

The Multifarious Simplicity of Jun-Pierre Shiozawa's Illustrations for Ulysses

A simplicidade multifária das ilustrações de Jun-Pierre Shiozawa para Ulysses

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Abstract: *With a highlight on the challenges and exciting possibilities of James Joyce's texts, this article explores the illustrations of Jun-Pierre Shiozawa for Ulysses, a series of eighteen watercolours produced for each episode of the work in 2014 and composing one of the digital galleries on the artist's website. The focus of the investigation is to show that the (apparent) simplicity posited by watercolour as a pleasing medium (with its fragile shapes smoothly contrasting light and dark hues in fine delicate textures) reveals a complex network of connotations and cohesive layers of meaning, constructed especially by means of the scenes selected for illustration, the point of view from which each one is presented and their association with Joyce's text, captioned in short extracts below each image. The article is structured in one section and, in the analysis proper, I examine the main compositional resources employed in each illustration, the effects evoked by them and the relationships of image and text implied in the captions. Based on art and image studies, I also discuss in which sense the term "simplicity" is being used in the article, which adds a dimension to Shiozawa's art.*

Keywords: *Shiozawa; Illustrations; Ulysses; Image Resources; Simplicity.*

Resumo: *Destacando os desafios e as estimulantes possibilidades oferecidas pelos textos de James Joyce, são enfocadas neste artigo as ilustrações de Jun-Pierre Shiozawa para Ulysses, uma série de dezoito aquarelas produzidas em 2014 para cada episódio da obra e que compõem uma das galerias digitais no website do artista. O enfoque do estudo é demonstrar que a (aparente) simplicidade proposta pela aquarela enquanto meio (considerando a fragilidade de suas formas, a suavidade de seus contrastes entre claro e escuro e a delicadeza de suas texturas) revela uma rede complexa de conotações e camadas coesas de significação, construídas especialmente em função das cenas escolhidas para ilustração, do ponto de vista a partir do qual elas são apresentadas e de sua associação ao texto de Joyce, colocado em trechos curtos em legendas que as acompanham. O artigo está estruturado em uma única seção, em cuja análise propriamente dita são observados os principais recursos composicionais empregados em cada ilustração, os efeitos que evocam*

e as relações entre texto e imagem implicadas nas legendas. Com base nos Estudos da Imagem, é também discutido em que sentido o termo simplicidade é empregado no estudo, o que oferece uma dimensão da arte de Shiozawa.

Palavras-chave: *Shiozawa; Ilustrações; Ulysses; Recursos Imagéticos; Simplicidade.*

Anyone who has caught the James Joyce bug, “an incurable condition,” according to Patrick Hastings (1), will agree that the challenges posed by Joyce’s modernist masterpiece, *Ulysses*, not rarely make us feel “we are still learning to be [his] contemporaries” (as Richard Ellmann puts it in his 1959 biography of the author [qtd. in Attridge xvii]). In spite of its proposition of a succession of events in the lives of two Dubliners during the course of one day – which it indeed is –, the novel’s intricate narrative devices, parallels with Homer’s *Odyssey*, intertextualities and polyphonies (to mention but a few aspects) give it a unique quality, oddly enough to deceive our perception and not always easy to tackle in literary terms. And there is what Hugh Kenner coined as “The Uncle Charles Principle,” in reference to *A Portrait of the Artist as a Young Man* (1916), to describe Joyce’s shifts of styles, in this and other works, according to the peculiarities of his characters’ language; or, as Kenner himself explains it, “writing about someone much as that someone would choose to be written about” (21). Considering the infinity of studies on the author and his books, though – in relation to the one in question for more than a hundred years now –, approaching either can be anything but discouraging.

In fact, the kaleidoscopic web of patterns and meanings in *Ulysses* can be seen as an advantage in many cases, especially when it comes to the illustrations produced for the book, which began to appear, albeit timidly, in the decades following its iconic (unillustrated) Sylvia Beach’s Parisian edition of 1922. Book illustration being essentially interpretive (see, for example, Schwarcz 104 or Gannon 90-106), artists can benefit from these features by portraying the text in the profusion of modes, moods, effects, simultaneities and tensions their own readings evoke. Add to this the metonymic nature of illustration, implicit in the fact that a text is never illustrated in its integrity but partial and fractionally, by means of passages or excerpts which illustrators select according to different criteria of what is possible or plausible to be illustrated. Thus, not only do parts stand for the whole, they also make it possible for aspects to be seen or represented in a variety of angles and fragments. And illustrators, too, can build their own mosaic of tones, hues, lines, shapes and proportions, which will create other layers of meaning to the text.

There is a point in these considerations. Henri Matisse, for example, portrayed *Ulysses* from the perspective of the *Odyssey*. Having accepted George Macy's commission to illustrate the well-known American Limited Editions Club *Ulysses*, brought out in 1935, the artist never actually read the book – “*je ne l'ai pas lu*,” as he himself stated (Goodwin 94) – his six etchings and twenty drawings illustrating the volume having been inspired by and displaying scenes of Homer's work.¹ Contrarily, and after a long acquaintance with the text, Robert Motherwell adopted a number of rhetorical approaches to represent it and his illustrations for the 1988 Arion Press *Ulysses* are as varied in technique and mood as Joyce's styles (Hayman 584). David Hayman even suggests that they “react” to what he defines as “Mulligan's' tower, Stephen Bloom, the river Liffey, Dublin harbo[u]r, and Molly as an odalisque” and that they make up “suggestive not prescriptive imagery” (592), which can be evidenced in the fact that the artist did not assign any specific place for any of them in the book (589). But neo-figurative Spanish artist Eduardo Arroyo can also be cited in this regard. The over three hundred colour and black-and-white images he created for the newly-launched, 2022 illustrated edition, published in English by Other Press and in Spanish by Galaxia Gutenberg, exhibit a mixture of collage, drawing and painting, in a diversity of patterns, which not only reflect the power of Joyce's writing but also, according to Judith Gurewich, are “interventions,” which “serve as a form of punctuation, or as a breather” to the novel (qtd. in Stewart).²

