

The Odyssey of Leopold Bloom: An Attempt to
Find What Will Suffice.

A Thesis Submitted for Honors to the Department
of English at Washington and Lee University by
R. Dean Hollister
May, 1970

Library of
Washington and Lee University
Lexington, Va.

This thesis is dedicated to John Evans, who first inspired my appreciation for English Literature, and to Dabney Stuart, who provoked careful thinking during my work on this thesis.

Preface

Standards of morality have changed to the extent that James Joyce's Ulysses is no longer condemned for being exceptionally obscene. Almost fifty years after its publication, however, Joyce's novel remains notorious for its obscurity. The novel is certainly difficult to understand. Joyce himself recognized this when he declared, "I've put in so many enigmas and puzzles that it will keep the professors busy for centuries arguing over what I meant..."¹

Rather than becoming a widely read novel, Ulysses has indeed remained largely the province of academicians and literary critics. Among numerous authors who have published works to help the reader understand Ulysses, Stuart Gilbert has analyzed its structural parallels to Homer's Odyssey, and Weldon Thornton has written a book whose sole purpose is to document the numerous allusions in the novel.

I do not believe, however, that Joyce really intended Ulysses to be read solely by literary analysts, for the novel is much more than an academic puzzle. In this thesis, I have commented upon Joyce's use of Homer's Odyssey as a structural model for Ulysses, and I have examined the function of some of the allusions which the work contains. I could not begin to exhaust the wealth of material found in Ulysses, however, so I have concentrated on the major themes which the novel's minute details construct. I have tried to describe some of the basic character traits of Leopold Bloom and to indicate the amazing variety of styles from which Bloom's portrait emerges. I have also emphasized that Joyce's sympathetic portrait of Leopold Bloom, in addition to

being a love affair with the English language, is often an ingenious satire of the society in which Bloom lives.

Contents

- I. Introduction. The Nature of Bloom's Problem. p. ~~iii~~. iv
- II. Chapter I. Bloom's Alienation From His Family. p. 1.
- III. Chapter II. Bloom's Alienation From Dublin. p. 15.
- IV. Chapter III. Bloom's Enduring Qualities. p. 27.
- V. Chapter IV. The Return Home. p. 50.
- VI. Chapter V. Ulysses Considered as Satire. p. 64.
- VII. Chapter VI. The Stream of Life We Trace. p. 70.

Introduction

The Nature of Bloom's Problem

Homer's Odysseus, wandering through foreign lands for ten years after the fall of Troy, is an isolated figure. Trying to lead his fleet safely back to Greece, he is a prey of grotesque sorcerers and monsters and is continually at the mercy of nature. Throughout his journey, however, Odysseus does retain a cultural heritage. He fulfills a role through a large part of his voyage as captain of a fleet of ships, he propitiates the gods of his fathers, and he keeps ever in mind his final goal of rejoining his faithful wife, Penelope, in Ithaca.

Leopold Bloom, though he wanders only through his home city of Dublin, has a much longer and more arduous journey than Odysseus, for Bloom is essentially not isolated but alienated. He is alienated from his own family, his wife Molly and his daughter Milly, and from the religion and traditions of his Jewish father, Rudolph Virag. Futhermore, though he considers himself Irish, the Dubliners with whom he associates distrust him because of his Jewish heritage. Leopold Bloom's journey, therefore, though not great in distance of miles is all the more difficult because it is the journey of a mind which must come to terms with marital infidelity without the support of friends or tradition. Bloom's success depends not on physical prowess combatting the forces of nature or mental ingenuity taking advantage of opportunities within an established order, but on finding a place within a society which will satisfy

his desires and fulfill his potentials as a twentieth century man. As it records the adventures of Leopold Bloom during June 16, 1904, Joyce's novel can well be termed a "poem of the mind in the act of finding what will suffice."²

Chapter 1

Bloom's Alienation From His Family

The various styles which Joyce used to compose Ulysses document Bloom's alienation in myriad ways. The most immediate source of Bloom's alienation is his family, and its most painful manifestation is his wife's adultery with Blazes Boylan. Joyce reveals the obsessive nature of Bloom's thoughts on this subject with relentless repetition, but often with great economy of expression. The narrator first suggests that Molly is unfaithful in "Calypso," the first chapter in which Leopold Bloom appears. There he describes Bloom reading the addresses of the morning mail, "Mrs Marion Bloom. His quick heart slowed at once. Bold hand. Mrs Marion."³ When he serves Molly her breakfast in bed, the narrator remarks, "Letting the blind up by gentle tugs halfway his backward eye saw her glance at the letter and tuck it under her pillow."⁴ Then, having left the room and returned, Bloom notices "a piece of torn envelope peeping from under the dimpled pillow."⁵

Neither Bloom's observation of the bold hand and the slip of torn envelope, nor the narrator's remark that his heart slowed, explains Molly Bloom's relation with the author of that bold signature, Blazes Boylan. Joyce reveals the true extent of Molly's adultery in succeeding chapters of the novel as more reflections on Molly and her current lover flash through Bloom's mind. In no

one place does Joyce fully explain the relationship between Blazes and Molly, but, by revealing the recurrent thoughts which Leopold Bloom has about his wife and Blazes Boylan, Joyce presents a complete picture of this relationship while at the same time emphasizing the degree to which this adultery occupies Bloom's conscious and subconscious mind.

Bloom's first thoughts about Blazes Boylan occur after he has read a letter from his daughter, Milly, in which she mentions that she has met a student named Bannon who sings "Those Lovely Seaside Girls," a song which recurs intermittently in the novel and, as Milly reports, is Boylan's song.⁶ Then, sitting on the john, Bloom reminisces about the first night Molly met Blazes. He remembers having told Molly that Blazes had money, and he thus reveals an interest in his rival's character and social position, an interest which occupies his mind recurrently throughout the day.

Until the "Wandering Rocks" chapter, however, Bloom purposely seeks to avoid Blazes and is very self-conscious about other people's inquires into a future concert tour which Blazes Boylan is organizing and in which Molly Bloom is to be the star singer. As he is travelling to Paddy Dignam's funeral, a fellow mourner, Jack Power, waves to someone on the street, and the narrator reports, "the white disc of a straw hat flashed reply."⁷ The white straw hat is another indication of Blazes Boylan's recurrent appearance. As the hearse passes Blazes, Bloom reflects that he has just been thinking about him, and, when the other mourners wave to Boylan, Bloom self-consciously looks at his finger nails wondering, "Is there anything more in him that they she sees? Fascination. Worst

man in Dublin. That keeps him alive."⁸

In the following chapter, "Lestrygonians," Bloom thinks about Boylan several times as he walks to lunch. Ever conscious of ads, he thinks about a quack doctor who advertised cures for venereal disease, then thinks with horror that Boylan could be afflicted with it.⁹ Later, passing a line of sandwich-board-men advertising Wisdom Hely's, a firm for which Bloom once worked, he wonders if the men are employed by Blazes.¹⁰ At the end of the chapter, Bloom notices, "Straw hat in sunlight. Tan shoes. Turned-up trousers," and, confirming his impression with "It is. It is.", he swerves into the library seeking the protection of Greek goddesses, "Quick. Cold statues: Quiet there. Safe in a minute."¹¹ Then he searches in his pocket for a bar of lemon soap he had bought earlier in the day. For the moment, the goddesses, idealized women who are imprisoned in marble and unable to commit adultery, give Bloom a sense of security. And, having found the soap, a symbol of his faith in a hygienic civilization which at least perfumes the more sordid facts of life, Bloom exclaims, "Safe!"¹²

After this cowardly retreat to the protection of symbols of chastity and hygiene, Bloom is attracted in the "Sirens" episode by the very man whom he has fled up to that time. Seeing Boylan enter the Ormond Hotel, Bloom enters also to eat supper with Richie Goulding and to observe Blazes. The chapter which Joyce originally entitled "Sirens" is one of Joyce's closer parallels of an episode in Homer's Odyssey, for it is structured on phrases from folk songs and operas and shows many instances of Sirens trying to allure men, the most obvious, though finally the least significant parallel being Miss Douce and Miss Kennedy trying to

attract Blazes Boylan. The chapter also reveals, however, the extent to which Joyce freely and successfully adapts Homeric parallels to his own purposes. Bloom is not particularly attracted to Miss Douce or Miss Kennedy, but he is hypnotised by the music, and the "Sirens" chapter, with its musical motifs, reveals to a greater extent than any other chapter in the book, the fascination Bloom has with Boylan and the anguish that his wife's adultery causes him.

As he has noticed the time during the day, Bloom has continually been aware of how many hours remain until Boylan's appointment with Molly. Now it is four o'clock, the time for the meeting, and, as he watches Boylan at the hotel bar being lured by the charms of Miss Douce and Miss Kennedy, Bloom hopes that perhaps Blazes has forgotten his rendezvous. Almost immediately, however, Bloom acknowledges the delay is possibly a skillful tactic which, he ruefully admits, he himself could not have thought of, "Has he forgotten? Perhaps a trick. Not come. What appetite. I couldn't do."¹³

When Boylan does leave, Bloom hears a jingling of reins on the cart which is carrying Blazes to his meeting with Molly. This jingling is Boylan's theme in the chapter, and it composes a continuum which underlies the other musical motifs of the "Sirens" episode; it is a constant reminder of Boylan's journey to Bloom's marriage bed. As Bloom remains in the Ormond Hotel listening to Simon Dedalus sing, the narrator reports Boylan's progress toward seven Eccles Street, Bloom's home, "Jingle by monuments of sir John Gray, Horatio one-handed Nelson, reverend father Theobald

Matthew, jaunted as said before just now.¹⁴ Later the narrator provides a fuller description of the cab and its occupants, and the prose itself emphasizes the jingling of the cart.

A hackney car, number three hundred and twenty-four, driver Barton James of number one Harmony avenue, Donnybrook, on which sat a fare, a young gentlemen, stylishly dressed in an indigoblue serge suit made by George Robert Mesias, tailor and cutter, of number five Eden quay, and wearing a straw hat very dressy, bought of John Plasto of number one Great Brunswick Street, hatter. Eh? This is the jingle that joggled and jingled. By Dlugacz' porkshop bright tubes of Agendath trotted a gallantbuttocked mare.¹⁵

In addition to reporting the progress of Boylan's journey, the jingling symbolically connects Blaze's to Bloom's bed and suggests Molly's opulent curves, for when Bloom served her breakfast in bed, the narrator reported that Molly "set the brasses jingling as she raised herself briskly, an elbow on the pillow," as Bloom gazed at her "large soft bubs, sloping within her nightdress like a shegoat's udder."¹⁶

In addition to the jingling of Boylan's cab, the songs which Bloom hears and remembers as he remains sitting in the Ormond Hotel reveal the extent of his present alienation from his wife. The phrase "All is lost now" from Vincenzo Bellini's opera La Sonnambula recurs four times in the chapter and is a succinct statement of Bloom's feelings. Another phrase "So lonely blooming" from a song by Thomas Moore called "The Last Rose of Summer" expresses Bloom's solitude in misery, for its first stanza reads,

'T is the last rose of summer
Left blooming alone,
All her lovely companions
Are faded and gone;
No flower of her kindred,
No rose-bud is nigh,

To reflect back her blushes,
Or give sigh for sigh.¹⁷

The "Cropppy Boy," a ballad about the betrayal of an Irish patriot which is sung by Ben Dollard is a reminder that Bloom also is a victim of a betrayal as is the playing of a minuet from Don Giovanni. While Bob Cowley plays this minuet, Bloom thinks about the courts which used to dance to it, "Court dresses of all descriptions in castle chambers dancing. Misery. Peasants outside. Green starving faces eating dockleaves. Nice that is. Look: look, look, look, look, look: you look at us."¹⁸ As the narrator presents Bloom's thoughts here, they simply reveal his concern for social justice. The minuet, however, is not primarily a symbol of aristocratic oppression, but of off stage seduction, and it is really Bloom who is shut out, not the peasants. The "Circe" chapter, which unmasks all of Bloom's repressed fears and desires, reveals Bloom's real fascination with Molly and her lover and his own position in their relationship, one which is analogous to that of the peasants, when Boylan tells him, "You can apply your eye to the keyhole and play with yourself while I just go through her a few times."¹⁹

In addition to songs which reflect Bloom's present solitude and betrayal, there are songs which poignantly express his alienation from the Molly who had attracted him as a young man. The words of the aria "M' Appari" from Flotow's opera Martha, lines of which are interspersed among Bloom's thoughts on Boylan's journey, reveal the nostalgia Bloom feels for the days when he first met his wife, "When first I met that form endearing. Sorrow from me seemed to depart. Full of hope and all delighted... But alas, 'twas idle dreaming."²⁰ Reflecting on another line from "M' Appari",

"Thou lost one," Bloom thinks sorrowfully of the disappointments which he thinks inevitably arise in a relationship between a man and a woman, "All songs on that theme. Cruel it seems. Let people get fond of each other: lure them on. Then tear asunder." ²¹

The opera Martha is thus a musical expression of Bloom's nostalgia and melancholy. Like most of the themes and symbols in Ulysses, however, the opera has multiple associations. The name Martha also recalls Martha Clifford, a woman who answered Bloom's ad for someone to assist a man with literary work, and with whom he is carrying on a secret correspondence. After the line in "M' Appari," "ray of hope," Bloom recognizes the opera by name, "Martha it is" then reflects, "Coincidence. Just going to write." ²²

Martha Clifford does not really offer Bloom any compensation for his loss of Molly. Though he may momentarily consider her a ray of hope, Bloom seems to be content with writing tintillating letters and is disinclined to meet Martha after church, as she had suggested in one of her notes. Martha, like the Greek goddesses in whom he had sought refuge from Boylan in the morning seems to be an ideal to which Bloom can temporarily retreat from the facts of his wife's adultery. Bloom is in fact bored with writing to Martha. Just how temporary his retreat to Martha is, is shown when Bloom remembers the first night he met Molly immediately after saying that he was about to write Martha. The words with which he remembers this night show that his love remains with his unfaithful wife, "Singing. Waiting she (Molly) sang. I turned her music. Bosom I saw, both full, throat warbling. She thanked me... At me Luring. Ah alluring." ²³

Joyce signifies Bloom's total involvement in the betrayal, the sorrow, and the yearning expressed by the songs in the Ormond, his identification with the singer and the character being sung about, when, after Simon Dedalus completes Lionel's plaintive cry to Martha "Come thou dear one! Come!" with the words "to me!", he writes "Siopold."²⁴ Siopold is a combination of Leopold with Lionel, the character who sings the aria in Martha and with Simon, the man who sings the song in the Ormond. Bloom then thinks, "She ought to. Come. To me..."²⁵

His personal thoughts, his yearning for the love of Molly, is then momentarily lost in the general enthusiasm aroused by Simon's voice; for after the words "to me," Joyce continues, "to him, to her, you too, me, us."²⁶ But Bloom's sorrow and loneliness cannot be contained within the confines of song nor can the general applause disguise his individual misery. In the last image the narrator presents of Bloom in the Ormond Hotel, he reports, "Under the sandwichbell lay on a bier of bread one last, one lonely, last sardine of summer. Bloom alone."²⁷ This image of Bloom's solitude is a comic and peculiar juxtaposition, but as a recurrence of the theme about the last rose of summer in another key, it is an accurate summation of the extent of Bloom's loneliness and particularly the loneliness resulting from his estrangement from his wife.

Bloom does have a daughter, Milly, and his own child should perhaps be a more constant ray of hope than Martha Clifford, offering him at least some consolation for the present state of his marriage. However, Bloom has to send Milly to Mullinger to keep her ignorant of his wife's affair.²⁸ After reading his daughter's letter, Bloom remembers that yesterday was her fifteenth birthday, her

first away from home, so his physical distance from his daughter is another aspect of his loneliness.

