

# Parallel Lives : D. H. Lawrence and James Joyce

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In the course of my readings of biographies of D.H. Lawrence and James Joyce many significant parallels came into view and urged me to undertake a comparative study of their personal lives. This task immediately encountered the problem of the scarcity of books written on Joyce's life stacked against the diversity and sheer volume of biographies published on Lawrence. I have therefore had to rely almost solely on the work of one man for the material on Joyce; fortunately it is the most comprehensive and authoritative work on Joyce still today as when it appeared thirty years ago. Although my primordial purpose is to use comparison to show the ways in which they were alike, a comparative study implies bringing out the differences between them quite as much as the similarities. For this reason, and also for clarity, conciseness and consistency, I have chosen the book-form structure. Born only three years apart, Lawrence and Joyce were contemporaries, but they had never met and there is strong evidence that they were very little familiar with each others' works. Hence the appropriateness of the title, "Parallel Lives," borrowed from Plutarch, because parallel lines, it must be remembered, do not meet or merge.

## 1. Origins

David Herbert Lawrence was born on September 11,

1885 in Eastwood, a Nottinghamshire mining village with a population of about three and a half thousand. His father, Arthur, the son of a tailor, was a coal miner. Having been sent to the coal-pit at the age of ten, Arthur Lawrence was one of the last generation of Englishmen that escaped the compulsory education law. At the coal-pit he was a "butty," a kind of foreman who was paid by the company for the amount of coal mined and who in turn paid wages to the men working under his direction.<sup>(1)</sup> Lawrence's mother Lydia Beardsall, the daughter of a shipyard engineer, was a former assistant school mistress. The differences of background and education of this ill-matched couple gave rise to constant stress and conflict which affected the whole household. There were five children, of whom Lawrence was the youngest and the frailest. Amid the poverty, the children witnessed incessant scenes of domestic quarreling and violence between his spontaneous pleasure-loving father and his intellectual, puritanical mother. She was a domestic tyrant who drew all the love and respect of the children to herself, particularly of her sons and above all David Herbert. From an early age Lawrence struggled with ambivalent feelings: he was mother-fixated yet wished to be free of his dependence on his strong mother; he identified with yet felt alienated from his weak father.<sup>(2)</sup>

James Joyce was born on February 2, 1882 in Dublin. He seems to have had a placid, rather comfortable childhood in a large family of ten children, in which James was the eldest son and brightest hope. His father John came from the propertied class and married Mary Jane Murray, the daughter of a successful agent for wines and spirits. John Joyce was educated at Queen's College in Cork and his father's death left him heir to properties which brought him a considerable income.<sup>(3)</sup> Not having to work, John drifted into business and later into politics, acquiring a lucrative post in local government. Upon losing it at the age of forty-two, John found himself jobless and was forced to sell some of his Cork properties. With the progressive decline of the family fortune came the moves, from the fashionable neighborhood of Bray to Dublin where they had to live in increasing poverty, and many such moves followed, each marking a further descent. Thus John Joyce, the head of a family that had "come down in the world," had to remove James, age nine, from the expensive boarding school of Clongowes. Sydney Bolt informs that "The descent, however, was never regarded by John Joyce as social. He never ceased to have a high regard for himself as a gentleman, and James inherited this hauteur."<sup>(4)</sup>

## 2. Education

Lawrence's education owed to the law of universal national education which in 1870 made elementary school compulsory for all children in England. While he observed that most of the miners' sons hated school and book learning and could not wait to get "down pit" Lawrence's case was exceptional for his having won at the age of twelve a scholarship to Nottingham High School and access to the secondary education so essential to his future as a writer. Upon graduating Lawrence's mother made him take the job of office

boy at a manufacturer of surgical implements at Nottingham, a job which he kept for three months until he was stricken with pneumonia. In 1902 at the age of seventeen, Lawrence went as pupil-teacher first to the British School in Eastwood, then to the Ilkeston Pupil-Teacher Center until 1906. Under the government-supported pupil-teacher system he had about three days of education, then three days of teaching, with no salary, but for the working class this system was the only means of escape from "the prison of industrialism." Lawrence was an outstanding student and passed the nation-wide examinations which enabled him to enter the two year's training course for a Teacher's Certificate at Nottingham University. Here too Lawrence showed academic brilliance by winning six distinctions in his final examination and one of his professors described him as "well-read, scholarly and refined."<sup>(5)</sup> Indeed Lawrence was mostly self-educated, having absorbed the greater part of his culture on his own between the ages of sixteen and twenty-one, and this particularly in contemporary European literature.

