 1960s New York*. Retrieved September 19, 2019, from Artsy: <https://www.artsy.net/article/artsy-editorial-what-were-1960s-happenings-and-why-do-they-matter>
- Campbell, J., Robinson, H. M., & Epstein, E. L. (2005, 1961, 1944). *A Skeleton Key to Finnegans Wake: Unlocking James Joyce's Masterwork*. Novato, California: New World Library.
- Cheng, V. J., & Martin, T. (Eds.). (1992). *Joyce in Context*. Cambridge: Cambridge University Press.
- Chrisafis, A. (2004, February 10). *Overlong, overrated and unmoving: Roddy Doyle's verdict on James Joyce's Ulysses*. Retrieved September 20, 2019, from The Guardian: <https://www.theguardian.com/uk/2004/feb/10/booksnews.ireland>
- Costello, J. (2011, June 16). *Adjournment Debate: Bloomsday Public Holiday*. Retrieved September 1, 2019, from KildareStreet: <https://www.kildarestreet.com/debates/?id=2011-06-16.596.0>
- Costello, P. (1992). *James Joyce, The Years of Growth 1882–1915*. London: Kyle Cathie Limited.
- Costello, P., & Van De Kamp, P. (1987). *Flann O'Brien: An Illustrated Biography*. London: Bloomsbury Publishing.
- Crewman, J. (2011, March 25). *The Rise of Literary Cubism*. Retrieved September 5, 2019, from On UX: <https://betterthanarobot.wordpress.com/2011/03/25/the-rise-of-literary-cubism/>
- DeKoven, M. (1981). Gertrude Stein and Modern Painting: Beyond Literary Cubism. *Contemporary Literature*, 22(1), 81–95.
- Dwane, M. (2015, May 29). *A Bloomsday breakfast*. Retrieved May 29, 2018, from The Japan Times ST: <http://st.japantimes.co.jp/essay/?p=ey20150529>
- Edwards, M. D., Collins, M. T., & Goto, R. (2016). An arts-led dialogue to elicit shared, plural and cultural values of ecosystems. *Ecosystems Services*, 21, 319–328.
- Ellmann, R. (1977). The Consciousness of Joyce. In H. Bloom (Ed.), *James Joyce: Modern Critical Views* (pp. 65–78). New York: Chelsea House Publishers.

- . (1983 [1959]). *James Joyce*. Oxford: Oxford University Press.
- Embassy of Ireland, Berlin. (2015). *Berlin—Yeats Day/ Bloomsday Celebration*. Retrieved May 18, 2016, from Yeats 2015: <https://yeats2015.com/event/berlin-bloomsday-celebration/>
- Empson, W. (1986 [1984]). Ulysses: Joyce's Intentions. In H. Bloom (Ed.), *James Joyce: Modern Critical Views* (pp. 213–226). New York: Chelsea House.
- Eruvbetine, A. E. (1980). *Intellectualized Emotions and the Art of James Joyce*. Hicksville, New York: Exposition Press.
- Fagnoli, N. A., & Gillespie, M. P. (1997). *Jeimuzu Joisu Jiten [James Joyce Dictionary]*. (J. J. Kenkyū Kai, Trans.) Tokyo: Shohakusha.
- Faure, E. (2016, June 7). *What connects James Joyce, gastronomy and Happy Days?* Retrieved from Universite Concordia University: <http://www.concordia.ca/cunews/main/stories/2016/06/07/bloomsday-school-of-canadian-irish-studies-james-joyce.html>
- Finnegan, T. (n.d.). *Ulysses page-by-page*. Retrieved June 2, 2019, from <http://ulyssespages.blogspot.com/>
- Flood, A. (2015, June 15). *Bloomsday: how fans around the world will be celebrating James Joyce's Ulysses*. Retrieved May 29, 2018, from The Guardian: <https://www.theguardian.com/books/2015/jun/15/bloomsday-fans-around-the-world-celebrating-james-joyces-ulysses>
- Garfield Center for the Arts at the Prince Theatre. (2015). *Chestertown Bloomsday!* Retrieved May 18, 2016, from The Garfield Center for the Arts at the Prince Theatre: <http://www.garfieldcenter.org/gcaevent/chestertown-bloomsday/>
- Gillespie, M. P. (1983). *Inverted Volumes Improperly Arranged: James Joyce and His Trieste Library*. Ann Arbor, Michigan: UMI Research Press.