As is true of his relations with his wife, however, physical distance is not the most profound indication of Bloom's estrangement from his daughter. In fact, Milly is simply a diminutive of Molly, and Bloom is painfully aware of his daughter's similarity to his wife. Riding to Paddy Dignam's funeral, he thinks, "Molly, Milly. Same thing watered down."²⁹ Milly may be unaware of Molly's affair, but, as Bloom recognizes, she is beginning to conduct her own. After she reports in her letter that she has met Bannon, Bloom comments, thinking of her slim legs, "A wild piece of goods... Destiny. Ripening now."³⁰ And in the "Oxen of the Sun" episode, Bloom's thoughts about Milly's amorous affairs are confirmed by Bannon himself when he reports that he has met a "Skittish heifer, big of her age and beef to the heel..."³¹ As the narrator emphasizes by suggesting the Homeric oxen of the sun with Bannon's bovine imagery, Milly is a sacrifice to the medical student's lust which violates women while thwarting the will of the god of procreation.

Bloom is well aware that both his wife and his daughter, however willing, are sacrifices to lust, but though he continually yearns for their love, he takes no action to force his wife to be faithful or to keep his daughter chaste. He seems singularly resigned to the fact that the women in his family are forces which he can neither contain nor control. Several times during the day he has reflections such as the one after reading Milly's letter, "Will happen, yes. Prevent. Useless..."³² a thought which refers both to Milly's and Molly's affairs. Part of Bloom's fascination

with Boylan is his admiration of the way he can control Molly, as is shown by his admiration for Boylan's tactic of delay in the Ormond Hotel. Bloom himself is not a man to directly assert his authority or force his relations with Molly to a final crisis. His lack of action demonstrates that if he is to achieve a final reconciliation with his wife and daughter, much of the effort will have to come from Molly and Milly themselves.

Some of the reasons why Bloom fails to act decisively to re-assert the inviolability of his marriage are grounded in his relations to members of his family who are no longer living. As in the story in Dubliners entitled "The Dead" where the memory of Gretta's dead sweetheart overshadows the marriage of Gabriel and Gretta Conroy, Bloom's dead father, Virag, and son, Rudy, cast their shadows upon his marriage.

Walking to a bath which he wants to take before Paddy Dignam's funeral, and trying to forget Molly, Bloom notices a poster advertising Leah, an English adaptation of Mosenthal's Deborah. He then remembers that his father particularly loved one scene in the play and quotes the lines, "Nathan's voice! His son's voice! I hear the voice of Nathan who left his father to die of grief and misery in my arms, who left the house of his father and left the God of his father."³³

These lines are descriptive of Bloom's own alienation from his father and his Jewish traditions, but Bloom's remembrance of them also indicates the power his father still exercises over him. The narrator of the "Circe" chapter demonstrates the extent of this power when Virag appears to Bloom, reproaches him for wasting

money, then demands accusingly, "Are you not my dear son Leopold who left the house of his father and left the god of his fathers Abraham and Jacob?"³⁴ Bloom's thoughts about his father are particularly obsessive because he remembers the look of his father's face after he committed suicide. The narrator of the "Ithaca" chapter does not convey the sorrow that Bloom feels for his father, but he does accurately present the vision of Virag which haunts Bloom, "An old man widower, unkempt hair, in bed, with head covered, sighing: the face in death of a septuagenarian suicide by poison."³⁵

Bloom's pity for his father is an expression of his love for him, and his own thoughts about suicide show compassion and understanding for men like his father and reveal the lack of mercy the church has for those unable to endure life. After Mr. Power, riding with Bloom to Paddy Dignam's funeral, observes that "the worst of all is the man who takes his own life,"³⁶ Bloom reflects, "They used to drive a stake of wood through his heart in the grave. As if it wasn't broken already."³⁷ The pity which Bloom has for his father is also, however, the source of the guilt he feels before him. Because of his father's suicide, Bloom feels remorse for having disregarded Jewish beliefs and practices such as those reported by the narrator of the "Ithaca" chapter: "The prohibition of the use of fleshmeat and milk at one meal, the circumcision of male infants: the supernatural character of Judaic scripture: the sanctity of the sabbath."³⁸

His own son Rudy died soon after birth, so Bloom's thoughts about him are more frequently nostalgic than guilty. His guilt arises, in fact, only because he misses his son and thinks that it was his fault because it was born unhealthy. In the "Hades" chapter, he maintains, "If it's healthy it's from the mother. If not the man."³⁹

Rudy occupies Bloom's thoughts because he believes that a son would have been a comfort to him as his daughter is not. Bloom thinks that he would have had an inseparable bond with his son. Riding to Paddy Dignam's funeral, he reflects, "If little Rudy had lived. See him grow up. Hear his voice in the house. Walking beside Molly in an Eton suit. My son. Me in his eyes. Strange feeling it would be."⁴⁰ Bloom may not be able to conceive of the exact feeling a son walking beside him would create, but he deeply regrets his loss. A man who often talks about love and one who has a fascination with words, metempsychosis and parallax, for example, Bloom shows his awareness that only human relations give words meaning, and at the same time plaintively expresses his own loneliness, when he thinks, "No son. Rudy. Hate. Love. Those are names. Rudy."⁴¹

In addition to thinking about the comforts of having a son who would, in some mysterious, but certain way, be a continuation of himself, Bloom also constantly thinks of Rudy because he was born in the happier days of his marriage. Bloom states this hesitatingly in the "Lestrygonians" chapter, "I was happier then. Or was I? Or am I now I? Twenty-eight I was. She twentythree when we left Lombard street west something changed. Could never like it again after Rudy."⁴² Bloom's hesitation at this point in asserting his happiness at the time of Rudy's birth may be because he is now so lonely that he cannot conceive of having once been happy; in fact he questions whether he is the same person.

When Bloom's statement that he never enjoyed it (copulation) after Rudy is placed beside his serious⁵ description of his first

sexual relations with Molly, however, the joy he felt then as opposed to his present sorrow, is clear. The heat of the sun as he sits in Davy Byrne's pub starts Bloom thinking about a day with Molly on Howth Hill, a day which he thinks about often as he walks through Dublin,

Ravished over her I lay, full lips, full open, kissed her mouth. Yum. Softly she gave me in my mouth the seedcake warm and chewed. Joy: I ate it: joy. Young life, her lips that gave me pouting. Soft, warm, sticky gumjelly lips. Flowers her eyes were, take me, willing eyes. Wildly I lay on her, kissed her; eyes, her lips, her stretched neck, beating, woman's breasts full in her blouse of nun's veiling, fat nipples upright. Hot I tongued her. She kissed me. I was kissed. All ⁴³ yielding she tossed my hair. Kissed, she kissed me."

The words, "Me. And me now," with which Bloom concludes his reverie, emphasize with piercing economy the disparity between the Leopold Bloom sitting in Davey Byrne's pub and the Leopold Bloom who won Molly on Howth Hill.⁴⁴

Age, the distance in years between "Me. And me now," threatens to be the inevitable force which finalizes Bloom's present sorrow, and, as he wanders through Dublin, thinking about the joy of his early married life and the comfort that Rudy could have brought, Bloom is aware that his opportunities to redeem his joy are quickly passing, and are perhaps already lost. In the "Sirens" chapter, thinking of his dead son, Bloom reflects, "No son. Rudy. Too late now. Or if not? If not? If still? ... Soon I am old."⁴⁵ Here Bloom seems to be entertaining the possibility of having another son with Molly, but to do so, he will have to overcome his inferiority before Blazes Boylan, his feeling that Molly's affairs are a natural expression of woman's nature, and the insecurity of middle age to which he gave expression in the "Sirens" chapter with the words,

46

"I. He. (Blazes) Old. Young." He will have to stop thinking fondly of the happy days which Rudy represents and try to reestablish a more meaningful relationship with Molly in his present circumstances.

Chapter 2

Bloom's Alienation From Dublin

Leopold Bloom's unwillingness even to suggest indirectly that Molly abandon her affair with Blazes Boylan and his desire to avoid being embarrassed preserves his alienation from his home when he leaves there in the morning. And traveling through Dublin during the day, Bloom finds little comfort for, or even distraction from, his marital problems. Indeed, as he journeys through Dublin, Joyce continually describes Bloom alone. He is alone among his fellow mourners, the men he contacts on business, the men in Barney Kieran's, even among those with whom he eats.

One of the first illustrations of Bloom alone among his fellow Dubliners occurs when Joyce describes the mourners getting into the carriage that will take them to Paddy Dignam's funeral.

Martin Cunningham, first, poked his silk-hatted head into the creaking carriage and, entering deftly, seated himself. Mr. Power stepped in after him, curving his height with care.

-Come on, Simon.

-After you, Mr Bloom said.

Mr Dedalus covered himself quickly and got in, saying:

- Yes, yes.

Are we all here now? Martin Cunningham asked. Come along, Bloom.⁴⁷

Martin Cunningham's remark, "Come along, Bloom," which is said as an afterthought when Martin had already asked, "Are we all here," indicates the extent to which Bloom is separated even from a group of mourners at a funeral of a common friend.

As the mourners are riding to the cemetery, the narrator fur-

ther demonstrates Bloom's distance from his fellow mourners when he describes Bloom trying to tell a joke about a miserly Jewish solicitor.

Mr Bloom began to speak with sudden eagerness to his companions' faces.

-That's an awfully good one that's going the rounds about Reuben J. and the son.

- What? Mr Dedalus asked. That confirmed bloody hobbledehoy is it?

- Yes, Mr Bloom said. They were both on the way to the boat and he tried to drown...

- Drown Barabbas! Mr Dedalus cried. I wish to Christ he did!

-No, Mr Bloom said, the son himself... 48

Martin Cunningham thwarted his speech rudely."

Martin Cunningham himself then continues the story about Reuben's son jumping into the Liffey, leaving Bloom to add lamely at the conclusion, "Isn't it awfully good?"⁴⁹ Though he even tries to gain friends by appealing to his fellow mourner's anti-semitism, Bloom ignominiously fails to become a real part of the group. When Bloom is directly spoken to during the ride to the cemetery, it is only to be baited about his wife's affair with Boylan. After the carriage passes Blazes, Mr. Power asks,

-How is the concert tour getting on, Bloom?

- O very well, Mr Bloom said. I hear great accounts of it. It's a good idea, you see...

- Are you going yourself?

- Well no, Mr Bloom said.

- Have you good artists?

- O yes, we'll have all topnobbers. J. C. Doyle and John MacCormack I hope and. The best, in fact. 50

- And Madame, Mr Power said, smiling. Last but not least.

Bloom's isolation is demonstrated again when, after Paddy Dignam is buried, the narrator describes Bloom walking behind everyone else out of the cemetery, pathetically trying to ingratiate himself with John Henry Menton. Approaching Martin Cunningham and Menton, Bloom says,

-Excuse me, sir, your hat is a little crushed.
John Henry Menton stared at him for an instant without moving.

-There, Martin Cunningham helped, pointing also.
John Henry Menton took off his hat, bulged out the brim and smoothed the nap with care on his coatsleeve. He clapped the hat on his head again.

-It's all right now, Martin Cunningham said.
John Henry Menton jerked his head down in acknowledgment.

-Thank you, he said shortly.
They walked on towards the gates. Mr Bloom chafallen drew behind a few paces so as not to overhear.⁵¹

Painfully aware of Menton's disdain, smoothed over only with Martin Cunningham's aid, Bloom walks out of the cemetery thinking, "Thank you. How grand we are this morning." This may appear to be a small incident, but Bloom, an essentially kind, friendly man, who is desperately trying to receive a friendly response from a fellow human being, is still thinking about it in the next chapter, "Thank you. I ought to have said something about an old hat or something. No, I could have said. Looks as good as new now. See his phiz then."⁵²

After the funeral, Bloom is as much alone canvassing for an ad as he was mourning for Paddy Digman; he is as isolated in the midst of the bustle and noise of the office of the Freeman's Journal as he was among the tombs of the cemetery. Talking to councillor Nannetti, a foreman at the Journal office, Bloom again shows his discomfort and self-consciousness among his fellow Dubliners. Explaining the ad he wants Nannetti to print, Bloom says, "Like that, see. Two crossed keys here. A circle. Then here the name Alexander Keyes, tea, wine and spirit merchant. So on."⁵³ Then, thinking, "Better not teach him his own business," Bloom continues deferentially, "You know yourself councillor, just what he wants."⁵⁴

Finally the foreman, after demanding that Bloom get Keyes to agree to take a three months renewal on his ad, simply ignores Bloom while reading a galley page. To Bloom's parting remark, "Then I'll get the design, Mr Nannetti, and you'll give it a good place I know," Nannetti yells "Monks" asking for the typesetter, and not condescending to give Bloom a polite goodbye.⁵⁶

That Bloom's presence in the Freeman's office is simply an extraneous nuisance, the narrator demonstrates dramatically when he notes, "The doorknob hit Mr Bloom in the small of the back as the door was pushed in. Mr Bloom moved nimbly aside."⁵⁷ When Bloom does leave the Journal office, Lenehan and Professor MacHugh gaze after him only to laugh while he is persued by a group of newspaper boys.

Both smiled over the crossblind at the file of capering newsboys in Mr Bloom's wake, the last zig-zagging while on the breeze a mocking kite, a tail of white bowknots.

Look at the young guttersnipe behind him hue and cry, Lenehan said, and you'll kick.⁵⁸

Being good-natured, generous and polite, Bloom does receive a few offhanded compliments, but they are made when he is not present and in a spirit of "give the devil his due." After Bloom leaves Davy Byrne's, Davy and Nosey Flynn, talk about the recent patron.

- Decent quiet man he is. I often saw him in here and I never once saw him, you know, over the line.

- God Almighty couldn't make him drunk, Nosey Flynn said firmly. Slips off when the fun gets too hot.

- There are some like that, Davy Byrne said. He's a safe man, I'd say.

-He's not too bad, Nosey Flynn said, snuffling it up. He has been known to put his hand down too to help a fellow. Give the fellow his due..O, Bloom has his good points.⁵⁹

Even after this patronizing compliment, Nosey is careful not to

give Bloom too much credit and continues, "But there's one thing he'll never do," a veiled aspersion which the narrator makes explicit by noting, "His hand scrawled a dry pen signature beside his grog."⁶⁰

Later, in the "Wandering Rocks" chapter, Martin Cunningham and John Wyse Nolan discuss a fund for Paddy Dignam's widow and children and, commenting on Bloom's generosity, they demonstrate the injustice of Nosey Flynn's charge.

-I see Bloom put his name down for five shillings.
 - Quite right, Martin Cunningham said, taking the list.
 And put down the five shillings too.
 John Wyse Nolan opened wide eyes.
 -I'll say there is much kindness in the jew, he quoted elegantly.⁶¹

In these two instances, Bloom does receive some grudging praise, but Flynn's insinuation of Bloom's craftiness and Nolan's remark that there is much kindness in the jew also reveal the suspicion and distrust in which Bloom is held among his acquaintances. This distrust arises in part from Bloom's supposed lucrative association with the Masons, reported by Nosey Flynn in the "Ies-trygonians" chapter, but most of it is simply anti-semitism.

Instances of anti-semitism occur frequently in Ulysses, but Joyce most fully exposes the blindness of the prejudice Bloom has to combat in the chapter he originally entitled "Cyclops." Bloom's main antagonist in "Cyclops" is called "the citizen," and, though he is anonymous, he is a frighteningly believable embodiment of bigotry. Demonstrating the extent to which he has fully adopted the Homeric parallel to his own fictional design, Joyce makes the citizen, the analogue to Homer's Cyclops, not physically blind in one eye, but intellectually blind to the extent that he can only

see one side of any issue. Having thus changed the cyclops from a physically to a mentally blind monster, Joyce demonstrates that the demon has retained his destructive powers despite the transformation. In the "Cyclops" chapter, Joyce convincingly proves that the contemporary bigoted nationalist, nursing an insatiable hatred for anything foreign, is as pernicious as the mythical cyclops who ate Odysseus's men alive. ⁶²

In miniature, the "Cyclops" chapter reveals both the variety of styles Joyce uses in Ulysses and the consummate skill with which he unites form and content. To emphasize the deformities and excesses produced by the citizen's myopia, Joyce intersperses the chapter with pompous epic parodies, journalistic clichés, and pretentious scientific jargon. These parodies effectively expose violence and misery, the sensationalism and sentimentalism of the mass press which feeds upon it, and the hypocrisy of institutions which conceal, disguise, or actually promote the violence and misery they claim to combat.