Joyce's father was determined to give his first-born the best education affordable and therefore sent James, at age six, to Clongowes Wood College, which was reputedly one of the best Jesuit schools in Ireland. The Clongowes days are immortalized in pages of his autobiography *A Portrait of the Artist as a Young Man* in the character of the schoolboy Stephen Dedalus. Joyce in real life seems to have been happy and well there, but Stephen is portrayed as unhappy and not well. Joyce was from the beginning impressed by the skill of his Jesuit teachers and although he would come to reject their teachings in later years, he was nonetheless always proud of his Jesuit education.<sup>(6)</sup> James distinguished himself by being at the head of his class in his studies and as a good

athlete, but financial difficulties forced him to leave after three years. At the end of an unhappy two-year interlude at the Christian Brothers' School in Dublin, the rector of Clongowes arranged for James to attend, without fees, Belvedere College, a fine Jesuit day school. He again proved himself to be an outstanding student by winning top prizes in examinations at the national level and by writing essays and poems. Upon graduation after four years and at sixteen, James possessed an excellent background in English and three foreign languages. From 1898 to 1902 James attended the relatively new and still struggling University College in Dublin. However, a change had come over him, for his interest and zeal had shifted from scholastic achievement to a newlyfound pursuit in writing. James' new preoccupation was to master languages and literature and to read as widely as he could, with a special interest in creative works of the late 19th century.<sup>(7)</sup> He managed to graduate, but having done only well enough to pass.

### 3. Religion

Lawrence's mother belonged to the Congregationalist Church, a Protestant and the oldest Nonconformist sect which had the Puritan tradition of no ritual and for which theological dogma took second place to zeal and emotionalism. Being a devoted follower she made sure that the children went to Bible classes and to chapel three times a day every Sunday. Lawrence was thus essentially a religious boy, deeply moved by the hymn-singing and Bible study. When did he begin to repudiate Christianity and call himself a "religious agnostic"? In the article "Hymns in a Man's Life" he says that he lost his faith at sixteen, when he had "criticised and got over the Christian dogma." His intellectual emancipation however, seems to have been a gradual one, culminating in

college when he began to read Schopenhauer and Nietzsche. Even up to his last years, he recollects the influence of the Bible and hymns as being "almost more than the finest poetry, and they have for me a more permanent value."<sup>(8)</sup>

Joyce's Catholicism came from the upbringing of his immediate family and the Jesuit education which he received at two of the best Jesuit schools in Ireland where religious instruction had a special emphasis. Clongowes introduced him to the ritual and majesty of the Catholic Church for it was here that he received his first communion, was chosen as an altar boy and took his confirmation. As a schoolboy Joyce was devout and impressed but the questioning of his faith, which already appears in *A Portrait*, intensified during his second year at Belvedere. Joyce himself retro-spects in a letter that he had lost his faith at sixteen: "Six years ago I left the Catholic Church, hating it most fervently. I found it impossible for me to remain in it on account of the impulses of my nature. I made secret war upon it when I was a student and declined to accept the position it offered me."<sup>(9)</sup> The years at University College only strengthened his disbelief, yet ironically for someone who rejected its religious doctrines, vestiges of the Catholic influence are conspicuous in his writings in the religious vocabulary.