- Goldman, J. (2014, June 13). *Bloomsday Explained*. Retrieved May 29, 2018, from The Paris Review: <https://www.theparisreview.org/blog/2014/06/13/bloomsday-explained/>
- Gombrich, E. (1960). *Art and Illusion: A Study in the Psychology of Pictorial Representation*. Princeton: Princeton University Press.
- Grump, I. (1992). Joyce's aesthetic theory and drafts of 'A Portrait'. In V. J. Cheng, & T. Martin (Eds.), *Joyce in Context* (pp. 223–240). Cambridge: Press Syndicate of the University of Cambridge.
- Hammer Museum. (2014). *Bloomsday at the Hammer, 2014*. (University of California at Los Angeles) Retrieved May 18, 2016, from <https://hammer.ucla.edu/programs-events/2014/06/bloomsday-at-the-hammer-2014/>
- Hanaway-Oakley, C. (Ed.). (2018). *Bloomsday 2018: A non-exhaustive map of Bloomsday events happening across the world. Please add your own events!* Retrieved June 30, 2019, from Google Maps: https://www.google.com/maps/d/edit?mid=1Wu_KoyuLZdIRcMSxIUdhbw7c2Li5sI-5&ll=2.057810533993816%2C0&z=2
- Homer. (2002, 725). *The Odyssey*. (R. Merrill, Trans.) Ann Arbor: University of Michigan Press.
- House of the Oireachtas. (2019). *David P.B. Norris*. Retrieved September 18, 2019, from Tithe an Oireachtas House of the Oireachtas: <https://www.oireachtas.ie/en/members/member/David-PB-Norris.S.1987-04-25/>
- Huculak, M. (2015). *Bloomsday 2015: You're invited!* Retrieved May 18, 2016, from The Modernist Versions Project: <http://web.uvic.ca/~mvp1922/bloomsday-2015/>
- James Joyce Centre. (2019, April 21). *Bloomsday Breakfasts*. Retrieved September 19, 2019, from Bloomsday Festival: <http://www.bloomsdayfestival.ie/news/2019/4/21/bloomsday-breakfasts>
- . (2019). *Bloomsday Villages across Dublin City*. Retrieved September 19, 2019, from Bloomsday Festival: <http://www.bloomsdayfestival.ie/fringe-programme-2019/2019/4/14/bloomsday-villages-across-dublin-city>
- . (2017). *Bloomsday Festival 11–16 June 2017*. Retrieved May 29, 2018, from The James Joyce Centre: <https://jamesjoyce.ie/bloomsday/>
- . (2019, June 15). *Bloomsday Interview—Senator David Norris in conversation with Anne Doyle—Sold Out*. Retrieved September 18, 2019, from Bloomsday Festival: <http://www.bloomsdayfestival.ie/bloomsday-2019-programme/2019/6/15/bloomsday-interview-senator-david-norris-in-conversation-with-anne-doyle>
- Jankov, S. (2011). 'From the Pigeons to the Copycats of Dublin': The 2012 International James Joyce Symposium 10–16 June 2012. *James Joyce Quarterly*, 48(4), 596–598.
- Joyce, J. (1955). *Yurishizu I [Ulysses I]*. (S. Ito, & S. Nagamatsu, Trans.) Tokyo: Shinchosha.
- . (1957). *Letters of James Joyce*. (S. Gilbert, Ed.) London: Faber and Faber.
- . (1966). *Letters of James Joyce* (Vol. 2). (R. Ellmann, Ed.) London: Faber and Faber.
