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James A. W. Heffernan, Professor of English and Frederick Sessions Beebe ’35 Professor in the Art of Writing at Dartmouth College, earned his A.B. cum laude from Georgetown University in 1960. With the aid of a Woodrow Wilson Fellowship, he then went on to Princeton University, where he earned his Ph.D. in English in 1964. After teaching briefly at the University of Virginia, he joined the Dartmouth faculty in 1965. He chaired the Dartmouth English Department from 1978 to 1981 and has taught a range of courses there, including European Romanticism, English Romantic poetry, Methods of Literary Criticism, and the Nineteenth-Century English Novel. Since 1989, he has also taught a senior seminar on Joyce’s Ulysses that is regularly oversubscribed.


Professor Heffernan’s other books include Wordsworth’s Theory of Poetry (1969), The Re-Creation of Landscape: A Study of Wordsworth, Coleridge, Constable, and Turner (1985), and (as co-author) Writing: A College Handbook, now in its fifth edition. He also published nearly fifty articles on topics ranging from English Romantic poetry to the art of David Hockney.

Widely known for his work on the relation between literature and visual art, Professor Heffernan has lectured at international conferences in Israel, Sweden, Austria, Ireland, Holland, and Germany, as well as in various parts of the United States.

The professor’s hobbies include dramatic reading. In recent years, he has organized and participated in bench readings of contemporary plays, including Michael Frayn’s Copenhagen. And for the past two years, he has celebrated Joyce’s birthday (February 2) by reading excerpts from Ulysses at a specially arranged dinner.
Acknowledgments

I wish to thank Michael Groden, Professor of English at the University of Western Ontario, Canada, and editor of the forthcoming *Ulysses in Hypertext*. Professor Groden generously reviewed all the lectures in this series and gave me the benefit of his expert advice. I would also like to thank Joseph Bruce Nelson, Professor of History at Dartmouth College, who kindly advised me on the chronology of Irish history that appears at the end of this booklet.
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*Professor quotes from Ulysses, James Joyce (Vintage Random House edition), used with the permission of the Estate of James Joyce--© Copyright, Estate of James Joyce.*
Joyce’s *Ulysses*

**Scope:**

This series of lectures will examine in detail James Joyce’s landmark novel *Ulysses*. After considering the controversies it provoked when it first appeared and the reasons for which it has come to be known as a major contribution to twentieth-century literature, the lectures will show how Joyce’s novel recalls and at the same time radically reconstructs the adventures of Ulysses, the protagonist of Homer’s ancient epic called *The Odyssey*. Joyce’s three principal characters are modeled on leading figures in Homer’s poem. Ulysses—king of Ithaca, mastermind of the Greek war against Troy, heroic voyager, and merciless slayer of the suitors who besieged his wife during his long absence—is reincarnated as Leopold Bloom, a middle-aged Dubliner of Hungarian Jewish extraction who sells advertising space for a living. Ulysses’s son Telemachus, who sets out to seek his long-absent father at the beginning of *The Odyssey*, is reincarnated as Stephen Dedalus, a fictionalized version of Joyce’s younger self—a brilliant and restless young man who yearns to write but seems destined to drown in drink and dissipation. Penelope, the supremely faithful wife of Ulysses, is reincarnated as Molly, the adulterous wife of Leopold Bloom.

This extraordinarily ambitious project raises challenging questions. How can the exploits of an ancient warrior king and heroic voyager be reenacted by a pacifist who has scarcely ever been to sea and who tolerates his wife’s adultery, taking no revenge on her lover? How can Telemachus be reborn in Stephen, who has absolutely no wish to see his father at all? And how can the role of a supremely faithful wife be played by an adulteress?

In pursuit of answers to these questions, this course will devote at least one lecture to each of the eighteen chapters of *Ulysses*. The lectures will also show how each chapter recalls and rewrites a particular episode of *The Odyssey*: an episode that gives each chapter its title, starting with “Telemachus” (chapter 1). At the same time, the course will show how Joyce replays Homer’s ancient song in an unmistakably modern rhythm and key. We will see that Joyce’s *Ulysses* is the work of a man steeped in Homer, steeped in Shakespeare, steeped in Dante, steeped in the whole history of Western literature, but at the same time, totally aware of his place in time and determined to catch in every possible way the world of the early twentieth century. With respect to time, the pacifism of his hero reflects the fact that Joyce wrote this novel during the bloodiest war that had ever been fought—the First World War. With respect to place, the novel is set in the city of Dublin, which Joyce re-creates with extraordinary thoroughness and vitality. As Bloom travels through Dublin during the course of a single day, June 16, 1904 (“Bloomsday”), we will see how he reenacts the adventures of Ulysses. We will also consider the amazing variety of styles with which the novel tells his story and the multiplicity of viewpoints from which he is seen.

Most of the eighteen chapters of *Ulysses* will get one lecture each. Because of its complex treatment of Stephen’s response to Shakespeare, “Scylla and Charybdis” (chapter 9) will get two lectures; two lectures are also devoted to each of three other chapters because of their density and length: “Cyclops” (chapter 12), “Circe” (chapter 15), and “Ithaca” (chapter 17). The course will seek to show not only how individual chapters recall episodes of Homer’s epic, but also how the overall shape of Joyce’s novel recalls the shape of the epic. Chapters 1–3, which tell how Stephen Dedalus begins his day, make up a “Telemachiad” that recalls the setting out of Telemachus in the opening books of *The Odyssey*; chapters 4–15, which chiefly focus on the wanderings of Bloom, recall the central section of *The Odyssey*—the voyaging of Ulysses; and chapters 16–18, which tell how Bloom and Stephen come together and go to Bloom’s house, reenact the homecoming of Ulysses in the latter part of *The Odyssey*.

The final lecture will review the novel as a whole and show how radically *Ulysses* departs from the novels that came before it, how it fundamentally reconstructs the relation between time and place in narrative, and how it explodes the assumption that a fictional narrative must be dominated by a consistent point of view.
Lecture One

The Story of a Modern Masterpiece

Scope: This lecture explains the special importance of James Joyce’s *Ulysses* in twentieth-century fiction, the challenge it presents to a first-time reader, and the controversies it provoked when first published. Because Joyce’s novel reconstructs in modern terms the journey of an ancient Greek king in an epic poem known as Homer’s *Odyssey*, this lecture also explains that the structure of the course is based on the structure of the novel, which traces the wanderings of Leopold Bloom through the city of Dublin on Bloomsday: June 16, 1904. While showing how his wanderings and his homecoming reenact the story of Homer’s hero, the course will examine his interaction with two other characters: Stephen Dedalus, who stands for Joyce’s own younger self, and Molly Bloom, the wife of Leopold, who has an adulterous tryst on the afternoon of Bloomsday but who is nonetheless eventually joined by her husband in bed.

Outline

I. Joyce’s *Ulysses* is difficult, controversial, and supremely important in the history of twentieth-century English fiction.
   A. To first-time readers, it seems an intimidating book.
   B. When first published, it was both denounced and celebrated.
      1. Several English critics found it obscene.
      2. Several American writers hailed it.
   C. T. S. Eliot called it “the most important expression which the present age has found,” because it established “the mythical method.” It developed, he said, “a continuous parallel between contemporaneity and antiquity,” between the episodes of Homer’s *Odyssey* and daily life in modern Dublin.

II. Joyce rewrites Homer’s *Odyssey* as the story of what happens in Dublin on a single day, June 16, 1904—Bloomsday. The story revolves around three characters: Leopold Bloom; his wife, Molly; and Stephen Dedalus.
   A. Stephen, the hero of Joyce’s earlier novel *Portrait of the Artist as a Young Man*, is Joyce’s fictional younger self. Brilliant, witty, brooding, bibulous, and complicated to the point of self-contradiction, he yearns to make his name as a writer.
   B. Leopold Bloom, who corresponds to Ulysses, the wandering hero of Homer’s *Odyssey*, is a fascinating anomaly.
      1. Though descended from Hungarian Jews, he does not practice Judaism.
      2. Though he does not practice Judaism nor associate with Jews, he is regarded as Jewish by everyone he meets and is sometimes subjected to virulent anti-Semitism.
      3. Though haunted by the memory of his dead father and dead infant son, he relishes life in the present.
      4. Though intellectually curious and keenly interested in books, he also loves to eat and to satisfy the needs of his body.
   C. Molly Bloom, wife of Leopold, chiefly reveals herself in the last chapter of the book, where her wildly uninhibited monologue proves her to be another bundle of contradictions.
      1. Hours after her adulterous tryst, she rapturously recalls her first lovemaking with Bloom.
      2. She makes contradictory statements about women.
      3. Though she may sound at times vicious or even depraved, she can be seen as a victim of sexual neglect.

III. The key to the story of Bloom’s wanderings through the city of Dublin lies in Homer’s *Odyssey*. Its hero is Odysseus, but his Latin name is Ulysses, and Homer’s ancient epic tells the story of how he came back to his native Ithaca after he masterminded the destruction of Troy.
   A. Detained by various adventures and some beautiful women, Ulysses nonetheless yearns to return to his home, his son Telemachus, and his supremely faithful wife, Penelope.
   B. During Ulysses’s twenty-year absence, Penelope is beset with suitors pressing her to marry and devouring her food while Telemachus feels powerless to act against them.
C. Prompted by Athene, Telemachus goes off to seek his father.

D. In the meantime, Ulysses makes his way home.
   1. Leaving the nymph Calypso, he reaches the island of the Phaiakians, where he tells the story of his ten-year voyage.
   2. Reaching Ithaca, he reveals himself to his son Telemachus and the swineherd Eumaeus.
   3. Entering his house disguised as a beggar, he kills all the suitors, retakes his house, and is reunited with Penelope.

IV. Joyce’s three main characters differ so radically from their Homeric counterparts that they challenge us to find the correspondences.

A. Joyce conceives Ulysses as a “complete man”—a man of many turns.
   1. He is son, father, and husband, as well as king of Ithaca.
   2. He was originally a conscientious objector to the war against Troy.
   3. Once in the war, he fought to the end.
   4. He was a well-mannered gentleman.
   5. He invented the tank: the wooden horse.

B. Though Bloom is a pacifist who has scarcely ever been to sea and has nothing like royal power, we will gradually see how his wanderings around Dublin and his homecoming at the end of the day reenact the story of Ulysses. Nevertheless, his refusal to take any revenge on Molly’s lover makes us wonder just how Ulyssean he is.

C. Stephen and Molly raise special questions about their would-be Homeric roles.
   1. If Stephen Dedalus has no wish to see his biological father, how can he stand for Ulysses’s devoted son Telemachus, who sets out to find his father at the beginning of Homer’s epic?
   2. If Molly takes a lover into her own bed on Bloomsday, how can she be reenacting the role of Penelope, the supremely faithful wife of Ulysses?

V. Joyce’s novel replays Homer’s ancient song in an unmistakably modern rhythm and key.

A. Leopold Bloom, the modern Ulysses, is a 38-year-old Dubliner who makes his living by selling advertising space in a Dublin newspaper.

B. Instead of making love to exotic women, such as Ulysses does, he conducts a furtive correspondence with a semi-literate lady typist.

C. Joyce catches in every possible way the life of Dublin in the early twentieth century.

Supplementary Reading:
Kenner, Ulysses pp. 1–5.
Norris, Companion, pp. 21–27.

Questions to Consider:
1. Why should any modern writer use the structure of an ancient epic as the model for a novel?
2. If Homer’s Ulysses takes ten years to wander all around the Mediterranean before reaching his home in Ithaca, how can his adventures be retold by a story that takes place in a single city on a single day?
Lecture Two

Telemachus at the Martello Tower

Scope: Chapter 1 presents to us one of the three principal characters of *Ulysses*. He is Stephen Dedalus, a fictionalized version of Joyce’s younger self, a 22-year-old schoolteacher of Roman Catholic background, lofty intellect, and brooding, brilliant wit. Chapter 1 reveals Stephen’s preoccupation with his dead mother and his deeply conflicted relation to the two young men with whom he lives in a Martello Tower on the Irish coast: Buck Mulligan, an Irish medical student of mocking wit and rollicking sensuality, and Haines, a condescending Englishman. Because Stephen cares nothing for his father, he scarcely seems to recall Homer’s Telemachus, who sets out to find his father at the beginning of *The Odyssey*. But thanks to Mulligan and Haines, he feels something like the sense of usurpation that Telemachus endured from the suitors who occupied the house of his long-absent father.

Outline

I. The first chapter of *Ulysses* is named for Telemachus because it introduces us to Stephen Dedalus, his counterpart in the world of Joyce. But the two seem to have little in common.
   A. At the beginning of Homer’s epic, Telemachus is moved to seek news of his long-absent father.
      1. Suitors have occupied his father’s house and are pressing his mother to marry.
      2. They are plotting to kill Telemachus and Ulysses, too, if he returns.
      3. In disguise, the goddess Athene prompts Telemachus to seek news of his father from his old comrades-in-arms.
   B. Stephen seems at first quite different from Telemachus.
      1. He’s not living at home but with two friends in a Martello Tower.
      2. His mother is dead.
      3. He has no wish to see his father.

II. Different as they seem to be, Stephen shares with Telemachus a sense of usurpation.
   A. The Martello Tower itself signifies England’s usurpation of Ireland.
      1. It was built in 1804 to defend the British Isles against a French invasion.
      2. A few years earlier, the French had come to help the Irish launch an abortive rebellion against English rule.
      3. The tower expressed England’s refusal to let the Irish regain possession of their own land.
   B. In spite of his captivating charm, Buck Mulligan is a usurper.
      1. He recalls Homer’s Antinous.
      2. He threatens to usurp Stephen’s place at the center of his story.
      3. He threatens to turn Stephen from an aspiring writer into a hopeless lush.
      4. In mockingly celebrating a black Mass, he usurps the role of the priest and father.
      5. He treats Stephen’s wit as a commodity to be traded for English coin.
   C. Haines embodies England’s usurpation of Ireland.
      1. He wants to study Ireland as an anthropologist might study a tribe of aborigines.
      2. In expecting bacon for his breakfast, he recalls the ravenous suitors of Homer’s epic.
      3. He has taken possession of the Irish language, which not even the old milkwoman can recognize.
   D. As “the cracked lookingglass of a servant,” Mulligan’s shaving mirror reflects England’s usurpation of Ireland.

III. Charged with mythic significance, the old milkwoman exemplifies Joyce’s fusion of ancient and modern.
   A. Like the goddess Athene, who comes to Telemachus in disguise, she is said to be the “lowly form of an immortal” and a “messenger from the secret morning.”
   B. Described with epithets traditionally applied to Ireland itself, she secretly reminds us of an Ireland all but obliterated by the English.
   C. Like Penelope, she is made to serve those who have usurped her own land.
IV. Though Stephen rejects the doctrines of the Roman Catholic Church, he yearns to be a priest of the imagination, consecrating ordinary things by immortalizing them in his art.

A. He takes the legendary Dedalus as his model.
   1. In *Portrait of the Artist*, Stephen discovers the mythic father signified by his own name, Dedalus.
   2. As the legendary ancient Greek artisan who made wings for himself and his son Icarus to escape the labyrinth at Crete, Dedalus symbolizes the flight of the artist’s imagination.
   3. Taking Dedalus as his model, Stephen yearns to fly past all the things that might hold him back.
   4. He also sees himself as a new kind of priest, a priest of the imagination in his art.

B. He resents Mulligan for mockingly assuming the role of the priest, father, and Christ himself.
   1. He is not amused by Mulligan’s jokes about the miracles of Christ and the ritual of consecration at Mass.
   2. He sees that 1,900 years of tradition cannot be laughed away.
   3. He also sees that Mulligan is implicitly mocking Stephen’s literary ambition, his yearning to consecrate ordinary experience in art.

V. Stephen’s memories of his mother mingle pity with resentment.

A. Mulligan charges Stephen with killing his mother by refusing to kneel down and pray for her when she was dying.

B. Stephen is haunted by the memory of his recently dead mother, who appeared to him in a dream.

C. The memory of his dying mother and the fearfulness of the sea contrast sharply with Mulligan’s description of the sea as a “great sweet mother.”
   1. The bay is “a dull green mass of liquid” resembling the bowl of green bile that she vomited up from her rotting liver.
   2. The sea is “a bowl of bitter waters” because Stephen knows that a man recently drowned in it.
   3. Like Icarus, the original son of Dedalus, who drowned when he fell into the sea, Stephen fears drowning.

D. Though he pitied his dying mother and sang to her at her bedside, he desperately yearns to break the stranglehold of guilt that she and Mulligan have tried to thrust upon him.
   1. Ironically, he calls himself the servant of two masters—the British empire and Roman Catholicism.
   2. From both, he yearns to be free.

Supplementary Reading:
Bernard Benstock, “Telemachus,” in Hart and Hayman, pp. 1–16.

Questions to Consider:
1. If this chapter is supposed to establish Stephen Dedalus as one of the three main characters of the novel, why does it give so much attention to Buck Mulligan?
2. The only character in this chapter who is not Irish is Haines, the Englishman. Why is he the only one who speaks the Irish language, and why are none of his Irish words quoted?
Lecture Three  
Nestor at School

Scope: In this chapter, Stephen teaches his students at the Dalkey School, collects his pay from headmaster Deasy, and talks with Deasy about various matters, including the history of Ireland and the Jews. Because this chapter is meant to reenact the visit of Homer’s Telemachus to a wise old man named Nestor, we might expect Deasy to be equally wise, but his ignorance and anti-Semitism reveal the contrary. Though Deasy’s special interest in horse-racing and cattle recall the fact that Nestor was a tamer of horses, he is anything but wise in his would-be fatherly advice to Stephen; he is blind and hypocritical, and his providential view of history is far from that of Stephen, who sees history as a nightmare from which he struggles to awake.

Outline

I. Chapter 2 chiefly concerns Stephen’s meeting with Deasy, the headmaster of the boys’ school where Stephen teaches, who corresponds with Homer’s Nestor. Nestor is the wise old king of Pylos who fought beside Ulysses in the Trojan War and whom Telemachus visits in quest for news of his father.
   A. Like Nestor, a tamer of horses, Deasy is an old man with a special interest in racehorses.
   B. Deasy also has a special interest in cattle.
      1. He has written a letter about hoof-and-mouth disease that he wants to see published in Dublin newspapers.
      2. He asks Stephen to help him get it published.
      3. For this part of the chapter, Joyce drew on his own experience; at the urging of a man named Henry Blackwood Price, he wrote an editorial about a new cure for hoof-and-mouth disease in 1912, the year of the British embargo against Irish cattle.

II. Deasy’s letter about hoof-and-mouth disease exemplifies the theme of reading and writing that permeates the chapter.
   A. In carrying a letter from Deasy to the newspapers, Stephen is implicitly casting his lot with journalism—a kind of writing that is very different from literature. He’s also serving Deasy as a kind of copy boy, and because the subject of the letter is cattle, he ruefully foresees that Mulligan will call him a “bullockbefriending bard.”
   B. A “gorescarred” textbook is evident in the classroom discussion that opens the chapter.
   C. The handwriting of a student who comes to Stephen for special help is carefully described.
   D. Deasy’s method of typing is also carefully described, as is Stephen’s method of skimming the letter when he reads it.

III. In spite of his superficial resemblance to Nestor, Deasy has none of Nestor’s wisdom. As a would-be father to Stephen, he fails utterly.
   A. When he gives Stephen his monthly pay, he also offers him useless advice about money.
      1. When Deasy tells him that he should never owe anyone anything, Stephen remembers that his debts far exceed his month’s pay.
      2. When Deasy quotes Shakespeare as saying, “Put but money in thy purse,” Stephen quietly remembers that the words are spoken by Iago, one of Shakespeare’s worst villains.
   B. Deasy is anti-Semitic and blind to his own hypocrisy.
      2. He fails to realize that in urging Stephen to hoard his money, he is just as miserly as the stereotypical merchant of anti-Semitic legend.
      3. In claiming that Jews have “sinned against the light,” he fails to realize that he himself is utterly benighted.
   C. Deasy’s review of Irish history is vitiated by his ignorance and staunchly pro-British sympathies.
      1. Deasy is a West Briton, a staunch supporter of English rule in Ireland.
2. The orange lodges of Ireland took their name from William of Orange, the Protestant king of England who defeated the Catholic forces of Ireland in 1690. Though they actually supported the 1800 act of union that made Ireland subject to the English Parliament, Deasy claims that the lodges fought to repeal the act of union.

3. He wrongly calls Stephen a “Fenian”—a radical Irish republican.

4. He mindlessly asserts that all the ills of the world spring from women.

5. He wrongly claims that Sir John Blackwood voted for the act of union.

D. His faith in the providential theory of history collides with Stephen’s conception of history as a nightmare.

1. Deasy believes that human history moves toward one great goal, “the manifestation of God.”

2. Stephen sees history as “a nightmare from which I am trying to awake.”

3. While Deasy salutes the work of the orange lodges, Stephen silently recalls their brutal slaughter of Roman Catholic tenant farmers.

4. Stephen’s thoughts on the brutality of the field hockey game being played outside Deasy’s office (where he talks with Stephen) recall his thoughts on the futility of all battles, exemplified by the bloody victory of Pyrrhus in 279—the first Pyrrhic victory, subject of a class discussion at the beginning of the chapter.

5. Stephen’s thoughts also remind us that Joyce wrote *Ulysses* during World War I, the bloodiest war the world had ever seen.

IV. Against the pseudo-wisdom of the would-be fatherly Deasy stands the maternal love that comes to Stephen’s mind when a slow student asks him for special help after class.

A. The schoolboy’s vulnerability makes Stephen think of how much children need motherly care.

1. He sees that the boy might have been squashed without his mother’s loving care.

2. The sight of the boy reminds him of his own childhood.

B. In spite of his need to bury the guilt that his mother’s death has left him, he remembers his own mother as a protector.

V. In ignorantly asserting that Ireland never persecuted the Jews because “she never let them in,” Deasy unwittingly anticipates the appearance of Leopold Bloom.

A. Deasy ignores the fact that by 1901, three years before Bloomsday, nearly 4,000 Jews were living in Ireland.

B. Because he sees no Jews, he sees no signs of the persecution that Bloom will be made to experience in the form of subtle slights and sometime vicious insults later on.

**Supplementary Reading:**


**Questions to Consider:**

1. Why does Stephen tell his students the riddle about the fox burying his grandmother under a hollybush?

2. Does Stephen’s view of motherhood undergo a change as we move from chapter 1 to chapter 2?
Lecture Four

Proteus on Sandymount Strand

Scope: This chapter is named “Proteus” after the legendary sea-god of Homer’s epic. Though Homer’s Telemachus never meets Proteus directly, he learns about the god from Menelaos, who tells him of Proteus’s power to change his form. Hence, the theme of the chapter is metamorphosis: transformation, shape-shifting, scene changing. As Stephen walks along the beach at Sandymount Strand, he watches a dog behaving like a succession of various other animals, and he thinks about other shifts in form and place: about his own doglike face, about the radical transformations we undergo in passing from birth through life to death, about his father’s gift for mimicry, about scenes (such as Paris) quite different from the beach around him, and about the multiple personalities of the sea—a mighty mother fully capable of drowning her children.

Outline

I. In spite of its difficulty, this chapter is well worth reading because of what it reveals about the mind and imagination of Stephen.
   A. The philosophical language of the opening paragraph is daunting.
   B. But the chapter shows Stephen’s mind at work on all kind of objects—living and dead, animate and inanimate—as he walks the beach about 11 o’clock after teaching his class at the Dalkey school.
   C. The chapter reveals the mind of Stephen by means of interior monologue.
      1. An interior monologue is an exact, verbatim transcript of what a character is thinking—what is streaming through his or her consciousness.
      2. Joyce said that he took it from the work of a late nineteenth-century French novelist named Edouard Dujardin.
      3. In this chapter and for the most part elsewhere in Ulysses, Joyce alternates between interior monologue and third-person narration as he draws us into Stephen’s mind.

II. Reformulating Homer’s story about Telemachus and Menelaos, Joyce turns Stephen from Telemachus into Menelaos to dramatize the struggle to perceive unity beneath multiplicity.
   A. Telemachus, who is Stephen’s counterpart in Homer’s epic, has left Ithaca to seek news of his father from his father’s old war buddies. Having visited Nestor in Pylos, he goes to see Menelaos in Sparta, who tells him of Proteus, the shape-shifting god of the sea.
   B. This chapter, called “Proteus,” exemplifies the way Joyce reformulates Homer.
      1. Although Telemachus never meets Proteus directly, Stephen encounters him in the world of the seashore.
      2. By grappling intellectually with a series of transformations and struggling to perceive unity beneath multiplicity, Stephen becomes something like Menelaos.
         a. He sees a dog acting like a succession of other animals and finally reverting to its own shape—“sniffling like a dog”—when it finds a dead dog on the beach.
         b. Stephen’s thoughts on the “dogsbody” remind us that he saw himself as a “dogsbody”—the anagrammatic transformation of God’s body—in Mulligan’s cracked mirror.
         c. Digging in the sand, the dog reminds Stephen of his riddle about the fox burying his grandmother, which recalls his own desire to bury the guilt-laden memory of his mother—even as he keeps digging her up again mentally.

III. Meditating on the sea, Stephen is haunted by a fear of drowning.
   A. Recalling that Mulligan once saved a man from drowning, Stephen remembers that he could not save his mother from a death marked by the bitter waters of her own bile.
   B. If Stephen’s mythic father is Dedalus, the legendary maker of wings, he himself is something like Icarus, who fell into the sea when he flew too high and the sun melted the wings from his shoulders.
   C. At the end of the chapter, he ruefully imagines the decomposed body of a recently drowned man.
1. The thought of the drowned man leads him mentally back to Milton’s elegy for a drowned poet—an elegy from which one of his students recited a few lines about the saving power of Christ, who once walked on water.

2. But Stephen sees death as the reverse of redemption, a process of transformation leading only downward to “dead dust” and “ruinous offal.”

IV. Nevertheless, Stephen’s thoughts on transformation include birth, as well as death, “creation from nothing.”

A. The sight of midwives makes him think about his own birth.

B. Remembering his “squealing” infancy, Stephen prompts us to think about the transformation of his voice from squealing to philosophical eloquence.

C. The thought of his own birth leads him mentally to his parents begetting him and, thereby, doing “the coupler’s will.”

V. As his walk along the beach makes him think of other places, Stephen’s mind becomes what Hugh Kenner calls a “theater of transformation.”

A. Passing the house of his Aunt Sara, he imagines a meeting with his deadbeat Uncle Richie there.

1. First he imagines the voice of his father contemptuously mimicking the voices of Sara’s family, whom he despises.

2. Because Joyce’s own father was a gifted mimic, this episode makes us realize that Joyce has inherited from him the gift of mimicry, which manifests itself throughout his novel.

3. As an aspiring writer, Stephen himself is learning the art of mimicry—the art of impersonation.

4. Hence, he can imagine what his Uncle Richie would say—even though he never actually goes to see him.

B. The sight of a fort known as the Pigeonhouse leads him to recall his sojourn in Paris.

1. The Pigeonhouse reminds him of an irreverent French book about the life of Christ in which Mary is said to have been impregnated by a pigeon. In turn, the book reminds him of Mulligan’s mocking song about Christ as the son of “a bird.”

2. Thoughts of France lead him to remember his sojourn in Paris and his meeting with Patrice Egan, based on a real-life Fenian named Joseph Casey who fled from Ireland rather than live there under English rule. Once a daring revolutionary, Egan is now a burned-out figure—like Goulding, who was once a lawyer and is now a billing clerk.

3. These two products of downward transformation—Egan and Goulding—remind Stephen of his own failure to fulfill his literary ambitions.

VI. Meditating by the seashore, Stephen learns how to look at and listen to an ever-changing world that is nonetheless enduringly present.