A report replete with journalistic clichés of an execution, which Joyce begins with the words, "The last farewell was affecting in the extreme," ⁶³ is perhaps the chapter's most effective satire. Exposing the damage to children's spirits wrought by the mindless do-goodism which passes for public welfare, the narrator describes the children of a foundling hospital watching the scene of the execution, "The children of the Male and Female Foundling Hospital who thronged the windows overlooking the scene were delighted with this unexpected addition to the day's entertainment and a word of praise is due to the Little Sisters of the Poor for their excellent

idea of affording the poor motherless and fatherless children a genuinely instructive treat.⁶⁴ In words which echo the popular press's sentimental hyperbole, the narrator continues, "The nec and non plus ultra of emotion were reached when the blushing bride elect burst her way through the serried ranks of the bystanders and flung herself upon the muscular bossom of him who was about to be launched into eternity for her sake."⁶⁵ Then, in phrases which sound like those used to describe the efficiency of modern weapons, intriguing the mind with their mechanical intricacy while numbing it to their destructive powers with scientific objectivity, the narrator describes the tools of the executioner Rumbold.

On a handsome mahogany table near him were neatly arranged the quartering knife, the various finely tempered disembowelling appliances (specially supplied by the worldfamous firm of cutlers, Messrs John Round and Sons, Sheffield), a terracotta saucepan for the reception of the duodenum, colon, blind intestine and appendix etc when successfully extracted and two commodious milkjugs destined to receive the most precious blood of the most precious victim.⁶⁶

Joyce, of course, does not have to limit his reports of violence and other excesses to these exaggerated parodies. In the "Cyclops" chapter, one of the customers in Barney Kiernan's is reading a newspaper, and the reports that this customer reads are very similar to articles Joyce may have read himself. One of the headlines of the fictional paper reads, "Black Beast Burned in Omaha, Ga."⁶⁷ Commenting on this article in Allusions in Ulysses, Weldon Thornton writes, "Perhaps this owes something to a brief (ca. 150-word) description of a lynching in Springfield, Ohio, which appeared in the Freeman's Journal, Wednesday, March 9, 1904. According to an account, the Negro was hanged on a telephone pole

and riddled with bullets. The paper of Thursday, March 10, had a brief follow-up on this which says that two thousand whites invaded the Negro section and set fire to it."⁶⁸ As for the citizen's comments on the fictional paper's story of flogging on training ships, Robert Adams notes in Surface and Symbol that flogging was not abolished until 1906 and that "in the meantime, it produced much elegant copy for journalists; for example, a column on p. 4 of the Freeman's Journal for July 13, 1904."⁶⁹ Mr. Thornton also notes that George Bernard Shaw wrote a letter denouncing flogging to the London Times, which was printed June 14, 1904.⁷⁰

Physical violence and violence to words which eliminates distinctions and warps men's power of judgment are thus the material of the "Cyclops" chapter, and it is of this material that Joyce forges the destructive power of the citizen's nationalism. Though Joyce certainly did not support British imperialism, he was sensible enough to see that Irish nationalism, as it found expression through such movements as the Celtic Revival could be as inimical to individual freedom as the rule of the British crown. The narrator of the "Cyclops" chapter demonstrates the blindness and excess of nationalistic zeal which sees all the good of the world circumscribed by a national boundary, by describing a row of seastones which the citizen, in Celtic costume, wears dangling from his girdle. On these seastones, as the narrator states, are "the tribal images of many Irish heroes and heroines of antiquity," among whom the narrator lists, "Goliath, the Village Blacksmith, Dante Alighieri, Christopher Columbus, the Mother of the Maccabees, the Last of the Mohicans, The Man that broke the Bank at Monte Carlo, the first Prince of Wales, Adam and Eve, Gautama Buddha and Lady Godiva."⁷¹

To this mindless possessiveness, Bloom, who is almost unique in the chapter for having two eyes, tries to preach brotherhood, and he mentions some of the advantages which Britain has brought to the world. Bloom's efforts are contemptuously reported by the anonymous narrator of the chapter as, "Bloom trying to back him up 72 moderation and botheration and their colonies and their civilization." The narrator, obviously, considers brotherhood too much of a bother, and to Bloom's words in support of British civilization, the citizen simply retorts, "Their syphilisation, you mean." 73

When Bloom pointedly observes, "Persecution, all the history 74 of the world is full of it. Perpetuating natural hatred among nations," the remark only casts doubts on his own patriotism. When asked whether he knows what a nation is, Bloom defines it as, "The same 75 people living in the same place." This response incites the citizen to ask the question which reveals the basic prejudice against Jews in a nationalistic world, "What is your nation if I may ask?" 76 Despite his rather comprehensive and random selection of other nationals as "Irish heroes," the citizen is stubbornly unwilling to admit that a Jew, though he is born in Ireland, can be Irish, and, when Bloom claims Irish nationality, the citizen does not even give a verbal reply, he simply evidences his scorn by spitting. When Bloom then states that he belongs to a persecuted race, the citizen proves the truth of his assertion by demanding, "Are you talking about the new Jerusalem?" 77

Despite the contempt of the citizen and the other men in Kiernan's, Bloom persists in defending brotherhood, saying, "But it's no use. Force hatred, history, all that. That's not life for men and women, insult and hatred. And everybody knows that it's the

very opposite of that that is really life. Love, I mean the opposite of hatred." ⁷⁸ Though Bloom's words are imprecise and ambiguous, his very mention of the word love in the presence of the citizen is a courageous defense of that concept.

Bloom's efforts to instill brotherhood are in vain, however, as the narrator demonstrates when Bloom leaves Barney Kiernan's to search for Martin Cunningham. Though Bloom wants to meet Martin to discuss some insurance for Paddy Dignam's family, Lenehan reports that Bloom has really left to collect some money he has won on the Goldcup race. Since this race was won by a dark horse, and everyone else has lost money on it, Bloom serves as a scapegoat whom the losers can persecute and forget their losses. Everyone believes Lenehan's story because the Jew has become a scapegoat for everyone, particularly the poor, to blame for their ills. The narrator sums up a rather universal attitude when he scowls, "There's a jew for you: All for number one. Cute as a shithouse rat." ⁷⁹

Incensed by Lenehan's false report, the citizen threatens Bloom with physical violence when he returns. To his assailants, Bloom cries, "Mendelssohn was a jew and Karl Marx and Mercadante and Spinoza. And the saviour was a jew and his father was a jew. ⁸⁰ Your God. Christ was a jew like me." Though Bloom's statements about "Christ's father" are exaggerated and his list of jews is inaccurate, his assertions are more factual than the citizen's list of "antient Irish heroes." This is insignificant, however, compared to the narrator's dramatization of Bloom's own true relation to the persecuted Christ. As Bloom drives off in a cab, the citizen, who of course considers himself a Christian, rushes into the bar, swearing, "By Jesus, I'll brain that bloody jewman for using the holy name.

81

By Jesus I'll crucify him so I will." The citizen thus even appropriates Christ for a nationalistic idol, while he himself misuses the holy name.

In part, the narrator's description of the citizen's final attack is burlesque humor. He reports in Dublin vernacular,

Begob he drew his hand and made a swipe and let fly. Mercy of God the sun was in his eyes or he'd have left him for dead. The bloody nag took fright and the old mongrel after the car like bloody hell and all the populace shouting and laughing and the old tinbox clattering along the street.⁸²

This humor, however, also reveals the reality that the citizen's national hatred has produced, and still is producing horrible destruction. After describing the hurling of the tin, the narrator reports, "The catastrophe was terrific and instantaneous in its effect."⁸³ As Harry Blamires notes in The Bloomsday book, the holocaust is in the megaton range.⁸⁴

The apotheosis of Bloom at the end of the "Cyclops" chapter, his ascending to heaven like Elijah, is Joyce's most theatrical illustration of Bloom's alienation from his native city, a condition indicated by other dramatic gestures such as Bloom looking at his finger nails as the hearse passes Blazes Boylan, by the lyric loneliness of the songs in the "Sirens" episode, as well as by the mock epics and parodies of the "Cyclops" chapter. A symbol which more mundanely, but just as effectively defines Bloom's relationship to his family and the society and culture around him, is that he is keyless. He cannot sell Nannetti Alexander Keye's ad, and, after having remembered to take his key out of his other pair of trousers when he left home in the morning, Bloom arrives home at night, only to discover that he has forgotten it. Bloom is thus literally locked

out.

Joyce's symbols are ambiguous, however, for his portrayal of Bloom as Elijah also preserves the possibility that Bloom will be able to revitalize his marriage as Elijah resurrected the widow's son. ⁸⁵ To determine the success of his journey, it is necessary to further examine his character and actions as he walks through Dublin.

Chapter 3

Bloom's Enduring Qualities

Joyce's portrayal of Leopold Bloom is not limited to descriptions which reveal the extent of his alienation from the world in which he lives. Though Bloom is alone as he travels through Dublin, he is extremely alert; unlike many of those who scorn him, he has an irrepressible spirit as well as a lively sensual nature. Joyce's description of Bloom's tenacious character is particularly revealing of the ways Bloom attempts to enter into community with other men, and his account of Bloom's efforts reveals much about the nature of the society from which Bloom is excluded as well as about Bloom's intellectual and sensual nature.

Since Bloom is neither an Irish nationalist, nor an orthodox Jew and lacks any other traditional culture, his mind is largely subject to the power of three gods of modern mass industrial society, advertising, money, and science. In fact, Bloom's present job is as a canvasser of advertisements for the Freeman's Journal, and the quality of advertisements generally, not only the immediate necessity of negotiating a renewal for an ad between Alexander Keyes and councilor Nannetti, occupies Bloom's mind many times during the day. Through his technique of interior monologue, Joyce reveals what occupies his characters' minds by showing the directions in which their associative thoughts tend. Thus he demonstrates Bloom's preoccupation with advertising when Bloom, thinking of a

Mass, compares it with the advertising technique of repetition, "Pray for us. And pray for us. And pray for us. Good idea the repetition. Same thing with ads. Buy from us. And Buy from us."⁸⁶

Bloom also shows his interest in ads by commenting on various examples of advertising as he observes them during his walk through Dublin. Walking over O'Connell bridge on his way to lunch, he looks down at the river and sees, "A rowboat rock at anchor on the treacly swells lazily its plastered board."

Kino's
11/-
Trousers

and comments, "Good idea that."⁸⁷ Still on his way to lunch, Bloom notices five men in tall white hats with red letters, "H.E.L.Y.S." He first reveals his humane concern by reflecting that these men, walking along the gutters all day, hardly earn enough to keep bone and flesh together, and do not bring in any business for Wisdom Hely's stationary anyway, then thinks about the idea for advertising which he had suggested to Hely when he was working for him, "A transparent show cart with two smart girls sitting inside writing letters, copybooks, envelopes, blotting paper."⁸⁸ Bloom still believes it would have been effective and remarks, "I bet that would have caught on. Smart girls writing something catch the eye at once."⁸⁹

Some of the ads which Bloom sees or remembers, and of which he disapproves, satirize a gaudy, sentimental, and insensitive society which is partly the product of advertising. At the beginning of the "Lestrygonians" chapter, he remembers an ad for a luminous crucifix sold by a Birmingham firm, and imagines waking up to see it, "Our Saviour. Wake up in the dead of night and see him on the wall,

hanging."⁹⁰ One of the ads Bloom most frequently thinks of is that for plumtree's potted meats, which Nannetti had ineptly placed under the obituary notices in the Freeman's Journal. Bloom's thoughts about this show that he knows the ad is inappropriately placed and also reveal his own macabre humor, "Plumtree's potted under the obituaries, cold meat department."⁹¹

In the "Ithaca" chapter, while drinking hot chocolate with Stephen, Bloom also thinks about the financial possibilities of advertising. According to the narrator, his cogitations are stimulated by "the infinite possibilities hitherto unexploited of the modern art of advertisement if condensed in trilateral monoideal symbols, vertically of maximum visibility (divined), horizontally of maximum legibility (deciphered) and of magnetising efficacy to arrest involuntary attention, to interest, to convince, to decide."⁹² The narrator then gives examples of what Bloom considers appropriate and inappropriate ads. Bloom approves of the ad for Kino's and Alexander Keyes, dislikes unimaginative names such as "Veribest (Boot Blacking) and "Uwantit (Combined pocket twoblade penknife with corkscrew, nailfile and pipecleaner)," and especially comments upon the tactlessness of inserting the ad for potted meat under the obituary column.⁹³

As he wanders through Dublin, Bloom, himself an advertising man, thus has his own attention often attracted and controlled by ads. Though he rejects the narcotic which he observes the Catholic Church offers its faithful in the repetition of the Mass, his own mind finds some relief from thoughts of Molly and Blazes in thinking about advertising slogans. The narrator in the "Ithaca" chapter reveals the extent to which Bloom worships the modern idol of ad-

vertising by stating that his final meditations before going to bed were habitually, "Of some one sole unique advertisement to cause passers to stop and wonder, a poster novelty, with all extraneous accretions excluded, reduced to its simplest and most effective terms not exceeding the span of casual vision and congruous with the velocity of modern life."⁹⁴

Being a practical middle class citizen interested in saving money and increasing his wealth, Bloom is also interested in money making schemes, many of which are promoted by ads. When he buys his breakfast at Dlugacz's, Bloom also picks up an ad for a planter's company, Agendath Netaim. The ad seeks to sell shares in a project, "To purchase vast sandy tracts from Turkish government and plant with Eucalyptus trees." The ad guarantees that they are, "Excellent for shade, fuel and construction," and that there are "Orangegroves and immense melonfields north of Jaffa."⁹⁵ Bloom finds the offer very enticing, and phrases from the ad and visions of the east often recur to him during the day. He is suspicious of the project's feasibility, however, and decides, "Nothing doing."⁹⁶

A money making scheme which Bloom considers more practical and which also frequently reoccurs to him is to write a prize story. The idea is suggested to him when he reads a story by a man named Beaufoy in "Titbits" magazine. Beaufoy's story, a typical piece of popular sentimental fiction which, Bloom notes approvingly "begins and ends morally,"⁹⁷ inspires him to imagine himself in the "Nausicaä" chapter writing a story entitled, The Mystery Man on the Beach, for which he would be paid one guinea per column.⁹⁸ In the "Eumæus" chapter, Bloom even imagines himself writing what Joyce has written in

Ulysses, My Experiences in a Cabman's Shelter.⁹⁹ Indeed, Bloom is so attracted by the idea of repeating Beaufoy's success, that he envisions Beaufoy, in the "Circe" chapter, denouncing him as "a plagiarist. A soapy sneak masquerading as a literateur."¹⁰⁰ Though Beaufoy himself simply caters to popular taste and has little reason to feel superior, his assesment of Bloom's creative talents is accurate. As the narrator in the "Ithaca" chapter reports, one of Bloom's more creative publishing ideas is to collect "essays on various subjects or moral apothegms (e.g. My Favourite Hero or Procrastination is the Thief of Time.)"¹⁰¹

Many of Bloom's schemes, such as winning a prize for squaring the circle, and constructing a private telegraph to receive the results of a horse race run in Greenwich time before betting on the race is closed in Dunsink time, are inherently absurd. Bloom is practical enough, however, to dream of arranging a summer concert tour with his wife as the featured singer, a trip that would combine business with pleasure. With a middle class yearning to visit the fabled haunts of the rich, Bloom indulges in visions of a tour which would embrace, "the most prominent pleasure resorts, Margate with mixed bathing and firstrate hydros and spas, Eastbourne, Scarborough, Margate and so on, beautiful Bournemouth, the Channel islands and similar bijou spots, which might prove highly remunerative."¹⁰²

Though such thoughts of increasing his personal wealth and pleasure are prominent in his mind, Bloom is generous and thoughtful, always careful of the welfare of others though persecuted himself. Many of the improvement schemes which he considers during the

day are therefore for the public benefit. Most of these projects are peculiar products of his eccentric thoughts, others are practical and sensible enough to win the endorsement of some of his acquaintances.