This is not a privilege of the illustrations in an illustrated edition. While never actually illustrating a printed volume of the text, British pop-art artist Richard Hamilton produced a set of nineteen etched illustrations for *Ulysses* (one for each episode and a frontispiece) which combine motifs instead of events, so that “various moments of narrative time are . . . brought together in one pictorial instant” (Coppel 16). In his intense interest in Joyce and *Ulysses* in particular, Hamilton developed numerous drawings and watercolours between 1948 and 1949 as preliminary studies for his intended illustrations. But even after a hiatus of more than thirty years, as he interrupted the project at that time, resuming it in 1981 – and accomplishing it throughout the 1980s in a more mature season, as noted by Stephen Coppel (17) – he pursued the same intent of, in the manner of Joyce, illustrating the novel in the complexity of style and language it proposes (16). And this can be said to be the case also with Jun-Pierre Shiozawa, whose images for the book are the subject of this paper. More than references to episodes and events, they evoke responses to them, since they, too, are shown from

different perspectives at the same time that they exemplify what moved the artist in his portrayal of the chosen scenes.

Shiozawa produced eighteen paintings for the book, one for each episode, alternating between indoor and outdoor scenes, but always concentrating on a single event, as he was inspired by them individually.³ He worked in the illustrations with his long-used medium of watercolour, captioning them with lines from the text, digitalising the images afterwards and eventually publishing them on his website, together with other galleries and categories of paintings (still life, animals in a setting, portraits, etc.), which make up his career as a painter, award-nominated comic artist and art instructor.⁴ The “Ulysses” project was developed during the time he was living in Paros, Greece, which created an interesting opportunity for him, in the same fashion as Joyce’s – and supposedly because he does reproduce the original text –, to date the collection “Trieste - Zurich - Paris 1914-1921 / Paros 2014,” which also works as a caption for a final vignette portraying a brush resting next to a potato (a reference to Bloom’s talisman) on completion of his task.

There is some sort of clarity about Shiozawa’s illustrations for *Ulysses*. First, they evoke the episodes by means of objects, characters, places, landscapes and other textual elements, which make them a compendium of (mostly) every-day situations in factual style, with potential to interest even those who have never got in touch with the novel. Additionally, the medium he employs, watercolour, creates a special atmosphere for each of the drawings, with the translucent shades of light and dark colours, the combination of tones, the absence of frames or thick lines surrounding the space of the image and the overall diluted effect of the figures promoting a gentle easiness for the eyes. But they can be said to be multifarious in their simplicity in that not only do “they imply and are sustained by many different codes of signification – orderly structures of meaning that are actually unspoken texts” (Nodelman, *Words* 103), but they create a sophisticated network of relationships, a complex set of patterns and symbols, with unique contrasts and interconnections, which expand on the visual field, creating space and volume, adding to the portrayed scenes and, thus, to the framework of the novel.

Shiozawa does this firstly by means of the passage selected for depiction and, within it, the *moment of choice*, a term used by Edward Hodnett to classify “the precise moment at which, as in a still from a cinema film, the action is stopped” (7), and which will constitute the focus of the picture. Secondly, by means of the point of view from which that moment is shown, which includes the virtual, metaphoric place the illustrator is supposedly positioned – as a “visual narrator” – to introduce the selected moment

and at what distance from it this place should be. These pillars of point of view are so relevant because the assumed position of the illustrator is always coincident with that of the viewer. Thus, the mere opposition between presenting a scene or object from above or from below, from a short distance or from afar is enough to evoke empathy or indifference, proximity or separation and so on, in measuring the reader's/viewer's involvement with the text. These effects should not be interpreted in the light of film technique. As Nodelman points out, even when illustrators vary from middle-distance or long shots, a cinematic comparison would not be appropriate. In film montage, "we come to understand action by means of the various ways the action has been broken down in smaller bits" (*Words* 183); in book illustration, "we see only a few carefully selected moments out of numerous possibilities" (*Words* 183) – and this is, indeed, what distinguishes both types of images as *dynamic* and *static*, respectively. However, as applied to a single shot (or picture, here), cinematic conventions can be useful to examine (just like, on films, the way the camera moves or the angle and the distance from which it shoots, etc.), the way the illustrator moved from scene to scene, which Shiozawa seems to have combined in different ways in his watercolours.

In one first example, the scene is portrayed at a medium distance, from the same level of the action. As presenting this type of view there can be mentioned the illustrations for episodes 2 ("Nestor"), 11 ("Sirens") and 12 ("Cyclops"), the moments selected by the artist being respectively those in which Stephen Dedalus's students are playing field hockey after class [Fig. 1]; Lydia Douce and Mina Kennedy, barmaids at the Ormond Hotel bar, are back behind the counter, commenting on and laughing at the regulars right after peeping through the window to see the vice-regal cavalcade outside; and Garryowen, the Citizen's dog, is growling at him (in a complaint about the tin of water that had been placed on the floor for it, now empty) as he is having a pint of Guinness, sitting at the counter in Barney Kiernan's pub.⁵ The three passages are shown in frontal perspective, in full view of the action being developed in each one, which lays emphasis on this aspect of the representation. Notice that movement is intensified by the typification of the moves in hockey (the boys holding sticks, bent to their knees or in other actual positioning in the dynamics of the game), in the picture for episode 2; by exaggerated gestures in the one for 11; and by the way the dog looks at the Citizen, saliva running out of its mouth and the great number of lines forming its coat creating a texture of thin strands of hair, bouncing agitatedly at its getting up, in that for 12 – all implying energy and an intense activity in each scene.