A. He opens his eyes to everything around him.

1. He interprets all that he sees, reading them as “signs.”

2. He construes the sea as a source of both life and death.

B. Closing his eyes, he listens to the sound of his walking boots.

1. “Shut your eyes and see,” he says to himself.

2. While the eye can see two things juxtaposed in space, nebeneinander, “next to one another,” sounds come in audible succession, one thing after another, nacheinander.

3. By closing his eyes, Stephen discovers that the external world is “there all the time” for the senses, waiting to be seen, heard, and read—to be consumed by the senses and interpreted by the mind.

Supplementary Reading:
Kenner, Ulysses, pp. 38–41.
J. Mitchell Morse, “Proteus,” in Hart and Hayman, pp. 29–49.

Questions to Consider:
1. Why is Stephen so fearful of drowning?
2. What does this chapter reveal about the relations between fathers and sons?
Lecture Five
Breakfast with Calypso

Scope: This chapter introduces us to Leopold Bloom, the second major character in the novel and the Joycean counterpart of Ulysses. The chapter takes its name from the nymph who detained Ulysses for seven years. As the servant of his wife, for whom he prepares breakfast in bed and to whom he delivers a letter written by her lover, Bloom is in a sense enthralled by his wife, who actually resembles the picture of a nymph hanging above her bed. On a small scale, Bloom wanders in this chapter—mentally as well as physically—and when he returns from his short shopping expedition, he finds disturbing evidence that his house and wife have been usurped by another man. He thus reenacts not only the experience of the homecoming of Ulysses but also that of Stephen Dedalus, whose country has been usurped by England and whose literary ambitions have been usurped by Buck Mulligan.

Outline

I. Chapter 4 shifts the focus from Stephen to Leopold Bloom, the counterpart of Homer’s Ulysses, and lets us compare the two.
   A. The first three chapters are collectively called “The Telemachiad” because they introduce us to Stephen, the counterpart of Homer’s Telemachus.
   B. Chapters 4–15 make up the longest section of the novel. Corresponding to the wanderings of Ulysses in Homer’s epic, they tell the story of Bloom’s day from 8:00 a.m. on Bloomsday to 1:00 a.m. the next morning.
   C. Chapters 4–6 tell the story of Bloom’s morning so that we can compare and contrast it to Stephen’s morning. Though sometimes called “spatial form” because it represents various characters juxtaposed in space, it might better be called “synchronized narration” or even “meanwhile” narration.

II. While Stephen cultivates the life of the mind, Bloom cherishes the needs of the body.
   A. Although Stephen is repelled by the thought of “urinous offal” excreted by a drowned body at the end of “Proteus,” Bloom loves the tang of urine in grilled kidneys.
   B. Bloom has no squeamishness about any bodily functions and enjoys defecating at the end of the chapter.

III. Though Molly recalls Homer’s Calypso in this chapter, and though Bloom differs radically from Homer’s heroic voyager, he nonetheless begins to reenact the experience of Ulysses.
   A. In The Odyssey, Calypso is a nymph who detains Ulysses for seven years until Zeus compels her to let Ulysses go home.
   B. Though Molly Bloom is Leopold’s wife, she resembles Calypso in some ways.
      1. She grew up the island of Gibraltar, originally called Calpe because it was thought to be inhabited by Calypso.
      2. She resembles the nymph in the reproduction of a painting that hangs over the bed she shares with Bloom.
   C. In response to a question from Molly, Bloom explains the idea of reincarnation, unwittingly referring to his own reincarnation as Ulysses.
      1. While shopping for a pork kidney and, thus, revealing that he is anything but an orthodox Jew, Bloom wanders mentally as well as physically.
         a. Like the philandering Ulysses, who enjoyed the sexual favors of both a nymph and an enchantress during his long years at sea, Bloom ogles a sexy-looking girl at the butcher shop.
         b. An ad for a model farm in Palestine makes him mentally travel to the Middle East and ultimately to the Dead Sea, “a barren land.”
         c. Thus, his short trip to the pork butcher’s becomes something like a Ulyssean adventure.
      2. Returning home, he finds on the hall floor a letter that gives him a shock and makes him experience the first unmistakably Ulyssean moment in the novel.
         a. The letter is addressed in “bold hand” to “Mrs. Marion Bloom,” thrusting Leopold aside.
b. The letter comes from Blazes Boylan, the notoriously flashy promoter who is arranging a concert tour for Molly, a professional singer.

c. Like Ulysses returning to Ithaca to find suitors occupying his house, Bloom returns to find his house usurped by another man with designs on his wife.

IV. Along with a sense of usurpation, Bloom shares many things with Stephen Dedalus.

A. Both wear black and are burdened by memories of the dead.
   1. Stephen remembers his mother.
   2. Bloom remembers his son, Rudy, who died in infancy, and his father, who committed suicide.

B. Both men are fascinated by animals.
   2. In chapter 4, Bloom feeds his cat and tries to imagine how the cat sees him.
   3. Both men think about cattle.

C. Both men think of Simon Dedalus—Stephen’s father—as a mimic.

D. Both men think about birth, paternity, and father-son relations.

E. Bloom’s mental wandering to the Middle East recalls the dream that Stephen struggles to recall in chapter 3.

V. Nevertheless, Bloom differs from Stephen in many ways—especially in his experience of music.

A. Stephen remembers singing a song to his dying mother at her request, but Molly tells Bloom about a song that she herself plans to sing—a duet of seduction.
   1. In the duet, from Mozart’s Don Giovanni, the don persuades a newly engaged country girl to come with him to his villa.
   2. Because this song is on the program that Blazes Boylan has come to discuss with Molly, it underscores the sexual purpose of Boylan’s visit.

B. The letter from Bloom’s teenage daughter, Milly, further reveals the seductive power of music.
   1. Because Milly (now working some distance from Dublin) reports that she has just met a “young student” who sings a song about “those seaside girls,” Bloom must face the sexual ripening of his daughter.
   2. In speaking of “Boylan” as the composer of the song, Milly invites us to link her young admirer with the seducer of Bloom’s wife.
   3. Thus, Bloom must face the prospect that both his wife and daughter may be seduced.

VI. Though Bloom seems wholly different from Ulysses, who killed every man that dared even to desire his wife, his thoughtfulness and foresight recall the shrewdness of Ulysses.

VII. In spite of the differences between Stephen and Bloom, both of them brood on “love’s bitter mystery.”

A. Stephen yearns to shake the burden of guilt left by his dead mother.

B. Bloom struggles to bear the knowledge that his wife is about to commit adultery.

Supplementary Reading:
Kenner, Ulysses, pp. 46–50.

Questions to Consider:
1. If Bloom knows that Boylan plans to seduce Molly on Bloomsday, why does he do nothing to stop it?
2. If Bloom is preoccupied with the needs of his body, does he show any evidence of intellectual curiosity or imagination?
Lecture Six
Leopold Bloom and the Lotus Eaters

Scope: Chapter 5 is named for the Lotus Eaters of Homer’s *Odyssey*, who live off the fruit of the lotus, which is a kind of narcotic; when some of Ulysses’s men take it during a visit to the Lotus Eaters, they forget all about going home and he must force them to leave. This chapter tests Bloom’s devotion to his home and his wife by tempting him to forget both and savor the pleasures of doing absolutely nothing. But Bloom cannot escape the pain of knowing that his wife plans to commit adultery, or the pain of remembering his dead father, who leaves him with a legacy of guilt for abandoning Judaism. At the end of the chapter, not even the prospect of a luxurious bath can wholly dissolve these pains.

Outline

I. Reenacting the Homeric episode of the Lotus Eaters, this chapter tempts Bloom to forget his devotion to his home and his wife.

   A. When Ulysses and his men visit the Lotus Eaters in *The Odyssey*, the men are drugged by the fruit of the lotus flower, and Ulysses alone makes them move on.
      1. The men forget all about their homeland.
      2. Ulysses must force them to leave.
      3. The episode shows Ulysses’s determination to get home.
   B. Like Ulysses’s men, Bloom is tempted in various ways to forget his devotion to his wife and home.
      1. He thinks about “Flowers of idleness” and fantasizes about the laziness of life in the Far East.
      2. He forgets his house key and several other things.
      3. He imagines that gelded horses might be happily free of worries.
      4. He sees Roman Catholic communicants “safe in the arms of kingdom come.”
      5. As “Henry Flower,” he conducts a furtive correspondence with a would-be “smart lady typist” named Martha.

II. But Bloom demonstrates his capacity to resist stupefaction and lethargy—because he can never forget the pain bound up with memories of home and his familial past.

   A. His conversation with McCoy leads to the painful topic of Blazes Boylan.
      1. When Bloom tells McCoy that Molly is booked for a concert tour, McCoy asks, “Who’s getting it up?”—a double-entendre that alludes to Boylan’s sexual designs on Molly.
      2. Though Bloom avoids answering McCoy’s question directly, he is forced to remember Boylan’s letter addressed to “Mrs. Marion Bloom.”
   B. A poster advertising a play reminds Bloom of his dead father and their painful relation to Judaism.
      1. In one scene of the play, an apostate Jew who returns to his native Austrian village is recognized by a friend of his father, who tells the young man that his father died of grief over his son’s apostasy.
      2. Bloom recalls that his father was profoundly moved by this scene.
      3. Though his father converted to Christianity at the time of his marriage, he seems to have wanted to make Bloom feel guilty for leaving the God of Judaism.

III. Though Martha’s letter rouses him to “weak joy,” its cockeyed language brings its own threat of punishment and pain.

   A. The letter is a crazy mix of longing, self-pity, illiteracy, and outrage, proving the “smart lady typist” to be superlatively dumb.
   B. The flower that comes with the letter has a pin in it.
   C. Its language of flowers is itself a thorny language of menace—threats to punish Bloom.
   D. Martha is both angry with Bloom and desperate to see him.

IV. Bloom unsentimentally resists the lotus-flower charms of Martha.

   A. He foresees the quarrel that might break out if they met.
B. From her reference to a headache, he guesses that she “has her roses probably”—that is, she’s menstruating.

C. The pin with the flower reminds him of a bawdy street song that leads in turn to thoughts of Molly’s adultery.

V. Though Bloom finds the Mass mildly erotic, he focuses on its elements of pain and suffering.

A. Seeing on the back of the priest’s vestments the letters INRI and IHS, which refer to Christ, he mistakenly construes them as meaning “Iron Nails Ran In” and “I Have Suffered.”

B. Thus, he implicitly identifies his own suffering with that of Christ—a point that will be developed later in the novel.

VI. In Bloom’s final vision of his body soothed and solaced by a bath of pleasure, the limp phallus must remind him that he has no living son.

A. He plans to visit the Turkish bath before attending the funeral of Paddy Dignam.

B. He plans to masturbate in the bath.

C. In saying to himself, “This is my body,” Bloom ironically recalls the words of consecration in the Mass.
   1. “This is my body” are words of consecration. When the priest utters them in reference to a wafer of bread, he reenacts what Christ said of bread at the Last Supper.
   2. Implicitly, therefore, Bloom is once again identifying himself with Christ.
   3. But he’s using the words to help him imagine a purely physical pleasure.

D. The final vision of himself floating in the bath with his genitals as a “languid” flower manifests his sexual indolence—his failure to father a living son.
   1. The mental picture of himself lying in water exemplifies the lure of idleness.
   2. The flower has by now come to symbolize the indolence and forgetfulness of the Lotus Eaters—and the would-be solace of sexual gratification.
   3. But in foreseeing his penis in the bath as a “limp father of thousands,” Bloom inevitably reminds himself that he has no living son—a thought that will haunt him for the rest of the day.

**Supplementary Reading:**

van Caspel, “Father and Son in the Lotus-Eaters.”

**Questions to Consider:**

1. How would you compare Bloom’s thoughts about his father with Stephen’s thoughts about his mother?
2. Why does the chapter end with a description of Bloom foreseeing his body in the bath?
Lecture Seven

Hades

Scope: This chapter is called “Hades” because it reenacts Ulysses’s journey to the realm of Hades, who was lord of the dead in Greek mythology. As Bloom and several other men ride to the cemetery for the burial of Paddy Dignam, we are reminded of the various references to death that have already occurred in the novel, beginning with Stephen’s thoughts about his dead mother in chapter 1. Because Bloom now thinks again of his dead son, Rudy, and of his dead father, the chapter as a whole seems a memento mori, a reminder that “in the midst of life, we are in death.” Yet in spite of all the signs of death around him and his memories of the dead, Bloom is resolutely life-affirming and, like Ulysses, he returns from the realm of the dead to the world of the living at the end of the chapter. Hence, its basic message reverses the apothegm quoted above. “In the midst of death,” this chapter shows, “we are in life.”

Outline

I. In telling the story of a burial, this chapter highlights the theme of death, which has already been introduced in previous chapters and which takes a prominent place in virtually all great epics, including The Odyssey.

A. Previous chapters include various references to death.
   1. Stephen talks with Mulligan about his dead mother in chapter 1.
   2. Chapter 2 includes discussion of bloody warfare.
   3. In chapter 3, Stephen sees a dead dog and thinks about a drowned man.
   4. In chapter 4, Bloom briefly remembers the death of his infant son.
   5. In chapter 5, Bloom thinks of his dead father.

B. Death is a prominent feature of epic poetry, including Homer’s.
   1. Nearly all great epics of Western literature include a trip to the underworld.
   2. In Homer’s Odyssey, Ulysses goes to the underworld and meets the shades of various Greek heroes. He also talks to the shade of his own man, Elpenor, who died after getting drunk and accidentally jumping off the roof of the palace of Circe, the enchantress.

II. Various characters in this chapter correspond to figures in the Hades episode of The Odyssey.

A. Paddy Dignam, who drank himself to death, is the counterpart of Homer’s Elpenor.

B. The shade of Agamemnon, the Greek king killed by his wife and her lover, is recalled by the grave of Charles Stewart Parnell, Ireland’s uncrowned king, who was politically destroyed by the revelation of his affair with a married woman.

C. John O’Connell, the cemetery caretaker, recalls Hades, lord of the dead.

D. Cerberus, the dog who guards the underworld, reappears in the doglike Father Coffey.

III. In addition to recalling several characters from Ulysses’s visit to the underworld, this chapter also re-creates the action of the Homeric episode.

A. Just as Ulysses sails northwest to reach the land of the Cimmerians, so do the mourners travel by carriage to a cemetery northwest of central Dublin.

B. The mourners also cross two rivers and two canals that together recall the four rivers of Hades.

C. Just as Ulysses returns to the world of the living at the end of the Homeric episode, so does Bloom walk back out through the cemetery gates at the end of this chapter.

IV. Paradoxically, this chapter about death reveals—through the eyes of Bloom—the irrepressibility of life. Reversing the apothegm that “in the midst of life, we are in death,” the chapter affirms that “in the midst of death, we are in life.”

A. Bloom’s sighting of Stephen makes him think not just of Rudy’s early death but also of the moment when he was conceived.

   1. As the funeral carriage starts off, Bloom catches sight of Stephen heading to Sandymount Strand, where he walks and meditates in “Proteus.”
2. Though Simon Dedalus simply rages at Mulligan for corrupting Stephen, Bloom thinks of the son that Rudy might have become.

3. He also recalls the moment of Rudy’s conception, when the sight of two dogs “at it” prompted Molly to ask him for “a touch.”
   a. Darcy O’Brien thinks this makes their sexual act “bestial and obscene.”
   b. But Bloom is celebrating the sudden explosion of life here: “How life begins,” he says to himself.

B. Bloom also reveals his unabashed love of life in his thoughts about the sexual ripening of his daughter, Milly.

V. Nevertheless, Bloom must struggle to preserve his commitment to life against painful thoughts.
   A. The sight of Blazes Boylan reminds him of what Boylan is planning with Molly.
   B. Mr. Power’s tactless denunciation of suicide reminds him of his father’s death.
   C. The sight of a child’s coffin reminds him of Rudy’s death and his own possible responsibility for that death.
      1. Bloom thinks of an ancient Jewish belief that a child’s health reflects the virility of his father.
      2. If he sees himself as responsible for Rudy’s death, this could explain why he cannot bear to have another child and, hence, has not had sex with Molly since Rudy’s death.

VI. No matter how hard he tries to be part of the group of Christian mourners, Bloom is made to feel isolated because of his Jewishness.
   A. Bloom is not allowed to identify himself with the others’ aversion to a Jewish moneylender, nor to finish his funny story about the moneylender.
      1. When Simon Dedalus curses the moneylender, Martin Cunningham says that “nearly all of us” have borrowed from him—implicitly excluding Bloom.
      2. When Bloom tries to tell a funny story about the moneylender to show that he is one of the boys—or one of the goys—Cunningham steals the punchline.
   B. A newspaperman who knows Bloom well enough to borrow from him tactlessly asks him for his “Christian name,” then misspells the surname in the newspaper.

VII. Rejecting the Christian doctrine of the afterlife, Bloom firmly believes in the indestructibility of life on earth.
   A. Christian burial is guided by the doctrine of the resurrection, the belief that all good Christians who die will one day rise again and go to heaven, just as Christ himself did.
   B. Though Bloom rejects the Christian doctrine of the resurrection, he believes that life on earth continues indefinitely.
      1. Corpses fertilize the ground, as exemplified by giant poppies in Chinese cemeteries.
      2. Bloom thinks that a telephone should be put into each coffin in case the corpse is still living.
      3. He also believes that gramophones should be used to preserve the voices of the dead.
      4. He’s delighted to see a fat old rat scratching the pebbles beside a crypt.

VIII. Just as Ulysses returns to the world of the living after his visit to the underworld, so Bloom happily steps out of the cemetery at the end of this chapter.
   A. He repeatedly affirms his faith in life against everything that conspires to kill it.
   B. Unlike Simon Dedalus, who wants to join his wife in death, Bloom emphatically wants to live.

Supplementary Reading:

Questions to Consider:
1. Why does Bloom reject the doctrine of the resurrection?
2. In a chapter devoted to the burial of Paddy Dignam, why do we learn almost nothing about Dignam himself? Why, for instance, do we hear not one word of a eulogy for him?
Lecture Eight

A Bag of Winds

Scope: This chapter is called “Aeolus” because it evokes Ulysses’s visit to the island of Aeolus, the king of winds in *The Odyssey*. In this chapter, the counterpart of the king of winds is Myles Crawford, hot-tempered editor of a Dublin newspaper called the *Evening Telegraph*. This chapter brings Bloom and Stephen together for the second time—fleetingl y. Stephen comes to deliver Deasy’s letter to the editor, and because Bloom works for the paper as a salesman of advertising space, he comes to the newspaper office to ask Crawford’s help in securing the renewal of an ad for a pub owner, but is blown away by Crawford’s dismissive response. Wind in this chapter takes the form of talk, especially speechmaking, and three samples of it are held up as models for Stephen, the aspiring writer, who produces his own bit of speechmaking at the end in the form of a Dublin story. He thus struggles to find his own voice as a writer in the face of pressures to join the “pressgang” of journalism.

Outline

I. This chapter brings both Stephen and Bloom to the central Dublin offices of a newspaper, the *Evening Telegraph*.
   A. Bloom comes eastward from the cemetery (northwest of the center) to do his job at the newspaper: selling advertising space.
   B. Stephen comes to the office to deliver Deasy’s letter about hoof-and-mouth disease so that it can be published in the *Evening Telegraph*.

II. In passing each other on the stairs—almost like a pair of windblown leaves—Stephen and Bloom help to show how the chapter reenacts Ulysses’s sojourn with Aeolus, the king of winds.
   A. Ulysses’s sojourn with the god of winds leads to yet another setback in his voyage home.
      1. Aeolus, king of winds, gives Ulysses a bag of winds so that no wind will blow him off course.
      2. When his men open the bag just as they are approaching Ithaca, the winds blow them away—right back to Aeolus.
      3. The king sends them angrily away.
   B. The counterpart of Aeolus in this chapter is Myles Crawford, editor of the *Evening Telegraph*.
      1. Crawford at first sends Bloom off to secure the renewal of an ad for a pub.
      2. When Bloom returns to ask Crawford’s help in closing the deal for a renewal, Crawford blows him away. Like Ulysses, Bloom is blown off course just as he’s about to reach his goal.

III. Bloom’s failure to secure the renewal exemplifies a general sense of frustration.
   A. Bloom fails to collect on a loan from Hynes.
   B. The chapter ends with electric tramcars immobilized by a power failure.
   C. Bloom and Stephen pass each other on the stairs but don’t meet.

IV. Bloom’s thoughts about Stephen’s boots reveal paternal solicitude.
   A. The muck on Stephen’s boots remind us that he’s been walking on the beach.
   B. The muck suggests to Bloom that Stephen is careless.
   C. Bloom suspects that Stephen is the “moving spirit” behind a general migration of Crawford and the other men to the pub.
      1. He begins to see that Stephen may be fated to sink into alcoholism, like his father.
      2. Though the phrase “moving spirit” can refer to creative inspiration, it’s ironic here because it alludes to spirits—the liquor at the pub.

V. The chapter shows that newspapers tend to grind up inspiration and individuality in the machinery of journalism.
   A. The impersonal, official tone of the headline for the Dignam obituary sharply contrasts with the personal tone of Bloom’s silent thoughts about the funeral.
1. The headline speaks the language of official regret.
2. Bloom thinks about what he actually felt and saw—including the rat.
3. He also notes the crushing power of machines, which grind up the individuality of the dead man.

B. The headlines interspersed throughout the chapter break the flow of the narrative and show how arbitrary headlines can be.
   1. Joyce added the headlines after he wrote the chapter.
   2. They remind us that we are in a newspaper office and that newspapers are an essential part of daily life.
   3. They show how arbitrary headlines can be—as in the wholly irrelevant headline for the passage introducing Crawford, the king of winds in this chapter—a major character.

VI. In addition to revealing the arbitrariness and rigidity of newspapers, the chapter also mounts a critique of the windy art of speechmaking.

A. The chapter shows how each of three kinds of speechmaking fails.

B. The third example of speechmaking sounds like a moving defense of a people’s right to their own language and culture.
   1. In the speech quoted, a man named Taylor defends the revival of the Irish language against one of its haughty Anglophilic critics.
   2. Drawing an analogy between the Irish and the ancient Jews, Taylor imagines a high priest telling Moses that the Jews should accept the language and culture of the Egyptians rather than clinging to their own language.
   3. Then he declares that if Moses had bowed to the Egyptians, he would never have led the chosen people out of bondage.

C. But the message of the speech is undermined by irony.
   1. Though made to defend the Irish tongue, the speech is given in English.
   2. The sentimental twinning of the Irish and the Jews is undermined by the anti-Semitism of the Irish.
      a. Deasy denounces the Jews in chapter 2.
      b. Bloom feels subtle forms of exclusion in chapter 6.
      c. In this chapter, Bloom gets open contempt from the editor when he tries to secure the renewal of an ad.

VII. Silently dismissing the “noble” speeches as nothing more than wind and resisting the pressure to join the pressgang, Stephen begins to find his own voice in the “parable of the plums,” which he tells at the end of the chapter.

A. He dares to write of “Dubliners,” which became the title of James Joyce’s first book of fiction.

B. In saying, “let there be life,” Stephan echoes the Book of Genesis and recalls Bloom’s return to the world of the living at the end of the previous chapter—another link between the two men.

C. The story about the two women climbing to the top of Nelson’s pillar links the Old and New Testaments in a parable about politics and sex.
   1. Its two titles link the story to the two biblical testaments.
      a. *A Pissah Sight of Paradise* recalls the mountain from which God showed Moses the Promised Land that he could not enter—yet another example of hope frustrated.
      b. *Parable of the Plums* links the story to Christ, who preached by way of parables.
   2. Stephen takes the theme of promise from the Old Testament and the theme of salvation from the New Testament and works them into a bawdy parable about the frustration of Ireland’s yearning for independence.
      a. Nelson’s pillar commemorates a British naval hero who was also a one-armed adulterer.
      b. The old virgins seemed to be titillated by this “onehandled adulterer.”
      c. Hence, the parable suggests that Ireland has long since lost its virginity to English power.

VIII. This is a chapter of frustrated expectations and windy speechmaking—against which Stephen strives to find his own voice.

Supplementary Reading:
Questions to Consider:
1. Why is the headline “O, HARP EOLIAN” used to introduce a passage in which Professor MacHugh twangs a piece of dental floss between his teeth?
2. Compare the reception that Stephen gets from the other men in this chapter with the ways in which they respond to Bloom.
Lecture Nine

Lestrygonians at Lunchtime

Scope: This chapter is called “Lestrygonians” because it reenacts Ulysses’s sojourn with the cannibalistic people of that name. In this chapter about Bloom’s lunchtime, cannibalism takes the form of animalistic voracity: men wolfing their food at the Burton restaurant. Repelled by this Lestrygonian savagery, Bloom goes instead to a “moral pub,” where he dines on a cheese sandwich and a glass of wine that evokes vivid memories of his first lovemaking with Molly. But a conversation with another man at the pub leads him back once again to the painful subject of Blazes Boylan, who recalls Antiphates, the king of the Lestrygonians in Homer’s epic. Along with thoughts of God as a devourer, which surface on the very first page of the chapter, Bloom feels almost eaten alive by his anxiety about Boylan.

Outline

I. This chapter about Bloom’s lunchtime is based on the story of Ulysses’s narrow escape from the cannibalistic Lestrygonians.
   A. Cautiously tying up his own ship outside the Lestrygonian harbor, Ulysses lets his men take their ships into the harbor and sends three men to investigate the city.
   B. When one of the three is seized by the king for his dinner and the other two run away, the whole city is roused against the Greeks. Caught in the harbor, the Greeks are speared like fish by the Lestrygonians.
   C. Ulysses gets away with just the crew of his ship.
   D. Like Ulysses, Bloom makes his getaway from savage eaters.
      1. Bloom loves food, as we have learned already from chapter 4.
      2. But as a discriminating eater, he’s repelled by the “dirty eaters” he finds at Burton’s restaurant.
      3. So he takes his lunch at what he calls a “moral pub” nearby: Davy Byrne’s.

II. The chapter shows the connection between eating and sex.
   A. Because potting one’s meat is slang for having sex, a newspaper ad for potted meat reminds Bloom of a limerick that links cannibalism to sexual potency.
   B. Bloom’s conversation with Nosey Flynn leads to painful thoughts about Blazes Boylan’s designs on Molly.
      1. When Bloom tells Flynn that Molly is engaged for a singing tour, Flynn asks the now painfully familiar question, “Who’s getting it up?”
      2. The question gives Bloom heartburn and makes him look at the clock to see its “hands moving” toward the hour of Boylan’s tryst with Molly.
      3. Bloom is almost literally devoured by his anxiety about Boylan, who becomes another Antiphates—the Lestrygonian king.

III. Bloom also feels threatened by the gospel of a devouring God.
   A. Early on in the chapter, he’s handed a throwaway announcing the advent of Elijah—specifically the coming of an American evangelist named John Alexander Dowie.
   B. The language of the throwaway links Bloom and his day with blood sacrifice.
      1. The first four letters of “Blood” suggest Bloom’s own name.
      2. The reference in the throwaway to “kidney burnt offering” recalls the burnt kidney that Bloom had for breakfast.

IV. As a temperate man, Bloom steers a middle way between the extremes of cannibalism and vegetarianism.
   A. Bloom eats and drinks with restraint; he embodies the Ulyssian virtue of restraint.
      1. He’s repelled by the savagery of the eaters in Burton’s restaurant.
      2. He’s also put off by the sentimentality and dreaminess of vegetarians. He chooses cheese, which comes from animals without slaughter.
      3. He also consumes two things made of vegetable matter, namely, bread and wine.
B. Bloom’s way of eating his lunch subtly recalls both the temperance of Ulysses and the compassion of Christ.