### 4. Health

Lawrence was born frail and would be for his entire life. In his childhood it was the bouts of pneumonia, which manifested a delicate condition of the lungs and a predisposition to tuberculosis. At the age of sixteen he had his first serious attack, which required a convalescence of six months. When an early adult he developed tubercular pneumonia affecting both lungs and came close to death. In this condition he could not

return to the classroom and although this misfortune should have depressed him, Lawrence described himself feeling instead "rather relieved" and "jubilant." Weak, yet free, this illness, along with his mother's death marked a break with his past: he was ready to make the transition from sedentary teacher to the life of the wandering writer. Another benevolent consequence was that for health reasons Lawrence failed the medical examinations of the Army medical board, sparing him of conscription and eventually, the war. His lung condition also made him evade the cold and dampness of England, opting for the sun and countries with temperate climates. Richard Aldington remarks

"It is characteristic of Lawrence that at no time of his life did he admit that he had tuberculosis. It was always bronchitis or a vicious cold, never consumption."<sup>(10)</sup> His precarious health explains much of his instability of character, his irritability, his misanthropy and periodic phases of deep depression. Lawrence succumbed to this disease and died at the age of forty-four at a sanatorium for tuberculosis in southern France.

Throughout most of his adult life Joyce was afflicted with a chronic and painful eye disease called iritis, an inflammation of the iris. He began to wear glasses at an early age and his nearsightedness became a part of his personality. His struggle with pain, discomfort and sporadic blindness made him tenacious but he also gave the impression of isolation, some said as if "disconnected from humanity." The first of a long series of attacks of iritis occurred in 1908 at the age of twenty-six during his stay in Trieste. In 1917 in Zurich his eye troubles were further complicated by glaucoma and synechia, both diseases of the retina which, if untreated, led to blindness. Joyce had to have an iridectomy performed on his right eye, the first of many operations which would follow. The surgery

could not prevent another major attack the following year, and this time in both eyes, leaving him almost incapacitated and in danger of blindness. He nevertheless managed to work on *Ulysses* between intervals of the pains which came and subsided. Between 1917 and 1925 Joyce sought the treatment of famous ophthalmologists throughout Europe and underwent eleven eye operations. As he aged and operations became too dangerous, Joyce was plagued with fading eyesight from the gradual deterioration of both eyes.

## 5. Marriage

Lawrence's meeting and elopement with Frieda von Richthofen Weekley was an unexpected climax to a period of despair called the Croydon Years. Saddened by his mother's death and weakened by illness, Lawrence furthermore found himself unemployed and facing an uncertain future. In this frame of mind the idea suddenly came to him to go to Germany, and because he had a German uncle by marriage he decided to apply for a lectureship in a German university. For this he went to make inquiries of his former teacher at Nottinghamshire University, Professor Ernest Weekly. In April he met the professor's wife Frieda, a German aristocrat and mother of three children. Coming from an old military aristocracy and having led a comfortable adolescence, Frieda was, as the local gossip put it "the wrong woman for him."<sup>(11)</sup> After a few meetings they crossed the Channel to Metz on May 4, 1912; Frieda had abandoned everything for a penniless, virtually unknown British author and jobless schoolmaster. Frieda was thirty-two; Lawrence was twenty-seven. Although seemingly a mismatched couple, at closer view they complemented each other, with Frieda making up for Lawrence's defects of character with her qualities of health, strength, good looks, vitality and self-confidence. She

was the person who after his mother had the most influence over him and their meeting represents the single most important event in his life. Frieda was a constant source of inspiration whose prevalence can be seen in almost all of his writings after 1912. Although the latter half of their married life showed signs of stress from violent quarrels, shortage of money, and constant moves, they were happy and inseparable until his death.

Nora Barnacle Joyce was born in 1884 in the provincial town of Galway City, a port city of considerable wealth in the west of Ireland. Her father was a baker and heavy drinker and her mother, a seamstress and dressmaker. The family being large and poor, Nora was sent at the age of two to live with her maternal grandmother, a practice common in those days which broke her bonds with her family.<sup>(12)</sup> Nora attended school until she was twelve and little is known of her until she left Galway to go to work as a maid at Finn's Hotel, a rooming house in Dublin. In June 1904 Joyce caught sight of her walking down the street and introduced himself. Thus began a whirlwind courtship which would end with their elopement four months later. Joyce was twenty-two years old, Nora just twenty. With only a grammar school education and no understanding of literature, Nora was obviously not an intellectual companion for Joyce. Despite the strong opposition from his father and friends, Joyce was attracted to her simplicity, wit and spirit and considered his meeting with Nora the one great event of his life. His decision, moreover, to elope with Nora coincided with his decision to leave Ireland. Another unconventional aspect was that because of Joyce's hatred of the institution of marriage, they did not officially marry until 1931, and this only to safeguard the status of their children. Almost all of their married life was spent on the Continent and Nora endured

all the strains of the marriage: the lack of money, Joyce's eye problems and heavy drinking, and the misfortunes of their children. From the night they left Dublin Nora and Joyce were almost never apart until his death in 1914.