Figure 1. Jun-Pierre Shiozawa, Illustrating *Ulysses*, Episode 2: Nestor, 2014.

A distinct point of view is seen in the illustrations for episodes 3 (“Proteus”), portraying the peaceful beach along which Stephen strolls late in the morning, after leaving the school [Fig. 2]; 13 (“Nausicaa”), of Sandymount shore at dusk; and 16 (“Eumaeus”), of the rock of Gibraltar, alluded to in the conversation between Bloom, Stephen and the sailor (D. B. Murphy) they meet at a cabman’s shelter.⁶ These pictures have in common a panoramic depiction of the scenes, which are shown from afar, without much detail or specificity and even indistinctively in some cases. In them, the action is reduced to a maximum degree – in fact, there is very little action in episode 3 and although episodes 13 and 16 do involve a sequence of events developed in time, they are centred in the essence of thoughts and conversations –, which moves the focus to the subjective aspects implied in their occurrence: interior monologue, imprecision, philosophical referencing, stereotypical thinking, conceptualisations and idealisations of motherhood and fatherhood, emphasis on the senses, etc. Allied to the deep colours, the densely textured surfaces and shading (see Nodelman [Words 168-169] on how these features denote solidity), these pictures convey an intense emotional load, a sense that time has even been suspended; and the viewer is distanced from any trace of movement, rather being invited to the wanderings and reveries of the characters’ at the awe of the landscape, and which, again, seems to be proper to represent what in the text itself, in these episodes, is suggested for the most part by allusions and symbolism.



Figure 2 . Jun-Pierre Shiozawa, Illustrating *Ulysses*, Episode 3: Proteus, 2014.

As opposed to these views of the moment of choice are the illustrations for episodes 1 (“Telemachus”), 7 (“Aeolus”) and 14 (“Oxen of the Sun”). These pictures concentrate on specific objects mentioned in the passages, a shaving set (a bowl, a brush, a razor and a cracked mirror) disposed on a terrace wall against the green background of the sea in 1; a weather vane featuring a paperboy on top of a bust of (British navy hero Horatio) Nelson in 7;⁷ a new-born baby in 14, respectively,⁸ and they portray them in close-ups, in full detail of their qualities. These attributes are enough to imply intimacy: the closer an object is shown, the more we learn about it and come to empathise with it (see non-numbered supplementary pages to Nodelman’s *Words*). Nevertheless, they are shown here much more in their potential as symbols than in conveying mood – albeit eventually doing this. In the illustration for episode 1, for instance, the shaving items can be emblematic of Mulligan’s well-built self-esteem (since he is the one shaving) in contrast with Stephen’s careless appearance. The mirror emphasises Stephen’s “broken” image (as he is mockingly invited to look at it) at the same time that it is also used to denote the condition of Irish art, as expressed by Mulligan: “– It is a symbol of Irish art. The cracked lookingglass [*sic*] of a servant” (Egoist Press [EP] 7). And the bowl (“a bowl of bitter waters,” EP 9) is especially related to a network of symbols, ranging from the Passover bowl of tears, representing the suffering of the ancient Hebrews, to the bitterness of (the salty waters of) Dublin Bay (in fact depicted in the green background, and by itself symbolic), to the atonement sought in the paternal-filial relationship of Bloom (as the father) and Stephen (as the son) (Fogel).

Daniel Mark Fogel even suggests a connection between episodes 1, 4 and 7 (among others) in terms of the Passover theme, since, in “Calypso,” just like Stephen when gazing at the Bay, Bloom sees a passing cloud, being reminded of the wandering Israelites during the years in the desert, and mistakenly taking the crossing of the Red Sea as another type of captivity; and, in “Aeolus,” the backwards proofreading of a typesetter reminds Bloom of his father’s reading the (Jewish) *Haggadah*:

Stephen’s “bowl of bitter waters,” like Bloom’s almost simultaneous meditation [in “Calypso], may thus be said to foreshadow his experience in “Aeolus,” for there, in identifying with the young Moses in John F. Taylor’s parable exhorting Irish nationalists to resist English arrogance (recited by Professor McHugh) and then in reacting bitterly against the promises of Irish nationalism in his own parable, “A Pishgah Sight of Palestine” (see *U*, pp. 144-49 [142 in the EP edition in use here]), Stephen shows his lack of faith in collective, national salvation (717) [and which leads us back to the symbolic value of the cracked mirror in the picture in question].