V. Bloom is kind-hearted; he feels compassion for others and sometimes helps them.
   A. He pities Dilly Dedalus, Stephen’s sister.
      1. He sees her raggedly dressed and underfed waiting outside auction rooms, where the family furniture is being sold to pay their debts.
      2. He mentally denounces priests for living off the fat of the land while goading Catholic couples to increase and multiply their way into poverty and hunger.
   B. He’s dismayed to learn that a woman named Mina Purefoy has been suffering in labor for three days.
   C. He helps a blind stripling cross the street.
   D. Throwing away the gospel of a devouring God, he feeds seagulls with the “manna” of Banbury cakes and, thus, becomes for a moment a benevolent God—but without ceasing to be a human being.
      1. Tossing into the River Liffey the throwaway announcing the coming of Elijah, he sees that the gulls aren’t fooled into nibbling at it.
      2. He buys a couple of Banbury cakes and throws bits of them into the water.
      3. In offering what he calls “manna” to the birds, Bloom becomes in effect a benevolent God—by contrast with the devouring God of the throwaway.
      4. But seeing pigeons whirling around later, he playfully imagines one of them deciding to target him: “Must be thrilling from the air.”

VI. Bloom thinks about the whole digestive process—right up to excretion.
   A. He can’t imagine any living being of any kind who doesn’t put food into one hole and push it out another.
   B. Planning to look at the statues of a naked goddess in the museum of the National Library after lunch as an “aid to digestion,” he resolves to find out surreptitiously whether or not she has an anus.
   C. At one point, he sees all of life as one huge digestive cycle going nowhere, an endless repetition of birth and death.

VII. Though lunch regenerates Bloom because the taste of wine ignites the memory of his first lovemaking with Molly, he is nonetheless forced to recognize how much their relationship has changed.
   A. His memory of their first lovemaking among the rhododendrons of Howth Head mingles the joys of sex with the joys of eating.
      1. As they kissed, seedcake passed from her mouth into his.
      2. He remembers even the droppings of a nannygoat—a sure sign that the digestive process never stops.
      3. They joyously consumed each other.
   B. But Bloom is forced to recognize the changes wrought by time.
      1. He’s stricken anew by the gulf between the man he is now and the man he remembers in the scene of passionate lovemaking.
      2. Rudy’s death has left him with a residue of guilt and made it impossible for him to “like” having sex with Molly.

VIII. Though pained by thoughts of Boylan, Bloom is never quite devoured or defeated. Catching sight of Boylan at the end of the chapter, he escapes him by slipping into the National Library.

Supplementary Reading:

Questions to Consider:
1. What does Bloom mean when he refers to Davy Byrne’s as a “moral pub”? What does morality have to do with eating?
2. How does Bloom’s experience with the blind stripling reveal the power of his imagination—as well as demonstrating his compassion?
Lecture Ten
Scylla and Charybdis, I

Scope: As the first of two lectures on chapter 9, this lecture explains why Stephen and Bloom each come to the National Library at this time—just after lunch. The lecture also discusses the chapter’s reenactment of the Homeric episode of Scylla and Charybdis, two perils flanking a passage that Ulysses must negotiate on his way back to Ithaca. In addition, we look at why Stephen feels compelled to explain his theory of Shakespeare’s *Hamlet* to a gathering of Dublin’s literati, even though he has no wish to become one of them, that is, no wish to join the Irish Literary Revival.

Outline

I. In moving from chapter 8 to chapter 9, we move from the lunchroom to the library, from the digestive tract to the brain, from the physical world of Bloom and his appetites to the intellectual world of Stephen and his speculations.

II. Stephen comes to the library to deliver Deasy’s letter and explain his theory of Shakespeare.
   A. Having delivered one copy of Deasy’s letter to the newspaper editor in chapter 7, he delivers a second copy to the editor of another paper in the library.
   B. Though delivering Deasy’s letter about cattle is the low-level job of a “bullockbefriending bard,” Stephen is also building on the creative work he did at the end of chapter 7.
      1. At the end of chapter 7, Stephen the listener becomes Stephen the talker, the begetter of “The Parable of the Plums.”
      2. In this chapter, he offers a theory of Shakespeare that becomes a theory of literary creation—of literary fatherhood.

III. Bloom catches the eye of Mulligan, who scornfully points him out to Stephen as a wandering Jew with sexual designs on Stephen. But insofar as Bloom steers a middle way between sensuality and intellectualism, he reenacts Ulysses’s passage between Scylla and Charybdis—and offers Stephen a model to follow.
   A. When Bloom comes to the library to look up a newspaper ad so that he can copy its design, Mulligan scornfully points him out to Stephen and makes several remarks:
      1. Bloom knows Stephen’s “old fellow”—thus linking him with Stephen’s father.
      2. Bloom has been eyeing the buttocks of the naked Venus in the museum.
      3. Bloom is a “wandering jew” who lusts after Stephen.
   B. But as a wanderer, Bloom recalls Ulysses’s passage through Scylla and Charybdis and, thus, offers Stephen a model to follow.
      1. Scylla and Charybdis are a pair of perils flanking a narrow strait. After losing six men to the teeth of Scylla, a she-monster who lives in a cave halfway up a cliff, Ulysses himself gets caught by Charybdis, a whirlpool. He saves himself by clinging to the branch of a tree, thus managing to make his way between the two perils.
      2. On his way out of the library, Bloom passes between Stephen and Mulligan.
         a. Stephen stands for the intellect.
         b. Mulligan embodies sensuality.
      3. In passing between them, Bloom suggests a middle way between mere sensuality and the whirlpool of pure ideas.
      4. He thus presents a model for Stephen, who must learn to generate his art from the physical, material life of Dublin.

IV. This chapter reveals the parallels between Shakespeare’s *Hamlet*, Homer’s *Odyssey*, and the life of Stephen Dedalus.
   A. The plot of *Hamlet* shares two major points with Homer’s *Odyssey*.
      1. The play and the epic each begin with a prince whose royal father is absent, and in each case, the queen is confronted by one or more suitors who usurp the authority of the missing king in his own household.
2. In each work, a son is roused to act on behalf of his dead or missing father by killing or helping to kill those who would usurp his place.

B. Fittingly, then, Joyce’s re-creation of Homer also recalls some features of Shakespeare’s play.
   1. As Hamlet is haunted by the ghost of his father, Stephen is haunted by the ghost of his mother.
   2. Because Mulligan accuses Stephen of killing his mother, Stephen has to bear the sort of guilt that Shakespeare loads on the back of Claudius, who killed Hamlet’s father in Shakespeare’s play.

V. In light of these parallels, Shakespeare shows Stephen how he can make his way between two extremes: between the world of hard facts and the world of poetic idealism, between the soul-devouring machinery of journalism and the self-indulgent sentimentality of the Irish Revival.
   A. Stephen will not join the “pressgang” because if he did so, he would be ground up by the machinery of journalism, just as Ulysses’s men were ground up by the teeth of Scylla.
   B. His alternative is the Irish Literary Revival, but that presents the alternative risk of self-indulgent sentimentality and a whirlpool of idealistic self-absorption.
      1. The Irish Literary Revival sought to revive the Irish language and culture.
      2. Among its leaders was George Russell, who believes that art should reveal to us “formless spiritual essences.”
      3. Rather than losing himself in a whirlpool of Platonic idealism, Stephen would rather risk himself with the visible, tactile, audible data of sensory experience.
   C. In Stephen’s eyes, the Irish Literary Revival is not only vitiated by dreamy mysticism but sucked down by its nostalgic yearning to revive the old Irish language—rather than working with the sights and sounds of contemporary life.
      1. Ironically, the only character to speak Irish in this novel so far is Haines, the Englishman.
      2. On his arrival at the library, Mulligan mocks the would-be peasant speech of the plays of John Millington Synge: an illiterate version of English hardly sufficient for the kind of literature Stephen yearns to produce.
   D. Though we read this novel in light of Homer’s *Odyssey*, Stephen seeks his literary father neither in Homer nor in the Irish Literary Revival but in Shakespeare.
      1. Shakespeare is a world-class writer, probably the greatest playwright of all time.
      2. Irish literature needs to generate a figure who can rival Shakespeare’s Hamlet.
      3. Stephen can meet this challenge only by working out his own interpretation of *Hamlet* and all of Shakespeare’s plays and, thus, finding a literary father in Shakespeare.
      4. The quest for a literary father leads him to the ghost of Old King Hamlet, who resembles not only Shakespeare himself but also Ulysses and Leopold Bloom.

VI. Stephen reads *Hamlet* and all of Shakespeare’s other work as basically autobiographical—the disguised expression of his own family life.
   A. From data furnished by three biographies of Shakespeare, Stephen concocts his own weird story of Shakespeare’s life, then argues that Shakespeare’s plays reflect that life.
   B. Russell thinks biographical research is a waste of time because the only thing important about Shakespeare’s plays are the “ideas” they convey.
   C. Nonetheless, Stephen is determined to show what *Hamlet* reveals about the life of the playwright and, specifically, how the ghost of Old King Hamlet stands for Shakespeare himself.

Supplementary Reading:
Robert Kellogg, “Scylla and Charybdis,” in Hart and Hayman, pp. 147–79.
Goldberg, *The Classical Temper*.

Questions to Consider:
1. What does Stephen think of Goethe’s assessment of Hamlet as—in the words of the librarian—“a beautiful ineffectual dreamer who comes to grief against hard facts”?
2. If Stephen is reenacting the life of Homer’s Telemachus, why does he spend so much time talking about Shakespeare’s *Hamlet*—rather than *The Odyssey*?
Lecture Eleven
Scylla and Charybdis, II

Scope: This second lecture on “Scylla and Charybdis” explains Stephen’s theory of Shakespeare’s *Hamlet* and considers what the theory tells us about Stephen’s quest for a literary father and about Stephen’s conception of the creative artist. Stephen hardly convinces anyone that *Hamlet* expresses Shakespeare’s own fear of an adulterous affair between his wife and one of his brothers. He does not even believe this theory himself. What he does want and need to believe is that Shakespeare’s art is driven by his sense of usurpation and banishment, because it is precisely these feelings that will fuel Stephen’s own art. In the process of finding a literary father in Shakespeare-as-usurped-husband, Stephen unwittingly identifies Shakespeare with both Ulysses and Leopold Bloom.

Outline

I. Seeking to unmask the playwright who stands behind *Hamlet*, Stephen is also seeking a literary father; he thinks he can find that father in Shakespeare, and that he can find Shakespeare in the ghost of Old King Hamlet.
   A. In taking the ghost as the key to the whole play, Stephen turns away from the title figure, the tormented son, to focus on the tormented father.
   B. Though Shakespeare was obviously alive when he wrote *Hamlet*, Stephen claims that he was a “ghost by absence,” because he lived and worked for twenty years in London, away from his home and wife in Stratford.
   C. Stephen imagines Shakespeare himself playing the ghost in the first production of the play.
      1. Although other critics see Shakespeare as the international genius of Platonic ideal and formless spiritual essences, Stephen wants to repatriate him, situate him in a particular time and place.
      2. Playing the ghost and addressing Hamlet, Shakespeare speaks to the son of his soul (the character he created) and the son of his body—a boy named Hamnet who died at the age of 11.
      3. Stephen takes Hamlet as the dramatized version of what Shakespeare’s little boy might have grown up to be.
      4. And because Shakespeare is a “ghost by absence,” Stephen claims that Shakespeare identifies himself with the murdered father and identifies his wife—born Ann Hathaway—with the guilty queen of the play.

II. Stephen wildly stretches the facts about Shakespeare’s life and doubts his own argument but feels “condemned” to pursue it.
   A. During the course of the argument, he silently interrogates himself.
   B. He feels condemned to pursue the argument because he desperately wants to know what it means to be a father and have a son.

III. His argument leads him to a Shakespeare who looks very much like Ulysses on the one hand and Bloom on the other.
   A. Bloom, Ulysses, and Shakespeare each leaves his home and wife and eventually returns.
   B. All three wanderers suspect their wives of infidelity during their absence.
   C. Special parallels emerge when we focus on Bloom and Shakespeare.
      1. Shakespeare’s son died at 11 years of age; Bloom’s Rudy died at the age of 11 days.
      2. Like Bloom, Shakespeare had (according to Stephen) not only an adulterous wife but also a dead father and a living daughter.
      3. Shakespeare addresses Hamlet as the grown up version of his dead son Hamnet; Bloom links Stephen with the boy that little Rudy might have become.

IV. Bloom himself has already begun to play the ghost of Old King Hamlet.
   A. Thinking about poetry, he quotes the first words spoken by the ghost to Hamlet.
   B. In quoting the words of the ghost, Bloom helps us see that he can be linked to the ghost and through the ghost, to Shakespeare, the literary father whom Stephen seeks.
V. Stephen seeks the life of Shakespeare in all his works.
   A. According to Stephen, Shakespeare’s early poem *Venus and Adonis* tells in disguised form the story of how Shakespeare married Ann Hathaway.
      1. The poem tells how Venus, goddess of love, falls in love with the handsome Adonis; when he insists on going hunting, he is fatally gored by a boar.
      2. Stephen argues that the 26-year-old Ann seduced the 18-year-old Shakespeare and, thus, unmanned him, leaving him sexually gored.
   B. In spite of Shakespeare’s vigorously active sex life, he could still be outraged by threats to the fidelity of his wife—just as Ulysses was—and his plays reflect his suspicion of that fidelity.
      1. Like Ulysses, Shakespeare dallied with other women during his long absence from his wife.
      2. Like Ulysses, he distrusted his wife.
         a. He left her only his “second best bed” in his will.
         b. He used the names of his brothers (Richard and Edmund) for two of his worst villains, which suggests that he (like Old King Hamlet) suspected one or both of his brothers of seducing his wife.
   C. Hence, Stephen finds in all of Shakespeare’s work the themes of usurpation and banishment.
   D. Though Stephen doesn’t believe his own theory, the theory is an exercise in self-revelation. Stephen goes to Shakespeare to get permission to create his art from his own sense of banishment and usurpation.

VI. Shakespeare shows Stephen how to negotiate the relation between himself as artist and the outside world, how to find a way between the Charybdis of self-absorption and the Scylla of mere facts.
   A. In Shakespeare, Stephen finds an artist who fused the subjective life with the objective world.
   B. He found his way between subjectivity and hard facts by making his art a vitally humanized mirror of life.
   C. In *Hamlet* as Stephen construes it, Shakespeare represents the objective facts of his own family life but also projects himself as the spiritual father of all his race—including, of course, all the writers who would follow him.

VII. Nevertheless, Stephen makes us wonder just how far paternity can serve as a metaphor for literary creation.
   A. When Stephen says that fatherhood is a “mystical estate,” he calls to mind what Telemachus says to Athene in *The Odyssey*: “nobody really knows his own father.”
   B. Back in chapter 2, the sight of Cyril Sergent prompted Stephen to recall his own dependence on the mother who nurtured and protected him.
   C. Hearing Stephen claim that Shakespeare fathered all of his race, Mulligan pretends to be having a child, which turns out to be a play called “Everyman his own Wife”—a play that exposes the absurdity of purely male begetting.
   D. Hence, Stephen’s theory of literary creation cannot be complete until it makes room for the role of women.

VIII. Finally, Stephen sees himself as the son of Dedalus.
   A. Though in many ways he finds a literary father in Shakespeare, he remembers that his mythical father is Dedalus, who made wings for himself and his son Icarus so that they could fly and escape the labyrinth of Crete.
   B. Icarus drowned when the sun melted the wax from his wings; Stephen likens himself to Icarus as a “lapwing” who drowned in futility and drink after flying off to Paris to make his name as a writer.
   C. Nevertheless, Stephen’s memories of flying in his dream link him also to the Celtic god Aengus of the birds, and his memory of a man with a melon in his dream suggests Bloom as the possible answer to Stephen’s quest for a literary father—especially because the Shakespeare described by Stephen resembles Bloom in many ways.

**Supplementary Reading:**
See the readings for Lecture Ten.

**Questions to Consider:**
1. Why does Stephen deliberately twist the known facts of Shakespeare’s life?

2. Why is Stephen so eager to repatriate Shakespeare, to imagine him acting in his own play, on his native ground, in a particular time and place and setting?
Lecture Twelve
Wandering Rocks

Scope: This chapter takes its name from a place so dangerous that Ulysses avoids it altogether on the advice of Circe: a sea passage where seemingly “wandering” rocks make it impossible for ships to pass. In Joyce’s Dublin, wandering rocks become characters who bump into each other—sometimes literally—as Bloom and Stephen make their separate ways through its labyrinthine streets. In each of its nineteen sections, the chapter follows the movements of various Dubliners. Ostensibly overseen by church and state, embodied respectively in Father Conmee at the beginning and the viceroy at the end, each character has an independent mission. Collectively, their movements and missions make up the life of the city that defines both Stephen and Bloom.

Outline

I. Chapter 10 of *Ulysses* takes us into the bewildering labyrinth of Dublin itself.
   A. The chapter consists of nineteen sections. With each section focused on a different aspect of Dublin life, the chapter shows many things happening simultaneously.
   B. We seem to be looking down on the city from a great height, and we may wonder how we can keep track of all its figures, especially Stephen and Bloom.

II. The Homeric episode of the wandering rocks helps us to see the chapter as a study in blind collision.
   A. In Homer’s epic, the wandering rocks are so dangerous that Ulysses avoids them altogether on the advice of Circe.
      1. They seem to have been a cluster of rocks looming up in the midst of roaring waves.
      2. It is impossible for a ship to pass through them.
   B. Unlike Ulysses, Leopold Bloom does negotiate the wandering rocks of Dublin, which take the form of various people bumping into each other, obstructing each other, or passing each other without really communicating.
      1. A blind stripling is buffeted by an eccentric old man.
      2. A tall man blocks the entrance to a wine bar.

III. The city is officially supervised by the power of church and state, the priest and the viceroy, and the chapter is bookended by sections telling the story of their two philanthropic journeys. But the chapter reveals how little sway over the city they have.
   A. In section 1, Father Conmee travels from north central Dublin to the O’Brien Institute to find a place there for one of the sons of the late Paddy Dignam.
   B. In section 18, the viceroy—the man who embodies British power in Dublin—travels from the viceregal lodge to the southeast outskirts of Dublin to inaugurate the Mirus bazaar in aid of funds for the Mercer hospital.
   C. But the chapter shows how little they affect the people they are supposed to be supervising—politically and spiritually.
      1. We never find out whether either man completes his mission or not.
         a. We don’t know whether Conmee found a place for the Dignam boy.
         b. We don’t follow the viceroy to the bazaar or learn how much was raised for the hospital.
      2. We see no evidence that either man has any sway over the people he is supposed to guide and lead.
         a. Conmee ignores the appeal of a crippled sailor holding out his cap for a coin, thinks only briefly of maimed veterans generally, and thinks that the lives of a bargeman and diggers must be idyllic.
         b. The viceroy is generally ignored, and at one point, he and his whole party are contemptuously hailed by “a tongue of liquid sewage.”
IV. With no one person dominating the chapter, we seem to be living in a world driven by mindless machinery.

A. Just as carefully as it follows the ostensibly important journeys of Conmee and the Viceroy, so does it follow the progress of the crumpled throwaway announcing the coming of “Elijah”—the throwaway that Bloom threw into the River Liffey in chapter 8.

B. In place of personal supervision, mechanical order seems to run the city and the chapter itself.
   1. The chapter often refers to machines.
      a. Conmee rides a tramcar.
      b. The dynamos of the powerhouse urge Stephen to get on.
      c. Tom Rochford invented a new gadget.
      d. Master Dignam’s collar keeps popping up.
   2. The separate sections of the chapter interlock like a system of cog wheels.
      a. A line from one section suddenly appears in another.
      b. We are thus made to understand that the actions of the two sections are occurring at the same time.

V. In spite of all the attention paid to other characters, Stephen and Bloom do not get lost; we see them all the more clearly as citizens of Dublin with their own distinctive personalities.

A. Even as Lenehan tells a funny story to show that Bloom has his head in the clouds, he admits that Bloom is unusually cultured.
   1. Spotting Bloom looking over books on a hawker’s cart, Lenehan tells about the time that he rode back from a fancy dinner late one night in an open car with Molly beside him and Bloom on a different seat.
      a. Bloom was explaining all the stars.
      b. Remembering that he thoroughly enjoyed his proximity to Molly and was sexually excited by it, Lenehan is greatly amused by the memory of Bloom’s obliviousness.
   2. But Lenehan sees that Bloom’s interest in the stars exemplifies his all-round cultivation. This makes Bloom stand out for two reasons:
      a. It’s the first time anyone in the book has spoken so highly of Bloom.
      b. Bloom’s all-roundedness takes even Lenehan by surprise: he’s an uncommon man, a man who stands out.

VI. This chapter reveals the contrast between the complexity of Bloom and the single-mindedness of his rival, Blazes Boylan.

A. Boylan is a man about town bent on seducing Molly. When he goes to a fancy fruit shop to buy a basket of pears and peaches, we know exactly why he’s there. His motivation is perfectly simple.

B. The chapter lets us see that while Boylan buys fruit for Molly, Bloom is buying her a soft porn novel titled *Sweets of Sin*—a cheap novel about a married woman and her lover. This purchase prompts us to wonder about Bloom’s motives and his relation to Molly.
   1. Bloom knows that Molly likes soft-porn novels and rather than trying to reform her taste, he wants to gratify it.
   2. Knowing that he has failed to satisfy her sexually for more than ten years, he may be trying to let her feel vicariously the thrill of adultery.
   3. In any case, Bloom is nothing like the odd man out in a typical story of adulterous love—nothing like the hoodwinked husband of the novel he buys for Molly. He’s a man struggling with painful conflict.
      a. He’s afraid of begetting yet another doomed son.
      b. He’s dismayed by the knowledge of what Boylan plans to do with Molly.

C. Meantime, Stephen is menaced by the poverty of the Dedalus family and tempted by yet another way to make money—yet another occupation that would sabotage his literary ambitions.
   1. His sister Dilly, whom he briefly encounters at the book cart, exemplifies the poverty of the Dedalus family.
      a. Offering her none of his own money, he sees her only as another drowning woman—like his mother.
      b. Unlike Bloom and his wife, who both give money to the needy in this chapter, Simon Dedalus gives almost nothing to his family and, thus, seems to abdicate his role as a father.
2. Stephen’s singing teacher urges him to become a professional singer, but Stephen knows that he could do so only by sacrificing his ambition to write.

Supplementary Reading:
Kenner, pp. 61–71.

Questions to Consider:
1. Why are some minor characters in this chapter—specifically Conmee and Master Dignam—given interior monologues, which have been hitherto reserved for two of our three chief characters, Stephen and Bloom?
2. What does Master Dignam’s monologue tell us about him, especially about his response to the death of his father?
Dublin

1-Sandy Cove
2-Sandymount
3-Dalkey

4-7 Eccles Street
5-Post Office
6-Cemetery
7-Newspaper Office
8-Davy Byrne's Pub  11-Barney Kiernan's
9-Library          12-Hospital
10-Ormond Hotel    13-Nighttown, Bella Cohen's
                    14-Cabman's Shelter
Dublin city scene, early 1900's
Library of Congress, Prints & Photographs Division
Timeline

James Joyce: A Selective Chronology

February 2, 1882......................... James is born in Rathgar (a suburb south of Dublin) to John Stanislaus Joyce and Mary Jane (May) Joyce.

1888........................................ Enrolled in Clongowes Wood College, run by the Society of Jesus.

1891........................................ Withdrawn from Clongowes because his father can no longer afford it, having lost his job as Dublin’s Collector of Rates. Betrayal and death of Charles Stewart Parnell prompts James to write Et Tu, Healy! (now lost).

1893........................................ Fast running out of money, the Joyces move to Dublin. After briefly attending the Christian Brothers’ School, James is enrolled in the Jesuit-run Belvedere College.

1896........................................ Elected prefect of the Sodality of the Blessed Virgin Mary at Belvedere.

1897........................................ Wins a scholarship of 30 pounds sterling a year for two years and a prize of 3 pounds sterling for the best English composition written by any Irish student in his grade.

1898........................................ Graduates from Belvedere and enters the Jesuit-run University College, Dublin.

May 1899................................... Refuses to sign the University College students’ protest against William Butler Yeats’s play The Countess Cathleen.

1900........................................ Publishes “Ibsen’s New Drama” in the Fortnightly Review.

1901........................................ Attacks the Irish Literary Theatre in a pamphlet essay, “The Day of the Rabblemment.”

May 1902................................... Publishes an essay on James Clarence Mangan, an early nineteenth-century Irish poet, in St. Stephen’s, the University College magazine.

Summer 1902......................... Reads his poems to George Russell, leading figure in the Irish Literary Renaissance.

October 1902 ......................... Meets Yeats, who tells him that great art is “born from the people,” meaning country folk. Joyce tells him that generalizations of this kind are “useless.”

October 31, 1902...................... Graduates from University College with a degree in modern languages.

December 1, 1902...................... Leaves Dublin (Kingstown pier) for Paris to study medicine.

April 10, 1903............................ Telegram (misprinted “Nother dying”) calls Joyce home.

August 13, 1903.......................... May Joyce (James’s mother) dies of cancer at age 44.


February 2, 1904...................... Stanislaus Joyce (James’s younger brother) suggests “Stephen Hero” as the title for the autobiographical novel in progress.

June 10, 1904............................ On a Dublin street, Joyce meets (picks up) Nora Barnacle, who six months earlier had come from a poor family in Galway and who now worked at a Dublin rooming house called Finn’s Hotel.

June 16, 1904............................ By appointment, Joyce takes his first walk with Nora—on a date that will become the Bloomsday of Ulysses.

September 9, 1904..................... Joyce moves into Martello Tower with Oliver St. John Gogarty (Buck Mulligan in Ulysses) and Samuel Chenevix Trench (Haines in Ulysses).
September 14, 1904......................... Trench’s screaming and shooting at a panther seen in a nightmare drive Joyce out of the Martello Tower.

October 6, 1904 ......................... Joyce elopes with Nora to the Continent. (They will not be married until 1931.)

March 1905.................. Joyce and Nora settle in Trieste, Italy, where he teaches at the Berlitz School.

July 27, 1905 .................. Nora bears Joyce’s first child, a son named Giorgio.

December 1905.................. Joyce submits most of Dubliners (stories) to Grant Richards, a Dublin publisher, who demands various changes.

Spring 1906 .................. Richards contracts to publish Dubliners but also demands changes in it. Joyce’s work on “Stephen Hero” bogs down after the writing of Chapter XXV.

July 1906 .................. Joyce submits to Richards a revised (and, Joyce says, “injured”) version of Dubliners.

July 31, 1906 .................. Joyce and his family arrive in Rome, where he works as a foreign correspondent in a bank.

September 1906 .................. Richards informs Joyce that he will not publish Dubliners after all. (But see 1914.)

1906–1907 .................. Joyce writes “The Dead,” which will become the long concluding story of Dubliners.

March 1907 .................. Joyce returns to Trieste with Nora and Giorgio.

May 1907 .................. Joyce’s Chamber Music (poems) is published by Elkin Mathews.

September 1907 .................. Joyce begins to rewrite “Stephen Hero” as A Portrait of the Artist as a Young Man.

April 1908 .................. Completes the first three chapters of Portrait.

July 26, 1908 .................. Nora bears Joyce’s second child, a daughter named Lucia.

1914 .................. Finishes Portrait and starts work on Ulysses and Exiles, a play. An incomplete version of Portrait is serially published in the London Egoist from February 2 to September 1915. Grant Richards at last publishes Dubliners.

1915 .................. With most of Europe embroiled in the First World War, Joyce moves with his family to neutral Switzerland and settles in Zurich. He finishes Exiles, a play.