- . (1966). *Letters of James Joyce* (Vol. 3). (R. Ellmann, Ed.) London: Faber and Faber.
- . (1993, 1922). *Ulysses*. Oxford: Oxford University Press.
- . (1966). *Yurishizu I [Ulysses I]*. (S. Maruya, R.

- Nagakawa, & Y. Takamatsu, Trans.) Tokyo: Shueisha.
- . (1996). *Yurishizu II [Ulysses II]*. (S. Maruya, R. Nagakawa, & Y. Takamatsu, Trans.) Tokyo: Shueisha.
- . (1997). *Yurishizu III [Ulysses III]*. (S. Maruya, R. Nagakawa, & Y. Takamatsu, Trans.) Tokyo: Shueisha.
- . (2013, July). *MVP_Ulysses1922_FULL_small.pdf*. Retrieved June 2, 2019, from University of Victoria: http://web.uvic.ca/~mvp1922/wp-content/uploads/2013/07/MVP_Ulysses1922_FULL_small.pdf
- . (2013, June 15). *Ulysses (1922, 1st edn.) Complete*, CC BY-NC-SA 3.0. (M. Kochis, & P. Belk, Editors) Retrieved May 18, 2016, from Modernist Versions Project: <http://web.uvic.ca/~mvp1922/portfolio-item/ulysses-1922-1st-edn/>
- . (2016). *Yurishizu I–12, [Ulysses I–12]*. (N. Yanase, Trans.) Tokyo: Kawade Shobo Shinsha.
- Kain, R. M. (1964). James Joyce Slept Here: The Opening of the Joyce Tower Museum. *James Joyce Quarterly*, 1(4), 3–6.
- Kayama, R. (2016, June 16). *Roku gatsu juroku nichu ha 'Burumu no Hi' Yurishizu yomo! [16 June is Bloomsday: Let's read Ulysses]*. (Takarajimasha) Retrieved May 29, 2018, from Kono Manga ga Sugoi! Web: <http://konomanga.jp/guide/66587-2>
- Kempler, E. G. (2016, June 29). *Time Travel in Dublin*. Retrieved May 18, 2016, from Gold Boat Journeys: <https://www.gold-boat.com/archives/16485>
- Kiremidjian, D. (1985). *A Study of Modern Parody*. New York: Garland Publishing.
- Litz, A. W. (1972 [1966]). *James Joyce*. Boston: Twayne Publishers.
- Madtes, R. E. (1983). *The "Ithaca" Chapter of Ulysses*. Ann Arbor: UMI Research Press.
- Malette, A. (2013, July 24). *The First Bloomsday (footage)*. Retrieved June 30, 2019, from <http://antoinemalette.com/site/?p=2258>
- Manganiello, D. (1980). *Joyce's Politics*. London: Routledge & Kegan Paul.
- Mason, P. (2012). A history of RPGs: Made by fans; played by fans. *Transformative Works and Cultures*, 11.
- . (2013). Towards a Topography of Fandom(s). *Journal of the Institute for Cultural Studies, Aichi Gakuin University*, 28, 53–69.
- . (2017). When 'What are You a Fan of?' is the Wrong Question? *Bulletin of the Faculty of Letters of Aichi Gakuin University*, 47, 91–101.
- Max, D. T. (2006, Jun 11). *The Injustice Collector*. Retrieved Sep 26, 2019, from The New Yorker: <https://www.newyorker.com/magazine/2006/06/19/the-injustice-collector>
- McSharry, K. (2004). ReJoyce Dublin 2004: Launch of the Festival Program 2 February 2004. *James Joyce Quarterly*, 40(3), 342–343.
- Minkel, E. (2011, June 14). *What to Do on Bloomsday: A Roundup*. Retrieved May 29, 2018, from The New Yorker: <https://www.newyorker.com/books/page-turner/what-to-do-on-bloomsday-a-roundup>
- Neuffer, S. (2019). *Cubism In Writing*. Retrieved September 5, 2019, from Pen and the Pad: <https://penandthepad.com/cubism-writing-12197040.html>
- Nicholson, R. (2014, Oct). Dublin News (2014). *James Joyce Broadsheet* (99), p. 3.