## 6. Exiles

There are two parts to Lawrence's exile: the first part is the brief two years spent on the European continent from 1912 to 1914, intervalled by the First World War which kept him in England until 1919; the second part is the last ten years of his life from 1919 to 1929 which were spent traveling to the far corners of the world. That Lawrence's first exile coincided with his elopement should not veil the underlying and complex dynamics of the Croydon years; his timely meeting with Frieda only intensified his decision to go abroad and was not the catalyst of it. The happiness of the first two years wandering around Germany, Switzerland and Italy was accentuated by the publication and success of *Sons and Lovers*. With the finalization of Frieda's divorce in 1914 they returned to be legally married and although they intended to stay for several months the war broke out and kept them in England for five and a half years. The bleak war years generated another set of dynamics which made him choose flight again: poverty, bad health, the *Rainbow* crisis of 1915, and finally the Cornwall incident in which Lawrence was suspected of being a German spy; his scottage was searched, his things confiscated and he was expelled from Cornwall. Thus the winter of 1918-1919 found Lawrence at another major turning point of his life. Having made clear his desire to leave England permanently and his plans to emigrate to America, he turned his back on society and his friends, and became, in his own words, "a misfit in society." Richard Aldington rather describes

him as "an intellectual nomad who was always trying to fit in somewhere and never quite succeeded."<sup>(13)</sup> While the Lawrences were being detained by departure legalities they went to Italy and there he received a letter from a wealthy American woman offering him a sponsorship to work and live in Taos, New Mexico. They sailed for San Francisco from Naples in 1922 and made stops on their way at Ceylon, Perth in West Australia, Sydney, New Zealand and Tahiti. After a short while in Taos, they went to live in Mexico until Lawrence's visa expired, and they were forced to return to England. He spent his final years of failing health in Italy until 1929 when he was taken to southern France and died the following year.

James Joyce's exile has been viewed as the artist distancing himself from his people, the writer escaping the provincial deadness of Ireland or the heretic fleeing the Catholic Church. Another perspective is what Colin MacCabe urges is the economic basis, "the difficulty of getting a job in Ireland as one of the crucial factors in James Joyce's decision to leave Ireland."<sup>(14)</sup> With the emigration figures going as high as 60,000 per year since 1850, and although Joyce is silent on this matter, it is certain that the Joyce family was not untouched by this massive and widespread drain of talent and potential. That his fortuitous meeting with Nora Barnacle was not the primary cause of but only encouraged his plans for departure is seen in a letter of August, 1904: "My mind rejects the whole present social order and Christianity, home, the recognized virtues, classes of life and religious doctrines... I started to study medicine three times, law once, music once. A week ago I was arranging to go away as a traveling actor."<sup>(15)</sup> These anarchist views, no doubt, were signs of a deep sense of isolation and social uprootedness stemming from his idleness and indecision about a profession. Fortunately Joyce could

put his English skills to use at the Berlitz School of Languages and applied for a teaching post on the Continent. He crossed the Channel with Nora in October, 1904 and went to Paris, then to Zurich and from there to the Trieste branch of the Berlitz School in Italy. Trieste was then an Italian city administered by the Austrian Empire and for this resembled Dublin politically. Like Dublin it had its own dialect and remained a small town in spite of its large population. It is no surprise that Trieste would become his beloved "second country" and his home for eleven years. Another fact supporting the economic theory is that Joyce subsequently called his younger brother Stanislaus and his two sisters to join him in exile, so that at one time the Joyce household in Trieste consisted of five adults and two children.<sup>(16)</sup> Years of bitter poverty followed when he lost his position at Berlitz and had to support his family by giving private English lessons at home, lecturing, and writing articles for newspapers. When the war broke out Joyce evacuated his family to Zurich in 1915 and again taught English while writing most of *Ulysses*. In 1919 Joyce returned to Trieste briefly before moving to Paris, which was to be his home from 1920 to 1940. By this time fame and fortune allowed him to live on his writing alone which he continued doing in spite of sporadic blindness. His writing and his family were Joyce's two greatest interests throughout all of his lifelong exile. In 1941 at the outbreak of the war Joyce went to Zurich to survey the possibilities of relocating there but died of a perforated ulcer.