March 1918 .................. The Little Review (New York) begins serial publication of Ulysses. Exiles is published by Grant Richards in London and by B.W. Huebsch in New York.

1919 .................. The Egoist serializes five installments of Ulysses. Joyce and his family return to Trieste, where he teaches in a business school.

1920 .................. Joyce and his family move to Paris. The Society for the Prevention of Vice stops publication of Ulysses in The Little Review on grounds that the novel is pornographic.

1922 .................. Ulysses is published by Sylvia Beach (proprietor of Shakespeare and Company in Paris) on February 2, Joyce’s fortieth birthday. He begins to write Finnegans Wake, originally titled “Work in Progress,” and publishes several fragments of “Work in Progress.”


July 4, 1927 .................. During a six-month sojourn in England, Joyce and Nora are married in London.

May 1939....................................... *Finnegans Wake* is published by Faber and Faber in London and by Viking in New York. Except for Lucia, now confined to a sanatorium for schizophrenia, Joyce and his family move to Zurich.

January 13, 1941......................... Joyce dies in Zurich of a perforated duodenal ulcer.
Timeline
Ireland: A Selective Chronology to 1922

5th century A.D.................................. St. Patrick brings Christianity to Ireland, which begets a Christian culture.

5th–12th centuries............................ Except for three centuries of occupation by the Norsemen (8th–10th), Ireland remains independent until the twelfth century, when Anglo-Norman knights invade it and Henry II establishes English rule.

16th–17th centuries......................... During the reign of Elizabeth I (1558–1603), England crushes a series of rebellions by Irish chiefs and tries to impose the Protestant Reformation on Ireland. James I (who ruled 1603–1625) offers large tracts in the northern counties of Ulster, Antrim, and Down to over 100,000 Protestant settlers (mainly Calvinist Presbyterians from the Scottish Lowlands), so they can develop plantations there.

1689................................................ Londonderry, an English outpost in Northern Ireland, withstands a hundred-day siege by the forces of James II, a Catholic, who had been driven from the throne of England in 1688 by William III of Orange.

1690................................................ On July 1, William III leads an army of 36,000 men across the Boyne River near Drogheda, routs the Catholic forces arrayed against him (which include some 6,000 French regulars), and prompts the flight of James to France. (Though Irish Catholics held out for more than a year before the capture of Limerick crushed their resistance, the Orangemen of Northern Ireland annually commemorate the Battle of the Boyne as a decisive victory for the Protestant Cause.)

1695................................................ The first Irish penal laws forbid Catholics to keep weapons, to be educated overseas, and to teach or run schools in Ireland.

1704................................................ New penal laws forbid Catholics to buy land, inherit land from Protestants, take leases for longer than 31 years, practice law, hold political office, or serve in the armed forces.

1728................................................ Catholics lose the right to vote.

1791................................................ The Society of United Irishmen, founded by Wolfe Tone (1763–1798) and others, urges Catholics and Protestants to cooperate in seeking constitutional independence for Ireland as a republic on the model of the United States and France.

1795................................................ The United Irishmen shift from a constitutional to a revolutionary approach and seek French aid for Irish rebellion.

Spring 1798 .................................... The Irish in County Wexford launch a rebellion that is crushed by the English on June 21 and lovingly commemorated in songs like “The Croppy Boy” (see Ulysses, chapter 11).

Autumn 1798................................. To revive the rebellion, a small expeditionary force of about 1,000 French soldiers lands at Killala on the north coast of County Mayo (western Ireland), but when Irish support fails to materialize, the French are forced to surrender. Fighting alongside the French against the English, Wolfe Tone is captured at sea and sentenced to death for high treason. Imprisoned in Dublin, he commits suicide.

1800................................................ Act of Union unites England and Ireland. Robert Emmet (1778–1803) leads an assault on Dublin Castle, but it fails after help from Napoleon and Emmet’s Irish allies fails to materialize. After hiding out for a month, Emmet is captured and publicly executed.
1829................................................ Catholic Emancipation Act. Agitation led by Daniel O’Connell (1775–1847) removes many civil restrictions imposed on Catholics since 1695.

Mid-19th century ......................... British try to stamp out the Irish language (see Brian Friel’s play Translations), and English becomes the dominant tongue in Ireland (as it remains today). Children were punished for speaking Gaelic (Irish) in school.

1845–early 1850s ......................... Great Potato Famine. Nearly a million Irish people die and some two million emigrate.

1858................................................ The Fenian Movement—also known as the Irish Republican Brotherhood—begins. Named for a professional military corps that roamed over ancient Ireland in the service of high kings, this secret revolutionary society was led by James Stephens in Ireland and in the United States by the immigrant John O’Mahoney. It was anti-clerical and non-agrarian and bent on the violent overthrow of British rule.

1875–1889..................................... Charles Stewart Parnell (1846–1891), son of a Protestant landowner, enters the British Parliament and becomes the leading champion of Irish Home Rule.

1881................................................ The National Land League, led by Michael Davitt (1846–1906) and Charles Parnell, achieves passage of the Land Act, which grants relief to tenant farmers by ensuring fair rent, fixity of tenure, and freedom from sale. (See also Wyndham Act of 1903.)

1882................................................ On May 6, Lord Frederick Cavendish, the new chief secretary of Ireland, and Thomas Henry Burke, an undersecretary in Dublin Castle, are stabbed to death in Phoenix Park, Dublin, by the Invincibles, a splinter group of Fenians organized late in 1881 for the purpose of assassinating key members of the militantly repressive British government in Ireland.

February 1883................................. Joe Brady and Tim Kelly are tried and convicted for the assassinations, and Michael Kavanagh, for driving the getaway cab (see Ulysses, chapters 7 and 12). All were members of the Invincibles. “Skin-the-Goat” James Fitzharris (see chapters 7 and 16) did not drive the getaway cab but a decoy cab. Sentenced to life imprisonment, he was paroled in 1902.

1886................................................ Working with Parnell, William Gladstone (British prime minister) tries unsuccessfully to pass the first Home Rule bill.

1890................................................ News of Parnell’s affair with a married woman named Kitty O’Shea destroys his political career.

1890s .............................................. Irish patriotic groups adopt Sinn Fein (“We ourselves”) as their motto for a movement to revive the Irish language and culture.

1891................................................ Death of Parnell.

1903................................................ The Wyndham Act provides cut-rate loans for tenants who wish to buy land and offers bonuses for landlords willing to sell.

1905................................................ Arthur Griffith (1872–1922) adopts Sinn Fein as the name of a political movement for Irish national independence; originally its strategy was passive resistance to British rule.

1916................................................ The Easter Rising (Irish rebellion against British authority) is bloodily crushed by British troops. The Irish Republican Army (IRA), organized by Michael Collins, wages guerrilla warfare against the British.

1920................................................ The Government of Ireland establishes Home Rule separately for two parts of Ireland: the six largely Protestant counties of Ulster and the largely Catholic counties of the rest.
1921 .................................................. A treaty with Great Britain creates the Irish Free State in Southern Ireland, with six counties of Protestant Ulster remaining part of the United Kingdom as Northern Ireland.

January 1922................................. The Dail (the representative assembly of Ireland) ratifies the treaty.
<table>
<thead>
<tr>
<th>Homer, <em>Odyssey</em> Books</th>
<th>Joyce, <em>Ulysses</em> Chapters</th>
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</thead>
<tbody>
<tr>
<td>I. Telemachus, in Ithaca with suitors, is urged to seek his father.</td>
<td>1. “Telemachus.” Stephen Dedalus eats breakfast with Mulligan and Haines at the Martello Tower, then leaves for work.</td>
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<td>II. Telemachus leaves with Athene.</td>
<td>2. “Nestor.” Stephen teaches his class at the Dalkey School; receives his pay and would-be sage advice from Mr. Deasy, the headmaster.</td>
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<td>III. Telemachus visits Nestor.</td>
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<td>IV. Telemachus visits Menelaos as suitors lay ambush for him.</td>
<td>3. “Proteus.” Stephen on Sandymount Strand.</td>
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<td>V. Odysseus leaves Calypso; wrecked on a raft, he swims to the isle of the Phaiakians.</td>
<td>4. “Calypso.” Leopold Bloom with Molly; he leaves to buy a pork kidney and returns.</td>
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<td>VI. Odysseus meets Nausicaa, princess of the Phaiakians.</td>
<td>5. “Lotus Eaters.” Bloom collects the letter with flower from Martha Clifford, orders lotion for Molly at the drugstore, thinks of taking a bath.</td>
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<td>VII. Odysseus is hospitably received by Alkinous and Arete, king and queen of the Phaiakians.</td>
<td>6. “Hades.” Bloom attends the funeral of Paddy Dignam.</td>
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<td>VIII. Odysseus attends games; bathed and feasted, he is invited to identify himself and tell the story of his adventures since the fall of Troy.</td>
<td>7. “Aeolus.” Bloom and Stephen appear at a newspaper office, but don’t quite meet.</td>
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<td>IX. Odysseus tells of his battles with the Kikonians, his sojourn with the Lotus Eaters, and his entrapment in the cave of the Cyclops.</td>
<td>8. “Lestrygonians.” Bloom eats lunch at a pub and goes to look at statues of goddesses in the National Museum.</td>
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<td>X. Odysseus tells of Aeolus, god of winds; the man-eating Lestrygonians; and the enchantress Circe.</td>
<td>9. “Scylla and Charybdis.” Stephen explains his theory of <em>Hamlet</em> in the National Library, where Bloom appears briefly.</td>
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<td>XI. Odysseus tells of visiting Hades (god of the underworld), then returning to Circe to bury Elpenor.</td>
<td>10. “Wandering Rocks.” Bloom and Stephen wander through Dublin among many other characters but still do not meet.</td>
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<td>XII. Odysseus tells of the Sirens, Scylla and Charybdis, Helios (sun god); with his last ship lost, he’s rescued by Calypso. Odysseus’s storytelling ends.</td>
<td>11. “Sirens.” Bloom dines at the Ormond Hotel restaurant and hears singing by the barmaids and various patrons, including Simon Dedalus (Stephen’s father).</td>
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<td>XIV. Odysseus is hospitably received by Eumaios, his noble swineherd.</td>
<td>13. “Nausicaa.” Bloom ogles Gerty McDowell on Sandymount Strand and masturbates.</td>
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<td>XVI. Telemachus visits Eumaios; Odysseus reveals his identity to Telemachus.</td>
<td>15. “Circe.” Bloom follows Stephen to Nighttown, Dublin’s redlight district, where Stephen spends most of his money, gets into a scuffle with two soldiers, and is rescued by Bloom.</td>
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<td>XVII. Telemachus returns to his house; disguised as a beggar, Odysseus also returns with Eumaios.</td>
<td>16. “Eumaeus.” Stephen and Bloom talk in the cabman’s shelter.</td>
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<td>XVIII. Odysseus soundly thrashes the beggar who taunts him. Antinous declares the suitors will stay until Penelope marries one of them. Eurymachos throws a footstool at Odysseus and just misses him.</td>
<td>17. “Ithaka.” Bloom and Stephen go to Bloom’s house. Stephen declines Bloom’s invitation to spend the night. Bloom gets into bed with Molly and finds evidence of her adultery, which he accepts at last “with equanimity.”</td>
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<td>XIX. Odysseus and Penelope meet; Penelope plans the test of the bow to determine the stranger’s identity.</td>
<td>18. “Penelope.” In bed, Molly reviews her life and loves, concluding with her memory of Bloom’s proposal and her answer: yes.</td>
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<tr>
<td>XX. All principals gather in Odysseus’s house.</td>
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<tr>
<td>XXI. Odysseus wins the test of the bow.</td>
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<td>XXII. Odysseus kills the suitors and punishes the maids who consorted with them.</td>
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<tr>
<td>XXIII. Penelope recognizes Odysseus and the two are reunited; Odysseus goes to the farm of his father, Laertes.</td>
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<tr>
<td>XXIV. Odysseus reveals himself to Laertes; the suitors are buried; revenge taken by the suitors’ relatives is foiled by Odysseus and his party; Athene imposes peace.</td>
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Glossary

(Names in boldface are explained in the Biographical Notes.)

**Communion**: See **Consecration**.

**Consecration**: At the Last Supper on the night before his crucifixion, Christ declared that the bread and wine he shared with the apostles was his own body and blood. Reenacting this moment, the consecration is the Roman Catholic ritual in which a priest changes unleavened bread and wine into the body and blood of Christ by recalling the Last Supper, holding the bread and wine each up in turn, and quoting the words: “This is my body” and “This is my blood.” (In Latin, the first item is “Hoc est enim corpus meum,” whence probably come “hocus pocus” and “hokey-poky,” derisive terms for would-be magic words or sleight of hand.) During Mass, which begins with the Liturgy of the Word (including readings from the Bible), consecration takes place within the Liturgy of the Eucharist (which means thanksgiving) and is followed immediately by Communion, when members of the congregation consume the consecrated bread and wine as the body and blood of Christ.

**Fenian Movement**: Founded about 1858, this was named for the Fianna, a standing force of warriors under Finn MacCool who served the high kings in third-century Ireland. A secret revolutionary society led in Ireland by James Stephens (1824–1901) and by the immigrant John O’Mahoney in the United States, it was anti-Catholic and non-agrarian and bent on the violent overthrow of British rule. It ended in 1914, giving way to Sinn Fein and the IRA (see Timeline for Ireland: A Selective Chronology).

**Fuga per canonem**: Literally, a “fugue according to rule.” Because *fuga* means “flight” in Latin, a fugue is a composition of notes in flight, a melody flying from one voice part or instrument to another—from baritones to sopranos, for instance, or from the violin to the flute. A “fugue according to rule” may include a subject, an answer, a counter-subject, a climax, and a coda.

**Hibernia**: The Latin name for Ireland.

**Interior monologue**: An exact, verbatim transcript of what a particular character is thinking—sometimes called “stream of consciousness.” Joyce claims to have discovered this way of writing in *Les Lauriers sont Coupés*, a novel by Edouard Dujardin that Joyce bought in 1903, during his sojourn in France. According to Richard Ellman, Dujardin’s novel is “a soliloquy without any interposition by the author.” After first using it at the end of *Portrait*, where the interior monologue takes the form of diary entries written by Stephen Dedalus, Joyce used it extensively in *Ulysses*—but chiefly in tandem with third-person narration. Only the final chapter of *Ulysses* is written throughout as an interior monologue.

**Irish Revival**: A rebirth of Irish nationalism and culture that originated in the last quarter of the nineteenth century and flourished until the 1920s. It was fostered by translations and redactions of Irish legend, folklore, and poetry, such as Douglas Hyde’s *Lovesongs of Connacht* (1893), and such works as Standish O’Grady’s *History of Ireland* (1880). Its showcase was the Irish Literary Theatre, founded by William Butler Yeats and others in 1899, which became the Irish National Theatre Society in 1903 and moved into the Abbey Theatre in 1904. Opening with three one-act plays by Yeats, the Abbey also staged work by George Russell, John Millington Synge, George Bernard Shaw, and Sean O’Casey. Outside the theater, the Irish Revival was also aided by the poetry of Yeats, the prose of George Moore, and even the fiction of Joyce, though he distanced himself from its aims.

**Jesuit**: Member of the Society of Jesus, a Roman Catholic religious order of priests and brothers founded in 1540 by St. Ignatius of Loyola. Highly disciplined and especially devoted to the pope, the Jesuits spearheaded the Roman Catholic fight against the Reformation and became leaders in education. Joyce was taught chiefly by Jesuits throughout his school years and even called himself a Jesuit, which is also what Mulligan calls Stephen on the first page of *Ulysses*. From the Jesuits, Joyce said, he learned “to arrange things in such a way that they become easy to survey and judge.”

**Mass**: See **Consecration**.

**Nacheinander/Nebeneinander**: German words for “after another,” and “next to another”; they apply in “Proteus” to sounds, which follow one another in time, and sights, which may be juxtaposed together in space.

**Nostos**: This Greek word for “homecoming” applies to the last three chapters of *Ulysses* (16–18), which treat the homecoming of Leopold Bloom.
**Reincarnation:** Also called rebirth, metempsychosis, and transmigration of souls, this is the belief that the soul survives the death of the body by passing to another body, undergoing rebirth in a different form. Because Buddhism teaches that the soul is reborn but also denies its immortality, the latter is not necessarily included in the doctrine of rebirth, which has been taught by Plato and other philosophers of ancient Greece, as well as by Eastern religions, such as Buddhism and Hinduism.

**Synchronized Narration:** The telling of two or more stories that take place at the same time, as in “Wandering Rocks,” where separate sections treat simultaneous events.

**Telemachiad:** Named for Telemachus, the son of Odysseus, whose search for his father occupies the first four books of Homer’s *Odyssey*, this term applies to the first three chapters of *Ulysses*, which focus on Stephen Dedalus, the Joycean counterpart of Telemachus. See also *Nostos*. 
Biographical Notes

(Boldfaced terms appearing in the sketches are explained in the Glossary. All boldfaced names are explained in this section.)

**Aristotle** (384–322 B.C.E.). Son of Nicomachus, the court physician to the king of Macedon, Aristotle was born in the Ionian city of Stagira but sent to Athens about 367 B.C., when he entered the Academy of Plato. After studying at the Academy until Plato’s death in 347 B.C.E., he tutored the son of Philip II of Macedon—a son who would become Alexander the Great—then opened a school in the Athenian Lyceum about 335 B.C.E. Prolific and wide-ranging, he produced works on physics, biology, metaphysics, psychology, natural history, ethics, rhetoric, drama, and politics. In philosophy, Aristotle stressed the role of logic and rational analysis. He taught that knowledge of anything requires knowledge of its causes—especially its final cause, the purpose for which it exists or was made. Departing from Plato’s doctrine that only ideal forms are truly real, he posited a doctrine of substances, holding that substance has no separate existence but inheres in matter, in concrete objects, and individual persons.


**Cummins, Maria** (1827–1866). An American writer born in Salem, Massachusetts, she gained success with her first novel, *The Lamplighter* (1854), a sentimental tale of a Boston orphan. Its style is parodied in the first half of Joyce’s chapter 13, “Nausicaa.”

**Dante Alighieri** (1265–1321). Born in Florence as the son of a lawyer, he rose to political prominence as a prior of the city in 1300 but left in 1301 and never returned after a sentence of banishment was passed against him. Wandering elsewhere in Italy and eventually settling in Ravenna, he wrote *The Divine Comedy*, a Tuscan poem of 100 cantos. The work tells of a journey inspired by Beatrice Portinari (c.1265–1290), whom Dante met in 1274 when he was 9 and to whom he remained intensely devoted even after her marriage to another man and her death. The poem tells the story of how Virgil guides Dante through Hell (the Inferno) and up the mountain of Purgatory and how Beatrice guides him to Heaven, where he finds the Virgin Mary enthroned in the midst of a mystic rose.

**Dedalus**. Legendary artist, inventor, and craftsman of prehistoric times, he is immortalized in the *Metamorphoses* of the Roman poet Ovid (43 B.C.E.–17 C.E.). Forced to leave his native Athens because he killed his nephew Perdix, who was more skillful than he, Dedalus went to the island of Crete. There, he disguised Queen Pasiphae as a cow so that she might copulate with a handsome bull sent to King Minos by Poseidon, god of the sea. When she then gave birth to a hybrid of man and bull called the Minotaur, Dedalus built a labyrinth to hide it in. When Minos learned of what Dedalus had done for the queen, he imprisoned Dedalus and his son Icarus in the labyrinth. With the aid of artificial wings wrought by Dedalus, father and son flew away, but when Icarus flew too close to the sun, his wings melted and he drowned in the Aegean Sea.

**Dowie, John Alexander** (1847–1907). Part Scottish, part Australian, and part American, Dowie attained such fame as an evangelist that he called himself “Elijah the Restorer,” then “First Apostle of the Christian Catholic and Apostolic Church in Zion”—or, in other words, the reincarnation of the apostle Paul. After founding Zion City near Chicago in 1901, he led a mass of followers to New York City in the fall of 1903 to “regenerate” it. Though he never came to Dublin in 1904, he visited Europe for a week during June of that year. In 1906, Zion City rose up against him for misusing funds and other offenses.


**Emmet, Robert** (1778–1803). Irish patriot who, in 1803, led an attack on Dublin Castle, the seat of British power in Ireland. When the attack failed after help from Napoleon and Emmet’s Irish allies failed to materialize, he hid out...
for a month but was captured and publicly executed, leaving behind his celebrated last words: “When my country takes her place among the nations of the earth then and not till then, let my epitaph be written. I have done.”

**Goethe, Johann Wolfgang von** (1749–1832). Born in Frankfurt, Goethe became the giant of German Romanticism. His voluminous work as a playwright, novelist, poet, and scientist includes a novel titled *Wilhelm Meister’s Apprenticeship and Travels* (1796), wherein Wilhelm translates and reshapes *Hamlet* as well as appearing in his own version of it. In chapter 9 of *Ulysses*, the “quaker librarian” Thomas Lyster cites the “priceless pages” on *Hamlet* in Goethe’s novel.

**Gogarty, Oliver St. John** (1878–1957). Born in Dublin, he became a playwright, politician, and surgeon. As a medical student, he met Joyce about 1903, briefly lived with him in the Martello Tower south of Kingstown Harbor, and became the model for Buck Mulligan, furnishing some of the blasphemous verses credited to Buck in chapter 1 of *Ulysses*. A senator of the Irish Free State from 1922 to 1939, when he moved to the United States, he displayed his wit in his books, including *As I Was Going Down Sackville Street* (1937) and *Tumbling in the Hay* (1939). His *Collected Poems* appeared in 1952.

**Gregory, Lady Augusta** (1852–1932). Born in Galway, she married Sir William Gregory in 1880 and was widowed in 1892. With *William Butler Yeats*, she promoted the *Irish Revival* by helping to found the Irish Literary Theatre, writing or translating over forty plays and popularizing Irish folklore in such books as *Poets and Dreamers* (1903), which Joyce dismissively reviewed for wallowing in the “sorrow and senility” of old Ireland.

**Homer**. Ancient Greek poet who probably lived in Asia Minor, he is generally credited with authorship of the two earliest epic poems in Western literature, which he is thought to have composed in the eighth century B.C.E. Both poems grow out of the ten-year war between the Greeks and the Trojans, which (it is conjectured) led to the fall of Troy about 1200 B.C.E. (The ruins of Troy may be seen to this day in northwest Turkey.) Set in the last year of the Trojan war, *The Iliad* tells how the wrath of the Greek hero Achilles brought tragic consequences for both sides, culminating in the death of Hector, the champion of Troy. *The Odyssey* tells how the Greek hero Odysseus returned to his island kingdom of Ithaca after fighting for ten years, then taking another ten years for the voyage home. In Western literature, Odysseus is commonly called by his Latin name, Ulysses.

**Ignatius of Loyola, Saint** (1491–1556). A Spanish soldier who was converted in 1521 and ordained in 1537, he founded the *Jesuits* in 1540. In chapter 9, Stephen alludes to his *Spiritual Exercises* (1548), which explains how to meditate on sacred events.

**Magee, William Kirkpatrick** (1868–1961). Born in Dublin as the son of a Protestant clergyman, he read classics at Trinity College and made his name as an influential essayist and critic under the pseudonym John Eglinton. He was assistant librarian of the National Library from 1904 to 1922, when he left for England to protest the inauguration of the Irish Free State.

**Mallarmé, Stephane** (1842–1898). Born in Paris, he became a French Symbolist poet reveling in obscurity and free verse and best known for *L’Après-Midi d’un Faune* (*The Afternoon of a Faun*). His prose poem “Hamlet et Fortinbras” (1896) is briefly mentioned in “Scylla and Charybdis.”

**Moore, George Augustus** (1852–1933). Born in Ireland’s County Mayo, he left for Paris in 1870 to study painting and writing. Modeling his fiction on the realism of Zola and Balzac, Moore moved to London in 1880 and produced such novels as *A Modern Lover* (1883), *A Mummer’s Wife* (1885), and *Esther Waters* (1894). Returning to Ireland in the 1890s, he developed an interest in love, theology, and the arts; left sordid realism behind; and cultivated the texture of his prose. In later life, he wrote history, essays, and especially memoirs, which he had already begun in his *Confessions of a Young Man* (1888) and continued in his three-volume *Hail and Farewell* (1911–1914). The last volume of this trilogy tells an unreliable story of his part in the *Irish Revival*, but he did in fact play a leading role in founding the Irish National Theatre in 1899. This became the Abbey Theatre of Dublin, which opened in 1904 and soon became a showcase for the Irish Revival.

**Nelson, Horatio, Viscount** (1758–1805). Shortly after losing an arm in a failed assault on Tenerife in the Canary Islands, Nelson became a naval hero of the French Revolutionary Wars by leading the destruction of the French fleet at Aboukir Bay in 1798 and thereby crippling Napoleon’s power in Egypt. Later stationed in Naples, he had a much-publicized affair with Lady Emma Hamilton (c.1765–1815), wife of the British ambassador, who bore Nelson’s daughter in 1801. Having beaten the Danes at Copenhagen that year and become an admiral, he was mortally wounded in 1805 during a battle in which he defeated the combined French and Spanish fleets off the Cape
of Trafalgar near the western entrance to the Strait of Gibraltar. Until 1966, when it was destroyed, a 121-foot column surmounted by a 13-foot statue of Nelson stood in the middle of what is now O’Connell Street in Dublin.

**O’Connell, Daniel** (1775–1847). Renowned orator and political leader in nineteenth-century Ireland, he founded the Catholic Association in 1823 and led the fight for the Catholic Emancipation Act of 1829, which removed many of the civil restrictions that had been imposed on Irish Catholics for nearly three centuries. Afterward, he served with the Irish delegation to the British Parliament, where he argued for repeal of the union of Great Britain and Ireland, for the reform of government in Ireland, for the disestablishment of the Church of Ireland, and for land rights: the rights of Irish tenant farmers to pay a fair rent, to be safe from eviction, and to buy land.

**Parnell, Charles Stewart** (1846–1891). Son of a Protestant landowner, Parnell became an Irish nationalist leader who fought for Home Rule as a member of the Irish delegation to the British Parliament starting in 1875. After gaining leadership of the nationalist majority in this delegation, he formed an alliance with William Gladstone, the Liberal prime minister of England, that nearly achieved passage of a Home Rule bill in 1886. But his political power was ruined in December 1890 when a divorce action brought by Captain William Henry O’Shea exposed Parnell’s ten-year affair with O’Shea’s wife, Katherine (Kitty).

**Plato** (?427–347 B.C.E.) About 387 B.C., after studying under the great Athenian philosopher Socrates (469–399 B.C.E.), Plato founded near Athens his Academy, where he taught until his death. His extant work takes the form of epistles and dialogues in which he argues for the independent reality of Ideas or Ideal Forms as the timeless, immaterial archetypes of all material forms, the only criteria of ethical standards and the only basis for objective scientific knowledge. His most famous pupil was **Aristotle**.

**Pound, Ezra Weston Loomis** (1885–1972). Born in Idaho of Quaker parents, he studied at Hamilton College, Pennsylvania, taught briefly in Indiana, and came to Europe in 1908, when he published his first volume of poetry—*A Lume Spento*—in Italy. Moving to London, he taught medieval Romance literature at the Regent Street Polytechnic and soon became known as a man of letters, publishing volumes of verse ranging from *Personae* (1909) to *Lustra* (1916). With Hilda Doolittle and several other poets, Pound founded the Imagist school of poets, which advocated free rhythm, concreteness, and concision. He also championed the Modernist work of such writers as Joyce and **T. S. Eliot**, who warmly saluted what he did to revolutionize poetry in the twentieth century and specifically to shape the composition of Eliot’s *The Waste Land*.