In the "Hades" chapter, Bloom considers extending practicality and efficiency even to the art of grave digging. At Dignam's funeral, he wonders whether there might not be more room if people were buried standing up, then rejects the idea, observing, "His head might come up some day above ground in a landslip with his head pointing." In the same chapter, he concludes that people could remember the dead if they had a recording of their voice, "Have a gramophone in every grave or keep it in the house." Bloom himself seems to realize the gaucheness of this idea when he thinks of listening to a worn recording of "poor old greatgrandfather. Kraakraark! Hellohellohello amawfullyglad kraack awfullygladaseer-again hellohello amarawf kopthsth." Bloom also proposes one of his more useful schemes in the "Hades" chapter when he suggests that the city run a tramline from the parkgate to the quays. Martin Cunningham gives his endorsement to this project by adding, "Instead of blocking up the thoroughfare. Quite right. They ought to."

As he comments at various times about advertising, Bloom has such ideas for public and private improvements intermittently during the day. His peculiar mixture of practical projects and eccentric schemes for both public and private improvements finds full expression, however, in his ideas for the building of the new Bloomusalem and Flowerville.

The construction of the new Bloomusalem in the "Circe" chapter is a fanciful enactment of Bloom's desire to benefit mankind and

to win the love and respect of those he benefits. In the dramatized vision which the narrator presents, Bloom receives the keys of the city of Dublin and appears wearing green socks. Bloom thus becomes, in his vision, an honored member of the city and patriot of the nation from which he is in reality alienated. Seeing himself as Lord Mayor of Dublin, Bloom constructs the new Bloomusalem, described by the narrator as a "colossal edifice, with crystal roof, built in the shape of a huge pork kidney, containing forty thousand rooms."¹⁰⁷ Bloom then has his bodyguard distribute a sundry mixture of products of mass production and consumption. The list is an index of the frivolous items which now pretend to satisfy man's spiritual and physical needs, and which are the mainstay of modern industrial society. The list includes

Commemoration medals, loaves and fishes, temperance badges, expensive Henry Clay cigars, free cowbones for soup, rubber preservatives, in sealed envelopes tied with gold thread, ready made suits, 40 days' indulgences, spurious coins, dairyfed pork sausages, theatre passes, coupons of the royal and priveleged Hungarian lottery, cheap reprints of the World's Twelve Worst Books: Froggy and Fritz (politic), Care of the Baby (infantalic), 50 Meals for 7/6 (culinic), Was Jesus a Sun Myth? (historic), Expel that Pain (medic), Infant's Compendium of the Universe (cosmic), Let's All Chortle (hilaric), Canvasser's Vade Mecum (journalic), Love-letters of Mother Assistant (erotic), Who's Who in Space (astric), Songs that Reached Our Heart (melodic), Pennywise's Way to Wealth (parsimonic).¹⁰⁸

The list of books alone indicates the vulgar desires which animate and the crude products which satisfy the average twentieth century man. By including loaves and fishes among the items distributed, Joyce emphasizes his satiric comment on modern society by unfavorably contrasting the vulgar satisfactions received now with the teachings which those who listened to Jesus preach re-

ceived before he distributed the loaves and fishes to them.

Having demonstrated Bloom's naïve faith in vulgar trinkets as a panacea for the ills of mass society, Joyce further demonstrates Bloom's unrefined bourgeois taste when he reports Bloom's plans to purchase a country estate, Flowerville, and live a fashionable life as a country gentleman. Bloom's dream of a country estate appears in the "Ithaca" chapter, and the description there is less humorous than Bloom's vision of the new Bloomusalem in the "Circe" chapter. It is also sympathetic to Bloom's efforts to improve himself, as the narrator's dramatization of Bloom as Lord Mayor is sympathetic to his desires to become a part of the society in which he lives. The "Ithaca" narrator's dry account, however, also satirizes Bloom's naïve vision of an earthly paradise.

Bloom's dream home is a stereotyped romantic ideal with the addition of assorted scientific instruments described by the narrator as "a thatched bungalowshaped 2 storey dwelling-house of southerly aspect, surmounted by vane and lightening conductor, connected with the earth..."¹⁰⁹ The items with which Bloom dreams of furnishing his house are a tasteless combination of ornaments and practical items,

Transverse obsolete medieval and oriental weapons, dinner gong, alabaster lamp, hearth with massive firebrasses and ormolu mantel chronometer clock, guaranteed timekeeper with cathedral chimes, barometer with hygrographic chart, comfortable lounge settees, and cuspidors (club style, rich wine-coloured leather, gloss renewable with a minimum of labour by use of linseed oil and vinegar).¹¹⁰

The grounds, as described by the narrator would contain "a tennis and fives court, a glass summerhouse with tropical palms, equipped in the best botanical manner, a beehive arranged on humane princi-

ples, oval flowerbeds and a kitchen garden and vinery..."¹¹¹ As a country gentleman, Bloom would engage in light recreations of minimum stress such as "cycling on level macadamised causeways, ascents of moderately high hills, household carpentry, and lecture of unexpurgated exotic erotic masterpieces..."¹¹² At the height of his fantasies, Bloom imagines himself as a "justice of the peace with a family crest and coat of arms and appropriate classical motto (Semper paratus), duly recorded in the court directory and mentioned in court and fashionable intelligence (Mr and Mrs Leopold Bloom have left Kingstown for England)."¹¹³

The narrator's description of Bloom's course as justice of the peace, illustrates his middle class proclivities for moderate reform and moral rectitude. According to the narrator, Bloom would follow

a course that lay between undue clemency and excessive rigour: the dispensation in a heterogeneous society of arbitrary classes, incessantly rearranged in terms of greater and lesser social inequality of unbiased homogeneous indisputable justice. Loyal to the highest constituted power in the land, actuated by an innate love of rectitude his aims would be the strict maintenance of public order, the repression of many abuses, all menial molesters of domestic conviviality, all recalcitrant violators of domestic connubiality.¹¹⁴

Bloom's support of public order would insure his position as a gentleman farmer, and his repression of violators of "domestic connubiality," would protect him from the disgrace of his wife's affair with Blazes Boylan. By picturing himself as the head of a prominent household and an honored administrator of justice, Bloom thus again achieves satisfaction in a dream which he has been unable to realize in reality.

Bloom does find solace and hope by imagining how his life could be, but he is not an ineffectual dreamer unconcerned with, and unaware of, his present surroundings. He is extremely sensual despite his lapse of sexual relations with his wife. Perfumes, sounds, pornography, and women continually attract his attention as he walks through the city of Dublin.

In the first sentence in which Leopold Bloom is introduced, the narrator begins to describe his peculiar sensual nature.

Mr Leopold Bloom ate with relish the inner organs of beasts and fowls. He liked thick giblet soup, nutty gizzards, a stuffed roast heart, liver slices fried with crustcrumbs, fried hencod's roes. Most of all he liked grilled mutton kidneys which gave to his palate a fine tang of faintly scented urine. ¹¹⁵

The "Lotus Eaters" chapter particularly is replete with narcotics which threaten to deprive men of their free will and which temporarily distract Bloom from thinking of Molly. Halting before the Belfast and Oriental Tea Company, Bloom reads the labels of far eastern teas. He then dreams enviously of the Far East as a land of lotus eaters, "Lovely spot it must be: the garden of the world... Not doing a hand's turn all day. Sleep six months out of twelve. Influence of the climate. Lethargy. Flowers of idleness." ¹¹⁶

Later in the chapter, Bloom himself receives a yellow flower from Martha Clifford when he calls at the post office under the name of Henry Flower. His correspondance with her does not really threaten to make him forget Molly, but she is a distraction; he writes to her while he is sitting in the Ormond Hotel in the "Sirens" episode, painfully aware of Blazes Boylan's inexorable progress to his marital bed. Though Bloom is not a religious man, he is even attracted by a church service. Stopping into All Hallows, he thinks of the

Mass as a narcotic. Watching communion, he comments, "Good idea the Latin. Stupefies them first."¹¹⁷

Bloom yields to all of these attractions as he is walking to a chemist's shop to buy a bottle of lotion for Molly. Joyce describes the shop itself as the center of a contemporary world of lotus eaters. It is the supplier of the drugs which relieve mental and physical pain and which, Bloom notes, produce lethargy. Bloom is talking specifically about the chemist when he observes, "Gradually changes your character. Living all the day among herbs, ointments, disinfectants,"¹¹⁸ but the statement is true of all whose lives depend to a greater or lesser extent upon drugs. The smells of the shop particularly allure Bloom himself. The narrator describes him "waiting by the counter, inhaling the keen reek of drugs, the dusty dry smell of sponges and loofahs."¹¹⁹ Attracted by its pleasing odor, Bloom buys a cake of yellow soap, "Sweet lemony wax,"¹²⁰ and leaves the shop saying that he will return for the lotion later. During the day, he often notices the smell of his soap, and, like Odysseus's men who forget their necessary voyage home when they eat the lotus flower, Bloom, immersed in the sweet smell, forgets to return to the shop for Molly's lotion.

Another sweet which entices Bloom is a pornographic book entitled Sweets of Sin. Browsing through a number of books at a bookstall he passes in the "Wandering Rocks" episode, he decides to buy this one for his wife. The passages which Bloom reads in Sweets of Sin constitute a romantic paperback description of Molly and Blaze's affair. Opening the book, he reads, "All the dollarbills her husband gave her were spent in the stores on wondrous gowns and

costliest frillies. For him! For Raoul! ¹²¹ Continuing to leaf through the pages, Bloom reads descriptions of the lovers together, "Her mouth glued on his in a luscious voluptuous kiss while his hands felt for the opulent curves inside her déshabillé. The beautiful woman threw off her sabletrimmed wrap, displaying her queenly shoulders and heaving embonpoint." ¹²² Phrases from this description, particularly "the opulent curves inside her déshabillé," and "heaving embonpoint," recur to Bloom throughout the day.

Bloom's fascination with Sweets of Sin is another demonstration of his sensual nature. It also indicates again, however, his feelings of sexual inferiority before Blazes Boylan. Using phrases from Sweets of Sin, Joyce reveals the extent of Bloom's inferiority in the "Circe" chapter. There the narrator pictures Bloom as a servant obsequiously letting Boylan in to see his wife. Boylan enters, "hanging his hat smartly on a peg of Bloom's antlered head." ¹²³ Bloom then envisions Boylan as Raoul, and Molly calls, "Raoul, darling, come and dry me. I'm in my pelt." ¹²⁴

Bloom's sexual abnormalities are not limited to feelings of inferiority before his wife's lover. He is also fascinated by perverse sexual acts. He owns two erotic photographs, one picturing "buccal coition between a nude senorita and a nude torero" and the other showing "anal violation by male religious (fully clothed, eyes avert) of female religious (partly clothed, eyes direct)." ¹²⁵

The sexual abnormalities suggested by Bloom's fascination with Boylan and his possession of these two erotic photographs are fully exposed when Bloom enacts all of his subconscious desires in the "Circe" chapter. That chapter is set in a brothel at midnight and is a fantastic dramatization in which practically every character

and theme in Ulysses plays a part. Sexual themes predominate, though significantly, no sexual intercourse occurs. Rather than recording Bloom's sexual lust, the chapter is, to a large extent, a revelation of his sexual aberrations.

At that point in "Circe" when Bloom envisions himself as mayor of Dublin, sexual potency is the key to his political success. Instead of raising his right hand to take the oath of office, Bloom "places his right hand on his testicles."¹²⁶ His term as mayor is quickly concluded when he is accused of "employing a mechanical device to frustrate the sacred ends of nature,"¹²⁷ a charge which causes many of his enthusiastic women supporters to commit suicide.

Buck Mulligan, a medical student, then appears to proclaim, "Dr Bloom is bisexually abnormal."¹²⁸ This diagnosis is confirmed by another medical student, Dr. Dixon, who states, "Professor Bloom is a finished example of the new womanly man."¹²⁹ He appeals to the crowd of imagined onlookers for clemency declaring, "He is about to have a baby."¹³⁰ Bloom himself then exclaims, "O, I so want to be a mother."¹³¹

Bloom's feminine characteristics are further revealed by one of the longest sequences in the rapid kaleidoscope of "Circe," his confrontation with Bella Cohen, the whoremistress. Bella enters, "flirting a black horn fan"¹³² which Joyce animates. Glancing over Bloom, the fan comments, "Married, I see. And the missus is master. Petticoat government."¹³³ To this accusation, Bloom sheepishly admits, "That is so."¹³⁴ The fan then proclaims triumphantly, "We have met, You are mine. It is fate."¹³⁵ This assertion forces Bloom to surrender abjectly. Cowed, he replies, "Exuberant female. Enormously I desiderate your domination."¹³⁶

Bella then compels Bloom to tie her shoe laces, and Joyce again adapts a Homeric parallel to his own purposes when Bloom raises his head and looks at her. With this glance, the narrator describes Bloom's transformation in what seems to be an exact parallel to Circe's turning Odysseus's men into pigs, "Her heavy face, her eyes strike him in midbrow. His eyes grow dull darker and pouched, his nose thickens."¹³⁷ The transformation does change Bloom into a pig, but more significantly, it changes Bella, the dominant personality, into a man, and Bloom, the dependent personality, into a woman, which the narrator indicates by subsequently referring to Bella as he and to Bloom as she. Bella then exercises her dominance by sitting astride Bloom's back, digging her knees in his side, and using his ear for an ash tray. Finally rising, Bella exclaims, "What you longed for has come to pass. Hence forth you are unmanned and mine in earnest, a thing under the yoke."¹³⁸ Pointing to "his" whores, Bella pronounces Bloom's punishment, "As they are now, so will you be, wigged, singed, perfumesprayed, ricepowered, with smoothshaven arm-pits."¹³⁹ Bloom himself thus becomes a whore to be dominated by masculine lust he lacks, while his wife, because of his own submissive nature, is left to be a victim of the lust of Blazes Boylan.

The fantastic transformations in the "Circe" chapter do not, of course, really occur. Even as enactments of Bloom's subconscious fears and desires, they are exaggerated. Buck Mulligan, for instance, declares Bloom to be "virgo intacta"¹⁴⁰ and, despite the results of his "acid test," this assertion is difficult to believe, since Bloom has had two children. There is evidence in other chapters, however, to indicate that Bloom does have many feminine qualities. In the "Ithaca" chapter, for example, the narrator terms Bloom's hand

"masculine feminine passive active."¹⁴¹ Furthermore, Bloom is introduced as Molly's servant in the "Calypso" chapter, and his refusal to confront his wife with her affair and his admiration of Boylan's masculinity, also indicate that Bloom needs to be dominated. Bloom has not had sexual intercourse with his wife for ten years, and his actions in the brothel and his relations with other women he meets during the day fail to demonstrate his ability to succeed as a sexually dominant husband.