- Nicholson, R., & S., A. (2005). Dublin News. *James Joyce Broadsheet* (71), p. 4.
- Nicholson, R., & Sigler, A. (2007, Oct). Dublin News. *James Joyce Broadsheet* (78), p. 4.
- Nicholson, R., Smurthwaite, J., & Crowley, R. (2008). News. *James Joyce Broadsheet* (80), p. 4.
- Nolan, E. (1995). *James Joyce and Nationalism*. London: Routledge.
- O'Connell, M. (2012, Jan 11). *Has James Joyce Been Set Free?* Retrieved Sep 26, 2019, from The New Yorker: <https://www.newyorker.com/books/page-turner/has-james-joyce-been-set-free>
- O'Flaherty, G. (1966). Bloomsday in Dublin. *James Joyce Quarterly*, 4(1), 50–51.
- Owen, R. W. (1983, 1980). *James Joyce and the Beginnings of Ulysses*. Ann Arbor: University of Michigan Press.
- Petrosian, E. (2002). The Bloomsday Diet. *Gastronomica*, 2(1), 125–127.
- Pollock, H. J. (1967). Personal Reflectoins on the First Internatioal James Joyce Symposium: Bloomsday, Dublin 1967. *James Joyce Quarterly*, 5(1), 3–8.
- Popova, M. (2012, October 30). *Grapefruit: Yoko Ono's Poems, Drawings, and Instructions for Life*. Retrieved Sep 19, 2019, from Brainpickings: <https://www.brainpickings.org/2012/10/30/yoko-ono-grapefruit/>
- Power, L. (2009, Sep 8). *Yasuko Kurono, Take Off Your Skin*. (J. Skaggs, Editor) Retrieved Sep 26, 2019, from The Art of the Prank: <https://artoftheprank.com/2009/09/10/yasuko-kurono-take-off-your-skin/>
- Raidió Teilifís Éireann. (2015, Jun 11). *Panti set for free Bloomsday readings in Dublin*. Retrieved from RTE: <https://www.rte.ie/entertainment/2015/0610/707217-free-bloomsday-readings-in-dublin-tuesday-june-16/>
- Riquelme, J. P. (1983). *Teller and Tale in Joyce's Fiction*:

- Oscillating Perspectives*. Baltimore: Johns Hopkins University.
- Rohe, G. L. (2017). Where It is and How to Get There: Japan in Early Western Cartography. *Bulletin of The Faculty of Letters of Aichi Gakuin University*, 47, 81–89.
- Ryan, J. (n.d.). *Tag Archives: Bloomsday*. Retrieved June 2, 2019, from Broadsheet: <https://www.broadsheet.ie/tag/bloomsday/>
- Scepter. (2015, April 10). *Bloomsday Festival 2015*. (Sceptre Customized Groups Team) Retrieved May 18, 2016, from Immersed: <http://sceptreblog.com/destinations/ireland/bloomsday-festival-2015/>
- Senn, F. (2004). Bloomsday 2004, Symposium & Sideshows. *Journal of Irish Studies*, 19, 51–53.
- Shields, B. (2012, June 15). *Celebrate Bloomsday with the Friends of the Libraries*. Retrieved May 18, 2016, from The Sheridan Libraries Blog: <https://blogs.library.jhu.edu/2012/06/celebrate-bloomsday-with-the-friends-of-the-libraries-2/>
- Silverstein, N. (1974). The Fourth International James Joyce Symposium. *James Joyce Quarterly*, 11(2), 85–93.
- Šnajdar, T. G. (2019, March 10). *Dublin Travel Diary: Five Days in Dublin*. Retrieved June 2, 2019, from Culture Tourist: <https://culturetourist.com/destinations/ireland/dublin-travel-diary-five-days-in-dublin/>
- Spangler, M. (2005). The Parable of the Plums by Brian Fleming, Raymond Keane, Bisi Adigun. *Theatre Journal*, 57(1), 100–103.