**Russell, George William (AE)** (1867–1915). Born in Ireland, he studied art in Dublin and in 1894 published a volume of mystical poetry entitled *Homeward*. In 1902, his poetic drama *Dierdre* was staged at the Irish National Theatre (later the Abbey), which he helped to found. *The Irish Homestead*, a journal he edited from 1905 to 1923, stimulated interest in Irish crafts, arts, writing, and agriculture. Meanwhile, he published volumes of poetry ranging from *The Divine Vision* (1904) to *Selected Poems* (1935). He also published political essays and, from 1923 to 1930, edited *The Irish Statesman*, which supported the Irish Free State (as the Irish Republic was called from 1922–1937).

**Shakespeare, William** (1564–1616). Born in Stratford-upon-Avon in 1564, he was the eldest son of a glover who became a bailiff and justice of the peace in 1568. Probably educated at the local grammar school, he married a farmer’s daughter named Anne Hathaway late in 1582, when he was 18 and she was 26, and their first child—Susannah—was born less than six months later. In 1585, Ann produced twins, Judith and Hamnet, the latter dying in 1596. Though we do not know just when and how Shakespeare started work in the theater, he became a partner in a newly re-formed troop of players called the Lord Chamberlain’s Men in 1594 and worked with them for the rest of his career. The players occupied the Globe Theater from 1599 on, became the King’s Men on the accession of James I in 1603, and assumed control of the Blackfriars as their winter theater in 1608. With his family remaining in Stratford, where he bought a substantial house called New Place in 1597, Shakespeare spent the 25 years of his professional life largely in London, where his 36 plays were performed, though not published either fully or reliably until after his death. *Hamlet*, which preoccupies both Stephen and Bloom on Bloomsday, dates from 1600–1601.

**Synge, John Millington** (1871–1909). Born near Dublin as the son of a barrister who died in Synge’s infancy, he studied at Trinity College. After living for some years in Paris, he met **William Butler Yeats** in 1896 and, at Yeats’s suggestion, went to the Aran Islands (off Galway Bay) to study peasant life from 1898 to 1902. Out of his annual sojourns there came *The Aran Islands* (1907), a descriptive book, and *Riders to the Sea* (1904), a play about an old woman who loses the last of her six sons when he drowns while fishing in the sea. Synge’s plays also included *The Playboy of the Western World*, staged in 1907 at the Abbey Theatre, where nearly all of his plays were

**Wilde, Oscar** (1854–1900). Born in Dublin, Wilde studied at Trinity College, Dublin, and Magdalen College, Oxford, on his way to becoming a playwright, novelist, essayist, poet, and wit. Best known for his epigrams and his homosexuality, which Lord Alfred Douglas—his lover—called “the Love that dare not speak its name,” Wilde made himself famous in London with such plays as *Lady Windermere’s Fan* (1892) and *The Importance of Being Earnest* (1895) before being prosecuted and imprisoned for homosexuality. Released in 1897, he spent his last years in France.

**Yeats, William Butler** (1865–1939). Born in Sandymount, a suburb of Dublin, Yeats was the son of the artist John Butler Yeats (1839–1922). After early schooling in London, where the family moved when he was 9, he returned to Dublin with them in 1880 and went to High School there. Though he entered art school in 1884, he soon turned to poetry, publishing his first lyrics the following year and beginning his lifelong study of mysticism, the occult, and Irish mythology—a major source of his poetry. As the author of poetry and prose celebrating the history and folklore of Ireland in such books as *The Wanderings of Oisin and Other Poems* (1889) and *The Celtic Twilight* (1893), Yeats spearheaded the Irish Literary Revival. After helping to found an Irish Literary Society in London in 1891 and in Dublin the following year, he also founded in 1899—with the help of Lady Augusta Gregory and others—the Irish Literary Theatre. That year, the theatre staged his play *The Countess Cathleen* (1892) and three years later, produced his *Cathleen ni Houlihan* (1902). Maud Gonne, who played the title role in the latter production, was a beautiful and ardent Irish nationalist who inspired Yeats’s love and fueled his devotion to Ireland but refused to marry him. Yeats wrote “Who Goes with Fergus?”—the poem that Stephen Dedalus recalls several times on Bloomsday—in 1893.
James Heffernan, Ph.D.
Professor of English, Dartmouth College

James A. W. Heffernan, Professor of English and Frederick Sessions Beebe '35 Professor in the Art of Writing at Dartmouth College, earned his A.B. cum laude from Georgetown University in 1960. With the aid of a Woodrow Wilson Fellowship, he then went on to Princeton University, where he earned his Ph.D. in English in 1964. After teaching briefly at the University of Virginia, he joined the Dartmouth faculty in 1965. He chaired the Dartmouth English Department from 1978 to 1981 and has taught a range of courses there, including European Romanticism, English Romantic poetry, Methods of Literary Criticism, and the Nineteenth-Century English Novel. Since 1989, he has also taught a senior seminar on Joyce’s *Ulysses* that is regularly oversubscribed.


Widely known for his work on the relation between literature and visual art, Professor Heffernan has lectured at international conferences in Israel, Sweden, Austria, Ireland, Holland, and Germany, as well as in various parts of the United States.

The professor’s hobbies include dramatic reading. In recent years, he has organized and participated in bench readings of contemporary plays, including Michael Frayn’s *Copenhagen*. And for the past two years, he has celebrated Joyce’s birthday (February 2) by reading excerpts from *Ulysses* at a specially arranged dinner.
Acknowledgments

I wish to thank Michael Groden, Professor of English at the University of Western Ontario, Canada, and editor of the forthcoming *Ulysses in Hypertext*. Professor Groden generously reviewed all the lectures in this series and gave me the benefit of his expert advice. I would also like to thank Joseph Bruce Nelson, Professor of History at Dartmouth College, who kindly advised me on the chronology of Irish history that appears at the end of this booklet.
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Professor quotes from *Ulysses*, James Joyce (Vintage Random House edition), used with the permission of the Estate of James Joyce--© Copyright, Estate of James Joyce.
Joyce’s *Ulysses*

Scope:

This series of lectures will examine in detail James Joyce’s landmark novel *Ulysses*. After considering the controversies it provoked when it first appeared and the reasons for which it has come to be known as a major contribution to twentieth-century literature, the lectures will show how Joyce’s novel recalls and at the same time radically reconstructs the adventures of Ulysses, the protagonist of Homer’s ancient epic called *The Odyssey*. Joyce’s three principal characters are modeled on leading figures in Homer’s poem. Ulysses—king of Ithaca, mastermind of the Greek war against Troy, heroic voyager, and merciless slayer of the suitors who besieged his wife during his long absence—is reincarnated as Leopold Bloom, a middle-aged Dubliner of Hungarian Jewish extraction who sells advertising space for a living. Ulysses’s son Telemachus, who sets out to seek his long-absent father at the beginning of *The Odyssey*, is reincarnated as Stephen Dedalus, a fictionalized version of Joyce’s younger self—a brilliant and restless young man who yearns to write but seems destined to drown in drink and dissipation. Penelope, the supremely faithful wife of Ulysses, is reincarnated as Molly, the adulterous wife of Leopold Bloom.

This extraordinarily ambitious project raises challenging questions. How can the exploits of an ancient warrior king and heroic voyager be reenacted by a pacifist who has scarcely ever been to sea and who tolerates his wife’s adultery, taking no revenge on her lover? How can Telemachus be reborn in Stephen, who has absolutely no wish to see his father at all? And how can the role of a supremely faithful wife be played by an adulteress?

In pursuit of answers to these questions, this course will devote at least one lecture to each of the eighteen chapters of *Ulysses*. The lectures will also show how each chapter recalls and rewrites a particular episode of *The Odyssey*—an episode that gives each chapter its title, starting with “Telemachus” (chapter 1). At the same time, the course will show how Joyce replays Homer’s ancient song in an unmistakably modern rhythm and key. We will see that Joyce’s *Ulysses* is the work of a man steeped in Homer, steeped in Shakespeare, steeped in Dante, steeped in the whole history of Western literature, but at the same time, totally aware of his place in time and determined to catch in every possible way the world of the early twentieth century. With respect to time, the pacifism of his hero reflects the fact that Joyce wrote this novel during the bloodiest war that had ever been fought—the First World War. With respect to place, the novel is set in the city of Dublin, which Joyce re-creates with extraordinary thoroughness and vitality. As Bloom travels through Dublin during the course of a single day, June 16, 1904 (“Bloomsday”), we will see how he reenacts the adventures of Ulysses. We will also consider the amazing variety of styles with which the novel tells his story and the multiplicity of viewpoints from which he is seen.

Most of the eighteen chapters of *Ulysses* will get one lecture each. Because of its complex treatment of Stephen’s response to Shakespeare, “Scylla and Charybdis” (chapter 9) will get two lectures; two lectures are also devoted to each of three other chapters because of their density and length: “Cyclops” (chapter 12), “Circe” (chapter 15), and “Ithaca” (chapter 17). The course will seek to show not only how individual chapters recall episodes of Homer’s epic, but also how the overall shape of Joyce’s novel recalls the shape of the epic. Chapters 1–3, which tell how Stephen Dedalus begins his day, make up a “Telemachiad” that recalls the setting out of Telemachus in the opening books of *The Odyssey*; chapters 4–15, which chiefly focus on the wanderings of Bloom, recall the central section of *The Odyssey*—the voyaging of Ulysses; and chapters 16–18, which tell how Bloom and Stephen come together and go to Bloom’s house, reenact the homecoming of Ulysses in the latter part of *The Odyssey*.

The final lecture will review the novel as a whole and show how radically *Ulysses* departs from the novels that came before it, how it fundamentally reconstructs the relation between time and place in narrative, and how it explodes the assumption that a fictional narrative must be dominated by a consistent point of view.
Lecture Thirteen
The Sirens of the Ormond Hotel

Scope: This chapter is named for the enchantresses in *The Odyssey* who captivate passing sailors with their singing and lure them to death on the beaches of their island. By having himself bound hand and foot to the mast of his ship and putting wax in the ears of his men, Ulysses manages to hear the Sirens without being lured to disaster. In this chapter, the Sirens are a pair of sexy barmaids at the bar of the Ormond Hotel, where Bloom takes a late afternoon meal in the adjoining restaurant. Like Ulysses, Bloom is tempted by the seductive power of music, in particular by songs of love and sentimental nationalism, but he resists its enchanting power and critically observes its narcotic effect on those around him, including Stephen's father, Simon, and uncle, Richie Goulding. Toward the end of the chapter, Bloom quietly leaves the bar and then makes—at the very end—a most remarkable comment on Irish nationalism.

Outline

I. This is a chapter about music—a tour de force of musical effects created in language.
   A. Joyce himself called it a *fuga per canonem*—a fugue according to rule.
      1. In a fugue, a basic theme or melody flies from one voice part or instrument to another.
      2. A fugue according to rule offers a subject, an answer, a counter-subject, a climax, and a coda.
   B. Elements of the fugue permeate the chapter.
      1. When Bob Cowley starts to sing an aria and then plays the piano while Simon Dedalus sings, the aria passes or flies from one singer to another.
      2. The comments and laughter of the barmaids fly back and forth between them.
      3. The chapter as a whole reveals the structure of a fugue:
         a. The chatter of the barmaids is the Sirens' song—the subject.
         b. Bloom's entry and monologue is the answer to the subject.
         c. Blazes Boylan, who briefly appears at the bar before heading off to see Molly, is the counter-subject.
         d. The climax comes when Simon Dedalus hits the last high note of the aria.
         e. Bloom sounds the coda with his final fart.
   C. The chapter begins with what is sometimes called an overture—a stream of short sentences, phrases, and sometimes single words that anticipate the full melody of incidents that follow.
      1. “Jingle Bloo” anticipates the sound of Blazes Boylan’s jaunting car as Bloom sadly hears him heading off to see Molly.
      2. “One tapped” refers to the blind stripling whom Bloom helped back in chapter 8 and who returns in this chapter to reclaim the tuning fork that he used to tune the piano in the bar.
   D. Joyce mimics in language such distinctively musical phenomena as the chord, the counterpoint, and the trill.
      1. Just after Simon finishes singing Lionel’s aria from the opera *Martha*, we find the name “Siopold”—a chord made of three names, Simon, Lionel, and Leopold.
      2. Counterpoint appears when Richie Goulding’s account of Simon Dedalus’s singing is interwoven with lines of the song.
      3. A trill appears in a special long word used for Molly’s wavy hair.
   E. Thus, the chapter seems to confirm what we know about Joyce himself: that he loved music.

II. Paradoxically, this chapter exploits all the resources of music only to show us—finally—how dangerous, delusive, and mind-numbing they can be.
   A. Though music can be soothing in this novel, it has up to now chiefly signified seduction.
      1. Boylan’s pretext for visiting Molly today is to discuss the program for her concert, which includes a duet of seduction from Mozart’s *Don Giovanni*.
      2. Bloom’s daughter, Milly, reports in a letter that a young man has been courting her by means of a song composed by someone named Boylan.
3. Thus, Bloom’s wife and daughter are each targeted for seduction by means of a piece of music tied to Blazes Boylan.

B. The theme of seduction in music is reinforced by the parallels between this chapter and the Sirens episode of *The Odyssey*.
   1. In Homer’s epic, the Sirens lure passing sailors to disaster by means of their song.
   2. By having himself bound to the mast of his ship and putting wax in the ears of his men, Ulysses manages to hear the Sirens’ song without being lured to disaster.
   3. In this chapter, the Sirens reappear as a pair of sexy barmaids.
      a. They catch the eye of the viceroy’s aide de camp as the viceroy and his party pass by the bar.
      b. One of them—Miss Douce—teasingly lifts her skirt and snaps her garter to sound the hour of 4:00 as Boylan looks on.
      c. She also trills a song about a beautiful woman living on a South Sea island.
   4. The Sirens’ song about the Trojan War has its counterpart here in a song called “The Croppy Boy.”
      a. In Homer, the Sirens try to lure Ulysses by singing about the Trojan War—an irresistible topic for a veteran of that war.
      b. “The Croppy Boy” is a ballad made to make every Irish nationalist drown in pity.
      c. It tells the story of a boy caught up in the doomed rebellion of the Irish against the English in 1798.
      d. Having seen his father and all his brothers killed before him, the Croppy Boy—a Wexford rebel who cropped his hair—was hanged when he made his confession to a false priest (an English captain dressed in clerical robes).

III. Like Ulysses, Bloom contrives to hear the music without getting captured by it.
   A. Although the men in the bar are—as Bloom observes—“all lost in pity for croppy,” he alone cares about the suffering of his own contemporaries, such as Mina Purefoy in labor and even Ben Dollard himself, the singer, ruined by drink.
   B. Bloom recalls in several ways what Ulysses does with the Sirens.
   C. Just as Ulysses enlists the help of sailors, whose ears are stuffed with wax, Bloom asks a deaf waiter to open the door between the restaurant and the bar so that he can hear the music.
   D. He shares Ulysses’s determination to see and hear everything in the course of his travels.
      1. He enjoys the “glorious tone” of Simon Dedalus’s voice.
      2. He can recognize a minuet when he hears it on the piano.
   E. He shares Ulysses’s determination to survive and complete the journey—by using his mind.
      1. He thinks about the music he’s hearing, as well as about the singers and piano players generating it.
      2. In puns, such as “Tenors get women by the score,” Bloom cool-headedly judges the seductive power of a tenor voice—and at the same time, shows that the language of this chapter never surrenders its meaning to pure sound.
      3. Bloom sees that music can lull the mind into a “kind of drunkenness.”

IV. Joyce himself never allows music to get control of the writing. Even as he mimics the techniques of music, he reveals and deploys the power of words.
   A. When Lydia Douce snaps her garter for the delectation of Boylan, the whole scene shows the disparity between the would-be erotic effect of music and the snap of an elastic—the cheapest imaginable thrill.
   B. The passage recalls the “Aeolus” chapter, in which the “Harp Eolian” of a headline turns out to be nothing more than a piece of dental floss twanged by Professor MacHugh.

V. Though Bloom feels pain when Boylan heads off to see Molly, he withstands both this pain and the seductive power of Lionel’s aria from *Martha*.
   A. Because Simon sings Lionel’s aria to Martha at the very moment when Bloom is writing a letter to Martha Clifford, he is struck by the coincidence. We might easily imagine that the lovesick Lionel of the opera might speak for the lonely, long-suffering Bloom.
   B. But Bloom thinks more of Molly than of Martha.
      1. He finds her language ridiculous and is bored by the task of writing to her.
2. The sound of a love song makes him think of the night he first met Molly—at a musical party.
3. The thought of Molly is one of the ways in which Bloom resists the enchantments of music.

VI. Bloom also makes fun of music and its effects in this chapter.
   A. Just after Simon hits the climactic final notes of Lionel’s aria, Bloom plucks his elastic band, making it buzz and twang.
   B. He thinks of Molly’s peeing in a chamber pot as “chamber music.”
   C. By farting at end of the chapter, Bloom “pipes” his critique of the sentimental nationalism that turned the last words of Robert Emmet, the doomed patriot, into something like the last words of Christ.

Supplementary Reading:
Kenner, pp. 83–92.
Knowles, Bronze by Gold.
Bowen, Musical Allusions.

Questions to Consider:
1. Joyce declared that the act of writing this chapter, which fully explores and exploits the resources of music in language, destroyed his enjoyment of music. Does the chapter itself reveal how this could have happened?
2. How does the pity provoked by the singing of “The Croppy Boy” differ from the sympathy that Bloom often feels for other people?
Lecture Fourteen
Citizen Cyclops, I

Scope: This chapter takes its name from a gigantic one-eyed savage known as the Cyclops. When Ulysses and his men get trapped in the cave of the Cyclops, who threatens to kill and eat them, Ulysses cleverly finds a way to escape with his men. In this chapter, the counterpart of the Cyclops is a myopic, rabidly nationalistic, virulently anti-Semitic drunkard known simply as the citizen. Caught in a pub, which takes the place of Homer’s cave, Bloom is scorned for his Jewishness by the citizen and the narrator, but in a rare moment of self-assertion, he denounces the persecution of his race. Just as Ulysses makes his escape while taunting the Cyclops, so does Bloom get away in the very act of infuriating the citizen by defiantly proclaiming that even Christ was a Jew. This first lecture on chapter 12 treats just the portions “spoken” by the narrator, who is on the spot and part of the action. The second lecture on chapter 12 will treat the parodies that frequently interrupt the narrative.

Outline

I. In the Homeric episode on which chapter 12 of *Ulysses* is based, Ulysses escapes from the cave of a one-eyed monster purely by using his wits.
   A. Ulysses and his men enter a cave that belongs to one of the Cyclops, a race of savages who know nothing of other people and do not even meet among themselves. The owner of the cave—a Cyclops named Polyphemos—returns, traps them in the cave by closing the entrance with a huge boulder, and threatens to kill and devour all of them.
   B. After getting Polyphemos drunk, Ulysses uses a sharpened stake to blind his only eye.
   C. When Polyphemos rolls the boulder from the entrance to let his rams out, Ulysses and his men each cling to the underbelly of a ram and make their escape.

II. While making his escape, Ulysses goads Polyphemos by giving his name (“Nobody”), prompting Polyphemos to call down a curse on him.
   A. As Ulysses and his men sail away, Ulysses taunts Polyphemos.
      1. He says that Zeus will punish him for daring to eat his own guests in his own house.
      2. This goads Polyphemos to throw a huge rock in front of Ulysses’s ship.
   B. Even though the rock nearly drives the ship back to shore, Ulysses taunts Polyphemos again.
      1. Having up to now concealed his true name from the Cyclops, Ulysses now reveals his identity.
      2. Polyphemos then curses Ulysses and throws a bigger stone at him. Though the stone misses, the curse ensures that Ulysses alone will survive the voyage home.

III. In this chapter, Joyce combines features of Homer’s Polyphemos and a real-life Irishman to create the myopic, xenophobic, rabidly nationalistic citizen, whose contempt for Bloom is warmly shared by the narrator.
   A. As a one-time shot putter eager to promote Irish sports, the citizen is based not only on Homer’s Polyphemos but also on Michael Cusack, founder of the Gaelic Athletic Association, who loathed “imported” manners and customs.
   B. Wholly myopic, the citizen sees nothing of value in anything that is not purely and essentially Irish in his sense of the word, and he and the narrator both despise Bloom.
      1. The citizen loathes the English.
      2. He loathes all Jews, even those born in Ireland, as Bloom was.
      3. He and the narrator both despise Bloom—especially for his insistence on seeing things from different viewpoints.

IV. Just as Ulysses fights Polyphemos with his words and his brain, so does Bloom fight the citizen with words.
   A. Though Bloom’s quarrel with the citizen may seem a mock-heroic reduction of Ulysses’s struggle with Polyphemos, Bloom uses his knock-me-down cigar the way Ulysses uses his sharpened stake.
      1. Ulysses screws the burning pointed stake into the eye of the drunken Polyphemos.
2. With Ulyssian prudence, Bloom takes a cigar instead of a drink, and he uses its burning end to punctuate his attack on persecution and injustice.

B. Thus, he openly defies the citizen’s rabid jingoism and anti-Semitism.

V. In defyng the citizen, Bloom confronts all the contempt that his Jewishness has provoked from other Dubliners.
A. Though Bloom has come to the pub to meet Martin Cunningham on behalf of insurance for Paddy Dignam’s widow, his motives are willfully misconstrued.
1. He’s accused of “defrauding widows and orphans.”
2. He’s suspected of having won a 20-to-1 bet at the Gold Cup race and of hiding his winnings so that he will not have to buy drinks for the spongers at the pub.
B. His manhood is called into question.
1. Hearing that Blazes Boylan is organizing Molly’s concert tour, the narrator instantly concludes that Boylan will “organize” her sexually.
2. The citizen cannot believe that Bloom could have begotten his own children.
C. Bloom is a victim of essentialism; because the citizen believes that Ireland must be absolutely free of foreign influences, an Irish Jew is a contradiction in terms for him.
1. In the myopic eye of the citizen, the world is split between us and them, and love is the bond we share with all those who hate what we hate: others.
2. The citizen claims that Jews bring “bugs” into Ireland with them.
3. The citizen calls Jews “strangers in the house”—a phrase the Irish have traditionally applied to the English occupiers of their native land.
4. The citizen spits on Bloom’s claim to be Irish.
5. The narrator sneers at his efforts to work for Irish independence.

VI. In the face of this contempt, Bloom defiantly proclaims his Jewishness, denouncing persecution and hatred.
A. He says that he belongs to “a race…that is hated and persecuted.”
B. Even though he’s supposedly the reincarnation of Ulysses, the great Greek warrior, his only alternative to force, hatred, and history is love—the gospel of Christ.

VII. Just as Ulysses goads Polyphemos during his escape, so does Bloom goad the citizen as he makes his getaway from the pub and, in the process, gets threatened with a would-be crucifixion.
A. When the drunken citizen mocks him yet again as he leaves, Bloom reminds him that Christ was “a jew like me”—and thereby infuriates the citizen.
B. Reenacting the rage of Polyphemos, the citizen throws at the departing Bloom a biscuit box (cracker box) in place of a boulder.
C. Threatening to crucify Bloom for using the name of Jesus, the citizen thereby threatens to reenact the crucifixion and, thus, ironically, to confirm Bloom as a Christ figure—a questionable identity.

Supplementary Reading:
Kenner, pp. 93–106.
Harty, “Cyclops.”

Questions to Consider:
1. Why does this chapter never enter the mind of Bloom? Why are we consistently made to see him through the eyes of the contemptuous narrator?
2. Given that Bloom has repudiated the Jewish religion and all its practices, why does he openly identify himself as Jewish in this chapter?
Lecture Fifteen
Citizen Cyclops, II

Scope: The previous lecture treated the narrative of chapter 12 and its reenactment of what happens in the Cyclops episode of Homer’s epic; this lecture will focus on interpolated passages—32 in all—that break up the tone and style of the narrative. While the unnamed narrator talks his way through the chapter, telling us all that is said and done in a colloquial diction, the interpolated passages are conspicuously written in a variety of styles meant to parody particular kinds of writing. This lecture shows how the work of the unnamed parodist pops the balloon of Irish nationalism and reveals the folly of our own impulse to magnify Bloom beyond his all-too-human proportions.

Outline

I. In chapter 12, the parodic intrusions spring from the restlessness of Joyce’s imagination, his unrelenting quest to find new perspectives on the action and conversation of his characters.

A. The speaking voice of the original narrator is interrupted 32 times by a rival narrator—a parodist.
   1. This rival narrator is clearly a writer, not a talker.
   2. Because the rival narrator works in a variety of styles that parody various kinds of writing, he is commonly called the parodist.

B. The parodist offers yet another perspective on the action of this chapter.
   1. From the outset, the narrator makes us see Bloom in a new way—through the eyes of a man who scorns all Jews.
   2. When the narrator mocks a Jewish merchant for demanding payment of a debt, the parodist apes the formal language of a lawsuit—comically overstating the gravity of the debt.

II. To reveal the fatuity of Irish revivalism, the parodist reconstructs the contemporary figures in this chapter as gigantic heroes of medieval epic written in “translatorese.”

A. As the citizen and the narrator head for the pub, the parodist turns the pub into a “shining palace” in a lovely land.
   1. The Irish revivalists have repeatedly called for a national epic, but the parodist shows us how ridiculous such an epic would be: a museum piece of nationalistic propaganda.
   2. The parody exposes the difference between the dead language of translators (translatorese) and the living language of the novel—the language spoken by contemporary men and women of Ireland.

B. The gigantic heroes of the parody reveal the whole revivalist enterprise as a gigantic balloon just waiting to be popped.
   1. In linking the loudmouthed, belligerent citizen with the revivalist tendency to inflate old Irish heroes, the parody also links those heroes to the stupidity of Homer’s one-eyed giant.
   2. The huge list of would-be Irish heroes and heroines in the parody includes many who are not Irish at all, but who are used to mock the extravagance of the claims that revivalists make.

III. The parodies chiefly take aim at patriotism, romantic fantasy, and sentimentality.

A. A would-be newspaper report on Garryowen, the citizen’s dog, reports that he can recite verse that sounds like Old Irish poetry. This, of course, implies that Old Irish poetry sounds like the growling of a dog.

B. The parodist mocks the legend of Robert Emmet, the doomed martyr to Irish nationalism, and especially Emmet’s “last farewell” to his fiancée before he was executed. In the parody, the execution becomes a gloriously sentimental farce played out for a huge audience of tearful spectators and culminating in the moment when Emmet’s fiancée accepts a proposal from a handsome young Oxford graduate.

IV. Inflation drives most of the parodies. Simple actions or statements are recast in the grand old light of Irish legend or blown up into major events.

A. When Alf Bergan appears, the parodist calls him a “godlike messenger…radiant as the eye of heaven.”

B. When the citizen demands that the trees of Ireland be saved, the parodist reports a grand wedding of a forest ranger with Miss Fir Conifer of Pine Valley.

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C. When Martin Cunningham says, “God bless all here” as he orders a drink at the pub, the parodist describes a vast procession of deacons, abbots, monks, and so on, all heading toward the pub to bless it.

D. When the citizen throws the biscuit box at Bloom, the parodist describes a catastrophe equal to an earthquake.

V. The parodist also ridicules the speeches of Bloom, including his advocacy of love.

A. When Bloom claims that a hanged man’s erection is a “natural phenomenon,” the parodist mockingly treats him as a distinguished scientist.
   1. Bloom’s explanation is correct, but we know from other examples that his command of scientific phenomena is shaky.
   2. The parodist makes fun of his implied pretensions to scientific authority here.

B. When Bloom advocates love as an alternative to hatred and persecution, the parodist mockingly pretends that love is universal.
   1. The passage offers a long list of people who love others.
   2. But the passage makes no claim that any of these loves is requited—or legitimate.
   3. Also, its threadbare claim that “God loves everybody” has already been contradicted by the drunken Bob Doran, who has called God a “bloody ruffian” for taking the life of Paddy Dignam.