The interconnectedness of symbols can also be seen in the illustration for episode 7. In it, the metallic figures forming the weather vane (the running paperboy balancing on one leg on the arrow, the head of Nelson as a mast, the directionals in the form of two crossed keys, and the newspaper volumes blowing in the wind) are amalgamated to represent Bloom’s (and eventually Stephen’s) visit to the offices of *Freeman’s Journal* and *The Evening Telegraph*; and they certainly evoke the essence of Joyce’s text in the episode, marked (and broken into smaller parts) by headlines in capital letters, and conversations intertwined by the signs of progress permeating the city centre. But they are also embedded with other levels of meaning. Sangam MacDuff argues that

‘Aeolus’ brings an intense, self-reflexive scrutiny to processes of textual production, reproduction, circulation, and recirculation, which [t]hematically ... is foregrounded through the setting, printing, distribution and recycling of newspapers; [and] metatextually, [by] Joyce’s focus on the materiality of print, notably through orthography and onomatopoeia, [which] emphasise[s] the processes of linguistic production and dissemination under investigation (156).

Thus, they come to represent the fusion between what is produced by operating, mechanical forces and the power of (windy) rhetoric as expressed by journalistic jargon and figures of speech, also used in the episode – which are, in turn, symbolic of the fast-paced nature of the media industry and the mythology associated with the episode. The main aspect of

these notions is the fact that, contrarily to introducing an action or a descriptive scene, the weather vane is set apart as a single motive, which should be observed in its value as such. The picture illustrating episode 14 brings the new-born baby [Fig. 3] also singled out as a symbol: although the passage takes place in a hospital where Bloom's friend, Mrs Purefoy, is really in labour while a company of (boisterous) men discusses all kinds of subjects related to birthing, the baby is mainly representative of the birth of English as a literary language, as manifested in the different styles presented in the text.⁸ Here, though, this effect is obtained by brushstrokes of blue and red forming a brownish background for the baby, and covering it in lighter nuances of pink and blots of red especially on its legs (as if they were blood stains), giving the impression that the baby is either seen in the womb (through a very delicate membrane) – which is also emphasised by its nakedness and its (almost) foetal position –, or right after being born, when it is not yet cleansed of placental residue. The colours, thus, function as a frame, creating solidity⁹ and isolating the baby from any specific context (either in the womb or externally), making it symbolic of all of them at the same time and of the episode as a whole.



Figure 3. Jun-Pierre Shiozawa, Illustrating *Ulysses*, Episode 14: Oxen of the Sun, 2014.

But Shiozawa has yet other ways to introduce his selected passages. The pictures for episodes 4 (“Calypso”) and 15 (“Circe”) exemplify a view from above, as if the artist was either standing or suspended in the air, looking down at the object at a lower level.¹⁰ This is indeed how, in the first case, Molly's breakfast is shown on the kitchen table (before it is taken to her) together with the couple's cat sitting next to one of its legs, as she meows and looks up right back at Bloom; and, in the second, an aerial perspective portrays Stephen

lying knocked out on the pavement in Dublin’s red-light district [Fig. 4], while Bloom, knelt down before him, is touching him on the shoulder with one hand and holding his hat (which he has probably collected from the floor) with the other hand in order to help put him back together. And, right the opposite, the pictures for episodes 9 (“Scylla and Charybdis”), 10 (“Wandering Rocks”) and 17 (“Ithaca”) can be quoted as examples of a view of the object from the ground.¹¹ This is what happens in the image of the National Library of Ireland, in the picture for episode 9, whose focus are the side (glass) windows high in the walls of the domed Reading Room, as seen from below the shelves;¹² to the scene, in the picture for 10, in which a woman’s arm (Molly’s) is throwing a coin out of the window on the first floor of a two-storey building to the one-legged sailor waiting for it in the street, and as seen from behind him, in a lower level; and to the starlit sky in the picture for 17, also – and most plausibly – seen from the ground.



Figure 4. Jun-Pierre Shiozawa, Illustrating *Ulysses*, Episode 15: Circe, 2014.

We can grasp important effects of these views by what Nodelman affirms about Chris Van Allsburg’s illustrations for his own book *The Garden of Abdul Gasazi* (1979). The author reports the publishers’ claim on the dust jacket of the book that Van Allsburg manipulates the position of the viewer to create more dramatic illustrations (*Words* 149) and goes on to describe the impact of point of view when the hero, Alan, is seen from below, for example, as he falls down a flight of stairs, or as he stands at the lower right edge of the picture, before Gasazi’s “imposing residence” (*Words* 149-150) – causing

him to seem insignificant and almost imperceptible among the trees and other setting elements surrounding it; or when he is seen from above as he is about to enter the garden (*Words* 150). Nodelman discusses the influence of these opposite poles: “[g]enerally speaking, figures seen from below and against less patterned backgrounds stand out and seem isolated from their environment and in control of it; figures seen from above become part of an environment, either secure in it or constrained by it” (*Words* 150). Applied to the Shiozawa’s pictures which have just been examined, we can attest to the fragility of both Stephen and Bloom (and the moment itself) in the touching scene in the “Circe” episode, as depicted from above, or, contrarily, the impressiveness of the library in “Scylla and Charybdis,” as well as the vast infinitude of the sky in “Ithaca,” as shown from below.