## 7. Fame

Lawrence's first attempt at writing was in 1907 at the age of twenty-two when he submitted three stories to a Nottingham newspaper and won first prize for one of them. His real literary debut was in

the pages of "The English Review" which published his first poems in 1909, followed by more stories. The early novels *The White Peacock* and *The Trespasser* were published in 1911 and 1912 respectively. Yet the great achievement of his youth and the work which launched him in the world of letters was *Sons and Lovers*, published in 1913.<sup>(17)</sup> Lawrence thus arrived on the literary scene modestly, as a naïf provincial, with an autobiographical, regionalist novel, the publication of which earned him the immediate recognition of critics. The expectations for his next novel were high, but the publication of *The Rainbow* in 1915 caused a major crisis. For an England still deeply imbued in the moral climate of the Victorian Era, the sexual imagery of some parts of *The Rainbow* was considered pornographic and obscene. Within two months of publication it, was suppressed and taken to court; the publishers were fined and ordered to destroy the book. The effect of the prosecution was immense, the damage done to Lawrence's reputation incalculable. He was publicly stigmatised as "obscene" and his works were not published in England for a long time after that. In exile Lawrence began turning out book after book and while his popularity waned at home he fast became a successful world writer. Translations of his books were undertaken in many foreign languages and by 1923 he was more widely read in the United States than in England. With *Lady Chatterley's Lover* Lawrence's reputation gained even more notoriety. Lawrence had written three versions of *Lady Chatterley's Lover* and all versions were first printed abroad, with no version being legally available in Britain before its first publication there in 1960. Its publishers were taken to court on a charge of purveying obscenity and the massive worldwide coverage given to this case linked Lawrence's name erroneously with "free love" and "permissiveness." The irony is that nowhere was Lawrence more misunderstood and misinterpret-

ed than in his own country, where his reputation, never having recovered from the *Rainbow* crisis, was further exacerbated by *Lady Chatterley's Lover*. Fame for Lawrence was first achieved abroad and it was many years before he would be reassessed and vindicated by another generation of his countrymen.<sup>(18)</sup>

Joyce's first attempt at writing was in 1900 at the age of eighteen when he wrote a review of Henrik Ibsen's new play for the "Forthnightly Review" and received a written compliment from Ibsen himself. Next came a play and a group of poems which would be published under the title of *Chamber Music. Dubliners*, a collection of short stories appeared in 1914 followed by the work which launched him into the literary world, *A Portrait of the Artist as a Young Man* in 1916. From the start *A Portrait* was recognized as "a work of genius, the first of the contemporary confessional novels."<sup>(19)</sup> The critics raved and praised Joyce for his courage, his fresh style, and psychological insight, singling him out as the most promising novelist of his generation. Next came the serial publication of *Ulysses* in the "Little Review" in 1918, which made him well-known in England and America. The novel was almost half-finished when serial publication had to be discontinued in both countries because of legal charges of obscenity and immorality brought against it. Despite the crisis Joyce completed *Ulysses* and it was published by an avant-garde bookshop in Paris in 1922. If *A Portrait* had made Joyce's reputation, *Ulysses* made him an international celebrity. Just three months after its publication *Ulysses* was recognized almost unanimously, as a masterpiece. Crowds gathered around him, his picture appeared on the cover of *Time* magazine and for the first time in his life money from his writing could provide him with a comfortable life. Paris was then the literary capital of the world and Joyce had not

only the almost entire backing of French critics, but also of Valery Larbaud, the most influential critic of his time. Joyce himself acknowledges this enormous asset in a letter to his father: "The greater part of my reputation is due to the generous admiration of French writers here."<sup>(20)</sup> Joyce's fame spread from its epicenter to the world and he became an object of pilgrimage of young writers.