C. Hence, the parody raises a question: Can Bloom’s declaration that love is essential to life withstand the parodist’s withering blast of sarcasm? The answer is yes—for several reasons.
   1. Unlike the citizen, Bloom doesn’t blind himself to anything—including the nightmare of history.
   2. Bloom manifests his sincerity in the simplicity and bluntness of his language. He speaks without grandiloquence or pretense.
   3. Though Joyce may have wished to hide his own belief in the redemptive power of love behind a mask of mockery, mockery can’t kill the message. If love is the only alternative to force and hatred, it will prevail against everything—even ridicule.

D. The final parody of the chapter mocks our own impulse to see Bloom as the reincarnation of Elijah, heroically speaking truth to power.
   1. Having seen Bloom stand up to the citizen, we may conclude that the modern Elijah is not the streetwise preacher advertised by the throwaway but, rather, Leopold Bloom.
   2. But in the parodist’s account of Bloom borne to heaven as Elijah, Bloom ends up in earthbound form—like a bit of dirt thrown by a shovel.

Supplementary Reading:
Nunes, “Beyond the ‘Holy See.’”

Questions to Consider:
1. Why does the parodist hold up Bloom to ridicule—since he is already being ridiculed and scorned by the narrator?
2. What do the parodies tell us about Joyce’s conception of his own relation to the Irish Revival?
Lecture Sixteen
Nausicaa at the Beach

Scope: This chapter is named for the princess whom Ulysses meets when he lands exhausted on the shore of Scheria; though she falls in love with him and wants to marry him, and though he is graciously entertained by her parents, he opts to head home. In this chapter, Nausicaa appears as Gerty MacDowell, a sentimental young woman who falls in love with Bloom when she sees him on the beach at Sandymount Strand. In the first half of the chapter, she constructs her own fantasy about their relationship, culminating in an erotic exhibition as she leans back to watch fireworks. The second half shows her from Bloom’s point of view. Having been roused to orgasmic excitement by the sight of her underwear, he finds that she is lame, and though he thinks about her from time to time, his thoughts and feelings come home to Molly—and to his own predicament as a wandering husband of unfixed identity.

Outline

I. Having borne a “long day” of trying experiences, including a visit to the mourning household of Paddy Dignam, Bloom seeks relief in the pleasure of looking at a lovely young girl sitting on the beach at Sandymount Strand. Offering her beauty to the gaze of an exhausted man, Gerty MacDowell is a modern version of Homer’s Nausicaa.

A. Ulysses meets Nausicaa on the shore of Scheria, which he reaches after leaving the island of the nymph Calypso.
   1. He’s exhausted from swimming for two days after a storm wrecks his raft, and he falls asleep on the beach.
   2. Nausicaa and her handmaidens discover him while they are playing ball.
   3. His appearance frightens them all, except for the princess.

B. Once Ulysses has been magically glamorized by the goddess Athene, the princess sees him as godlike, wants to marry him, and brings him to her parents.
   1. They royally entertain him.
   2. But when the king learns that he wants to get home, they furnish his transportation to Ithaca.

II. The first half of the chapter shows us Bloom as seen by Gerty MacDowell, who falls in love with the exotic Bloom, just as Nausicaa falls in love with Homer’s voyager.

A. Gerty’s view of Bloom differs radically from that of the citizen and narrator in chapter 12.
   1. The citizen and the narrator see him only as an object of contempt.
   2. Gerty sees him as a dream come true—a “dreamhusband.”
      a. She’s can see “a haunting sorrow” in his face.
      b. Her sentimental longing makes her idealize him, and the comedy of the chapter springs from the gap between her vision and Bloom’s reality.

B. Gerty is a narcissistic, jilted young woman aching for someone to love, and she sees herself as a refuge for sinners—“a beacon to the stormtossed heart of man.”
   1. Sitting apart from her two girl friends and their little brothers, she broods on her jilted condition and, seeing Bloom, quickly casts the two of them as hero and heroine of a sentimental romance.
   2. She also sees herself as a refuge of sinners (like the Virgin Mary) who could save and comfort the handsome stranger, however he might have “erred and sinned and wandered.”

III. Though she seems to offer love to a man who badly needs it, Gerty’s “pure” beauty is the product of artifice, and her sentimental fantasies about herself and Bloom wage war with life.

A. Long before she shows herself to be lame, her beauty proves artificial: something thinly stretched over physical deficiencies that she vainly tries to hide.

B. She can’t bear to think of bodily functions, much less perform them.
   1. She wishes she could eat “something poetical like violets.”
   2. Her dreams of love make no place for anything sexual.
   3. She hates children, such as “the exasperating little brats of twins.”
4. She thinks spitefully of her friends, seeing Cissy Caffrey only as her rival for the attention of Bloom.

IV. Though she casts herself as the Virgin Mary, a source of spiritual refuge and object of devotion, she shows off her underwear to excite Bloom’s desire for her.
   A. She narcissistically imagines that Bloom is “worshipping at her shrine.” Turning the sacred into the sexual, she makes herself an object of erotic devotion.
   B. While imagining herself as supremely “finebred” and Bloom “as a man of inflexible honor to his fingertips,” she rouses both of them to a pitch of sexual excitement signified by fireworks.
      1. Leaning far back to watch the fireworks, she shows off her underwear to Bloom.
      2. By the mere act of displaying herself, she sets off sexual fireworks in both of them.
   C. Gerty embodies a clutch of contradictions: virgin and temptress, refuge of sinners and sexy exhibitionist, specimen of purity and product of cosmetics, devotee of love and hater of nearly all things living.

V. As a would-be prophet and Christ figure who now becomes a masturbator, Bloom embodies contradictions of his own. In its own way, however, the masturbation is heroic.
   A. Because his manhood has been questioned, Bloom demonstrates his potency.
   B. Exercising a Ulyssean restraint by keeping his distance from the young woman, he confines his excitement to the privacy of his pockets.
   C. Given all the pains and problems of his day, he has merely sought a harmless “relief.”
   D. All things considered, Hugh Kenner argues that Bloom’s masturbation is “heroic.”

VI. After learning that Gerty is lame, Bloom’s sympathy for her condition shows that unlike Gerty, Bloom understands love.
   A. Finding her lame, he doesn’t simply dismiss her as damaged goods.
   B. Given that she’s been jilted by her boyfriend and is left behind by her girl friends, Bloom evidently sees her as a fellow outcast, because he knows only too well what it is to be stigmatized. He sees what they have in common.
   C. He sympathizes not only with her but with other women—with Mrs. Purefoy in labor, with mothers struggling to raise children, with his daughter, Milly, first straining against a corset.

VII. Nonetheless, Bloom struggles against depression and a sense of futility. Though he hardly knows what to call himself at this point, he is still homeward bound in his thoughts.
   A. Having masturbated, he feels psychic as well as physical detumescence. Knowing that his seed is wasted in the sand, he reflects on the sterility of his life.
   B. Trying to leave a message for Gerty by writing with a stick, he stops after writing “I AM A”—as if to show us that no category can define him.
   C. In spite of the attractions of Gerty, his thoughts return to Molly, the woman waiting for him at home.

Supplementary Reading:

Questions to Consider:
1. Seeing Bloom through the eyes of Gerty, do we learn anything new about him?
2. Why does Bloom make no effort to talk with Gerty?
Lecture Seventeen
Oxen of the Sun

Scope: This chapter is named for the Homeric episode in which Ulysses and his men visit the island of Helios, the sun god, who keeps sheep and oxen there. When Ulysses’s men slaughter the oxen in the face of dire warnings not to do so, Helios curses them, and they soon meet disaster at sea, with Ulysses alone surviving. Taking the killing of the oxen as a crime against fecundity, Joyce constructs a chapter about childbearing—specifically about Bloom’s visit to the National Maternity Hospital in Dublin, where Mina Purefoy labors to beget her child. As he awaits news of the birth, Bloom sits with a group of young men who are drinking and talking about lechery and contraception—crimes against fecundity. By narrating this chapter in a succession of styles ranging from Anglo-Saxon to late Victorian, Joyce maintains a running analogy between the development of the English language and the gestation of an infant.

Outline

I. “Oxen of the Sun” is an extraordinarily demanding chapter that reenacts Ulysses’s visit to the island of Helios by treating the killing of the oxen as a crime against fecundity—with Stephen as the “bullockbefriending bard” who defends the process of generation.
   A. “Oxen of the Sun” challenges the reader more than any other previous chapter.
   B. It is named for the episode in which Ulysses’s men slaughter the oxen of the sun god Helios.
      1. Ulysses has been warned that going to the island of Helios would be disastrous.
      2. Pressed by his men to stop at Helios, he agrees on condition that they slaughter no animals there.
      3. While Ulysses sleeps, his men slaughter the oxen. As a result, a storm strikes their ship when they leave, and Ulysses alone survives.
   C. Joyce construes the killing of the oxen in this episode as a “crime against fecundity”; in different ways, Bloom and Stephen—the “bullockbefriending bard”—each uphold the value of generating human life against lechery and contraception and disrespect for childbearing.

II. Bloom comes to the National Maternity Hospital to await the birth of Mina Purefoy’s baby. While there, he sees Stephen carousing with other young men and fears that will kill his creative energy, will spill and waste the seed of his talent.

III. To reinforce the theme of childbearing in this chapter, Joyce constructs a running analogy between the development of the English language and the nine-month gestation of an infant.
   A. Narrating the chapter in a succession of styles, Joyce moves from Latinate English and Anglo-Saxon right up to the lucid elegance of such writers as Newman and Pater in the late nineteenth century.
   B. Joyce alludes at various points to the development of the fetus.
   C. Though it’s impossible to find every stage of pregnancy signified by a shift in style, this “odyssey of style” shows us several things:
      1. Joyce aims to rival every other writer in the history of English prose in this novel. He not only mimics their styles but also makes them serve his own grand design.
      2. Joyce once again multiplies the perspectives from which we see Bloom. If Bloom recalls and revives the ancient Greek hero Ulysses, he can also reincarnate such figures as the wanderer of Anglo-Saxon poetry and the knight-errant of late medieval romance.

IV. In their own way, Stephen and Bloom each defend procreation against all the licentious young men who seek only to drink and copulate without begetting anything or anyone.
   A. When a conversation about hoof-and-mouth disease prompts one young man to say, “Death to the cows,” Bloom can’t bear the thought, and Stephen tells them all about the cure for the disease described in Deasy’s letter. Thus, he and Bloom are bullockbefrienders.
   B. As bullockbefrienders, Stephen and Bloom also befriend and support procreation against the licentious young men.

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1. When a young man named Costello speaks disrespectfully of both Nurse Callan and childbearing, he’s rebuked by the doctor and criticized by Bloom, who’s delighted to hear that Mina has at last been delivered and vexed that anyone else should take this news coldly.

2. Stephen attacks contraception because he’s an apostle of creation in all senses; for him, the begetting of life symbolizes literary creation.

V. Just as a storm strikes Ulysses and his men after they slaughter the oxen of the sun god, so a clap of thunder breaks into the young men’s carousing—with a complex pair of meanings.

A. On one hand, the thunder signifies the rage of God against the young men’s profligacy and disrespect for life.

B. On the other hand, the rain sent by the storm fertilizes a barren land and prefigures the birth of Mina’s baby.

VI. In spite of their respect for childbearing and their advocacy of procreation, neither Stephen nor Bloom is effectively creative.

A. When Bloom complains of Costello’s disrespect for childbearing, the narrator reminds us that Bloom is hardly a dutiful progenitor himself.

1. He has masturbated that very day—wasting his seed in the sand.

2. He has not had sex with Molly for more than ten years.

B. In spite of his pretense to literary activity, Stephen has written almost nothing—has “fathered” no literary offspring worthy of the name.

1. He falsely claims that he earned his monthly pay “for a song which he writ.”

2. Lynch suggests that Stephen has no right to wear a laurel of vine leaves until he has fathered “greatly more than a capful of light odes.”

VII. Near the end of the chapter, Joyce takes comic aim at the concept of fatherhood as a model for literary creation and implicitly shows that motherhood is a far more powerful model for it.

A. Pretending to salute Theodore Purefoy, Mina’s husband, as the hero of this chapter, the narrator actually reveals how little Theodore’s mere spasm of excitement has contributed to the making of her child.

B. The whole organization of the chapter suggests that the long labors of motherhood powerfully rival the spasm of fatherhood as a model for literary creation.

VIII. At the end of the chapter, after the long succession of styles, street talk erupts like a screaming newborn baby, and Joyce’s novel bears witness once again to the rebirth of living speech.

Supplementary Reading:
Lawrence, Odyssey of Style.

Questions to Consider:
1. Does the succession of styles simply impede our understanding of what is happening in this chapter, or does it show us something new about the characters, particularly Bloom?

2. In a chapter ostensibly devoted to childbearing, why is there no description of the delivery room or report on the delivery itself?
Lecture Eighteen
Circe of Nighttown, I

Scope: This lecture treats approximately the first half of “Circe,” which is named for the enchantress who turns the men of Ulysses into swine. With the aid of moly, a magical plant, Ulysses himself resists her transformative power, makes her restore his men to their human forms, and spends a pleasurable year with her before moving on. The counterpart of Circe in this chapter is Bella Cohen, mistress of a brothel in Dublin’s Nighttown. When Stephen goes there with a friend named Lynch, Bloom follows them in hopes of rescuing Stephen from further dissipation. But when a whore named Zoe takes Bloom’s potato (his moly) as he enters the brothel, he becomes helpless against all the fantasies that swarm through his mind—including the hallucinated experience of being turned into a pig. This first of two lectures on “Circe” will consider how Bloom is by turns chastised, glorified, then immolated before coming out of his trance—and before he meets Bella herself.

Outline

I. This chapter is written as a play script of transformations, hallucinations, and display. Following Stephen into the red light district of Dublin (Nighttown) in hopes of reclaiming him, Bloom reenacts—with a number of variations—Ulysses’s experience with Circe.
   A. Written in dramatic form, the chapter has been staged as a play and forms the centerpiece of Joseph Strick’s film of Ulysses.
   B. Circe enchants the men of Ulysses, but he resists her transformative power.
      1. When Ulysses’s men come to visit Circe in her palace, she gives them a potion that turns them into pigs.
      2. Going after his men to free them, Ulysses gets a magic plant called “moly” from Hermes, messenger of the gods.
      3. With this, he resists Circe’s transformative power. Then he makes her restore his men to their human form and enjoys her bed for a year before sailing on with his men.
         a. Thus, he parries the threat of being turned into a pig.
         b. He takes command of Circe.
         c. He liberates his men from her pigsty.
         d. He ends up on the sea, heading home.
   C. Bloom follows Stephen and his friend to Bella Cohen’s brothel in Nighttown but soon gives up his potato, making him liable to various hallucinations and transformations until he recovers the potato, regains his self-possession, stands up to Bella, and takes charge of Stephen.
      1. Unlike Ulysses, who gets his magic plant before he enters the palace of Circe, Bloom gives up his talismanic potato as he enters Bella’s brothel.
      2. Thus, he suffers the transformation that Ulysses avoided; in hallucination, he becomes a pig with Bella.
      3. Eventually, he recovers his manhood and liberates Stephen from the clutches of both Bella and the police.
      4. As Ulysses left Circe with his men, Bloom leaves Nighttown with Stephen.

II. Pursuing Stephen in the paternal hope of rescuing him from dissipation, Bloom hallucinates an encounter with his father, Rudolph, who reminds him of his own irresponsibility in youth—especially his abandonment of Judaism.
   A. Thinking that Bloom has come to Nighttown simply for his own pleasure, Rudolph speaks to him as stern father to errant son, wasting his money with “drunken goy.”
   B. In the words of the play that Bloom has recalled in chapter 5, Rudolph accuses him of leaving “the god of his fathers.”
   C. Ironically, Rudolph has no idea that Bloom is trying to save Stephen from degradation—not join him in it.
   D. Once again, it’s really the guilt of his own apostasy that Rudolph now seeks to load on the back of his son.
III. Wearing Turkish trousers as a sign of power, Molly insists that Bloom call her “Mrs. Marion”—which recalls Boylan’s letter to her arranging their tryst. Bloom is also menaced by the spectres of all the women he has ogled, flirted with, or lusted after.

A. Bloom’s old flame Mrs. Breen, once Josie Powell, is shocked to find Bloom “down here in the haunts of sin.”

B. Martha Clifford, the ditzy lady typist, charges him with breach of promise.

C. In a courtroom, Bloom is charged with various sexual offenses.
   1. He’s accused of seeking an adulterous tryst with one woman.
   2. He’s accused of making masochistic demands on another.
   3. He craves punishment partly to expiate his guilt.

IV. In giving up his talismanic potato as he enters Bella Cohen’s brothel, Bloom gives us his manhood and makes himself vulnerable to a series of transformations.

A. When a whore named Zoe takes the potato from Bloom’s pocket, she is not only taking his talisman but also symbolically castrating him.

B. Bloom’s shriveled potato may also signify the history of the Irish potato famine.

C. Without it, he is powerless against all the fantasies and hallucinations that now crowd in on him.

V. In the hallucinations that precede Bella’s appearance on the scene, Bloom is first glorified, then denounced and immolated.

A. When he speaks dismissively of smoking, Zoe urges him to make a “stump speech out of it.” In hallucination, this speech finally leads him to become king of his own utopia.
   1. He runs for public office and becomes King Leopold the First, king of Ireland.
   2. He becomes Moses leading his people into “the new Bloomusalem.”
   3. He becomes another Christ and even god of the world, with power to realize all his utopian fantasies.

B. But the fantasy explodes.
   1. Bloom is attacked as “a disgrace to Christian men.”
   2. He is immolated, then importuned as if he were a Christian martyr.

VI. Bloom thus rides a roller coaster of fantasies, soaring up to heights of glory and pitching down to disgrace and immolation.

Supplementary Reading:
Mark Shechner, Ulysses in Nighttown.

Questions to Consider:
1. Why is Bloom in his own fantasies both glorified and vilified?
2. Why does this chapter take the form of a play?
Lecture Nineteen
Circe of Nighttown, II

Scope: This chapter explains what happens in “Circe” after Bella Cohen appears. Having ridden a roller coaster of hallucinations that send him up to glory and down to vilification in the first half of chapter 15, Bloom now meets Bella the whoremistress, counterpart of Homer’s Circe. Bloom has already given up his talismanic potato, which symbolizes his manhood and recalls the magic plant that Ulysses used to protect himself from Circe’s transformative power. Bloom is, therefore, powerless to resist all the humiliations and transformations that Bella inflicts on him—including turning him into a sow, changing his gender as well as his human form. But Bloom faces down the worst of his hallucinations, which rise from the knowledge that Boylan has cuckolded him. Through his ordeal, he gathers the strength to challenge Bella, regain his self-command, and save Stephen from getting arrested.

Outline

I. When Bella appears, Bloom’s fantasies of bisexual potency give way to a series of assaults on his potency and manhood.
   A. In one of the trances that occurs in the first half of the chapter, Bloom is proclaimed a “new womanly man” and begets eight children all by himself.
   B. As Bello, a mustachioed male, the overbearing Bella subjects Bloom to various forms of humiliation.
      1. S/he forces him down on all fours and turns him—now her—into a sow.
      2. S/he rides her (Bloom) like a horse.
      3. S/he makes her dress like a whore and feel all the constriction of women’s clothes.
      4. S/he makes her work like a servant by day and a whore by night.
      5. She reminds Bloom that his house has been usurped by Boylan.
   C. In response to the reminder about Boylan, Bloom becomes an antlered flunky greeting Boylan when he comes to see Molly, looking through the keyhole and masturbating while Boylan ploughs her, and cheering him on. Bloom is punishing himself for allowing Boylan to take Molly.
      1. Bloom knew for hours beforehand that Boylan was coming to see Molly but did nothing to stop him.
      2. Feeling guilty for this failure, Bloom willfully subjects himself to the worst possible view of his response to Molly’s adultery. A repressed sense of self-loathing prompts Bloom to picture himself as the supreme cuckold.
      3. In the words of Mark Shechner, Bloom is “canonized by self-affliction.”

II. When the faces of Stephen and Bloom together are reflected in the mirror as Shakespeare, we are reminded of the parallels between Shakespeare and Bloom.
   A. According to Stephen, Hamlet dramatizes Shakespeare’s struggle to cope with his wife’s adultery, the same problem that has tortured Bloom today.
   B. In chapter 9, Stephen describes Shakespeare as the father of all his race; in this chapter, Bloom begins to act like a father with Stephen.
      1. He intervenes on Stephen’s behalf to save him from being overcharged by Bella.
      2. He also takes charge of Stephen’s money.

III. Stephen struggles yet again to vanquish the spectre of his mother and banish the guilt she would inflict on him.
   A. Her spectral conversation with him not only recalls her appearance in chapter 1 but also balances Bloom’s conversation with his father early in this chapter.
   B. Stephen insists that she was killed not by him but by cancer.
   C. With the spectre of his mother personifying God the devourer, Stephen rejects her pleas for his repentance and smashes the chandelier with his sword, driving the spectre away.
IV. When Bella screams at the breaking of her chandelier and threatens to call the police, Bloom coolly throws her a shilling and leaves, demonstrating that he has fully regained his self-possession. He then rescues Stephen, who—like Bloom—uses words alone to fight his adversaries.

A. Accused by two privates of insulting Cissy Caffrey (one of Gerty MacDowell’s friends), Stephen refuses to fight with his fists. Like Bloom with the citizen, Stephen uses only the weapon of his words.

B. When he tells the privates that he “must kill the priest and the king” within him, he reminds us of his sense of servitude to church and state, but the soldiers take his comment as a literal threat to the king.

C. Like Bloom, Stephen advocates pacifism. Just as Bloom decried “force, hatred, history, all that” as a threat to life itself, so Stephen conjures up in fantasy the whole history of Ireland’s bloody struggle against England.

D. Helplessly drawn into that struggle, Stephen is struck in the face even as he hallucinates a farcical apocalypse.
   1. The would-be ghastly spectacles of a final immolation include a black mass reminiscent of Mulligan’s morning ritual in chapter 1.
   2. Just after he’s deserted by his friend Lynch, whom he calls Judas, Stephen is struck by Private Carr and falls down stunned.

V. Bloom takes charge of Stephen and saves him from getting arrested but comically misunderstands what Stephen wants and finally gets entranced by a vision of Rudy.

A. With the help of another man, Corny Kelleher, Bloom dissuades the police from arresting Stephen, then takes charge of Stephen himself.

B. In the final scene, where we might expect mutual recognition between Stephen and Bloom, Bloom misunderstands Stephen.
   1. Stephen sings fragments of “Who Goes with Fergus,” the Yeats poem that earlier he remembered singing to his dying mother.
   2. Bloom thinks he’s singing about a girl named Ferguson and sees her as the “best thing could happen to him.”
   3. As he bends over Stephen, he sees against the wall a vision of Rudy as a little boy dressed in an Eton suit and reading a book from right to left.
      a. This recalls what Bloom thought about in the “Hades” chapter, when he imagined Rudy as a boy in an Eton suit.
      b. Because Rudy is here a Hebrew scholar (reading from right to left), he recovers the word of Judaism and, thus, returns to the God of the fathers that Bloom abandoned.
      c. Though Bloom moves once again from thoughts of Stephen to a vision of Rudy, this hardly makes the two sons merge. Bloom’s vision of what Rudy might have become is quite distinct from what Stephen is. Bloom will shortly find that Stephen is a puzzle—by turns a kindred spirit and a mystery.

Supplementary Reading:
See the readings for Lecture Eighteen.

Questions to Consider:
1. If Bella totally humiliates Bloom in his hallucination, how does he manage to stand up to her when the hallucination ends?
2. Compare Stephen’s altercation with the privates to Bloom’s argument with the citizen in “Cyclops.”
Lecture Twenty

Eumaeus

Scope: This chapter takes its name from the kindly old swineherd in Homer’s epic who graciously receives Ulysses just after he reaches Ithaca. Even though the swineherd takes him for a stranger because he pretends to be one, Eumaeus treats him hospitably and sincerely expresses his desire for Ulysses’s return. In Eumaeus’s shelter, Ulysses and Telemachus are joyfully reunited. In chapter 16 of *Ulysses*, Eumaeus appears as the keeper of a cabman’s shelter where Bloom and Stephen go to talk and refresh themselves after Bloom guides Stephen out of Nighttown. In what has been called a style of exhaustion—a language clotted with newspapery clichés—the chapter explores the theme of return: A sailor named D.B. Murphy, a would-be modern Ulysses, says he’s heading home to his wife, and Bloom muses on the fantasy that the long-dead Parnell might make a miraculous return of his own. Meanwhile, Stephen and Bloom achieve fleeting moments of real communication but more often stumble into misunderstanding—especially when Bloom tries to play the role of a conventional father.

Outline

I. After picking up a drunken, half-conscious Stephen and guiding him out of Nighttown, Bloom takes him to a cabman’s shelter, where the two sit down and talk. Because they (and we) are by now exhausted, this chapter is fittingly written in a style of exhaustion that recycles clichés from the daily newspaper.
   A. The familiar language of the daily paper runs in grooves of cliché.
      1. Bloom sees himself writing a newspaper article about the shelter. Thinking he might write something “out of the common groove,” he unwittingly slides into a cliché.
      2. Having adopted styles far removed from the everyday style of the newspaper, Joyce parodies this style to show how quickly it can run out of steam.
   B. The entire chapter speaks in a voice of exhaustion.

II. By showing us that newspapers are often unreliable and woefully incomplete, this chapter helps us see anew why Stephen feels compelled to reject journalism in favor of literature.
   A. Dignam’s obituary is both inaccurate and incomplete as a record of his funeral.
      1. It is riddled with factual errors, such the misspelling of Bloom’s name.
      2. It fails to tell us many things about the funeral that we learn from chapter 6 of this novel, and of course, it fails to tell us anything of what Bloom thinks when he reads the obituary itself.
   B. When Bloom paternally advises Stephen to write for the newspapers, he echoes Myles Crawford, the newspaper editor, who is eager for Stephen to join his pressgang. But this is clearly not what Stephen wants to do.

III. In the figure of D. B. Murphy, who claims to have sailed around the world, Bloom seems suddenly confronted by a genuine voyager worthy of a newspaper article: the true modern counterpart of Homer’s Ulysses.
   A. Claiming to have been “sailing about” for seven years, Murphy says his wife is waiting for him in Carrigaloe, on the south coast of Ireland.
   B. Unlike Bloom, who has scarcely ever set foot in a boat, Murphy tells tales of fabulous adventures at sea.
   C. In telling these stories, Murphy resembles Ulysses *pseudangelos*, the false messenger: Ulysses pretending to be a stranger from Crete when he meets Eumaeus.

IV. But just as the cabman differs from Eumaeus, so Murphy differs radically from Ulysses, and this chapter tests our understanding of just what makes Bloom fundamentally Ulyssian.
   A. Aside from keeping a shelter where Stephen and Bloom talk, the cabman shares nothing with Homer’s kind-hearted Eumaeus. He serves undrinkable coffee and inedible buns.
   B. Though Murphy tells fantastic tales about his travels, Bloom displays the shrewdness of Ulysses when he doubts the truth of the tales.
   C. Also, Bloom’s thoughts on the theme of the returning traveler help us see anew what makes Bloom fundamentally Ulyssian.
1. Murphy’s statement about the wife waiting for him makes Bloom think of sailors who came home to find their wives remarried—their places usurped.