Besides that, the way the cat was represented in the picture for episode 4 [Fig. 5] is remarkable in its emphasis on gestures. The scene is presented from the perspective of Bloom, as he stops for a moment in his walking about in the kitchen to pay attention to the cat. His attitude is meaningful *per se*: as Hastings suggests, “he bends down to the cat’s level and cares for her by providing milk, acts of humility and empathy that help to define [him] as generous and kind” (42). Bloom is also regarded as holding “simultaneous perspectives,” a phrase Michiyo Goda borrows from Vincent J. Cheng to discuss Bloom’s inventiveness. Quoting the author, she points to this trait of Bloom’s personality as leading him “to imagine being other and thus to transcend the monologic narrowness of a single, cycloptic perspective” (qtd. in Goda 108). This can be distinguished (among other instances) exactly in relation to his wondering about the cat’s views on him or its sensations as a cat – as Goda herself suggests (108). However, it is the cat’s gaze at Bloom, and consequently at the viewer, who looks at the cat through Bloom’s eyes, that makes the picture expressive of these aspects. More than intruding into the universe of the viewer to share an emotion – as Maria Nicolajeva and Carole Scott would classify, for example, a visual narrator taking part in a story who stares at the viewer at some point (see 122-123) – the cat’s gaze is a reflection of Bloom’s own considerations. By staring back at Bloom (and at the viewer) it communicates an attitude (of complicity) towards him, which can be understood as concurrent and compliant with his mental enquiries.



Figure 5. Jun-Pierre Shiozawa, Illustrating *Ulysses*, Episode 4: Calypso, 2014.

This brings to light another important aspect of book illustration: through whose “eyes” a scene will be presented and to whom it would correspond in terms of the textual (verbal) perspective. It is assumed by convention that, differently from the narrative voice in a verbal text, which can vary in nature and intent (see Nicolajeva and Scott 117-118), events in illustrations are commonly presented by a third-person, omniscient visual narrator (119). When we consider the pictures illustrating episodes 10 or 12, for example, they are most probably introduced from the perspective of an anonymous visual narrator who does not take part in the story (as, in fact, is the case about the narrator in the verbal text). However, not only should other prospects be considered, they seem to have been made possible by the artist in some ways. It should not be unreasonable to affirm, for instance, that the illustration for episode 3 portrays the beach from the point of view of Stephen, since it is shown as registered by his eyes (as it is in his thoughts, evidenced in the text) while in contemplation of a dog which looks “pensively” to the carcass of another dog, and of a couple – of cockle pickers, he will discover – walking ahead in the sand.¹³ The picture illustrating episode 13 exemplifies another case. Although an anonymous omniscient narration prevails in the episode, it could be Gerty’s description of the beach, or Bloom’s, as both alternate (and merge) with the narrator (in sometimes indistinguishable interior monologue) to express their feelings and impressions toward each other, their lives and surroundings.¹⁴ And, considering the picture for 17 [Fig. 6], it could be Bloom’s and

Stephen's perspective at the same time, as they both look at the sky the moment a falling star streaks across it – and since the sky alone is what is seen.¹⁵



Figure 6. Jun-Pierre Shiozawa, Illustrating *Ulysses*, Episode 17: Ithaca, 2014.

Shiozawa makes use of other resources. Taking the picture for episode 18 (“Penelope”) as an example, while Molly stands out as the narrative voice in the text, we see her in third-person perspective in the picture as she lies asleep next (and turned) to Bloom’s feet, after her long unpunctuated interior monologue [Fig. 7].¹⁶ The elements were organised to highlight this particular moment. The white patches representing the sheets give shape and density to the bed, detaching it as a perpendicular rectangle interposed against the two horizontal rectangles dividing the background and distinguishing it also from the gradations of red and yellow forming a two-layered sunrise behind it. The position occupied by the bed, at the right (bottom) edge of the picture, is also strategic in this regard. Following the principles of cognitive science and the way we perceive the objects in a pictorial composition, it gives it more *visual weight*, in spite of the larger size of the horizontal rectangles (see Arnheim 34).¹⁷ Moreover, this location creates the illusion that the bed is sinking outside the limits of the image into the caption underneath it – leading to Bloom’s disappearance (or drowning upside down) into the words, by extension –, as if his narrative had either extenuated and dragged him for a deserved rest or incorporated him as its essential part – or both. Another example is the illustration for episode 8 (“Lestrygonians”), which shows Bloom’s perspective of Burton restaurant *vis-à-vis* the third-person description of the same scene in the verbal text.¹⁸ This is evidenced for the moment chosen for depiction is exactly the one he steps into the place to be astounded at

the way in which the men crowding the counter and tables are eating; and the environment is seen through his eyes. The viewer takes part in his experience: by being presented with a panoramic view of the restaurant but which allows enough detail of the men’s facial expressions, the contents of their plates, and the way they dip their head to take food to mouth, chew it or hold their glasses (which amplify their ill-manners and Bloom’s negative impressions), the viewer is led to see their behaviour as exaggerated and gluttonous, sharing Bloom’s disgust at them. The elevated position Bloom seems to occupy, as if standing on a platform or hovering over the ground, is also emphatic of his critical posture – and will equally impact the viewer.

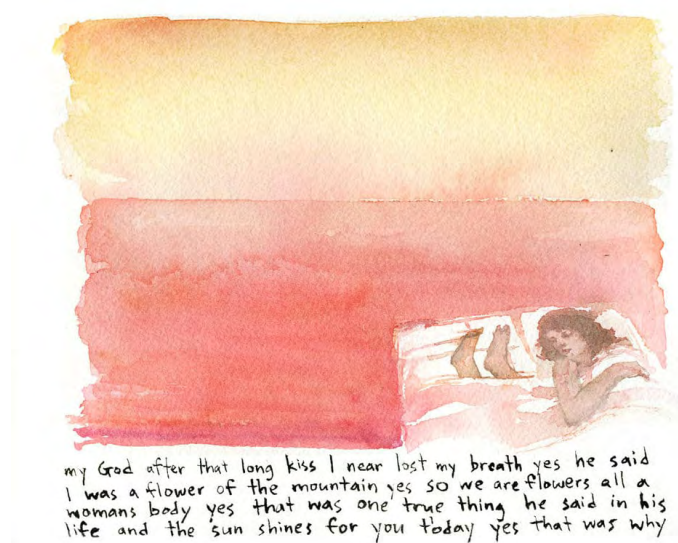


Figure 7. Jun-Pierre Shiozawa, Illustrating *Ulysses*, Episode 18: Penelope, 2014.