## Summary

D.H. Lawrence and James Joyce were born three years apart to quite different backgrounds; Lawrence came from the working class and Joyce came from the propertied, although not wealthy, class. Lawrence's father was illiterate while Joyce's father had been to college and had enough income from his properties so that he did not have to work. There were less conflicts and tensions in the Joyce household because the relationship between Joyce's strong father and weak mother was not as strained as that of Lawrence's parents. Joyce was raised by a domineering father and Lawrence by a domineering mother. Yet the common denominator of their immediate environment was the poverty, for Lawrence there being a constant lack of money while for Joyce it was a gradual and painful process of a dwindling family fortune. In the area of education it is interesting to note how two basically different systems could lead to a similar result. Lawrence's education was state-supported and thus conservative, the goal being to turn out people obedient to government rather than creative artists. Joyce attended private and parochial schools under the Jesuits, and although his education, both religious and secular was of the highest caliber, this system also was not intended to foster independent thinkers. Both were brilliant students and excelled in their studies but their natural talent for writing interfered with

their academic careers and kept them from pursuing a higher education, that is to say, anything beyond the university level. It is important to emphasize that they were both mostly self-taught, with the greater part of their cultural development having come from reading on their own, notably between the ages of sixteen to twenty-one, and with both having shown a preference in contemporary literature.

In the area of religion a similar pattern emerges. The two religions were antipodal, with the Congregationalists expounding zeal and emotionalism and Catholicism being dogmatic and ritualistic. Although religion was an important component of their upbringing, the development of their intellectual emancipation followed the same course: the questioning began at an early age and disbelief took place for both at age sixteen. It would be more accurate to say that the process was almost completed by the time they entered college and culminated during their college years. Both eventually left their respective churches but the religious influence, with vestiges more visible in the case of Joyce than of Lawrence, cannot be completely overlooked. With health problems there is outright similarity in that they were both afflicted by chronic and lifelong illnesses. These began at an early age only to grow progressively worse with age; Lawrence died of tuberculosis and Joyce was nearly blind at the end of his life. These major problems with health no doubt affected their personalities and moods, but characterwise the maladies seem to have made them more diligent and tenacious in the pursuit of their art and their dedication to it. The physical handicaps did not dampen the spirit but rather fortified it.

In marriage the similarity is astonishing. Their eloping is not surprising when considering the unconventional pairing which cut through social classes and backgrounds: a working class man with an aristocrat, an intellectual with a working class woman. Other

similar points are that both couples had very short courtships, eloped without marriage, crossed the channel to the Continent, and had their marriages eventually legalized at a later time in England. The psychological impact was equally analogous; the character and personalities of Frieda and Nora complemented their spouses' deficiencies and the effect was beneficial on both the man and artist. Not only is their influence seen throughout their work but in real life as well both men depended greatly on their spouses. Both couples were happy and inseparable until death. On the topic of exiles there is similarity in that both were self-imposed and lifelong, beginning as elopements and ending with their deaths abroad. It is also amazing how timely both couples' meetings were, occurring just at the moment when Lawrence and Joyce were seriously considering departure. The glaring difference is that although Joyce was more of a rebel, he was not a misfit in his society in exile as Lawrence was. Joyce is seen everywhere blending in with the foreign community or socializing with his literary peers. This ability to conform was advantageous to Joyce's career, while Lawrence's misanthropy sealed him off from society and had detrimental effects on his literary career. Many parallels can be drawn in the evolution of Lawrence's and Joyce's writing careers up until the court trials of *The Rainbow* and *Ulysses*. The appreciation and evaluation of these two novels determined the extent and the nature of the two men's fame, which in their lifetime was clearly unequal. Both of them had their literary debut by submitting their work to a newspaper, the success of which encouraged them to pursue their creative talents. The great achievements of their youths, however, were their autobiographical novels, which won immediate recognition and launched them into the literary world. Their subsequent works shocked the Victorian mentality and legal charges of obscenity