Bloom is certainly attracted by women, however, and finds women's drawers and legs especially enticing. Walking to the chemists in the "Lotus Eaters" chapter, he pauses in front of the Grosvenor Hotel to watch a lady enter a carriage drawn up outside. The narrator skillfully conveys Bloom's sexual excitement by revealing his mental fascination with the woman while he is ostensibly talking with M'Coy. While replying absent-mindedly to M'Coy's questions about Paddy Dignam, Bloom mentally assesses the woman's qualities,¹⁴² "Proud: rich: silk stockings." Anxiously waiting for her to lift her skirts to get into the carriage, Bloom admonishes himself, "Watch! Watch! Silk flash rich stockings white. Watch!"¹⁴³ At the very moment when the woman enters the carriage, Bloom's desires are frustrated by a tram which drives into his line of vision. His response to this experience indicates that his attempts to indulge his senses in the contemplation of women are frequent, as are his frustrations, "Always happening like that. The very moment. Girl in Eustace street hallway. Monday was it settling her garter. Her friend covering the display."¹⁴⁴

Bloom reaches a higher level of sexual arousal watching Gerty

MacDowell on the beach in the "Nausicaä" chapter . The narrator of the "Nausicaä" chapter describes the romantic yearnings of Gerty MacDowell in prose replete with the clichés of a sentimental romantic novel. The prose successfully conveys both Gerty's youthful naïveté and the pathetic loneliness of the young girl and her admirer, Leopold Bloom, who is resting on the beach after leaving Barney Kiernan's and having visited the Dignam house, and who is obsessed by his wife's unfaithfulness and beset by thoughts of earlier and happier years. In the first paragraph, the narrator establishes not only the time of day and the setting of this episode, but also the saccharin sweet idiom in which he narrates the first half of the chapter.

The summer evening had begun to fold the world in its mysterious embrace. Far away in the west the sun was setting and the last glow of all too fleeting day lingered lovingly on the sea and strand, on the proud promontory of dear old Howth guarding as ever the waters of the bay, on the weedgrown rocks along Sandymount shore and, last but not least, on the quiet church whence there streamed forth at times upon the stillness the voice of prayer to her who is in her pure radiance a beacon ever to the storm-tossed heart of man, Mary, star of the sea. ¹⁴⁵

The narrator then relates the youthful, girlish dreams of Gerty MacDowell in the style of The Lamplighter by Miss Cummins, a novel Gerty has read. Sitting apart from her companions on the beach, Gerty dreams about the ideal love she will one day find. Today she has worn her best pair of blue undies, "for luck, hoping against hope," ¹⁴⁶ that she will find her true love.

The man whom Gerty attracts is Leopold Bloom, who notices that his watch has stopped at four-thirty, and who then imagines Molly and Blazes at that hour, "O, he did. Into her. She did. Done." ¹⁴⁷ To take his mind off Molly and Blazes, thoughts of Molly when she was

younger, and of her first lover, lieutenant Mulvey. Bloom watches Gerty while she arouses him by leaning back exposing her legs and drawers. Watching the fireworks of the Mirus Bazaar, "She leaned back far... and she caught her knee in her hands so as not to fall back looking up and there was no one to see only him and her when she revealed all her graceful beautifully shaped legs..."¹⁴⁸ Bloom is thoroughly engrossed by Gerty's attractive legs and is oblivious to the display produced by the Mirus Bizarre, but when he reaches a climatic ejaculation, the narrator describes it like the burst of a Roman candle, "O! in raptures and it gushed out of it a stream of rain gold hair threads and they shed and ah! they were all greeny dewy stars falling with golden, O so lively! O so soft, sweet, soft!"¹⁴⁹

Bloom is immediately ashamed of having indulged his sexual urgings at the expense of an "innocent" young girl, and chids himself, thinking, in the words of the narrator, who reports his thoughts in Gerty's language, "What a brute he had been. A fair unsullied soul had called to him and, wretch that he was, how had he answered? An utter cad he had been."¹⁵⁰ At this hour, however, he is upset by his wife's adultery, his visit to the Dignam home, and by the prejudice of the citizen in Barney Kiernan's, and Gerty has provided a needed distraction. In expressing his appreciation the narrator has him incongruously repeat the words of Francisco to Barnardo in Hamlet, "For this relief much thanks."¹⁵¹

The "Nausicaá" episode does show that the revelations of Bloom's need to be dominated in the "Circe" chapter are a one-sided account of his sexual nature. The events of the "Circe" chapter reveal Bloom's most subconscious desires; Joyce's Circe, Bella Cohen, destroys the ego which usually conceals these desires as Homer's Circe bestial--

izes Odysseus's men by turning them into swine. When not under Bella's control, therefore, Bloom manages to suppress some of his desires to be dominated; he is more human, as his masculine interest in Gerty demonstrates. Bloom still does not take any action to assert control over his wife, however, and his impotent release of sexual energy through masturbation, emphasizes his inability to achieve any fruitful sexual satisfaction in his wanderings through Dublin. Joyce's many faceted portrait of Bloom's sensual nature, therefore, contributes to his characterization of Bloom as an alert, energetic, middle-aged man, but one who lacks the personal relations necessary to employ his energies productively.

Bloom does try to develop these relationships during his journey through Dublin. Joyce's hero is not a disciple of Walter Pater selfishly indulging his senses by burning with a hard gem-like flame,¹⁵² he tries to organize his experience into a coherent and meaningful order. If he faces prejudice in Dublin, Bloom tries to understand why; he even tries to understand his wife's adultery. Bloom does not have any religious faith, nor is he a mystic, though he keeps a potato in his pocket as a good luck charm. He lives in a secular world, and he comprehends that world totally in scientific terms.

Bloom is extremely observant and constantly wonders how, what, and why in an attempt to encompass everything he sees in a reassuringly coherent scientific system. Bloom's scientific curiosity is demonstrated on the first page of the "Calypso" chapter. While he is thinking about his own breakfast, his cat rubs against his legs "Mkgnao-ing"¹⁵³ for milk. Bloom then talks to it and maintains, "They understand what we say better than we understand them. She under-

stands all she wants to.¹⁵⁴ He observes that his cat is afraid of chickens, but also that her predatory nature is cruel, "Cruel. Her nature. Curious mice never squeal. Seem to like it."¹⁵⁵ After he gives the cat a bowl of milk, the narrator reports that Bloom "watched the bristles shining wirily in the weak light as she tipped three times and licked lightly."¹⁵⁶ Bloom then ponders the connection between the cat's whiskers and her ability to catch mice, "Wonder is it true if you clip them they can't mouse after. Why? They shine in the dark, perhaps, the tips. Or kind of feelers in the dark, perhaps."¹⁵⁷

In preparation for going to Paddy Dignam's funeral, Bloom has put on black mourning clothes. When he leaves home to buy some breakfast, he thinks of the consequences of wearing black in June. He realizes that he will be warmer, but he cannot remember why. Confused by terminology, he ponders, "Black conducts, reflects (refracts is it?), the heat."¹⁵⁸

Later, walking to lunch in the "Lestrygonians" chapter, Bloom notices a brewery barge loaded with export stout sailing for England. He demonstrates his curiosity again by thinking, "Be interesting some day get a pass through Hancock to see the brewery. Regular world in itself."¹⁵⁹ The extent to which all of Bloom's world is interfused with scientific law rather than religious faith is shown when he passes over O'Connell bridge. Having been given a handbill advertising the preaching of an American evangelist, Alexander Dowie, Bloom, uninterested in the religious message, throws it to the gulls proclaiming, "Elijah thirtytwo feet per sec is com."¹⁶⁰ Seeing that the gulls ignore this offering, Bloom remarks that they are "not such damn fools."¹⁶¹ Deciding to prove his hypothesis by feeding the gulls

something edible, he buys two Banbury cakes, throws them to the gulls, and watches them swoop after their prey. This feeding leads Bloom to thoughts of why certain things taste like what they eat, while others do not, "If you cram a turkey, say, on chestnut meal it tastes like that. But then why is it that saltwater fish are not salty? How is that?" ¹⁶²

Not satisfied with simply trying to understand the world himself in scientific terms, Bloom is an evangelist of scientific explanation. While discussing the merits of capital punishment in Barney Kiernan's, Alf Bergan observes that there's one thing it does not have a deterrent effect on "the poor bugger's tool that's being hanged." ¹⁶³ Bloom, who, as an enlightened modern man, no longer believes that the ejaculation produced by hanging is the mysterious origin of mandrake, contends that this can be explained scientifically. At this point, the narrator interrupts to report that Bloom "starts with his jawbreakers about phenomenon and science and this phenomenon and the other phenomenon," ¹⁶⁴ and proceeds to report Bloom's explanation in a burlesque of obscure scientific terms.

The distinguished scientist Herr Professor Luitpold Blumenduft tendered medical evidence to the effect that the instantaneous fracture of the cervical vertebrae and consequent scission of the spinal cord would, according to the best approved traditions of medical science, be calculated to inevitably produce in the human subject a violent ganglionic stimulus of the nerve centres, causing the pores of the corpora cavernosa to rapidly dilate in such a way as to instantaneously facilitate the flow of blood to that part of the human anatomy known as the penis or male organ resulting in the phenomenon which has been dominated by the faculty a morbid upwards and outwards philo-progenitive erection in articulo mortis per diminutionem capitis. ¹⁶⁵

As the narrator's parody of medical language demonstrates, science often does little to dispel superstition and prejudice;

its language can become simply another magic fetish which hypnotizes men's minds. A dedicated disciple of science, Bloom is unaware that scientists can use Latin in much the same way as he himself had noticed the church does. Both churchmen and scientists can use Latin to stupefy men first, then ensnare them in their ordered system.

Bloom himself not only does not dispel prejudice and suspicion with his scientific explanations, he further alienates his fellow Dubliners with what they consider to be his false facade of knowledge. The narrator of the "Cyclops" chapter is extremely contemptuous of Bloom's scientific pretensions. He terms Bloom, "Mr Knowall," and suggests that he would try to "teach your grandmother how to milk ducks."¹⁶⁶ He also reveals that he is not the only one who has been offended by Bloom's science, for he reports that Joe Cuffe fired him for "giving lip to a grazier."¹⁶⁷

Molly, unlike the "Cyclops" narrator, is impressed by her husband's knowledge, though she also complains, "He never can explain a thing simply the way a body can understand."¹⁶⁸ Bloom's interest in science, at times, leads him to neglect his wife, however, so his knowledge separates him as much from her as from the anonymous narrator of the "Cyclops" chapter. In the "Wandering Rocks" episode, Lenehan demonstrates how he was able to take advantage of Bloom's curiosity when he tells M'Coy about a ride home with Molly and Bloom after the Glenree dinner, "Bloom was pointing out all the stars and the comets in the heavens to Chris Callinan and the jarvey: the great bear and Hercules and the dragon and the whole jingbang lot. But, by God, I was lost, so to speak, in the milky way."¹⁶⁹

Instead of satisfying his wife's sexual needs and enjoying the mysteries of her well developed body, as Lenehan had done, Bloom

carries his faith in science to the extent of rationalizing his wife's adultery and accepting it as simply part of woman's nature. After recognizing Boylan's handwriting, Bloom simply delivers his letter to Molly and thinks, resignedly, "Will happen, yes. Prevent. Useless." ¹⁷⁰

Bloom's resignation is particularly evident in the "Ithaca" chapter. In another parody of scientific jargon, the narrator there reports that Bloom finds his wife's adultery, "As natural as any and every natural act of a nature expressed or understood executed in natured nature by natural creatures in accordance with his, her and their natured natures, of disimilar similarity." ¹⁷¹ The repetition of the word nature suggests that Bloom is desperately trying to find solace for his personal agony in the inevitability of natural law. The narrator, in fact, states that Bloom considers the situation as "more than inevitable, irreparable." ¹⁷² Indeed, Bloom considers all women, particularly Southern European women, to be primarily interested in satisfying their sexual passions. In the "Eumaeus" chapter, Bloom shows Stephen a photograph of Molly, who is from Gibraltar, and declares, "I for one certainly believe climate accounts for character." ¹⁷³ Finally, after considering the alternatives he has in opposing his wife's affair, Bloom rejects violence, exposure, and divorce and justifies his neglect by reflecting upon several scientific "facts": "The preordained frangibility of the hymen: the lethargy of nescient matter: the apathy of the stars." ¹⁷³

Bloom's attempt to understand Molly's adultery in scientific terms is comic because he has a very confused understanding of even the most simple scientific concepts. He cannot remember the term for the effect black has on heat, nor can he remember why men do not

sink in the dead sea. Trying to remember the reason in the "Lotus
"Eaters" chapter, he ponders, "Because the weight of the water, no,
the weight of the body in the water is equal to the weight of the.
Or is it the volume is equal of the weight? It's a law something
174
like that." Having resigned himself to the inevitability of Molly
and Blazes' affair, however, Bloom is at least able to continue in
his usual habits; understanding the affair even with his confused
scientific knowledge allows him to place it in some order. Until
his return home, however, though his faith in scientific explana-
tions enables him to endure his solitude, the human companionship
which he desires and needs still evades him.

Chapter 4

The Return Home

When he returns to Ithaca, Homer's Odysseus joins his son in banishing his wife's suitors who have been besieging her during her husband's ten year absence. Joyce's Ulysses parallels the Homeric epic in chronology since Bloom does return home after his day of wandering in Dublin. He also brings with him a companion, Stephen Dedalus, who, in comparison of years, could be his son. As my discussions of other chapters have shown, however, Joyce's book does not simply parallel Homer's poem. The extent, therefore, to which Bloom succeeds in gaining Stephen's friendship, in effect becoming his father, and the question of whether Bloom does succeed in winning Molly back from her suitors can only be answered by a close examination of the last three chapters of Ulysses without the prejudice that Ulysses is resolved like the Odyssey.

Bloom remembers his dead son Rudy many times during the day. He is certainly receptive to adopting Stephen as his son, and Joyce's history of Dublin on June 16 seems to draw the two characters fatefully together. Stephen tells Mulligan in the "Telemachus" chapter that he he has been disturbed during the night by his friend, Haine's, dreaming of a black panther.¹⁷⁵ This seems to be a foreshadowing of Bloom because the first syllable of his name is leo, and he is dressed in black because he has to attend Paddy Dignam's funeral. Furthermore, in the "Proteus" chapter, Stephen thinks of a dream he himself had

the night before, "Street of harlots. Haroun al Raschid. That man led me spoke. I was not afraid. In. Come. Red carpet spread. You will see who." ¹⁷⁶ Stephen has also vowed not to return to the Martello tower, so while Bloom is looking for any companion and especially misses his son, Stephen travels through Dublin seemingly destined to meet a man who will adopt him.

Bloom first notices Stephen from the carriage on the way to Paddy Dignam's funeral. He points him out to his father, Simon, who simply snarls, "He's in with a lowdown crowd." ¹⁷⁷ Bloom observes that, at the moment, however, Stephen is alone, like himself. Later, in the office of the Freeman's Journal, Bloom sees Stephen again. Immediately after receiving a rebuff from the editor about the ad for Alexander Keyes, Bloom silently ponders Stephen's appearance and character, "Has a good pair of boots on him today. Last time I saw him he had his heels on view. Been walking in the muck somewhere. Careless chap." ¹⁷⁸ After leaving the office of the Freeman's Journal, Bloom again meets Stephen in the library. Though he still has not talked to Dedalus, Bloom appears to symbolically become the man who will assume Stephen's guardianship, for, upon leaving the library, he passes between Stephen and Buck Mulligan, the student who leads what Simon Dedalus called the "lowdown crowd."

