

it was so human" (*Ulysses* 13.232-3), and the racehorses listed in the appendix.

Joyce's method of weaving together real and imagined characters was so intricate that even Igoe has trouble separating the two, and her entries occasionally blur the lines between Joyce's fictional creations and actual people. For instance, the entry on Mary Dedalus, Stephen's mother, details the life of Joyce's own mother, Mary Jane (May) Joyce, making the two lives virtually indistinguishable. Perhaps most intriguing of all is the entry on Harris Rosenberg listed as a "Neighbor of the Blooms," who was born in Poland, joined the Dublin Jewish community and worked as a dealer (264). This entry is curious as it blends the life of a real man with Joyce's invented characters, Molly and Leopold Bloom. Igoe's willingness to treat Joyce's fictional characters as real people is not problematic as such, but it might trouble literary scholars seeking to separate an author's fictional creation from his or her lived experience.

used the real names of people but not their personality, and vice versa. Some characters, notably, Leopold and Molly Bloom, are based on an amalgamation of several different people. *The Real People of Joyce's Ulysses*, then, does not offer any master key to Joyce's masterwork. In fact, Igoe's book is closest in purpose and methodology to Don Gifford and Robert J. Seidman's *Ulysses Annotated*, but the latter has a narrative quality that the former does not. Igoe's biographic entries function to some extent like stories that narratively immerse readers in the social and cultural life of Dublin on June 16, 1904.

While *The Real People of Joyce's Ulysses* may not provide direct answers to why Joyce included a certain real life character and invented others, it does reveal much of the local lore that colored his world. For example, Bloom's free associations upon viewing Howth Lighthouse in the "Nausicaa" episode: "Wreckers. Grace Darling. People afraid of the dark," makes considerably more sense after reading

goal was not to memorialize, but to recreate, giving characters new life through his fictional manipulation of stories and language, freeing them from social and temporal constraints. *The Real People of Joyce's Ulysses* makes it clear just how close-knit and oppressive Dublin's social world was in 1904, particularly in its limited cultural life, as Igoe notes in Appendix I. In his depiction of this claustrophobic social world, Joyce emphasizes the power of imagination to escape these boundaries. Igoe's book functions then, not simply as a reference work but as an extension of *Ulysses*, giving the novel a certain materiality by situating it in its historical context.

One of the most enlightening examples of this is Igoe's inclusion of an appendix of Dublin cemeteries where the people of *Ulysses* are buried, including Glasnevin, Mount Jerome, Deans Grange, Goldenbridge, St. Maelruain's, St. Patrick's, Friends' Burial Ground, and the Jewish Cemetery. Igoe's interest in Dublin cemeteries has been well documented in her

Crampton's fountain" (*Ulysses* 8.710-11). Gifford and Seidman explain: "The fountain beneath the statue was equipped with community drinking cups" (*Ulysses Annotated*, 178). The significance of the fountain for Joyce was less about the biographical details of Crampton's life and more about its place in Dublin lore. It is curious, then, that Igoe does not mention Crampton's interest in zoology, or his active part in founding the Royal Zoological Society of Ireland, particularly since the fountain included a pedestal featuring dolphin's heads, three birds, a swan, heron, and pelican, and a stone base with three drinking fountains centered around what looked like the top of a pineapple, making it quite eccentric in appearance. Removed because of rust, the fountain no longer stands at the junction of College Street with Pearse and D'Olier Streets, as it did in 1904. Joyce's incorporation of this Dublin oddity into his novel then seems less about memorializing a person and more about capturing the nuance of Dublin street life, something that is

Vivien Igoe

THE REAL PEOPLE OF JOYCE'S ULYSSES:

A BIOGRAPHICAL GUIDE

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In the forward to *The Real People of Joyce's Ulysses*, Declan Kiberd addresses the interaction between memory and reality in *Ulysses*, citing Joyce's statement that he had "put all the great talkers into my book, they and the things they forgot," as evidence of Joyce's incorporation of real life into his novel, indicating the ways that literature can act as a repository for human memories, both conscious and unconscious (xvi). Indeed, readers of Igoe's biographical guide will be surprised to learn just how many of the characters in *Ulysses* are not invented at all, but were actual people, including cyclists, pharmacists, a barber/hangman and an Italian ice cream vendor, to name a few. Some of the more interesting correspondences include: Stephen's mention of "Starkey" in "Scylla and Charybdis," which refers to actual poet and editor Seumas O'Sullivan, whose given surname was Starkey; Old Cohen, the previous owner of Molly and Bloom's bed, which refers to a Gibraltarian shopkeeper named David Abraham Cohen, and Bloom's neighbor, "poor Citron," which refers to a real person, Israel Citron, who was born in Russia and worked as a traveling draper in Dublin (55).

To confuse things further, Joyce often

considerably more than the opening book, *Dublin Burial Grounds and Graveyards* (2001), and the appendix that appears here not only lists the individuals buried in each cemetery, but also offers maps of the burial plots, further connecting *Ulysses*—a novel vitally concerned with death, bodily decomposition and the ways that we remember the deceased—with the material history of Dublin and the millions of Dubliners who are buried in Glasnevin and other cemeteries like it. In his incorporation of "real people" into the narrative of *Ulysses*, Joyce ensures their continual remembrance not by reducing their lives to facts but by capturing something of their vitality, using their stories to generate new narratives. Igoe's decision to list the plot numbers of each of *Ulysses*' departed souls encourages a similar kind of remembrance, providing a tangible connection between individual lives and larger cultural memory.

To end this review where it began: "Who was Sir Philip Crampton?" Igoe provides the answer: Crampton was a surgeon at Lock Hospital, who opened one of Dublin's first private medical schools and was the president of the Dublin College of Surgeons (66-67). This entry tells readers who Crampton was, but it fails to mention one of the most notable aspects of his inclusion in *Ulysses*: Crampton's memorial fountain, which fascinates Bloom when he passes it first in "Hades" and thinks of again in "Lestrygonians": "After you with our incorporated drinkingcup. Like sir Philip

Given how saturated the academic book market is with Joyce criticism, one might be rightfully skeptical of yet another guide that promises to enlighten readers of *Ulysses*. However, Igoe's book offers readers something that other guides do not: it provides a detailed portrait of *Ulysses*' intricate network of social connections that transcends national boundaries. What becomes apparent from reading the entries in *The Real People of Joyce's Ulysses* is not simply that Joyce borrowed from real life or "wrote what he knew," as creative writing instructors would have it, but that Joyce wrote what he wanted to remember. Yet, Joyce's

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One other brief criticism is the organization of the entries, which are listed by surname rather than arranged by corresponding episode of *Ulysses*. While this configuration upholds the idea that this is an encyclopedia of real people rather than a guide to *Ulysses*, it makes for a rather fragmentary experience for anyone reading *Ulysses* with Igoe's book by his/her side. Arranging the biographical guide by episode would allow for a greater ease of reference and might streamline a reader's encounter with these characters by putting the factual and fictional into dialogue. Nevertheless, on the whole, Vivien Igoe's *The Real People of Joyce's Ulysses* is a remarkable work of scholarship that will undoubtedly prove a hugely important resource for Joyce scholars for years to come. This engaging work not only adds further texture to our understanding of Joyce's *Ulysses* but it can also be read as a narrative in its own right, one which details the stories and peculiarities of Dubliners and the cultural figures that animated their world at a specific moment in history. •

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