The latter can be a notable example because it touches again the question of the first-person perspective. As mentioned, in book illustration, it is more usual that pictures portray a third-person perspective and, even in cases when the verbal narrative is carried out in the first person, that by convention the narrator appears in the image (see Nodelman, “The Eye” or Nicolajeva and Scott 117-120). In fact, this is even expected (and otherwise might cause confusion), especially with younger audiences, who would project themselves in the protagonist and (thus) should be required a higher level of interpretive strategies in cases when, being the narrator, he/she would not be featured in the image (see Nodelman, “The Eye” 3-4). As applied to Shiozawa’s illustrations for *Ulysses*, though, resources such as the one in which “we see what the speaker sees” (“The Eye” 6) can be effective in suggesting a subjective perspective. Identification being one of its main functions, it is indeed by seeing what Bloom sees, in the picture for episode 8, that the viewer is guided into identifying with

him, his feelings and observations, eventually repudiating the regulars in the restaurant. In the representation of episode 4, also examined earlier, Bloom's point of view is privileged in the significance of breakfast prepared for Molly and his wondering about the cat's nature. And other cases can be quoted, similarly. In the illustration of episode 6 ("Hades"), not only is Bloom's solitude given emphasis, as he strolls through the graves in the cemetery at the end of Dignam's funeral, the viewer will be made to sympathise with him for seeing him from behind.¹⁹ According to Nodelman, we are prone to sympathise and identify ourselves with characters whose backs are turned to us ("The Eye" 24-25). In spite of the third-person point of view (and, differently from the other cases, of seeing his figure in the image), for being in the same angle as he is, now the viewer will share his conceptual point of view, being more apt to understand his engagement in thought.

Interestingly enough, the illustration for episode 5 ("Lotus Eaters") shows Bloom's perspective of his own body, as he imagines himself bathing in a public bath at the end of the episode [Fig. 8].²⁰ Here, more than seeing what Bloom sees, the viewer is led to learn how his vision is developed, especially because the point of view of the (third-person) verbal narrator is transferred to him in the image. In this way, it is as if he himself would say

[I see my] pale body reclined in [the bath] at full, naked, in womb of warmth, oiled by scented melting soap, softly laved. [I see my] trunk and limbs riprippled over and sustained, buoyed lightly upward, lemonyellow: [my] navel, bud of flesh: and [I see] the dark tangled curls of [my] bush floating, floating hair of the stream around the limp of thousands, a languid floating flower (EP 83).

The implications of his view can also be considered. To complement Michiyo Goda's quoting of Cheng on Bloom's "simultaneous perspectives" (108), she argues that to grasp its full significance "we must not overlook the fact that ... they are [also] often coloured by [Bloom's] own situation and mental state" (108), which is in line with what Ramón Saldívar suggests concerning the episode and this particular passage. In this theorist's opinion, in "Lotus Eaters," the text evolves into "floral metaphors as Leopold blossoms into 'Henry Flower'" (399). It is a "proxy flower," he goes on, which "represents a non-existent figure, for Bloom, even in his own *persona*, is always someone other than himself: cuckolded husband of Molly, usurped protector of Milly, dupe of Dublin's Irish citizenry, son-seeking father of Rudy" (original emphasis, 399). In visual terms, however, Bloom is seen in the profusion of his (anaesthetic) associations and the (manifest) process of his transformation.



Figure 8. Jun-Pierre Shiozawa, Illustrating *Ulysses*, Episode 5: Lotus Eaters, 2014.

The captions play a fundamental role in this regard, as they help situate the scene in the context of its development, indicating and reinforcing the *moment of choice*. This is what happens in the picture for episode 6, whose text accompanying Bloom's walking out of the cemetery reads "[q]uietly, sure of his ground, he traversed the dismal fields" (EP 107);²¹ or in the one for episode 10, which describes the one-legged sailor as Molly flung him a coin: "[h]e swung himself forward in vigorous jerks, halted, lifted his head towards a window and bayed deeply: – home and beauty" (EP 216).²² But not only are captions not restricted to this function, they can be subdivided into different types in each broad category of relationships they build with the image. In the case of the picture for episode 11, for example, the caption refers to a single instant (frozen in the image) the barmaids "threw their heads back" (EP 249) in their laughter, also capturing the high pitched intensity (the "high piercing notes" [EP 249]) of the sound they produced.²³ In the picture for episode 12, it points to the dog's reactions in his raging thirst: "[g]rowling and grouching and his eye all bloodshot from the drouth²⁴ is in it and the hydrophobia dropping out of his jaws" (EP 298).²⁵ In that for episode 13, it details an atmosphere: "[h]ow moving the scene there in the gathering twilight, the last glimpse of Erin, the touching chime of those evening bells and at the same time a bat flew forth from the ivied belfry through the dusk, hither, thither with a tiny lost cry" (EP 347).²⁶

The caption may refer to an aspect or element in the picture. This is the case about the illustrations for both episodes 1 and 2. In the first, the (green) sea forming the background in the image is referred to as "our sweet mother" (EP 5) in the caption; in the

second, the caption evokes the (depicted) game of hockey indirectly, by means of the boys' shouting after a goal ("Hooray! Ay! Whrrwhee!" [EP 34]), which, in turn, "invades" the conversation between Stephen and Mr Deasy.²⁷ Another example is the picture illustrating episode 8. Here, though, the caption goes further in its allusion to the visual components, not only mixing together the senses of smell and vision (and obliquely, taste: "[s]tink gripped his trembling breath: pungent meatjuice slush of greens" [EP 161]) but also transforming them into metaphors to stress Bloom's feelings of displeasure at the sight of the men eating: "[s]ee the animals feed. Men, men, men" (EP 161). In an apparently commonplace picture of customers having lunch at a restaurant, it is the caption which tells us that, contrarily to what would be expected, the food does not smell good (at least for Bloom) and the men can be compared to animals for their poor table manners.