- . (2013, July 25). *The First Bloomsday: Watch Dublin's Literati Celebrate James Joyce's Ulysses in Drunken Fashion, 1954*. Retrieved June 30, 2019, from Open Culture: <http://www.openculture.com/2013/07/the-first-bloomsday.html>
- Stephen, J. (2001). Nine Mile Run Greenway. *Race, Poverty & the Environment*, 8(1), 27–28.
- Swenys. (n.d.). *Sweny's, Always Welcoming*. Retrieved September 13, 2019, from F. W. Sweny Ltd Dispensing Chemists, Dublin: <http://sweny.ie/site/>
- Tachimiya, S. (2011, December 7). *Jeimuzu Joisu "Yurishizu" [James Joyce: Ulysses]*. Retrieved June 5, 2019, from Bungaku do desho: <https://ameblo.jp/classical-literature/entry-11098694477.html>
- Times and Date AS. (2019). *Fun Holiday—Bloomsday*. (T. a. AS, Producer) Retrieved September 1, 2019, from timeanddate.com: <https://www.timeanddate.com/holidays/fun/bloomsday>
- Tolusso, M. B. (2015, June 13). *Dal 13 al 16 giugno Trieste festeggia il Bloomsday: meeting su Joyce, concerti e parties*. (GEDI News Network SpA) Retrieved May 18, 2016, from Il Piccolo: http://cover-cosedilettatura-ilpiccolo.blogautore.repubblica.it/2015/06/13/dal-13-al-16-giugno-trieste-festeggia-il-bloomsday-meeting-su-joyce-concerti-e-parties/?refresh_ce
- Trip & Travel Blog. (2014, November 13). *Culture and art in Dublin | Ireland*. Retrieved May 21, 2016, from Trip & Travel Blog: <https://tripandtravelblog.com/culture-and-art-in-dublin-ireland/>
- Turner, E. (2013, July 24). *Film Footage of the First Bloomsday Celebration in 1954*. Retrieved June 30, 2019, from Biblioklept: <https://biblioklept.org/2013/07/24/film-footage-of-the-first-bloomsday/>
- Vegan Cinephile. (2012, June 17). *Happy Bloomsday!* Retrieved May 18, 2016, from Vegan Cinephile: <https://vegancinephile.com/2012/06/17/happy-bloomsday/>
- visual-arts-cork.com. (n.d.). *Allan Kaprow: Performance Artist, Founder of Happenings and Environments*. Retrieved September 19, 2019, from Encyclopedia of Visual Artists: <http://www.visual-arts-cork.com/famous-artists/allan-kaprow.htm>
- Vysotskaia, V., & Vysotskaia, N. (2010). *The Celebration of Blooms Day in the area of James Joyce's Museum*. Retrieved from Life in Ireland: <http://www.newinireland.com/bloomsday/>
- Walls, S. C. (2015, May 27). *Peel, Peek, Touch, Rub: Reading Yoko Ono's "Grapefruit"*. Retrieved Sep 19, 2019, from The New Yorker: <https://www.newyorker.com/books/page-turner/peel-peek-touch-rub-reading-yoko-onos-grapefruit>
- Thomas, D., Wattis, N. (Producers), Wattis, N., Greenwood, G. (Writers), & Wattis, N. (Director). (1988). *RM Arts Presents Ten Great Writers: James Joyce* [Motion Picture]. Japan: Jiemuko.
- Wilson, R. A. (1988). Robert Anton Wilson on Finnegans Wake and Joseph Campbell. (Faustin, Interviewer) Sound Photosynthesis.
- Yuki, M. (2003). Intergroup Comparison versus Intragroup Relationships: A Cross-Cultural Examination of Social Identity Theory in North American and East Asian Cultural Contexts. *Social Psychology Quarterly*, 66(2), 166–183.