2. When the cabman speculates that the paper might one day report the return of Parnell, Bloom mentally reviews the whole history of Parnell’s affair with Kitty O’Shea—in ways that let us see the links between Parnell and Ulysses and Bloom himself as victims of usurpation.
   a. Superficially, Parnell was himself an adulterous usurper who displaced the husband of Kitty O’Shea and, thus, played the role of Blazes Boylan—hardly a man Bloom admires.
   b. But Bloom sees Parnell as a man victimized by the “siren charms” of an English woman, detained, as Ulysses was, by seductive femininity in the course of his travels.
   c. Also, Bloom sees Parnell as a man politically usurped by members of his own party, who deserted and betrayed him, making his return to Ireland disastrous.

V. Though Bloom shrewdly observes that Stephen too has been victimized by desertion, Bloom’s well-meaning fatherly advice to him falls on deaf ears.

   A. In place of the great recognition scene between Ulysses and Telemachus, Stephen and Bloom have fleeting moments of understanding.
      1. At the beginning of the chapter, for instance, Bloom’s mention of the friend who deserted Stephen in Nighttown clearly strikes a sensitive nerve.
      2. Like Bloom, Stephen knows what it means to be deserted.

   B. But more often they misunderstand each other.
      1. As a lover of food, Bloom is dumbfounded to learn that Stephen has had no dinner for more than 24 hours.
      2. Having no idea of what Boylan means to Bloom, Stephen asks Bloom to seek Boylan’s help on behalf of a deadbeat.
      3. Bloom misunderstands what Stephen means by the word “simple” as applied to the soul.
      4. Bloom ardently urges Stephen to become a singer, blithely assuring him that the pursuit of a singing career would still leave him “heaps of time to practice literature in his spare time.”

VI. Yet for all their misunderstandings, the two men sometimes do achieve real communication.

   A. Recalling his argument with the citizen, Bloom reports he told the citizen that “Christ was a jew . . . like me, though in reality I’m not.”
      1. Though not a practitioner of Judaism, he has identified himself with the Jewish people—as the heir to Judaism through his father.
      2. Stephen recalls that Christ was likewise “from” the Jews in his heritage.

   B. Sitting in the cabman’s shelter, Bloom finds at last a sympathetic listener, and in return, he offers something like paternal support—especially when he invites Stephen to “lean on me” as they leave the shelter.

Supplementary Reading:
Lawrence, Odyssey of Style.

Questions to Consider:
1. When he tells Stephen about his argument with the citizen, what does Bloom hope to get from Stephen?
2. If Parnell was a notorious adulterer, why does Bloom admire him—or feel any kinship with him?
Lecture Twenty-One
Return to Ithaca, I

Scope: This chapter reenacts what Ulysses does when he gets to his palace in Ithaca, the island kingdom for which the chapter is named. Because he knows the suitors would kill him on sight, he appears disguised as a withered old beggar, suffers insults (such as a footstool thrown at him), bides his time, and strings the great bow that no one but Ulysses can string. With the help of Telemachus, he then kills all the suitors and is reunited with his wife, Penelope. In this chapter, which is written as a catechismal series of questions and answers, Stephen and Bloom enter the Bloom house “by a stratagem,” then sit down and talk until Stephen politely declines Bloom’s invitation to spend the night. This first of two lectures on chapter 17 treats Bloom’s interaction with Stephen up to his departure; the second considers the final stage of his journey, when he goes upstairs to join Molly in bed.

Outline

I. This chapter recalls—with considerable differences—Ulysses’s return to his palace in Ithaca.
   A. Because the suitors would kill him on sight, Athene disguises Ulysses as a withered old beggar before he approaches his palace, where he suffers indignities before vanquishing his enemies and rejoining Penelope.
      1. Antinoos throws a footstool at him, striking the back of his right shoulder.
      2. Biding his time, the would-be beggar strings the great bow that no one but Ulysses can string.
      3. With the help of Telemachus, he kills all the suitors and is reunited with Penelope.
   B. Entering his house “by a stratagem,” just as Ulysses used the stratagem of disguise, Bloom lets Stephen in, talks with him, and eventually makes his way to the bed of Molly.
      1. Because Bloom has forgotten his key, he enters the house by jumping down to the unlocked basement door, then letting Stephen in.
      2. After they drink cocoa and talk, Stephen politely declines Bloom’s invitation to spend the night. They step out into the garden and pee together, and Stephen leaves.
      3. Entering the front room of his house, Bloom hits his head on a sideboard that has been moved for Boylan’s visit—just as Ulysses is struck by a footstool thrown by one of the suitors.
      4. Finding his way at last to the bed where Molly waits for him, he finds that Boylan has definitely occupied it that afternoon.

II. This lecture treats Bloom’s interaction with Stephen up to the point of Stephen’s departure; the next lecture considers the final phase of Bloom’s return to Molly.

III. In form, this is a chapter of scientifically detached inquisition, made of nothing but questions and answers.
   A. Rigorously didactic, it recalls the format of the Roman Catholic catechism or of nineteenth-century scientific textbooks.
   B. It speaks with authority, exhaustively answering almost every question you might have about the characters in this book, especially Stephen and Bloom.
   C. It offers a historical record of facts that neither a journalist nor a historian would think worthy of recording but that are nonetheless significant in this novel.
   D. Peculiar as it may seem, this format enhances the universality of the novel and the central theme of the chapter: homecoming.
      1. The simple act of turning a faucet prompts two enormous passages on the topic of water as a global phenomenon. We are reminded that in this novel, the implications of any one character or action can be made to spread out almost infinitely in space and time.
      2. Homecoming typically involves questions and answers.
         a. When Ulysses passes the test that Penelope gives him, he answers the questions she implicitly asks him: What do you know about our bed?
         b. Likewise, Bloom’s return to Molly culminates in a “catechetical interrogation.” In response to her questions, he gives her an edited and somewhat fictionalized account of his day.
IV. In spite of the mechanical rigidity of the format, a sense of humanity permeates the chapter and repeatedly breaks through the surface of its scientific detachment.

A. In Bloom’s account of his day for Molly, his jumping down to the basement is playfully called an “aeronautical feat”—a phrase that conjures up visions of the mythical Dedalus, with Bloom now momentarily in flight.

B. When he discovers that he’s forgotten the key to his house, Bloom reveals once more his all too human frailty and prompts us to consider the human significance of keys.
   1. Human forgetfulness sabotages Bloom’s mechanical habit of putting the key into his back pocket.
   2. Like Bloom, Stephen has no key because Mulligan has taken it. The keylessness of both reminds us that each of them has seen his place usurped.
   3. Bloom is also keyless in two other ways.
      a. He hasn’t obtained a renewal of the ad for Keyes’s pub.
      b. He has no phallic key for Molly. He has locked himself out of her body for more than ten years.

C. In making cocoa for Stephen and drinking this “massproduct” with him, Bloom achieves a rare moment of communion.
   1. Cocoa substitutes for the Eucharist.
   2. This silent ritual contrasts significantly with Mulligan’s noisy black mass in chapter 1.
   3. This is about as close as we get to the tearful embrace of Ulysses and Telemachus in the swineherd’s shelter.

V. Though Bloom would like to adopt Stephen and take charge of his life, Stephen declines even to spend the night.

A. Bloom has great plans for Stephen’s future.
   1. He wants him to move in with the Blooms.
   2. He thinks Stephen can take singing lessons from Molly while she learns Italian from him.
   3. He might even end up marrying Milly, which would make him Bloom’s son-in-law.

B. Stephen declines all of these prospects—especially marriage to Milly—because they would entail the sacrifice of his literary ambitions.

VI. While Bloom and Stephen discover some common interests and amicably exchange thoughts about their respective cultures, Bloom finally plays Moses with Stephen, liberating him from the bondage of domesticity in Bloom’s own household.

A. In a modest way, Bloom shares Stephen’s interest in literature.

B. After Stephen narrates for him The Parable of the Plums, both men explore their respective creeds and races in terms of language.

C. Once again, Stephen not only sees Bloom as Jewish but also links him to Christ, whose human nature came from Jewish ancestors.

D. Like Moses liberating his people from bondage, Bloom leads Stephen out of his own house, liberating him from all the charms of domesticity that would suffocate his literary ambition.
   1. Bloom knows that he cannot possess Stephen.
   2. They do not bond as father and son, and we have no way of knowing whether they will ever meet again.

Supplementary Reading:
Kenner, pp. 134–45.

Questions to Consider:
1. Why does Joyce furnish so much background information on his characters now—when we have nearly finished the book? Why didn’t he put it at the beginning of the novel, where we usually find what is called “exposition”?
2. How well does Bloom understand what Stephen wants?
Lecture Twenty-Two
Return to Ithaca, II

Scope: This lecture treats the second half of the “Ithaca” chapter. After Stephen leaves, Bloom’s thoughts turn to Molly, who waits for him upstairs in bed. Even before Stephen’s departure, Molly makes her presence felt when Bloom and Stephen step out into the garden and see the moonlike light in the window of the room where she sleeps. While Stephen now becomes the “centrifugal departer,” Bloom is “the centripetal remainder,” seeking his center in Molly. His journey to her bed is something of an ordeal. Banging his head against a freshly moved sideboard as he enters the front room, he finds signs of disorder resulting from Boylan’s visit, and he strives to restore order, to reclaim his house. He also fantasizes about owning a grand country house, fulfilling his ambitions, and vanquishing his enemies. Yet fantasy will not banish pain. He must grapple again with the painful memory of his father’s suicide and the knowledge of what Boylan has done. He must find a way to vanquish his own jealousy without taking violent action against Boylan; he must somehow achieve equanimity before at last rejoining Molly in bed, kissing the “yellow smellow melons of her rump,” and ending his journey in a well-earned rest.

Outline

I. When Bloom and Stephen step out into the garden behind Bloom’s house, they “become heavenly bodies, wanderers like the stars at which they gaze.”
   A. While explaining the constellations to Stephen, Bloom sees the stars as “evermoving wanderers,” thereby echoing the poem of Yeats that Stephen sang to his mother, the poem ending with a line about “wandering stars.”
   B. Looking at the light in the window of the room where Molly sleeps, Bloom meditates on “affinities” between moon and woman.
   C. When Stephen leaves, he is the “centrifugal departer,” while Bloom is “the centripetal remainder,” seeking his center in Molly.

II. Peeing beside Stephen in the garden, Bloom makes a bow reminiscent of the one strung by Ulysses.
   A. Though Stephen’s stream is higher, Bloom’s is longer.
   B. Bloom’s watery arch may signify that like the Ulysses who strung the mighty bow, he is about to vanquish his rival, reclaim his wife, and retake possession of his house.

III. Reentering his house and going into the front room, Bloom bangs his head against a rearranged sideboard and sees other evidence that Boylan has been there. Like Ulysses, he finds that his house has been usurped and strives to set it back in order.
   A. Bumping his head against a walnut sideboard that has been pushed in front of the door, Bloom reenacts the moment when Ulysses—disguised as a beggar—feels the pain of a footstool thrown at him by a suitor.
   B. Bloom sees that the sideboard has been shoved out of the way to make room for a piano, where Molly has evidently been singing “Love’s Old Sweet Song” for Boylan.
   C. In addition to enduring the pain of these discoveries, Bloom tries to reorder his house.
      1. Like Ulysses, who fumigates his palace after slaughtering the suitors, Bloom lights a cone of incense to fumigate the front room.
      2. He also rearranges the books that have been disarranged by Molly and that are elaborately catalogued here.
         a. The catalogue tells us about Bloom’s reading habits.
         b. But the act of reordering the books may be a way of evading the task of reordering his sex life with Molly.
IV. After taking off his clothes in the front room to prepare himself for bed, Bloom fantasizes about fulfilling his ambitions and vanquishing his enemies.

A. He imagines a dream house in the country that is elaborately described—right down to the contents of the lumber shed.

B. He sees himself living there as a resident magistrate upholding the law against adulterers and rabidly anti-Semitic nationalists like the citizen. In other words, he seeks orderly retaliation against his enemies.

C. He imagines himself suddenly growing rich enough to afford such a house—not because he actually expects to be rich, but because such fantasies soothe him.
   1. He knows that he will not live to satisfy all his desires or defeat all his enemies.
   2. But in sleep, he can fulfill his wishes—such as his dream of the perfect ad—and achieve repose.

V. Exhaustively described, the contents of the drawers in the front room confirm and amplify several things that we have come to know about Bloom.

A. The contents of one drawer confirm that Bloom is sensual, furtively flirtatious, affectionate with Milly, preoccupied with his body, devoted to Hungary, and faithful to the memory of his parents—especially his father.

B. The second drawer tells us about Bloom’s assets and still more about his father—including the reason for his suicide.
   1. Bloom owns 900 pounds worth of Canadian stock paying 4% a year—possibly bought with what he inherited from his father.
   2. An envelope addressed “To My Dear Son Leopold” contains a suicide note in which the father reveals that he cannot bear to outlive his wife.
   3. Breaking the strict formal order of interrogation and response, “fractions of phrases” read from the suicide note express the anguish of a desolate man and recall Simon Dedalus breaking down at the grave of his wife in chapter 6.
   4. Once again, Bloom is touched with guilt for disrespecting “certain beliefs and practices”—though he has no intention of returning to them.

VI. After flirting with the idea of departing from home and wife for good and traveling to the edge of the universe, Bloom imagines himself returning “an estranged avenger.” He must now contend with the undeniable fact that Boylan has entered the very bed that Bloom shares with Molly.

A. Entering the bed, he finds the imprint of another male body.

B. Surprisingly enough, he may have smiled to realize that he was not the only one to enter that bed, but merely one of a series extending to infinity.

C. Though Bloom cannot easily kill his jealousy, which conjures up a whole series of would-be lovers for Molly, he achieves equanimity without taking violent revenge on Boylan.
   1. He sees that adultery is not unnatural and far less reprehensible than many other offenses.
   2. As a resolute pacifist, Bloom will have nothing to do with violence.
   3. By conquering his own envy, jealousy, and sense of outrage, Bloom achieves equanimity—and, thus, a victory of his own.

VII. Though both Molly and Bloom know that she has just committed adultery with Boylan, the series of questions and answers that pass between them make no reference to this act. Bloom happily kisses the melons of Molly’s rump and asks no further satisfaction for now: “He rests. He has traveled.”

Supplementary Reading:
See the readings for Lecture Twenty-One.

Questions to Consider:
1. Why does Joyce treat Stephen, Bloom, and Molly as if they were heavenly bodies?
2. Why does neither Molly nor Bloom mention the name of Boylan when they discuss the events of the day?
Lecture Twenty-Three
Molly Bloom Speaks

Scope: This chapter takes its name from the wife of Ulysses, who remained at home in Ithaca during his twenty-year absence and who faithfully resisted all her suitors while awaiting his return. Given that Molly has entertained a lover while Bloom was away for less than 24 hours, she seems hardly a model of Penelopean fidelity, and while Penelope speaks of almost nothing but her longing to see Ulysses again, Molly generates a waterfall of words. Lying in bed with Bloom in the wee hours of the morning, she thinks of everything she’s ever done or felt and every man she’s ever known. Nevertheless, her uninhibited and sometimes self-contradictory monologue finally shows her thoughts returning to Bloom, whom she clearly prefers to Boylan. Even though she craves another dose of the sexual excitement Boylan has given her, Bloom is the only man she’s ever known who fully understood her, and it is with her memory of their first ecstatic lovemaking that Molly’s monologue ends.

Outline

I. The key to Molly’s wildly flowing monologue is its first and last word: yes.
   A. Unlike the catechist of chapter 17, who moves by starts and stops, Molly speaks like a roaring stream.
      1. Though the episode consists of eight “sentences,” they average five pages each.
      2. Apart from Molly’s reference to her menstrual period, the only period we find in this nonstop monologue appears at its very end.
   B. But the first and last word of the monologue is yes, and that is the key to its life-affirming spirit.

II. Though critics have defended Molly by calling her an earth mother, she gives precious little evidence of fecundity.
   A. Against the charge that Molly has “horrible” thoughts, critics have argued that she’s an earth mother.
      1. At the end of the “Ithaca” chapter, Molly lies on her side “in the attitude of Gea-Tellus, fulfilled, recumbent, big with seed.”
      2. Menstruating and urinating, she seems a force of nature, like earth or rain, “self-befouling, self-purifying.”
   B. But she’s not notably fecund.
      1. She has just one living child—her daughter, Milly.
      2. Her menstruation shows that she’s not pregnant—at which she seems relieved.

III. Beside being an earth-mother with just one child, Molly is a bundle of other contradictions.
   A. Though known around Dublin as a “gamey mare,” Molly gives no evidence that she ever had sex with anyone before Bloom or that she has ever committed adultery before today. In fact, she has long been celibate.
      1. Before Bloom, she mentions just two suitors, and in her frank account of what she did with them, she makes no reference to having had sex with either.
      2. So far as we know, Molly’s fling with Boylan was her first complete experience of sexual intercourse in more than ten years.
   B. Though Rudy’s death seems to have touched her as deeply as it did Bloom, she has nothing good to say about any children, including her own daughter.
      1. She was so traumatized by the death of Rudy that she knew she would never have another child.
      2. She dislikes all children.
         a. She scorns the nonstop pregnancies of Mina Purefoy.
         b. She resents her daughter, Milly, whom she sees as a rival for Bloom’s attention.
   C. Though she speaks up for women, she also disparages them.
      1. She thinks the world would be much better off if women were put in charge of it.
      2. But so far from seeking to make common cause with women against oppressive males, she says that women are “bitches” and she distrusts nearly all of them.
IV. In spite of her affair with Boylan, Bloom remains Molly’s best friend.
   A. All the qualities that Molly ascribes to women at their best can be found in Bloom.
   B. In a city filled with drunken good-for-nothings, she appreciates his thriftiness, good manners, and concern for his family.
   C. She’s captivated by his worship of her body.
   D. She’s the only one who understands him.

V. Nevertheless, she no longer admires Bloom’s talent for Ulyssean deception.
   A. As a performer herself, she loved to pretend “for fun” and thought of Bloom as a co-conspirator.
      1. Catching up with her in the rain one day for some intimate fondling, he gave her a story to explain the delay to her father.
      2. She liked the fact that he could see her desire through the mask of conventional modesty that she felt bound to wear.
   B. But having listened to Bloom’s account of his day and night, she thinks he’s lying.

VI. Feeling sadly that she’s past her prime, she yearns for sexual adventures to prove that she can still arouse a man’s desire—especially since she’s had no sex with Bloom for more than ten years. Above all, she wants to excite Bloom’s desire.
   A. She fantasizes about having an affair with Stephen.
   B. She savors the fresh memory of Boylan’s potency. His sexual score grows every time she thinks about it—from “3 or 4 times” to “5 or 6 times” in the course of a single visit. So far from feeling guilty about her affair or wanting to conceal it, she wants Bloom to know about it.
   C. She justifies her adultery by citing Bloom’s sexual neglect of her.
   D. Paradoxically, Molly’s urge to punish and humiliate Bloom springs from her desire for him, her desperate longing to rouse his desire for her.

VII. In spite of her eagerness to see Boylan again, she still cares more for Bloom, whom she clearly finds much more refined and sensitive.
   A. She resents Boylan’s coarseness.
   B. The final passage of her monologue begins with a series of negatives about Boylan and ends with her memory of passionately saying yes to Bloom.
   C. She remembers in particular his extraordinary sensitivity: “I saw he understood or felt what a woman is.”

VIII. But the adulterous estrangement of the two leaves us with unanswered questions about the future of their relationship.

Supplementary Reading:
Pearce, Molly Blooms.

Questions to Consider:
1. What do Molly and Bloom have in common?
2. Does Molly’s monologue tell you anything new about Bloom—anything we have not already learned from Bloom himself?
Lecture Twenty-Four
Joyce and the Modern Novel

Scope: This final lecture situates *Ulysses* in the history of English fiction, suggests a possible answer to one of the questions raised by its ending, and briefly considers the sequel to *Ulysses—Finnegans Wake*. The absence of decisive answers to many of the questions raised by this novel exemplifies Joyce’s refusal to follow the rules of conventional plotting, for here is chiefly a story of characters who lack clear-cut motivation and achieve almost nothing specific by the end. To set Joyce’s novel beside its nineteenth-century predecessors is to see that he virtually exploded the form while nonetheless binding his universalizing vision to the richly particularized streets of Dublin on a quite specific day. His story is timeless because we are all wanderers who know what it means to return, and for this reason, it is at least possible that Bloom and Molly will return to each other sexually. In any case, Joyce himself returned to the major themes and characters of *Ulysses* when he recycled them in the ever-circling "riverrun" of *Finnegans Wake*.

Outline

I. The ending of *Ulysses* leaves major questions unanswered because Joyce has no use for the conventional rules of plotting, which require clear-cut motivation and decisive resolution.
   A. Different as they are, nineteenth-century novels such as Jane Austen’s *Pride and Prejudice* and Charles Dickens’s *Great Expectations* resolve nearly all their conflicts by means of marriage.
      1. At the end of *Pride and Prejudice*, the heroine and her sister—who will inherit very little from their father and are, therefore, looking for suitable husbands—marry rich and handsome young men.
      2. At the end of *Great Expectations*, three pairs of characters are married, and the hero—who has gratified his desire for gentility with the aid of a mysterious benefaction—still expects to gratify his desire for Estella by marrying her.
   B. By contrast, the chief characters of *Ulysses* lack clear motivation and achieve almost nothing specific by the end.
      1. Stephen takes no specific steps toward any profession and does not even know where he will spend the night when he leaves Bloom’s house.
      2. Bloom can hardly say who he is when he tries to leave a message for Gerty on the beach, and his plan to adopt Stephen as a surrogate son goes nowhere.
      3. We do not know whether Bloom and Molly will ever again have sex, and we don’t know whether Molly’s affair with Boylan will continue.
   C. Joyce avoids the sensationalism of earlier novels.
      1. Though Dignam is buried, nobody dies in this novel.
      2. Except for the ghostly visitations of Stephen’s mother and the wild hallucinations of the “Circe” chapter, Joyce eschews violence, terror, horror, and bloodshed.
      3. In spite of its passages of obscenity, this novel offers nothing like the sex scenes furnished by nineteenth-century soft-porn fiction.

II. *Ulysses* is also distinguished from earlier fiction by its dazzling diversity of voices and styles.
   A. Before Joyce, novels were largely dominated by a single narrative voice.
   B. *Ulysses* speaks with many voices and from many different viewpoints.
      1. Chapter 7 apes the layout of a newspaper.
      2. Chapter 12 includes 33 parodies interspersed with the narrative.
      3. Chapter 13 suddenly lurches in the middle from one viewpoint to another.
      4. Chapter 14 parodies every stage of the English language from Anglo-Saxon to high Victorian.

III. In spite of its bewildering diversity, *Ulysses* offers a narrative of events realistically situated in space and time.
   A. Joyce sets his narrative in a fully realized place.
      1. He painstakingly re-creates the sights and sounds and smells of Dublin.
      2. Because Molly grew up in Gibraltar, he packed her monologue with so many facts about the island that a native of the place refused to believe Joyce had never set foot on it.

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Throughout the novel, Joyce registers the passage of time.
1. Once he learns that Boylan is coming to see Molly at 4:00, Bloom can hardly keep his eyes off his watch or any available clock.
2. Even lying awake in the wee hours of the morning, Molly counts the hours as well as the days.

Nevertheless, Joyce manipulates time in various ways.

A. He turns back the ticking of the clock to show that two or more things are happening at once.
   1. Chapters 1–3 take Stephen through the morning from breakfast to his walk on Sandymount Strand; likewise, chapters 4–6 take Bloom through his morning from breakfast through Paddy Dignam’s funeral.
   2. In chapter 10, “Wandering Rocks,” many people make their way through Dublin at the same time, and each has business of his or her own.

B. He ruptures time or treats a particular event as timeless.
   1. The long hallucinations of the “Circe” chapter are essentially timeless breaks in the realistic passage of the night.
   2. The parodies of chapter 12 sometimes recast its action in a wholly different period of time.
   3. The succession of styles in chapter 14 prompts us to see the events of the night—and of the whole day—as timeless reenactments of events long past.

Joyce’s story is timeless because Bloom reincarnates Ulysses, the archetypal wanderer who finally comes home.

A. Building on the principle of reincarnation, Joyce repeatedly bridges the gaps between Ulysses and Bloom.

B. His novel takes its shape at once from the structure of a day and the structure of Homer’s epic.
   1. The structure of Ulysses is tripartite: a three-chapter Telemachiad introducing Stephen, a long central section on the wanderings of Bloom, and a final three-chapter section on Bloom’s homecoming.
   2. Even the seemingly uncontrolled monologue of Molly at the end is dictated by a principle of symmetry; it balances the male monologue of Stephen in chapter 3.

Though we don’t know for certain what happens at the end to the relation between Molly and Bloom, the final chapter gives us reason to believe that they may resume having sexual intercourse.

A. In asking Molly to serve him breakfast in bed, Bloom makes it clear that the day after Bloomsday will be different.
   1. By the end of the monologue, it’s also clear that she has agreed to serve him.
   2. Though this doesn’t mean that he will ever treat her as a servant, it may mean that he seeks to revive the reciprocity of their first love, with each giving and taking in equal shares.

B. The resumption of sexual relations between them is a distinct possibility.
   1. Bloom is perfectly capable of having sex with Molly again, and nothing in the novel tells us definitely that it cannot happen.
   2. Molly finds Bloom not only more refined than Boylan but more potent.

Joyce’s own next move was to spend 17 years writing Finnegans Wake, published in 1939. Pursuing the course begun by Ulysses, Joyce’s last novel offers a night vision of the world in which history is endlessly recycled.

A. Taking its title from an Irish ballad about a man who dies and is revived by whiskey, this novel treats death and regeneration. It exemplifies the process of returning and recycling that we have seen in Ulysses.
   1. Leopold Bloom, the paterfamilias of Ulysses, is succeeded by a pub owner named Humphrey Chimpden Earwicker.
   2. Molly herself becomes Humphrey’s wife, Anna Livia, whose name evoked the River Liffey.
   3. The night vision of Finnegans Wake recalls and recycles the nocturnal monologue of Molly Bloom.
   4. The novel begins in the middle of a sentence that begins at the very end of the novel, so the end takes us back to the beginning.

B. Though timeless and universal in its range, the novel’s vision of universal history keeps its eyes on Dublin, the world of Ulysses.
1. Its very first sentence refers to a castle and a river that may respectively symbolize the city-building of mankind and the fertility of womankind.
2. It also evokes Howth Head, where Molly and Bloom first consummated their love.
3. Together, castle and river signify a city whose rivers flow to the sea, which Buck Mulligan blessed on the very first page of *Ulysses*.

**VIII.** In *Ulysses*, Joyce unweaves and reweaves the work of an ancient poet who remains forever alive because his tale can be reanimated by each new generation.