Finally, the caption can develop an ironic relationship with the illustration, as in many cases it opposes or works as a counterpart to what is depicted visually. Again, it does this in a number of ways, the picture for episode 2 being, once more, an example. In it, while the image shows the field hockey game, the caption is centred on the conversation between Stephen and Mr Deasy; and the philosophical subject under discussion (the manifestation of God throughout history) is also contraposed to the informality of the game – which, by extension, imputes a playful quality to God, toning down the seriousness of his actions. In comparing Bloom's perspective of his body, in the picture for episode 5, and the third-person description of the scene in the caption under it,²⁸ that should also be considered as an ironic relationship. But examples of different types of irony can yet be mentioned. In both the pictures for episodes 15 and 17, an ironic parallel is created by means of (an oxymoron formed by) the subject of the captions or keywords in them in contrast with the visual representation. Notice, in the former, the polarity between Stephen's murmur and his being unconscious, on the floor, helped out by Bloom – which is also evidenced by the words "shadow" and "dim" (EP 564) as opposed to the light that shines from above all around his body, even more intensely upon his head;²⁹ and, in the latter, the "lethargy of nascent matter" and "the apathy of the stars," (EP 686) which are denied by the fervent activity of the starry sky the moment a falling star streaks across it.³⁰ One final example could even include the caption under the picture for episode 18, as it refers to a moment (when Molly was awake) that precedes the view of her, asleep, after that memorable day – and which makes the time of the verbal narrative be at odds with the time in the visual representation.³¹

Together, these features give Shiozawa's work an intrinsic quality, in which action scenes are alternated with undisturbed landscapes, important concerns of the characters are

alienated from the viewer or given a taste of how they could be experienced by themselves and elements such as time, pace and/or setting of the narrative acquire other dimensions. By means of his choices, the artist represented this single day in the lives of Bloom and Stephen, as protagonists of the novel, putting a stress on specific aspects of their thoughts, feelings, attitudes, and so on, as they moved from event to event in their restless trajectory, so that he, too, built a path for the narrative, indicating its rhythm and guiding the viewer to an aesthetic and absorbing routine. In the manner of Joyce, thus, Shiozawa created moods, turning them into ways to visualise ideas and challenged the viewer to look at the book from different angles. Apart from their power as references, though – and above all –, his illustrations became potent (and refined) commentaries on Joyce’s text, even if they do not share the same space in an illustrated volume.

Some words must be said about simplicity. In his discussion of the use of the term especially in art, Arnheim points to subjective and objective aspects involved in its definition and the limited effectiveness of conceptualisations based on criteria such as the number of elements in a pattern or their formal or structural properties (55-58). By distinguishing absolute simplicity from relative simplicity, he points to levels of complexity as referring to the latter and the principles of *parsimony* and *orderliness* entailed in it (58-63);³² and he gives examples of how these concepts can be elaborated to include others such as the correspondence between “meaning” and “tangible pattern” (59-63). In his notion that “[t]he great works of art are complex, but we also praise them for ‘having simplicity’” (59-60) – by which he means that “they organi[s]e a wealth of meaning and form in an overall structure that clearly defines the place and function of every detail in the whole” (60) – he cites Kurt Badt in this theorist’s own delineation of artistic simplicity, “the wisest ordering of means based on insight into the essentials, to which everything else must be subservient” (qtd. in Arnheim 60); as well as his consideration of simplicity as related to works of Rubens, Titian, Rembrandt and Dürer. The “unification of means” that Arnheim sees as promoted by these artists in their achievement of simplicity is the basis for his observation that “[t]he unity of the artist’s conception leads to a simplicity that, far from being incompatible with complexity, shows its virtue only in mastering the abundance of human experience rather than escaping to the poverty of abstinence” (60). While all these definitions can be applied to Shiozawa’s illustrations for *Ulysses*, we could add that they also imply an ingenious sense of beauty. Obviously, all motivated by Joyce’s text.