and immorality were brought against both *The Rainbow* and *Ulysses*. The parallel ends here in that for Lawrence the *Rainbow* crisis was a fiasco. It destroyed his reputation in England only to be further defamed by the prosecution of *Lady Chatterley's Lover* in 1960. It was only through the preservation of his work abroad, especially in the United States, that Lawrence's reputation could one day be restored. Real fame for Lawrence came only in the present generation, long after his death. The publication of *Ulysses* in Paris, on the other hand, was a monumental success. Although considered an obscene book, Joyce was praised as a champion of artistic freedom and a creative genius, in Aldington's words, "so successfully defying convention with *Ulysses* and being flattered on all sides".<sup>(2)</sup> Joyce therefore achieved great fame and fortune in his own lifetime. In spite of this great divergence in their destinies the final parallel which can be drawn is that both owed their fame to international recognition, a fact which proves once again that the moral climate of post-Victorian England was not propitious for artistic freedom in literature.

## Notes

1. Richard Aldington, *D.H. LAWRENCE* (New York: Collier Book, 1961), P.10.
2. Daniel A. Weiss discusses this Oedipal relationship at length in "The Father in the Blood," *OEDIPUS IN NOTTINGHAM: D. H. LAWRENCE* (Seattle, University of Washington Press, 1962), pp.13~37.
3. Richard Ellmann, *JAMES JOYCE* (New York: Oxford University Press, 1959), p.18, informs that the position carried a salary of 500 pounds a year, while the properties in Cork brought him about 315 pounds a year.
4. Sydney Bolt, *A PREFACE TO JAMES JOYCE*

- (New York, Longman, 1981), p.6.
5. Emile Delavenay: *D. H. LAWRENCE, THE MAN AND HIS WORK* (London: Heineman, 1972), pp.40~42.
  6. Richard Ellman, *JAMES JOYCE*, p.27,47.
  7. Ibid., p.75
  8. Emile Delavenay, *D. H. LAWRENCE: THE MAN AND HIS WORK*, pp.10~13.
  9. Richard Ellman, *JAMES JOYCE*, p.55. By "position" Joyce means the suggestion made by the director of studies of Clongowes, that Joyce consider becoming a priest, p.169, Letter to Nora Joyce, Letters III, 48.
  10. Richard Aldington, *D. H. LAWRENCE: PORTRAIT OF A GENIUS, BUT...* p.28.
  11. Phillip Callow *SON AND LOVER: THE YOUNG LAWRENCE* (London: The Bodley Head, 1975), pp.182~187.
  12. Brenda Maddox, *NORA, A BIOGRAPHY OF NORA JOYCE*, (London: Minerva, 1988), p.21.
  13. Richard Aldington, *D. H. LAWRENCE*, p.206.
  14. The potato famines brought on the economic subservience in which Ireland was held by the imperial power of England and the only alternative to pauperism for the landed was emigration. Colin MacCabe, *JAMES JOYCE AND THE REVOLUTION OF THE WORD*, (London: Macmillan, 1979), p.138.
  15. Richard Ellman, *JAMES JOYCE* Letters III, 48.
  16. In as early as November 1904 Joyce had suggested that Stanislaus come to Trieste and in autumn of 1905 Joyce proposed that Stanislaus fill a vacancy at the same Berlitz School, Stanislaus left his job as a store clerk and arrived in that same year. Joyce eventually brought his two sisters Eva and Eileen, respectively in 1909 and 1910.
  17. Elaine Feinstein, *LAWRENCE'S WOMEN: THE INTIMATE LIFE OF D. H. LAWRENCE* (Great Britain: Flamingo, 1993), pp.133~135.
  18. Niven, Alastair, *D. H. LAWRENCE: THE WRITER AND HIS WORK* (New York: Scribner's, 1980), p.7.
  19. Magalaner and Kain, *JOYCE: THE MAN, THE WORK, THE REPUTATION* (New York: New York University Press, 1956), p.102.
  20. Richard Ellman, *JAMES JOYCE*, p.541.
  21. Richard Aldington, *D. H. LAWRENCE*, p.309.