In the "Oxen of the Sun" episode, Bloom, having gone to the National Maternity Hospital to see if Mrs Purefoy had had her child, is invited by a group of medical students to join a raucous party. Being a very moderate drinker, Bloom initially declines the invitation, but is finally persuaded to join the group which includes Stephen and Buck Mulligan. Bloom does not enjoy the student's drinking or

ribald jokes; he is always conscious of the patients who are trying to rest quietly. The irreverence of some of the students offends him, but he takes a very paternalistic attitude toward Stephen, thinking, as had Simon Dedalus, that Stephen has gotten in with a bad crowd. The narrator reports both Bloom's fond memories of his own son and his concern for Stephen in the archaic prose of a chivalric romance,

Now sir Leopold that had of his body no manchild for an heir looked upon him his friend's son and was shut up in sorrow for his forepassed happiness and as sad as he was that him failed a son of such gentle courage so grieved he also in no less measure for young Stephen for that he lived riotously with those wastrels and murdered his goods with whores.¹⁷⁹

The medical student's conversation centers upon sex, especially methods of contraception. Talking of contraception is sacrilegious in a maternity hospital, Joyce's symbol of fertility analagous to Homer's oxen of the sun. And, as Odysseus's men anger the sun god by eating his cattle, the students arouse the anger of Joyce's gods in the form of a clap of thunder. As the narrator reports in aliterative prose typical of anglo-saxon epics, "A black, crack of noise in the street here, alack, bawled, back. Loud on left Thor thundered: in anger awful the hammer-hurler."¹⁸⁰ This sign of divine displeasure thoroughly unnerves Stephen, but Bloom, like a father explaining the wonders of nature to his son, tries to calm him with a scientific explanation, "avertising," according to the narrator, "how it was no other thing but a hubbub noise that he heard, the discharge of fluid from the thunderhead, having taken place, and all of the order of a natural phenomenon."¹⁸¹

When the students leave the hospital, Bloom, still concerned about Stephen's welfare, follows them to the brothel district. Later,

when Stephen, terrified by a vision of his dead mother, smashes a gaslight in Bella Cohen's, Bloom pays for the damage then runs after him. As he leaves the brothel, the narrator describes Bloom as being disguised as Haroun al Raschid, the man whom Stephen had dreamed of the night before.

Bloom actually does take charge of Stephen after Stephen has been punched in a fight with two British soldiers. And, while Stephen is stretched on the ground with Bloom watching over him, Bloom sees a vision, described by the narrator as "a fairy boy of eleven, a changeling, kidnapped, dressed in an Eton suit with glass shoes and a little bronze helmet, holding a book in his hand." Bloom immediately takes the vision for his dead son and cries, "Rudy!" It would thus seem, at the end of the "Circe" chapter, that Stephen has found in Bloom the man he envisioned leading him the night before, and that Bloom has found in Stephen a replacement for his dead son Rudy.

It is not until the "Eumaeus" chapter, however, that Bloom and Stephen really have a chance to talk to one another, and their meeting there hardly demonstrates that a father-son relationship has developed between the two. The hour of the meeting is late, one A.M., and Joyce's prose itself expresses the difficulties in communicating which Stephen and Bloom have in their exhausted state. The chapter is filled with clichés and sentences which languish in endless dependent clauses.

In the beginning of the "Eumaeus" chapter, after Bloom has rescued him from the British soldiers, Stephen indicates that he is thirsty, so Bloom decides to take his charge to a cabman's shelter. The narrator's description of Bloom's efforts to make Stephen com-

fortable demonstrates Bloom's paternal care, but also the indifference with which his care is received, "For the nonce he (Bloom) was rather nonplussed but inasmuch as the duty plainly devolved upon him to take some measures on the subject he pondered suitable ways and means during which Stephen repeatedly yawned."¹⁸⁴

On the way to the shelter, Bloom comments upon the desertion of Stephen by his medical student friends, gives some fatherly warning against excessive drinking, and particularly comments adversely upon Buck Mulligan, "I wouldn't personally repose much trust in that boon companion of yours who contributes the humorous element, Dr. Mulligan, as a guide, philosopher, and friend."¹⁸⁵ Bloom is himself, however, unable to arouse any response from the youth he has rescued from Buck Mulligan's evil crowd.

He makes innumerable attempts to start a conversation, but receives either a perfunctory response or none at all. Overhearing some men speaking Italian outside of the shelter, Bloom remarks,¹⁸⁶ "A beautiful language," then asks Stephen why he does not write some poetry in Italian. Stephen cuts short any conversation about his literary efforts by replying that Italian is a good language,¹⁸⁷ "To fill the ear of a cow elephant." Then he explains, "They were haggling over money."¹⁸⁸ Later, as Stephen sits at a table in the shelter with a cup of coffee cooling untouched in front of him, Bloom tries to engage his companion in a conversation about the soul. Again depending upon science for an explanation, Bloom states that he believes that the soul is intelligence, something which has been explained "by competent men as the convolutions of the grey matter."¹⁸⁹ This assertion only elicits from Stephen a parroting of Jesuit doc-

trine as established by St. Thomas Aquinas, "They tell me on the best authority it is a simple substance and therefore incorruptible. It would be immortal, I understand, but for the possibility of its annihilation by its First Cause, Who, from all I can hear, is quite capable of adding that to the number of His other practical jokes, corruptio per se and corruptio per accidens both being excluded by court etiquette." ¹⁹⁰ The bitter humor of Stephen's contemptuous report escapes Bloom, and in his rejoinder he demonstrates the intellectual gulf which separates himself from Stephen. Completely unaware of the philosophical sense of the word simple, Bloom contends, "Simple? I shouldn't think that is the proper word. Of course, I grant you, to concede a point, you do knock across a simple soul once in a blue moon." ¹⁹¹

While Bloom attempts to engage him in conversation, Stephen does little to conceal his complete state of physical and mental exhaustion; he does not even try to explain the meaning of simple as used by Aquinas. Furthermore, his mind is filled with private speculations and associative thoughts which are the product of his university education and his feelings of persecution. On the way to the cabman's shelter, for example, Stephen meets John Corley who mentions a boarding house called the Brazen Head. The narrator notes that this name "was distantly suggestive to the person addressed of friar Bacon." ¹⁹² Though Bloom does appreciate theater, it is extremely doubtful that he would recognize this reference to Greene's Friar Bacon and Friar Bungay. Later, as Bloom and Stephen are sitting in the shelter, Stephen asks Bloom to remove a knife which, Stephen claims, reminds him of Roman history. The narrator emphasizes the

extent to which Bloom is removed from the vagaries of Stephen's imagination when he describes Bloom's removal of the knife, "Mr Bloom promptly did as suggested and removed the incriminated article, a blunt hornhandled ordinary knife with nothing particularly Roman or antique about it to the lay eye, observing that the point was the least conspicuous point about it."¹⁹³

Rebuffed in all of his other attempts to get Stephen to talk to him, Bloom finally appeals to Stephen's sense of justice by relating his experiences with the citizen in Barney Kiernan's. Though Bloom is proud of his reply to the citizen, "Christ was a jew,"¹⁹⁴ contending that "a soft answer turns away wrath,"¹⁹⁵ he admits that one must see both sides of the issue. He then makes a sincere, though somewhat confused plea for understanding,

It is hard to lay down any hard and fast rules as to right and wrong but room for improvement all round there certainly is though every country, they say, our own distressful included, has the government it deserves. But with a little goodwill all around. Its all very fine to boast of mutual superiority but what about mutual equality. I resent violence or intolerance in any shape or form. It never reaches anything or stops anything.¹⁹⁶

To Bloom's further arguments and plans for universal brotherhood and an ideal community, Stephen simply asserts crossly, "We can't change the country. Let us change the subject."¹⁹⁷ Bloom's efforts on behalf of brotherhood are as ineffective with Stephen as they had been with the citizen earlier in the day.

Bloom does not retreat from Stephen's rebuffs, however, as he had from the citizen's. Stephen, at least, is too tired to be violent, and Bloom is able to understand his aloofness by giving it a sociological explanation, "Probably the home life had not been all that was needful or he hadn't been familiarised with the right sort of

people."¹⁹⁸ Bloom disregards Stephen's disdain because, in the words of the narrator, "To cultivate the acquaintance of someone of no uncommon calibre who would provide food for reflection would amply repay any small... Intellectual stimulation as such was, he felt, from time to time a first-rate tonic for the mind."¹⁹⁹

Having concluded that Stephen is worth his time, Bloom decides to take him home. Ever conscious of opportunities to make money, he thinks that Stephen may have his father's voice and could accompany Molly on his dream tour of English watering places. On the way to seven Eccles Street, Bloom begins to talk about music, and he and Stephen mention their favorite composers. Instead of interesting Stephen in his commercial venture, however, Bloom simply succeeds again in demonstrating the intellectual gulf between Stephen and himself when he inquires if John Bull, a composer whose music Stephen mentions he likes "was John Bull the political celebrity of that ilk."²⁰⁰

The vast gap between the education of Stephen and Bloom is obvious, and Bloom's naïve efforts to understand Stephen's esoteric thoughts often produce comic results. Bloom's attempt to gain Stephen's friendship is sincere, however, and his intellectual curiosity is something to which an educated man should respond. Stephen's disregard for Bloom cannot, therefore, be simply attributed to Bloom's lack of formal education, or even to Stephen's tired condition at one o'clock in the morning. Basically, Bloom's efforts fail because Stephen is too concerned with himself to respond to anyone else.

Even in Portrait of The Artist As a Young Man, Stephen was a figure of lonely revolt. At the end of that book, a more idealistic youth, he left home exuberantly and confidently welcoming new exper-

ience. He proclaimed in his diary, just before leaveng, "Welcome, O life! I go to encounter for the millionth time the reality of experience and to forge in the smithy of my soul the uncreated conscience of my race."²⁰¹ In Ulysses, Joyce indicates that Stephen had gone to Paris, but had been called back to Dublin by the death of his mother. Despite his forced return to Ireland, Stephen still believes that he can free himself from family, church, and king through literature, and he is even more obsessed by his revolt in Ulysses than he was in A Portrait of The Artist as a Young Man. Asserting what he considered to be his intellectual independence and integrity, Stephen even refused to pray for his mother on her death bed.

Stephen's continual defiance has not gained him any real freedom, however. He is haunted by the vision of his dead mother and constantly has to reassert his independence. When his mother appears in "Circe," Stephen cries to her defiantly, "The intellectual imagination! With me all or not at all. Non serviam."²⁰² When she responds to this challenge by praying for him, "O Sacred Heart of Jesus, have mercy on him! Save him from hell. O divine Sacred Heart!"²⁰³, Stephen cries, "No! No! No!"²⁰⁴ Break my spirit all of you if you can! I'll bring you all to heel!"

Stephen's boast, "Non serviam" imprisons him, for it prevents him from responding to anyone outside of himself. In his unrelieved demand for intellectual freedom, and his disdain for everyone around him, Stephen is the victim of his own "mind forged manacles."²⁰⁵ He would justly see Bloom's plans for a concert tour as detrimental to his literary career, though Bloom, in considering his scheme, contends that Stephen "would have heaps of time to practice literature in his spare moments when desirous of so doing without its clashing with

his vocal career or containing anything derogatory whatsoever as it was a matter for himself alone.²⁰⁶ The issue is not the feasibility of Bloom's plan, however, but Stephen's entire attitude toward Bloom, who is, if not superiorly intelligent, at least good-natured. As a man concerned only with himself, Stephen is as destructive as the citizen. When he breaks the lamp at Bella's, the narrator describes the event as if it were the end of the world, "Times livid final flame leaps and in the following darkness, ruin of all space, shattered glass and toppling masonry."²⁰⁷ Joyce thus demonstrates that Stephen's self-serving intellectual arrogance can be as destructive as the citizen's excessive nationalism.

Having demonstrated that Stephen and Bloom cannot talk to one another in the "Eumaeus" chapter, when Bloom and Stephen finally arrive at Bloom's home in the "Ithaca" chapter, Joyce's narrative structure itself demonstrates that there is no communication between the businessman and the intellectual, both of whom are alienated from the world in which they live. Stephen and Bloom do not even talk to each other directly; the chapter is a series of questions and answers conducted in an unknown place by unknown persons. Though the narration of Bloom and Stephen's actions is given in scientifically precise form, the narration leads to no understanding between Stephen and Bloom, and its mechanical precision prevents the reader from sympathetically responding to either of the characters. The narration does not interpret Stephen or Bloom's thoughts in an attempt to facilitate communication between the two, it simply reports their thoughts and actions in detailed sentences whose meanings founder in paragraphs of pedantic, repetitive, and obscure language.

The narrative structure of the "Ithaca" chapter subverts the effect of even non-verbal communications of human kindness, as the report of Bloom's special considerations in serving Stephen cocoa demonstrates.

What supererogatory marks of special hospitality did the host show his guest?

Relinquishing his symposiarchal right to the moustache cup of imitation Crown Derby presented to him by his only daughter, Millicent (Milly), he substituted a cup identical with that of his guest and served extraordinarily to his guest and, in reduced measure, to himself the viscous cream ordinarily reserved for the breakfast of his wife Marion (Molly).

Was the guest conscious of and did he acknowledge these marks of hospitality?

His attention was directed to them by his host jocosely and he accepted them seriously as they drank in jocoserious silence Epp's massproduct, the creature cocoa.²⁰⁸

In this chapter of objective, scientific reporting, Joyce proves, not only that Stephen and Bloom cannot communicate, but also that Bloom's efforts to lessen the pain of his alienation by giving it a scientific explanation is self-defeating. Scientific explanations, as the form of the "Ithaca" chapter demonstrates, take him into a realm where there is no human or divine warmth. The narration of Bloom's feelings, after Stephen has left him, perfectly conveys Bloom's solitude in a universe comprehended with scientific precision.

Alone, what did Bloom feel?

The cold of interstellar space, thousands of degrees below freezing point on the absolute zero of Fahrenheit, Centigrade or Réaumur...²⁰⁹

Confronted with the vast indifference of a sterile universe and deserted by the companion whom he has cared for as a son, Bloom retreats back into his home where he began his day's journey.

There the narrator describes his exact position as he lies in bed with his wife, "Listener (Molly), S.E. by E; Narrator, (Bloom),

N.W. by W.: on the 53rd parallel of latitude, N. and 6th meridian of longitude, W.: at an angle of 45° to the terrestrial equator." ²¹⁰ Then, after pages of placing Bloom geographically, psychologically, socially, and cosmically, the narrator poses one final question "Where?", which is answered by a large black dot signifying Bloom's infinitesimal worth in relation to the entire order of the universe. ²¹¹

In the "Ithaca" chapter, the narrator thus reduces Bloom to dust with scientific exactness, but Bloom and the novel continue in Molly's monologue. The monologue, which reveals the unrestrained nocturnal musings of the woman who has been foremost in Bloom's mind during the day, makes a stark contrast with the narration of the "Ithaca" chapter. It consists of eight unpunctuated sections which channel Molly's streams of uninhibited sexuality. Joyce himself describes it as a portrayal of the female body. In his letters he writes, "It begins and ends with the female word Yes... It turns like the huge earthball slowly surely and evenly round and round spinning. Its four cardinal points being the female breasts, arse, womb and... expressed by the words because, bottom... woman, yes." ²¹² This change from the impersonal and artificial reporting of the "Ithaca" chapter to the uninhibited sensual thoughts of Molly is revitalizing. Her thoughts are an affirmation of basic human nature and an assertion of human worth and dignity in despite of the indifference of the universe described in the "Ithaca" chapter.

Bloom, however, asleep with his head at the feet of his wife, communicates with Molly even less than he had with Stephen. The entire "Penelope" chapter is devoted to Molly's monologue, and Bloom is only one of the many men on whom her thoughts pass. The fact that the book ends with Molly's remembrance of Bloom's marriage proposal and

her affirmative answer, "yes I said yes I will Yes,"²¹³ does not prove that Molly and Bloom are thus reconciled at the end of the book. It is important to note, that Molly's final affirmation to her husband is in memory of something that occurred years before. During the day, Bloom also had thought of this event, and he had done so with a yearning for the happier years of his marriage. Though it consoled him, the memory was not sufficient to restore those happier years. It is insufficient for Molly too, as the great part of her monologue demonstrates.