Notes

- ¹ Matisse had been sent more than one copy of the French translation of the book (*Ulysse*, 1929) around the time he accepted the commission, as revealed by Willard Goodwin in his article on the history of the publication of the Limited Editions Club (LEC) *Ulysses* (cf. 90). Quoting Joyce's *Letters and Selected Letters* edited by Richard Ellman, his biography by this author and documents in the Macy archive he consulted at the Harry Ransom Humanities Research Centre, Goodwin describes Joyce's interest in and enthusiasm for the project, giving details of how he tried to contact Matisse by telephone and personally (albeit without success in either), his attempt to make him more acquainted with the setting and atmosphere of the book by trying to provide him with images of Dublin in 1904 (94) and, eventually, his displeasure with the product presented by Matisse (96). Illustrations by the American artist Lewis Daniel, also commissioned by Macy for the LEC *Ulysses*, which were never published and remained in the archive – and which, in Goodwin's opinion, would have served the purpose of the edition much better than Matisse's – are also the subject of the article.
- ² As detailed by Raphael Minder in a special report in *The New York Times*, Arroyo's illustrations were produced in the late 1980s and the artist expected them to illustrate an intended 1991 edition of *Ulysses* to mark the 50th anniversary of Joyce's death. As Joyce's grandson, Stephen Joyce (responsible for his estate), did not approve of an illustrated edition of the book, Arroyo at first had his drawings published in a book on Joyce's works by Julián Ríos, being able to resume the original project only in 2011, after the novel entered the public domain. When the artist died, in 2018, the process of publication of the volume in question by both publishing houses had already been initiated.
- ³ Cf. the *Ulysses* page on his website at <https://www.junpierre.net/illustrating-ulysses>.
- ⁴ Cf. <https://www.junpierre.net/>. The page on his comics is also notable for his digital art and portrays his graphic novel *Genius Animals?*, produced in 2020 together with Vali Chandrasekaran (who authored the text), and was nominated for the important Eisner Award for "Best Digital Comic."
- ⁵ Cf. <https://www.junpierre.net/illustrating-ulysses>.
- ⁶ Cf. <https://www.junpierre.net/illustrating-ulysses>.
- ⁷ Among the various statues of Nelson and monuments in his homage in different cities in England and other parts of the world (notably those in Trafalgar Square and Greenwich, in London), in Nelson's Pillar, in Dublin, he does not wear a hat. But, no doubt, the hat is his trademark and helps identify him.
- ⁸ Cf. <https://www.junpierre.net/illustrating-ulysses>.
- ⁹ See Hastings's website at <https://www.ulyssesguide.com/14-oxen-of-the-sun>.
- ¹⁰ Frames create solidity, that is, they make the objects surrounded by them appear more cohesive and, thus, less dynamic. In this way, they detach and heighten the focus of attention to these objects, whether they be portions of text, images as a whole or specific elements in

them (Nodelman, *Words* 51-54). Typical frames are characterised by lines but they can also include doors and windows in a picture, white spaces or, in the picture in question, the dark colours enveloping the figure of the baby.

¹¹ Cf. <https://www.junpierre.net/illustrating-ulysses>

¹² Cf. <https://www.junpierre.net/illustrating-ulysses>.

¹³ Notice that the header in the form of a triangle on the door frame (and the door itself) works as an arrow pointing to the windows, the focus of the picture, and which also reinforces the point of view from below. Nodelman defines this resource as *directed tension*, a set of relationships involving notions of shape, size, position, etc. of the objects in a picture and by means of which certain objects direct the attention of the viewer to specific points (or other objects), where the focus (tension) of the action should be (see Nodelman 125-157).

¹⁴ This view of the sky is mentioned at the end of episode 17, when, late at night, after all the events of the day, Bloom is leading Stephen out across the yard of his house, and they stop to look up to the stars. The angle producing such a view could be one formed by their heads only slightly turned up, the same formed by someone observing the sky from a window.

¹⁵ Cf. <https://www.junpierre.net/illustrating-ulysses>.

¹⁶ Cf. <https://www.junpierre.net/illustrating-ulysses>.

¹⁷ Cf. <https://www.junpierre.net/illustrating-ulysses>.

¹⁸ Cf. <https://www.junpierre.net/illustrating-ulysses>.

¹⁹ *Visual weight* can be explained as the measure of attention an object attracts to itself, depending on its properties of size, shape, position, direction, etc., and the tensions produced by them in their relationship with other objects in a pictorial composition (see Arnheim 10-41). The properties of an object can influence on *balance*, that is, a sense of sight experienced “when the corresponding physiological forces in the nervous system are distributed in such a way that they compensate one another,” in the organisation of the elements in a picture (Arnheim 19).

²⁰ Cf. <https://www.junpierre.net/illustrating-ulysses>.

²¹ Cf. <https://www.junpierre.net/illustrating-ulysses>.

²² Cf. <https://www.junpierre.net/illustrating-ulysses>.

²³ Cf. <https://www.junpierre.net/illustrating-ulysses>.

²⁴ Cf. <https://www.junpierre.net/illustrating-ulysses>.

²⁵ Cf. <https://www.junpierre.net/illustrating-ulysses>.

²⁶ A Scottish term for “drought,” pronounced /dru:θ/, according to the Collins (Online) Dictionary at <https://www.collinsdictionary.com/dictionary/english/drouth>.

²⁷ Cf. <https://www.junpierre.net/illustrating-ulysses>.

²⁸ Cf. <https://www.junpierre.net/illustrating-ulysses>.

²⁹ As they talk in Mr Deasy’s office (EP 29).

³⁰ See EP 83 and my earlier comments on the illustration for episode 5 (“Lotus Eaters”).

³¹ Cf. <https://www.junpierre.net/illustrating-ulysses>.

³² Cf. <https://www.junpierre.net/illustrating-ulysses>.

³³ Cf. <https://www.junpierre.net/illustrating-ulysses>.

³⁴ Arnheim explains these concepts with the following: “[w]hen someone wishes to make a statement or needs to fulfill a function he must concern himself with two questions: What is the simplest structure that will serve the purpose (parsimony), and what is the simplest way of organi[s]ing this structure (orderliness)?” (58), which can be valid for every complexity level in various fields of knowledge. He applies them aesthetically “in that the artist must not go beyond what is needed for his purpose” (59).

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