**Supplementary Reading:**
See Bibliography.

**Questions to Consider:**

1. If Joyce aims to tell a timeless story in *Ulysses*, why does his novel seem so preoccupied with specific times of the day and night?
2. Does Joyce finally persuade you that Leopold Bloom is the reincarnation of Homer’s Ulysses?
O'Connell Monument & Nelson's Pillar
Library of Congress, Prints & Photograph Division
Dublin

1-Sandy Cove  4-7 Eccles Street
2-Sandymount  5-Post Office
3-Dalkey       6-Cemetery
               7-Newspaper Office
8-Davy Byrne's Pub  11-Barney Kiernan's
9-Library  12-Hospital
10-Ormond Hotel  13-Nighttown, Bella Cohen's

14-Cabman's Shelter
Dublin city scene, early 1900's

Library of Congress, Prints & Photographs Division
### Homer and Joyce: Comparative Outlines

<table>
<thead>
<tr>
<th>Homer, <em>Odyssey</em> Books</th>
<th>Joyce, <em>Ulysses</em> Chapters</th>
</tr>
</thead>
<tbody>
<tr>
<td>I. Telemachus, in Ithaca with suitors, is urged to seek his father.</td>
<td>1. “Telemachus.” Stephen Dedalus eats breakfast with Mulligan and Haines at the Martello Tower, then leaves for work.</td>
</tr>
<tr>
<td>II. Telemachus leaves with Athene.</td>
<td>2. “Nestor.” Stephen teaches his class at the Dalkey School; receives his pay and would-be sage advice from Mr. Deasy, the headmaster.</td>
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<td>III. Telemachus visits Nestor.</td>
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<td>IV. Telemachus visits Menelaos as suitors lay ambush for him.</td>
<td>3. “Proteus.” Stephen on Sandymount Strand.</td>
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<td>V. Odysseus leaves Calypso; wrecked on a raft, he swims to the isle of the Phaiakians.</td>
<td>4. “Calypso.” Leopold Bloom with Molly; he leaves to buy a pork kidney and returns.</td>
</tr>
<tr>
<td>VI. Odysseus meets Nausicaa, princess of the Phaiakians.</td>
<td>5. “Lotus Eaters.” Bloom collects the letter with flower from Martha Clifford, orders lotion for Molly at the drugstore, thinks of taking a bath.</td>
</tr>
<tr>
<td>VII. Odysseus is hospitably received by Alkinous and Arete, king and queen of the Phaiakians.</td>
<td>6. “Hades.” Bloom attends the funeral of Paddy Dignam.</td>
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<tr>
<td>VIII. Odysseus attends games; bathed and feasted, he is invited to identify himself and tell the story of his adventures since the fall of Troy.</td>
<td>7. “Aeolus.” Bloom and Stephen appear at a newspaper office, but don’t quite meet.</td>
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<tr>
<td>IX. Odysseus tells of his battles with the Kikonians, his sojourn with the Lotus Eaters, and his entrapment in the cave of the Cyclops.</td>
<td>8. “Lestrygonians.” Bloom eats lunch at a pub and goes to look at statues of goddesses in the National Museum.</td>
</tr>
<tr>
<td>X. Odysseus tells of Aeolus, god of winds; the man-eating Lestrygonians; and the enchantress Circe.</td>
<td>9. “Scylla and Charybdis.” Stephen explains his theory of <em>Hamlet</em> in the National Library, where Bloom appears briefly.</td>
</tr>
<tr>
<td>Homer, <em>Odyssey</em> Books</td>
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<tr>
<td>XI. Odysseus tells of visiting Hades (god of the underworld), then returning to Circe to bury Elpenor.</td>
<td>10. “Wandering Rocks.” Bloom and Stephen wander through Dublin among many other characters but still do not meet.</td>
</tr>
<tr>
<td>XII. Odysseus tells of the Sirens, Scylla and Charybdis, Helios (sun god); with his last ship lost, he’s rescued by Calypso. Odysseus’ storytelling ends.</td>
<td>11. “Sirens.” Bloom dines at the Ormond Hotel restaurant and hears singing by the barmaids and various patrons, including Simon Dedalus (Stephen’s father).</td>
</tr>
<tr>
<td>XIV. Odysseus is hospitably received by Eumaios, his noble swineherd.</td>
<td>13. “Nausicaa.” Bloom ogles Gerty McDowell on Sandymount Strand and masturbates.</td>
</tr>
<tr>
<td>XVI. Telemachus visits Eumaios; Odysseus reveals his identity to Telemachus.</td>
<td>15. “Circe.” Bloom follows Stephen to Nighttown, Dublin’s redlight district, where Stephen spends most of his money, gets into a scuffle with two soldiers, and is rescued by Bloom.</td>
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<td>XVII. Telemachus returns to his house; disguised as a beggar, Odysseus also returns with Eumaios.</td>
<td>16. “Eumaeus.” Stephen and Bloom talk in the cabman’s shelter.</td>
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<td>XVIII. Odysseus soundly thrashes the beggar who taunts him. Antinous declares the suitors will stay until Penelope marries one of them. Eurymachos throws a footstool at Odysseus and just misses him.</td>
<td>17. “Ithaka.” Bloom and Stephen go to Bloom’s house. Stephen declines Bloom’s invitation to spend the night. Bloom gets into bed with Molly and finds evidence of her adultery, which he accepts at last “with equanimity.”</td>
</tr>
<tr>
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<tr>
<td>XIX. Odysseus and Penelope meet; Penelope plans the test of the bow to determine the stranger’s identity.</td>
<td>18. “Penelope.” In bed, Molly reviews her life and loves, concluding with her memory of Bloom’s proposal and her answer: yes.</td>
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<tr>
<td>XX. All principals gather in Odysseus’s house.</td>
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<tr>
<td>XXI. Odysseus wins the test of the bow.</td>
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<tr>
<td>XXII. Odysseus kills the suitors and punishes the maids who consorted with them.</td>
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<tr>
<td>XXIII. Penelope recognizes Odysseus and the two are reunited; Odysseus goes to the farm of his father, Laertes.</td>
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<tr>
<td>XXIV. Odysseus reveals himself to Laertes; the suitors are buried; revenge taken by the suitors’ relatives is foiled by Odysseus and his party; Athene imposes peace.</td>
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</table>
Glossary

(Names in boldface are explained in the Biographical Notes.)

**Communion**: See **Consecration**.

**Consecration**: At the Last Supper on the night before his crucifixion, Christ declared that the bread and wine he shared with the apostles was his own body and blood. Reenacting this moment, the consecration is the Roman Catholic ritual in which a priest changes unleavened bread and wine into the body and blood of Christ by recalling the Last Supper, holding the bread and wine each up in turn, and quoting the words: “This is my body” and “This is my blood.” (In Latin, the first item is “Hoc est enim corpus meum,” whence probably come “hocus pocus” and “hokey-poky,” derisive terms for would-be magic words or sleight of hand.) During Mass, which begins with the Liturgy of the Word (including readings from the Bible), consecration takes place within the Liturgy of the Eucharist (which means thanksgiving) and is followed immediately by Communion, when members of the congregation consume the consecrated bread and wine as the body and blood of Christ.

**Fenian Movement**: Founded about 1858, this was named for the Fianna, a standing force of warriors under Finn MacCool who served the high kings in third-century Ireland. A secret revolutionary society led in Ireland by James Stephens (1824–1901) and by the immigrant John O’Mahoney in the United States, it was anti-Catholic and non-agrarian and bent on the violent overthrow of British rule. It ended in 1914, giving way to Sinn Fein and the IRA (see Timeline for Ireland: A Selective Chronology).

**Fuga per canonem**: Literally, a “fugue according to rule.” Because *fuga* means “flight” in Latin, a fugue is a composition of notes in flight, a melody flying from one voice part or instrument to another—from baritones to sopranos, for instance, or from the violin to the flute. A “fugue according to rule” may include a subject, an answer, a counter-subject, a climax, and a coda.

**Hibernia**: The Latin name for Ireland.

**Interior monologue**: An exact, verbatim transcript of what a particular character is thinking—sometimes called “stream of consciousness.” Joyce claims to have discovered this way of writing in *Les Lauriers sont Coupés*, a novel by Édouard Dujardin that Joyce bought in 1903, during his sojourn in France. According to Richard Ellman, Dujardin’s novel is “a soliloquy without any interposition by the author.” After first using it at the end of *Portrait*, where the interior monologue takes the form of diary entries written by Stephen Dedalus, Joyce used it extensively in *Ulysses*—but chiefly in tandem with third-person narration. Only the final chapter of *Ulysses* is written throughout as an interior monologue.

**Irish Revival**: A rebirth of Irish nationalism and culture that originated in the last quarter of the nineteenth century and flourished until the 1920s. It was fostered by translations and redactions of Irish legend, folklore, and poetry, such as Douglas Hyde’s *Lovesongs of Connacht* (1893), and such works as Standish O’Grady’s *History of Ireland* (1880). Its showcase was the Irish Literary Theatre, founded by William Butler Yeats and others in 1899, which became the Irish National Theatre Society in 1903 and moved into the Abbey Theatre in 1904. Opening with three one-act plays by Yeats, the Abbey also staged work by George Russell, John Millington Synge, George Bernard Shaw, and Sean O’Casey. Outside the theater, the Irish Revival was also aided by the poetry of Yeats, the prose of George Moore, and even the fiction of Joyce, though he distanced himself from its aims.

**Jesuit**: Member of the Society of Jesus, a Roman Catholic religious order of priests and brothers founded in 1540 by St. Ignatius of Loyola. Highly disciplined and especially devoted to the pope, the Jesuits spearheaded the Roman Catholic fight against the Reformation and became leaders in education. Joyce was taught chiefly by Jesuits throughout his school years and even called himself a Jesuit, which is also what Mulligan calls Stephen on the first page of *Ulysses*. From the Jesuits, Joyce said, he learned “to arrange things in such a way that they become easy to survey and judge.”

**Mass**: See **Consecration**.

**Nacheinander/Nebeneinander**: German words for “after another,” and “next to another”; they apply in “Proteus” to sounds, which follow one another in time, and sights, which may be juxtaposed together in space.

**Nostos**: This Greek word for “homecoming” applies to the last three chapters of *Ulysses* (16–18), which treat the homecoming of Leopold Bloom.
**Reincarnation**: Also called rebirth, metempsychosis, and transmigration of souls, this is the belief that the soul survives the death of the body by passing to another body, undergoing rebirth in a different form. Because Buddhism teaches that the soul is reborn but also denies its immortality, the latter is not necessarily included in the doctrine of rebirth, which has been taught by Plato and other philosophers of ancient Greece, as well as by Eastern religions, such as Buddhism and Hinduism.

**Synchronized Narration**: The telling of two or more stories that take place at the same time, as in “Wandering Rocks,” where separate sections treat simultaneous events.

**Telemachiad**: Named for Telemachus, the son of Odysseus, whose search for his father occupies the first four books of Homer’s *Odyssey*, this term applies to the first three chapters of *Ulysses*, which focus on Stephen Dedalus, the Joycean counterpart of Telemachus. See also *Nostos*. 
Biographical Notes

(Boldfaced terms appearing in the sketches are explained in the Glossary. All boldfaced names are explained in this section.)

**Aristotle** (384–322 B.C.E.). Son of Nicomachus, the court physician to the king of Macedon, Aristotle was born in the Ionian city of Stagira but sent to Athens about 367 B.C., when he entered the Academy of Plato. After studying at the Academy until Plato’s death in 347 B.C.E., he tutored the son of Philip II of Macedon—a son who would become Alexander the Great—then opened a school in the Athenian Lyceum about 335 B.C.E. Prolific and wide-ranging, he produced works on physics, biology, metaphysics, psychology, natural history, ethics, rhetoric, drama, and politics. In philosophy, Aristotle stressed the role of logic and rational analysis. He taught that knowledge of anything requires knowledge of its causes—especially its final cause, the purpose for which it exists or was made. Departing from Plato’s doctrine that only ideal forms are truly real, he posited a doctrine of substances, holding that substance has no separate existence but inheres in matter, in concrete objects, and individual persons.


**Cummins, Maria** (1827–1866). An American writer born in Salem, Massachusetts, she gained success with her first novel, *The Lamplighter* (1854), a sentimental tale of a Boston orphan. Its style is parodied in the first half of Joyce’s chapter 13, “Nausicaa.”

**Dante Alighieri** (1265–1321). Born in Florence as the son of a lawyer, he rose to political prominence as a prior of the city in 1300 but left in 1301 and never returned after a sentence of banishment was passed against him. Wandering elsewhere in Italy and eventually settling in Ravenna, he wrote *The Divine Comedy*, a Tuscan poem of 100 cantos. The work tells of a journey inspired by Beatrice Portinari (c.1265–1290), whom Dante met in 1274 when he was 9 and to whom he remained intensely devoted even after her marriage to another man and her death. The poem tells the story of how Virgil guides Dante through Hell (the Inferno) and up the mountain of Purgatory and how Beatrice guides him to Heaven, where he finds the Virgin Mary enthroned in the midst of a mystic rose.

**Dedalus.** Legendary artist, inventor, and craftsman of prehistoric times, he is immortalized in the *Metamorphoses* of the Roman poet Ovid (43 B.C.E.–17 C.E.). Forced to leave his native Athens because he killed his nephew Perdix, who was more skillful than he, Dedalus went to the island of Crete. There, he disguised Queen Pasiphae as a cow so that she might copulate with a handsome bull sent to King Minos by Poseidon, god of the sea. When she then gave birth to a hybrid of man and bull called the Minotaur, Dedalus built a labyrinth to hide it in. When Minos learned of what Dedalus had done for the queen, he imprisoned Dedalus and his son Icarus in the labyrinth. With the aid of artificial wings wrought by Dedalus, father and son flew away, but when Icarus flew too close to the sun, his wings melted and he drowned in the Aegean Sea.

**Dowie, John Alexander** (1847–1907). Part Scottish, part Australian, and part American, Dowie attained such fame as an evangelist that he called himself “Elijah the Restorer,” then “First Apostle of the Christian Catholic and Apostolic Church in Zion”—or, in other words, the reincarnation of the apostle Paul. After founding Zion City near Chicago in 1901, he led a mass of followers to New York City in the fall of 1903 to “regenerate” it. Though he never came to Dublin in 1904, he visited Europe for a week during June of that year. In 1906, Zion City rose up against him for misusing funds and other offenses.


**Emmet, Robert** (1778–1803). Irish patriot who, in 1803, led an attack on Dublin Castle, the seat of British power in Ireland. When the attack failed after help from Napoleon and Emmet’s Irish allies failed to materialize, he hid out.
for a month but was captured and publicly executed, leaving behind his celebrated last words: “When my country takes her place among the nations of the earth then and not till then, let my epitaph be written. I have done.”

**Goethe, Johann Wolfgang von** (1749–1832). Born in Frankfurt, Goethe became the giant of German Romanticism. His voluminous work as a playwright, novelist, poet, and scientist includes a novel titled *Wilhelm Meister’s Apprenticeship and Travels* (1796), wherein Wilhelm translates and reshapes *Hamlet* as well as appearing in his own version of it. In chapter 9 of *Ulysses*, the “quaker librarian” Thomas Lyster cites the “priceless pages” on *Hamlet* in Goethe’s novel.

**Gogarty, Oliver St. John** (1878–1957). Born in Dublin, he became a playwright, politician, and surgeon. As a medical student, he met Joyce about 1903; briefly lived with him in the Martello Tower south of Kingstown Harbor, and became the model for Buck Mulligan, furnishing some of the blasphemous verses credited to Buck in chapter 1 of *Ulysses*. A senator of the Irish Free State from 1922 to 1939, when he moved to the United States, he displayed his wit in his books, including *As I Was Going Down Sackville Street* (1937) and *Tumbling in the Hay* (1939). His *Collected Poems* appeared in 1952.

**Gregory, Lady Augusta** (1852–1932). Born in Galway, she married Sir William Gregory in 1880 and was widowed in 1892. With *William Butler Yeats*, she promoted the Irish Revival by helping to found the Irish Literary Theatre, writing or translating over forty plays and popularizing Irish folklore in such books as *Poets and Dreamers* (1903), which Joyce dismissively reviewed for wallowing in the “sorrow and senility” of old Ireland.

**Homer**. Ancient Greek poet who probably lived in Asia Minor, he is generally credited with authorship of the two earliest epic poems in Western literature, which he is thought to have composed in the eighth century B.C.E. Both poems grow out of the ten-year war between the Greeks and the Trojans, which (it is conjectured) led to the fall of Troy about 1200 B.C.E. (The ruins of Troy may be seen to this day in northwest Turkey.) Set in the last year of the Trojan war, *The Iliad* tells how the wrath of the Greek hero Achilles brought tragic consequences for both sides, culminating in the death of Hector, the champion of Troy. *The Odyssey* tells how the Greek hero Odysseus returned to his island kingdom of Ithaca after fighting for ten years, then taking another ten years for the voyage home. In Western literature, Odysseus is commonly called by his Latin name, Ulysses.

**Ignatius of Loyola, Saint** (1491–1556). A Spanish soldier who was converted in 1521 and ordained in 1537, he founded the Jesuits in 1540. In chapter 9, Stephen alludes to his *Spiritual Exercises* (1548), which explains how to meditate on sacred events.

**Magee, William Kirkpatrick** (1868–1961). Born in Dublin as the son of a Protestant clergyman, he read classics at Trinity College and made his name as an influential essayist and critic under the pseudonym John Eglington. He was assistant librarian of the National Library from 1904 to 1922, when he left for England to protest the inauguration of the Irish Free State.

**Mallarme, Stephane** (1842–1898). Born in Paris, he became a French Symbolist poet reveling in obscurity and free verse and best known for *L’Apres-Midi d’un Faune* (*The Afternoon of a Faun*). His prose poem “Hamlet et Fortinbras” (1896) is briefly mentioned in “Scylla and Charybdis.”

**Moore, George Augustus** (1852–1933). Born in Ireland’s County Mayo, he left for Paris in 1870 to study painting and writing. Modeling his fiction on the realism of Zola and Balzac, Moore moved to London in 1880 and produced such novels as *A Modern Lover* (1883), *A Mummer’s Wife* (1885), and *Esther Waters* (1894). Returning to Ireland in the 1890s, he developed an interest in love, theology, and the arts; left sordid realism behind; and cultivated the texture of his prose. In later life, he wrote history, essays, and especially memoirs, which he had already begun in his *Confessions of a Young Man* (1888) and continued in his three-volume *Hail and Farewell* (1911–1914). The last volume of this trilogy tells an unreliable story of his part in the Irish Revival, but he did in fact play a leading role in founding the Irish National Theatre in 1899. This became the Abbey Theatre of Dublin, which opened in 1904 and soon became a showcase for the Irish Revival.

**Nelson, Horatio, Viscount** (1758–1805). Shortly after losing an arm in a failed assault on Tenerife in the Canary Islands, Nelson became a naval hero of the French Revolutionary Wars by leading the destruction of the French fleet at Aboukir Bay in 1798 and thereby crippling Napoleon’s power in Egypt. Later stationed in Naples, he had a much-publicized affair with Lady Emma Hamilton (c.1765–1815), wife of the British ambassador, who bore Nelson’s daughter in 1801. Having beaten the Danes at Copenhagen that year and become an admiral, he was mortally wounded in 1805 during a battle in which he defeated the combined French and Spanish fleets off the Cape
of Trafalgar near the western entrance to the Strait of Gibraltar. Until 1966, when it was destroyed, a 121-foot column surmounted by a 13-foot statue of Nelson stood in the middle of what is now O’Connell Street in Dublin.

O’Connell, Daniel (1775–1847). Renowned orator and political leader in nineteenth-century Ireland, he founded the Catholic Association in 1823 and led the fight for the Catholic Emancipation Act of 1829, which removed many of the civil restrictions that had been imposed on Irish Catholics for nearly three centuries. Afterward, he served with the Irish delegation to the British parliament, where he argued for repeal of the union of Great Britain and Ireland, for the reform of government in Ireland, for the disestablishment of the Church of Ireland, and for land rights: the rights of Irish tenant farmers to pay a fair rent, to be safe from eviction, and to buy land.

Parnell, Charles Stewart (1846–1891). Son of a Protestant landowner, Parnell became an Irish nationalist leader who fought for Home Rule as a member of the Irish delegation to the British parliament starting in 1875. After gaining leadership of the nationalist majority in this delegation, he formed an alliance with William Gladstone, the Liberal prime minister of England, that nearly achieved passage of a Home Rule bill in 1886. But his political power was ruined in December 1890 when a divorce action brought by Captain William Henry O’Shea exposed Parnell’s ten-year affair with O’Shea’s wife, Katherine (Kitty).

Plato (?427–347 B.C.E.) About 387 B.C., after studying under the great Athenian philosopher Socrates (469–399 B.C.E.), Plato founded near Athens his Academy, where he taught until his death. His extant work takes the form of epistles and dialogues in which he argues for the independent reality of Ideas or Ideal Forms as the timeless, immaterial archetypes of all material forms, as the only criteria of ethical standards and the only basis for objective scientific knowledge. His most famous pupil was Aristotle.

Pound, Ezra Weston Loomis (1885–1972). Born in Idaho of Quaker parents, he studied at Hamilton College, Pennsylvania, taught briefly in Indiana, and came to Europe in 1908, when he published his first volume of poetry—_A Lume Spento_—in Italy. Moving to London, he taught medieval Romance literature at the Regent Street Polytechnic and soon became known as a man of letters, publishing volumes of verse ranging from _Personae_ (1909) to _Lustra_ (1916). With Hilda Doolittle and several other poets, Pound founded the Imagist school of poets, which advocated free rhythm, concreteness, and concision. He also championed the Modernist work of such writers as Joyce and T. S. Eliot, who warmly saluted what he did to revolutionize poetry in the twentieth century and specifically to shape the composition of Eliot’s _The Waste Land._

Russell, George William (AE) (1867–1915). Born in Ireland, he studied art in Dublin and in 1894 published a volume of mystical poetry entitled _Homeward_. In 1902, his poetic drama _Dierdre_ was staged at the Irish National Theatre (later the Abbey), which he helped to found. _The Irish Homestead_, a journal he edited from 1905 to 1923, stimulated interest in Irish crafts, arts, writing, and agriculture. Meanwhile, he published volumes of poetry ranging from _The Divine Vision_ (1904) to _Selected Poems_ (1935). He also published political essays and, from 1923 to 1930, edited _The Irish Statesman_, which supported the Irish Free State (as the Irish Republic was called from 1922–1937).

Shakespeare, William (1564–1616). Born in Stratford-upon-Avon in 1564, he was the eldest son of a Glover who became a bailiff and justice of the peace in 1568. Probably educated at the local grammar school, he married a farmer’s daughter named Anne Hathaway late in 1582, when he was 18 and she was 26, and their first child—Susannah—was born less than six months later. In 1585, Ann produced twins, Judith and Hamnet, the latter dying in 1596. Though we do not know just when and how Shakespeare started work in the theater, he became a partner in a newly re-formed troop of players called the Lord Chamberlain’s Men in 1594 and worked with them for the rest of his career. The players occupied the Globe Theater from 1599 on, became the King’s Men on the accession of James I in 1603, and assumed control of the Blackfriars as their winter theater in 1608. With his family remaining in Stratford, where he bought a substantial house called New Place in 1597, Shakespeare spent the 25 years of his professional life largely in London, where his 36 plays were performed, though not published either fully or reliably until after his death. _Hamlet_, which preoccupies both Stephen and Bloom on Bloomsday, dates from 1600–1601.

Synge, John Millington (1871–1909). Born near Dublin as the son of a barrister who died in Synge’s infancy, he studied at Trinity College. After living for some years in Paris, he met William Butler Yeats in 1896 and, at Yeats’s suggestion, went to the Aran Islands (off Galway Bay) to study peasant life from 1898 to 1902. Out of his annual sojourns there came _The Aran Islands_ (1907), a descriptive book, and _Riders to the Sea_ (1904), a play about an old woman who loses the last of her six sons when he drowns while fishing in the sea. Synge’s plays also included _The Playboy of the Western World_, staged in 1907 at the Abbey Theatre, where nearly all of his plays were...

**Wilde, Oscar** (1854–1900). Born in Dublin, Wilde studied at Trinity College, Dublin, and Magdalen College, Oxford, on his way to becoming a playwright, novelist, essayist, poet, and wit. Best known for his epigrams and his homosexuality, which Lord Alfred Douglas—his lover—called “the Love that dare not speak its name,” Wilde made himself famous in London with such plays as *Lady Windermere’s Fan* (1892) and *The Importance of Being Earnest* (1895) before being prosecuted and imprisoned for homosexuality. Released in 1897, he spent his last years in France.

**Yeats, William Butler** (1865–1939). Born in Sandymount, a suburb of Dublin, Yeats was the son of the artist John Butler Yeats (1839–1922). After early schooling in London, where the family moved when he was 9, he returned to Dublin with them in 1880 and went to High School there. Though he entered art school in 1884, he soon turned to poetry, publishing his first lyrics the following year and beginning his lifelong study of mysticism, the occult, and Irish mythology—a major source of his poetry. As the author of poetry and prose celebrating the history and folklore of Ireland in such books as *The Wanderings of Oisin and Other Poems* (1889) and *The Celtic Twilight* (1893), Yeats spearheaded the Irish Literary Revival. After helping to found an Irish Literary Society in London in 1891 and in Dublin the following year, he also founded in 1899—with the help of Lady Augusta Gregory and others—the Irish Literary Theatre. That year, the theatre staged his play *The Countess Cathleen* (1892) and three years later, produced his *Cathleen ni Houlihan* (1902). Maud Gonne, who played the title role in the latter production, was a beautiful and ardent Irish nationalist who inspired Yeats’s love and fueled his devotion to Ireland but refused to marry him. Yeats wrote “Who Goes with Fergus?”—the poem that Stephen Dedalus recalls several times on Bloomsday—in 1893.
Bibliography

Editions


Life and Letters


Maddox, Brenda. *Nora: The Real Life of Molly Bloom*. Boston: Houghton Mifflin, 1988. Though its title overstates the resemblance between Molly and Joyce’s wife, Nora Barnacle, on whom Molly is partly based, this is a spirited and immensely readable study of the woman who once threatened to write a book of her own entitled *Life with a Genius—So Called*.

Reference


Web Sites
The International James Joyce Foundation, <http://www.cohums.ohio-state.edu/english/organizations/ijjf/>, offers comprehensive information on Joyce and his work, including an extensive bibliography of critical studies and a detailed guide to other Web sites on Joyce. Among these is The Modern Word (http://www.TheModernWord.com), which covers several modern novelists but gives particular attention to Joyce and furnishes links to other sites on Joyce.

Introductory Guides to *Ulysses*


Gilbert, Stuart. *James Joyce’s Ulysses*. New York: Vintage, 1958. First published in 1931, this pioneering guide was written with the aid of Joyce himself and offers a chapter-by-chapter analysis of the work’s motifs and themes based on a *schema* drafted by Joyce, which Gilbert was the first to publish.


**Collections of Essays by Various Hands**


Norris, Margot, ed. *A Companion to James Joyce’s Ulysses*. New York: Bedford, 1998. Includes a history of the critical response to *Ulysses*, as well as essays that approach it from a variety of critical perspectives, such as Marxist and psychoanalytic.


**Critical Studies by One Author**


Burgess, Anthony. *ReJoyce (Or: “Here Comes Everybody”).* New York: Norton, 2000. A thoroughly engaging study written by a noted British novelist who is fascinated by the wit and playfulness of Joyce’s language, this book tells the story of Joyce’s life and growth as a writer, showing how each of his books planted seeds for the next.


———. *The Consciousness of James Joyce*. Toronto: Oxford University Press, 1977. Shows how Joyce wove together his chief sources (Homer and Shakespeare), as well as using various versions of Homer (in Virgil and Dante, for instance). It also argues for a political reading of *Ulysses*.

Fairhall, James. *James Joyce and the Question of History*. Cambridge: Cambridge University Press, 1996. Examines Joyce’s work—particularly *Ulysses* and *Finnegans Wake*—in light of such major historical events as the Phoenix Park murders, the fall of Parnell, and the First World War.

Goldberg, S. L. *The Classical Temper: A Study of James Joyce’s Ulysses*. New York: Barnes and Noble, 1961. Shows how Joyce moves beyond the romantic theory of *Portrait* to cultivate a classical temper, which is detached, objective, and fully open to the complexities of life—especially as shown in chapter 9 of *Ulysses*.


Maddox, James. *Joyce’s “Ulysses” and the Assault upon Character*. New Brunswick: Rutgers University Press, 1978. For Joyce, Maddox argues, the only true characterization “is the one which reproduces the patterns of a character’s response to the world, the slow and groping movements of a soul.”