Molly, in fact, is anxiously awaiting the return of Boylan on Monday. At one point, she even counts down the days, "Thursday Friday one Saturday two Sunday three O lord I cant wait till Monday."²¹⁴ She is also glad that Bloom is not accompanying her on Boylan's concert tour because he is keeping a vigil on the anniversary of his father's death.

Molly is not immediately prepared to desert her husband for Boylan because she finds him uncouth in comparison to Bloom, "He (Boylan) has no manners nor no refinements nor no nothing in his nature slapping us behind like that on my bottom because I didn't call him Hugh the ignoramus that doesn't know poetry from a cabbage..."²¹⁵ She admires Bloom because she thinks he knows women, and because, in his proposal, he had called her "a flower of the mountain."²¹⁶ Molly thinks that this was an accurate judgement, "yes so we are flowers all a womans body yes that was one true thing he said in his life... yes that was why I liked him because I saw he understood or felt what a woman is..."²¹⁷

Now, however, Molly is bored, and she finds that Boylan can satisfy her sexual desires. Thinking about the afternoon with him,

she says, "O thanks be to the great God I got somebody to give me what I badly wanted ..."²¹⁸ She unhesitatingly affirms her sexual desires and blames her husband for not giving her any more satisfaction than a kiss on her bottom, "I cant help it if Im young still can I its a wonder Im not an old shrivelled hag before my time living with him so cold never embracing me except sometimes when hes asleep the wrong end of me not knowing I suppose who he has any man thatd kiss a woman's bottom Id throw my hat at him."²¹⁹ Molly contends that "its all his own fault if I am an adulteress."²²⁰

Molly justifies her adultery in much the same way her husband had; she maintains that it is natural, "O much about it if thats all the harm ever we did in this vale of tears God knows its not much doesnt everybody only they hide it I suppose thats what a woman is supposed to be there for or He wouldnt have made us the way He did so attractive to men..."²²¹

Molly's monologue is, thus, an affirmation of the most basic human desires, but the optimism of this conclusion to Ulysses is tempered by the fact that these desires are uncontrolled. Though his wife admires his understanding of women, and appreciates his kind words to her, Bloom still fails to satisfy either himself or Molly in their marriage. The sensual, curious, loving Leopold Bloom remains keyless at the conclusion of Ulysses and Molly's basic sexual nature finds outlet only in brute sex with Blazes Boylan.

Chapter 5

Ulysses Considered as Satire

Bloom's failure to reestablish a satisfying relationship with his wife at the conclusion of Ulysses is largely the result of his own inability to overcome his feelings of sexual inferiority and his peculiar pseudo-scientific frame of mind which rationalizes Molly's adultery as a natural phenomenon. Bloom also remains alienated, however, because of the nature of the society in which he lives, for the materialism and the commercialism of that society undermine his efforts to promote brotherhood and his idealistic plans to build a better society in which he will have a meaningful position. Bloom's continued alienation is also ensured by the failure of institutions like the church which should give him support, particularly in his efforts to combat prejudice. In documenting the extent of Bloom's alienation, in describing Bloom's character and his attempts to become a part of a society which will fulfill his needs, Ulysses is in the tradition of Swift's Gulliver's Travells, Rabelais's Gargantua and Pantagruel and Voltaire's Candide. Alienated as he is from the institutions and people of the Irish nation in which he lives, Bloom is a compatriot of those other fictional characters whose travels satirized contemporary customs and institutions.

Bloom himself is aware of, and criticizes many of, the ills of his society. A Jew who is accused of not belonging to any established nation, Bloom recognizes and exposes the evils of national and racial prejudice, particularly in the "Cyclops" episode. Like Gulliver,

however, Bloom has also been corrupted by his society, and Joyce, like Swift, intermittently ridicules his protagonist as he ridicules the society in which he lives. Joyce ridicules Bloom's humaneness, for instance, because he can only define love as "the opposite of hatred."²²² He has no belief in God which can strengthen his inarticulate feelings, and his own belief in the power of love is compromised by his faith in materialism and science. Bloom's preaching of brotherhood and kindness is therefore ineffectual; it simply serves to promote the cheap and sentimentalized love demonstrated by two parodies in the "Cyclops" chapter. The first reveals the vulgar sentimentality to which love has been reduced on countless public walls.

Love loves to love love. Nurse loves the new chemist. Constable 14 A loves Mary Kelly. Gerty MacDowell loves the boy that has the bicycle. M. B. loves a fair gentleman. Li Chi Han lovey up kissy Cha Pu Chow. Jumbo, the elephant, loves Alice, the elephant. Old Mr Verschoyle with the ear trumpet loves old Mrs Verschoyle with the turned in eye. The man in the brown macintosh loves a lady who is dead. His majesty the King loves Her Majesty the Queen. Mr Norman W. Tupper loves officer Taylor. You love a certain person. And this person loves that other person because everybody loves somebody but God loves everybody.²²³

The second parody, written in the form of a newspaper report, shows the travesty that can be made of the Christian ideal of treating men with kindness.

All of those who are interested in the spread of human culture among the lower animals (and their name is legion) should make a point of not missing the really marvellous exhibition of cynanthropy given by the famous old Irish red wolf dog setter formerly known by the sobriquet of Garryowen and recently rechristened by his large circle of friends and acquaintances Owen Garry. The exhibition, which is the result of years of training by kindness and a carefully thoughtout dietary system, comprises, among other achievements, the recitation of verse.²²⁴

In this parody, the narrator reveals that love and kindness, far from being man's expressions of his maker's image, have been reduced to the

equivalent of a dietary system which produces canine freaks.

Joyce's parodies ridicule Bloom because his inarticulate promotion of love simply lends itself to the vulgar expressions of sentiment which the parodies expose. In ridiculing Bloom, however, Joyce also criticizes the church because it has failed to provide even a man of Bloom's charity with an adequate means to express his love. In the "Lotus Eaters" chapter, Bloom notices that the Latin language and pompous symbols often obscure the teachings of the church to which most Irish belong. Bloom notes that it is using superficial advertising techniques and slogans, and he shows the effect of this when he himself takes ridiculously literal views of Christian doctrine. In the "Hades" chapter, Bloom criticizes the Christian doctrine of the resurrection of the body by scoffing, "That last day idea. Knocking them all up out of their graves. Then every fellow mousing around for his liver and his lights and the rest of his traps. Find damn all of him that morning." Joyce also indicates the ineffectiveness of the church in a parody of the Nicene creed, a parody which suggests that belief in brutality is at least as prevalent as belief in the tenets of Christianity which the real Nicene creed professes.

They believe in rod, the scourger almighty, creator of hell upon earth and in Jacky Tar, the son of a gun, who was conceived of unholy boast, born of the fighting navy, suffered under rump and dozen, was scarified, flayed and curried, yelled like bloody hell, the third day he arose again from the bed, steered into haven, sitteth on his beamend till further orders whence he shall come to drudge for a living and be paid. 226

Instead of suffusing society with a sense of God's presence, the church, as Joyce presents it in Ulysses, has indeed become the opiate of the masses.

Joyce also ridicules Bloom's idealistic schemes for public and private improvements, particularly as they are revealed in his pro-

jects for the new Bloomusalem and Flowerville, because Bloom is convinced that mass produced gadgets and bourgeois propriety will satisfy every human desire. Commercialism and materialism suffuse the city in which Bloom lives, however. Stephen has to abandon Mulligan because he attempts to prostitute his art by making it a servant of Haines's money. The list of products which Bloom is able to distribute after constructing the new Bloomusalem and the prevalence of advertising in the novel also demonstrate Dublin's commercial and materialistic atmosphere. Thus, in ridiculing Bloom's faith in mass produced cures, Joyce again satirizes the society in which he lives.

To a great extent, Joyce's characterisation of Bloom is a portrait of a man whose persistence is heroic, but whose efforts to overcome the obstacles which confront him are undermined because he receives no support from an ineffective church, and because he himself has been corrupted by the commercialism and materialism of the society from which he is excluded. If Bloom is often ridiculous in his futile attempt to promote brotherhood and build a better society, it is important to remember, as Richard Kain has noted, that the absurdity of the hero is a reflection upon the crassness of the world we inhabit. ²²⁷

Kain also maintains that Joyce's task "is diagnosis rather than therapy," ²²⁸ and contends that among the three major writers of our century, Proust, Mann, and Joyce, "Joyce appears to be the one who faced most unflinchingly the decadence of bourgeois society. James Joyce alone felt the searing brilliance of time's livid final flame." ²²⁹ This is a bold assertion since there are numerous authors in England alone who diagnosed a malaise in early twentieth century society. Some novelists even proposed methods by which to regain lost faith. C. S.

Lewis, in Til We Have Faces returned to mythical form in an attempt to nurse the present by animating it with the memory of a spiritual world evoked by myth. E. M. Forster, in Howard's End drew a dichotomy between efficient businessmen and cultured intellectuals and advised that they should be connected.

Joyce's attitude toward these solutions, perhaps the reason why Kain considers him the author who faced most unflinchingly the decadence of bourgeois society, is shown by his treatment of some of the ideas Matthew Arnold expresses in Culture and Anarchy. In that essay, Arnold states that "our world moves between two points of influence, Hebraism and Hellenism."²³⁰ He contends that both influences are inadequate by themselves and maintains that one of the possibilities for saving a society he already felt to be decaying was to join the two.

Joyce himself seems to be portraying Hellenic and Hebraic traits in the characters of Stephen and Bloom respectively. Bloom has a Jewish background, and in the "Telemachus" chapter, Mulligan suggests Stephen's Greek character by mocking, "Your absurd name, an ancient Greek."²³¹ In the "Circe" chapter, the two characteristics are joined when Lynch's cap bawls, "Jewgreek is greekjew. Extremes meet."²³²

As I have demonstrated before, however, the meeting between Stephen and Bloom is unproductive. Stephen's intellect, lost in esoteric thought and imprisoned by its own revolt, is unfruitful; the would-be author is unable to write anything. And, though Bloom, according to the narrator of the "Ithaca" chapter, has brought "light to the gentiles,"²³³ his message of love has been ignored; it has been lost in the commercialism exemplified by Lenehan's calling the first chapter of the Bible, "The first chapter of Guinness's."²³⁴ The only

prophecy Bloom has succeeded in conveying is an unintentional tip on the winner of the Gold Cup race. Bloom himself does not believe in prophecy, and he emphasizes his disbelief in divine revelation when he regrets "the difficulties of interpretation since the significance of any event followed its occurrence..."²³⁵

Having thus demonstrated that both Hellenic and Hebraic influences as Arnold defines them have been corrupted, Joyce firmly maintains that a solution such as Arnold and Forster propose is too simple. He satirizes the neatness of Arnold's distinctions between poet, philosopher, and priest, and between Hellenic and Hebraic influence by having Stephen remember seeing an image of Arnold at Clongowes Wood school, "A deaf gardener, aproned, masked with Matthew Arnold's face, pushes his mower on the sombre lawn watching narrowly the dancing motes of grasshalms."²³⁶

Chapter 6

The Stream of Life We Trace

T. S. Eliot maintains that Ben Jonson's drama is only incidentally satire because Jonson's satire does not find its source in any precise emotional attitude or precise intellectual criticism of the actual world. He also states that "if fiction can be divided into creative fiction and critical fiction, Jonson's is creative."²³⁷ I think that Ulysses is also creative rather than critical fiction according to Eliot's distinction because Joyce's satire also does not arise from any precise critical attitude toward the world; he has no panacea for the problems he diagnoses.

In considering Ulysses as a work of creative fiction, however, it is necessary to consider the fact that the novel itself has been condemned for contributing to the decadence of the society which it "incidentally," to use Eliot's term, satirizes. This condemnation stems partly from the fact that Joyce does not present any positive solutions for the problems he diagnoses and criticizes other proposed remedies as inadequate. Perhaps considering Joyce's treatment of Arnold, for instance, Erich Auerbach, contends that "especially in Ulysses, with its mocking odi-et-amor hodgepodge of the European tradition, with its blatant and painful cynicism, there is a certain atmosphere of universal doom."²³⁸

A more basic reason for condemning the novel is that its obscurity subverts any positive message it might have, and Joyce's plans for Ulysses which, as he revealed them in his letters and explained them to Stuart Gilbert, are, if not obscure, extremely elaborate. In a

letter to Frank Budgen, Joyce reveals an incredibly involved plan for the "Oxen of the Sun" chapter.

The idea is the crime committed against fecundity by sterilizing the act of coition. Scene, lying-in hospital. Technique: a nine parted episode without divisions introduced by a Sallustian-Tacitean prelude (the unfertilized ovum), then by way of earliest English alliterative and monosyllabic and Anglo-Saxon ('Before born the babe had bliss. Within the womb he won worship.' 'Bloom dull dreamy heard: in held hat stony staring') then by way of Mandeville ('there came forth a scholar of medicine that men clepen, &c') then Malory's Morte d'Arthur ('but that franklin Lenehan was prompt ever to pour them so that at the least way mirth should not lack') then the Elizabethan 'chronicle style' ('about that present time young Stephen filled all cups'), then a passage solemn, as of Milton, Taylor and Hooker, followed by a choppy Latin-gossipy bit, style of Burton-Browne, then a passage Bunyanesque ('the reason was that in the way he fell in with a certain whore whose name she said is Bird-in-the-hand'). After a diarystyle bit Pepys-Evelyn ('Bloom sitting snug with a party of wags, among them Dixon jun, Ja. Lynch, Doc. Madden and Stephen D. for a languor he had before and was now better he having dreamed tonight a strange fancy and Mistress Purefoy there to be delivered, poor body, two days past her time and the midwives hard put to it, God send her quick issue') and so on through Defoe-Swift and Steele-Addison-Sterne and Landor-Pater-Newman until it ends in a frightful jumble of Pidgin English, Nigger English, Cockney, Irish, Bowery slang and broken doggerel. This procession is also linked back at each part subtly with some foregoing episode of the day and, besides this, with the natural stages of development in the embryo and the periods of faunal evolution in general. The double-thudding Anglo-Saxon motive recurs from time to time ('Loth to move from Horne's house') to give the sense of the hoofs of oxen. Bloom is the spermatozoon, the hospital the womb, the nurse the ovum, Stephen the embryo. ²³⁹

When it was finally written, T. S. Eliot read this episode as a revelation of the "futility of all the English styles."²⁴⁰ If the chapter is read for its content rather than to see how cleverly Joyce was able to imitate various English styles, however, it is difficult to agree with Eliot's assertion because the chapter does convey a meaning. Joyce himself contended that, despite his elaborate style, his thought was always simple,^{240a} and the "Oxen of the Sun" chapter is

a good illustration of Joyce's contention.

The chapter concludes with one of the students selling Christ like patent medicine, "The Deity ain't no nickel dime bumshow. I put it to you that he's on the square and a corking fine business proposition. He's a coughmixture with a punch in it for you, my friend, in his backpocket."²⁴¹ This is a parody of the attempt to sell Christianity through evangelism which cheapens its message. In fact, the "Oxen of the Sun" episode as a whole upholds traditional moral values by criticizing the medical student's unholy lust for women and contrasting their levity with Bloom's concern for Mina Purefoy's baby.

Another criticism of Ulysses which contributes to the charge that it is cynical is that errors flaw Joyce's elaborate plans and further obscure the works meaning. Many of the errors which Ulysses contains are Bloom's; he has an opinion about everything and is often mistaken about his facts. In the "Hades" episode, trying to think of an appropriate eulogy, Bloom thinks that the best one is Eulogy in a Country Churchyard, "that poem of whose is it Wordsworth or Thomas Campbell."²⁴² When he is observing the service in All Hallows Church in the "Lotus Eaters" chapter, Bloom thinks that the initials I.H.S. on the priest's back stand for "I have suffered," and that the initials I.N.R.I. mean "iron nails ran in."²⁴³ The narrator reports, in the "Eumaeus" chapter, that among Bloom's favorite music is Mercadante's Huguenots and Meyerbeer's Seven Last Words on the Cross.²⁴⁴

As Thorton observes in Allusions in Ulysses, Meyerbeer, not Mercadante wrote an opera, Les Huguenots, and he did not write a setting for the seven last words on the cross.²⁴⁵ Continuing his errors in musical knowledge, Bloom criticizes a Protestant Hymn, "Bid me to live and I will live thy protestant to be" which is really a love ballad by

Robert Herrick.²⁴⁶ These errors in Ulysses are justifiable because they develop Bloom's character by demonstrating that his mind, though curious, is untrained.

