

returns to questions about the Irish modernist fatherhood, McBride quietly and firmly snapped.

Vivien Igoe *The Real People of Joyce's Ulysses: A Biographical Guide*

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ONCE UPON A TIME, the first port of call for those seeking the real people and places behind Joyce's fictions was Thom's *Directory*, in editions as close to 1904 as one could afford. In 1947 Richard Kain's *Fabulous Voyager* included as an appendix the first 'Biographical Dictionary of *Ulysses*'. This was augmented in 1957 by Patricia Hutchins's *Joyce's World* and two years later by Richard Ellmann's *James Joyce*. These and other works spurred amateur and academic readers of Joyce to go forth into libraries in search of Butterly. In Ireland, 'Applied Thomism' became almost a parlour game. A generation of mistaken and misleading Dubliners muddied the waters, leading up to Hugh Kenner's demolition of the 'Irish Fact' in *A Colder Eye*, 1983, and William Trevor's devastating story about the search for Joycean 'reality', 'Two More Gallants', in 1986.

That was then, and this is now. The historical resources now available on the internet have transformed our view of Ireland in the early years of the last century, inspiring the work of such as Harald Beck and John Simpson, whose *James Joyce Online Notes* (to be found at jjon.org) has brought a rare rigour to Applied Thomism. But, equally vigorous and rigorous, Vivien Igoe had been working away in Dublin since the early 1960s, collecting material for this essential book. It will enrich beyond measure our understanding of the world that Joyce drew upon for his work.

The bulk of the book consists of short biographies of the real people mentioned by Joyce in *Ulysses*. In cases where he gave people fictional names, such as Malachi Mulligan, the entry appears under the name used by Joyce, but may also be accessed *via* the index (here, under 'Oliver Gogarty'). Each entry appends line references to the 'Gabler' text, pinpointing where the character appears in the novel. Igoe has used common sense when deciding whom to include. She has an entry on Horatio Nelson, but not on any of the possible Chrysostomoi. Paul de Kock is there, but neither William nor Patrick W. Shakespeare. There must be more than 600 biographical entries, with some 150 illustrations, many of them obscure and some never seen in print before.

text reminds us that she is an immigrant with a complicated historical relationship to this place.

In an Author's Note, Igoe offers a list of some characters of *Ulysses* for whom no historical correlative has been found, commenting that these have not yet been positively identified 'so far'. The rest of us may be forgiven for hazarding that these, too, were probably based on real people. These figures include John Corley, Bob Doran, Ned Lambert, D. B. Murphy, Georgina Johnson and Hornblower, the TCD porter. It is significant that most of these vanished shadows come from the lower strata of society. It is different with the professions, which tended to keep detailed records of their members. In *Ulysses*, we are told here, 43 clergy are named. In terms of numbers, they are beaten only by those connected with the law (48). There are 35 people linked to the press, and 32 in one or other of the medical professions, as well as numerous actors, musicians, national and local politicians, and sportsmen (but no sportswomen). Indeed, generally speaking, women are far more likely to have been mislaid to history. Maybe there *was* a Miss Mina Kennedy working in the bar of the Ormond Hotel, but she is likely to have mislaid her name through marriage; and even if, say, we found a Philomena Kennedy in the 1903 census, what records have survived that would prove her to have been the hotel barmaid?

Near the end of the book, Igoe offers an appendix showing exact details of the Dublin resting-places of some 250 of the names she has included as entries. As may be imagined, the majority are in Glasnevin Cemetery, but there are many characters buried in Mount Jerome, Deans Grange and elsewhere. Doubtless, when the weather improves, this book will be brought on many an expedition through the city's graveyards. There is also an appendix with entries for the fourteen racehorses mentioned in the novel, some complete with photographs.

But there is really no need to venture out of doors to get the best from this magnificent book. Its pages will keep Kernan-hunters (and indeed Hunter-hunters) busy for decades.

One final thought. This might have been an opportunity to clarify some of the less obvious pronunciations of names in *Ulysses*: members of the Sweny family, for instance, say their name as if it is spelt 'Swenny'; while Peter Paul M'Swiney is 'MacSweeny' and Lord Iveagh is generally called 'Ivy' by Dubliners but 'Iva' by himself. But that might have been asking too much, since there isn't even a consensus on the correct way to pronounce '*Ulysses*'.

John Wyse Jackson