Some of Joyce's other errors, however, simply seem perverse. Occasionally, he even disguises them in elaborate trappings of precision. For instance, in the "Ithaca" chapter, Joyce establishes that when Stephen was one, Bloom was seventeen, and he projects this ratio into the distant future.

In 1920 when Stephen would be 38, as Bloom then was, Bloom would be 646 while in 1952 when Stephen would have attained the maximum postdiluvian age of 70 Bloom, being 1190 years alive having been born in the year 714, would have surpassed by 221 years the maximum anti-diluvian age, that of Methusalah, 969 years, while, if Stephen would continue to live until he would attain that age in the year 3072 A.D., Bloom would have been obliged to have been alive 83,300 years, having been obliged to have been born in the year 81,396 B.C.²⁴⁷

This erudite exercise in completeness expands into major inaccuracies. As Adams notes in Surface and Symbol, "The figures in the last two lines of calculation should be, instead of 83,300 only 20,230; and instead of 81,396 only 17,158 years."²⁴⁸ Adams contends that "Joyce forgot his basis of comparison, and multiplied Stephen's maximum age of 1190 years by 70 instead of 17."²⁴⁹

Having observed Joyce's error in mathematical calculation, however, it is important to notice that the effect of this passage is to parody scientific exactitude. This is the whole tenor of the "Ithaca" chapter. By presenting these calculations and the other elaborate explanations in that chapter, Joyce simply demonstrates the importance which we attach to such exactness, and, perhaps, by deliberately including the errors, he questions our instinctive willingness to trust anything which is mathematically proven.

One of Joyce's fundamental attitudes, an attitude which is demonstrated in his refusal to adopt any positive solution for the problems he diagnoses as well as by these errors and their trappings of precision, is revealed by the answer the narrator gives to the question which follows these ratios, "What events might nullify these calculations?"²⁵⁰ To this question, the narrator replies, "The cessation of existence of both or either, the inauguration of a new era or calender, the annihilation of the world and consequent extermination of the human species, inevitable but unpredictable."²⁵¹ This reply can perhaps best be termed joco-serious, a word Joyce himself uses to explain Stephen and Bloom's attitude in the "Ithaca" chapter.²⁵² This joco-serious attitude, Joyce's ability to laugh even while revealing the precariousness of human existence, characterizes much of Ulysses, and it is perhaps finally this attitude which gives rise to the charges that Ulysses is cynical.

A study of some of Joyce's symbols and allusions further illuminates the nature of his joco-seriousness. Ulysses is filled with hundreds of musical, literary, and religious allusions; Weldon Thornton has documented five hundred pages of them in his book, Allusions in Ulysses. I will not attempt to discuss thoroughly even a small portion of these references, but, by a few examples, comment on some of the ways Joyce uses them in Ulysses.

Many of the allusions Joyce includes in Ulysses enhance the development of one or more of the novel's characters. One of the book's frequent themes is drowning, and there are many references to the Tempest and Lycidas, particularly in the thoughts of Stephen. Stephen knows that there is a man drowned in Dublin Bay, and, while walking

along the beach, he remembers both Ariel's song, "Full fathom five thy father lies," and the lines from Lycidas, "Sunk though he be beneath the watery floor."²⁵³

Ariel's report to Ferdinand that his father has been drowned is part of Prospero's plan to regenerate both father and son, and Milton finally resurrects the spirit of Lycidas from his watery grave. Water is not, however, regenerative for Stephen, for he has been afraid of it ever since he was thrown into a urinal at Clongowes Wood. When he asks himself if he could rescue a drowning man, Stephen can only say, "I would want to."²⁵⁴ His thoughts about The Tempest and Lycidas are, therefore, ironic comments on his own bareness.

These references to Lycidas and The Tempest effectively enhance a theme of the novel, but there are other allusions which seem to be included only to tantalize and puzzle the literary critic. The most obvious instance of Joyce's inclusion of material which is simply designed to puzzle is his introduction of Macintosh at Paddy Dignam's funeral. Macintosh is simply a man wearing a macintosh whom Bloom notices among the mourners, and who mysteriously disappears after the funeral. Bloom wonders about him several times during the day, and his name, Macintosh as Hynes understood Bloom, is included in the list of mourners which Hynes includes in the Freeman's Journal. Joyce never does explain who this mysterious person is, he simply arouses the curiosity of the reader who is determined to account for every reference in Ulysses.

There are also image patterns and allusions in Ulysses whose purpose seems to be frustrated. For example, though Stephen needs some place to stay, and though Bloom is looking for a companion, the

symbolic union of the two indicated by Stephen's dream of meeting Haroun al Raschid²⁵⁵ and the narrator's description of Bloom as Haroun when he leaves Bella Cohen's²⁵⁶ is frustrated when Bloom and Stephen fail to establish a meaningful relationship.

Joyce's inclusion of tantalizing allusions and his development of image patterns which finally frustrate the reader's expectations does not indicate that Joyce was cynical, or even that he was too careless or possessed too little talent to control all the threads of his narrative. As an artist, he is well aware that the most important criterion by which a work of art is judged is whether or not everything in the work contributes to a unified whole. He indicates this awareness several times in Ulysses when he enjoys a joke at the expense of the labors of the literary analyst. In the "Eumaeus" chapter, an acquaintance of Stephen's suggests a dosshouse in Winetavern Street called the Brazen Head.²⁵⁷ Joyce then adds, parenthetically, that this "was distantly suggestive to the person addressed of friar Bacon."²⁵⁸ Bloom's own efforts to understand all of Stephen's obscure remarks are also humorous reflections on the reader's effort to account for all the references in Ulysses. While sitting in the cabman's shelter, Stephen asks Bloom whether Mr. Deasey's letter about foot and mouth disease is in the newspaper, "Text: open thy mouth and put thy foot in it."²⁵⁹ To this the narrator reports that Bloom replied, "It is, really (though first he fancied he alluded to the archbishop till he added about foot and mouth with which there could be no possible connection)."²⁶⁰

By including all of the allusions and image patterns he does in Ulysses, Joyce has, of course, made a serious effort to involve the reader's mind in his work. But Joyce also realizes the limitations of the mind's ability to understand the world through a synthesis of its infinite data, and he is able to treat these limitations humorously.

There can be many interpretations placed on various parts of Ulysses, Joyce simply reveals that any one interpretation of the novel as a whole is too narrow. Harry Blamires, in The Bloomsday Book concentrates on the religious symbolism of Ulysses and makes a good case for seeing Stephen and Bloom as Christ figures at various points in the novel. Trying to carry through his Christian symbolism, Blamires maintains that, in the "Eumaeus" and "Ithaca" chapters, "Stephen comes down to Bloom's level taking his nature to himself in all its pedestrian twentieth-century vulgarity and, in exchange, helping Bloom to bear his wrongs and live in charity with his Earth-goddess and corrupted partner in the flesh."²⁶¹ As I have noted before, the very structure of the "Ithaca" chapter reveals the lack of communication between Stephen and Bloom; in fact, during both the "Eumaeus" and "Ithaca" chapters, Stephen steadfastly refuses to condescend to acknowledge Bloom's gestures of friendship. In making his Christian symbolism all inclusive, Blamires depends more on the coherence of his own theory than Joyce's text.

By more completely recognizing that many interpretations can be placed upon parts of Ulysses, Robert Adams demonstrates a more incisive knowledge of Joyce's use of symbols. In Surface and Symbol, Adams remarks, "Taking for granted that the reader explores symbols at his own risk, Joyce has provided a deliberate minimum of explanation. Thus, as in traversing Milton's Paradise Lost, the reader of Ulysses threads his way through a wilderness of allusions, metaphors, and concrete facts, the significance of which depends on outside knowledge. But Milton takes for granted- and draws one into- the world of classical knowledge, which has beauty and significance of its own..."²⁶² The modern

world simply has no such encompassing intellectual framework, and Ulysses, by transcending any one symbolic comprehension, reflects this fact.

Ulysses simply refuses to be any more coherent or limited than our life in the twentieth century is. Adams indicates this when he writes, after studying Joyce's notesheets, that Joyce,

allowed the book to grow, in large part, by a process of accretion and crosspatching, which involved a huge ragbag of miscellaneous works and phrases. Some of these elements coagulated more or less spontaneously, either in the process of appearing or after their arrival. Joyce maintained a loose control over them through a stock of general observations about book, characters, and life in general. These generalizations add up to no distinct tendency for the novel as a whole. Joyce, I would guess, deliberately refrained from defining his purpose 'as a whole' because he did not want to narrow it. 263

Joyce himself explained his admiration for his book as simply an intricate pattern when he referred Arthur Powers to the book of Kells. Joyce said, "In all the places I have been to, Rome, Zurich, Trieste, I have taken it about with me, and have poured over its workmanship for hours. It is the most purely Irish thing we have, and some of the big initial letters which swing right across a page have the essential quality of a chapter of Ulysses. Indeed, you can compare much of my work to the intricate illuminations." 264

Joyce's novel is an illustration, an illustration of "the stream of life we trace,"²⁶⁵ a stream which Leopold Bloom reflects on and which he is a part of. The greatness of Joyce's "ferruginous chronicle"²⁶⁶ rests in the novel's celebration of language, and in Joyce's consummate skill in weaving a pattern of mock epic, parody, bathos, and comedy which affirms human tenacity, for through it all, Bloom endures. He is an example of the modern hero who, as Wallace Stevens describes him, "is not the exceptional monster, / But he that of repetition is most master."²⁶⁷

Footnotes

- 1 Richard Ellmann, James Joyce (New York, 1965), p. 535.
- 2 Wallace Stevens, The Collected Poems of Wallace Stevens (New York, 1954), p. 239.
- 3 James Joyce, Ulysses (New York, 1961), p. 61.
- 4 Joyce, Ulysses, p. 62.
- 5 Joyce, Ulysses, p. 63.
- 6 Joyce, Ulysses, p. 66.
- 7 Joyce, Ulysses, p. 92.
- 8 Ibid.
- 9 Joyce, Ulysses, p. 153.
- 10 Joyce, Ulysses, p. 154.
- 11 Joyce, Ulysses, p. 183.
- 12 Ibid.
- 13 Joyce, Ulysses, p. 266.
- 14 Joyce, Ulysses, p. 276.
- 15 Joyce, Ulysses, p. 279.
- 16 Joyce, Ulysses, p. 63.
- 17 Weldon Thornton, Allusions in Ulysses (Chapel Hill, 1968), p. 241.
- 18 Joyce, Ulysses, p. 282.
- 19 Joyce, Ulysses, p. 566.
- 20 Joyce, Ulysses, pp. 273-74.
- 21 Joyce, Ulysses, p. 277.
- 22 Joyce, Ulysses, p. 275.
- 23 Ibid.
- 24 Joyce, Ulysses, p. 276. The discussion of "Siopold" is indebted to Harry Blamires, The Bloomsday Book (London, 1966), p. 114.
- 25 Joyce, Ulysses, p. 276.
- 26 Ibid.
- 27 Joyce, Ulysses, p. 289.
- 28 Joyce, Ulysses, p. 766.
- 29 Joyce, Ulysses, p. 89.
- 30 Joyce, Ulysses, p. 66.
- 31 Joyce, Ulysses, p. 397.
- 32 Joyce, Ulysses, p. 67.
- 33 Joyce, Ulysses, p. 76.
- 34 Joyce, Ulysses, p. 437.
- 35 Joyce, Ulysses, p. 724.
- 36 Joyce, Ulysses, p. 96.
- 37 Ibid.
- 38 Joyce, Ulysses, p. 724.
- 39 Joyce, Ulysses, p. 96.
- 40 Joyce, Ulysses, p. 89.
- 41 Joyce, Ulysses, p. 285.
- 42 Joyce, Ulysses, p. 168.
- 43 Joyce, Ulysses, p. 176.
- 44 Ibid.
- 45 Joyce, Ulysses, p. 285.
- 46 Joyce, Ulysses, p. 271.
- 47 Joyce, Ulysses, p. 87.
- 48 Joyce, Ulysses, p. 94.
- 49 Joyce, Ulysses, p. 95.

- 50 Joyce, Ulysses, pp. 92-3.
51 Joyce, Ulysses, p. 115.
52 Ibid.
53 Joyce, Ulysses, p. 121.
54 Joyce, Ulysses, p. 120.
55 Ibid.
56 Joyce, Ulysses, p. 121.
57 Joyce, Ulysses, p. 124.
58 Joyce, Ulysses, p. 129.
59 Joyce, Ulysses, p. 178.
60 Ibid.
61 Joyce, Ulysses, p. 246.
62 This discussion is indebted to Blamires, p. 121.
63 Joyce, Ulysses, p. 306.
64 Joyce, Ulysses, p. 307.
65 Joyce, Ulysses, p. 309.
66 Joyce, Ulysses, p. 309.
67 Joyce, Ulysses, p. 328.
68 Thornton, p. 283.
69 Robert M. Adams, Surface and Symbol (New York, 1962), p. 227.
70 Thornton, p. 283.
71 Joyce, Ulysses, p. 297.
72 Joyce, Ulysses, p. 325.
73 Ibid.
74 Joyce, Ulysses, p. 331.
75 Ibid.
76 Ibid.
77 Joyce, Ulysses, p. 332.
78 Joyce, Ulysses, p. 333.
79 Joyce, Ulysses, p. 341.
80 Joyce, Ulysses, p. 342. and see Thornton, p. 303.
81 Joyce, Ulysses, p. 342.
82 Joyce, Ulysses, p. 344.
83 Ibid.
84 Blamires, p. 138.
85 1 Kings, chapter 17.
86 Joyce, Ulysses, p. 377.
87 Joyce, Ulysses, p. 153.
88 Joyce, Ulysses, p. 154.
89 Ibid.
90 Joyce, Ulysses, p. 151.
91 Joyce, Ulysses, p. 154.
92 Joyce, Ulysses, p. 683.
93 Joyce, Ulysses, pp. 683-84.
94 Joyce, Ulysses, p. 720.
95 Joyce, Ulysses, p. 60.
96 Ibid.
97 Joyce, Ulysses, p. 69.
98 Joyce, Ulysses, p. 376.
99 Joyce, Ulysses, p. 647.
100 Joyce, Ulysses, p. 458.
101 Joyce, Ulysses, p. 685.
102 Joyce, Ulysses, p. 627.
103 Joyce, Ulysses, p. 108.
104 Joyce, Ulysses, p. 114.
105 Ibid.

- 106 Joyce, Ulysses, p. 98.
107 Joyce, Ulysses, p. 484.
108 Joyce, Ulysses, pp. 485-86.
109 Joyce, Ulysses, p. 712.
110 Joyce, Ulysses, p. 713.
111 Joyce, Ulysses, p. 714.
112 Joyce, Ulysses, p. 715.
113 Ibid.
114 Joyce, Ulysses, p. 716.
115 Joyce, Ulysses, p. 55.
116 Joyce, Ulysses, p. 71.
117 Joyce, Ulysses, p. 80.
118 Joyce, Ulysses, p. 84.
119 Ibid.
120 Joyce, Ulysses, p. 85.
121 Joyce, Ulysses, p. 236.
122 Ibid.
123 Joyce, Ulysses, p. 565.
124 Ibid.
125 Joyce, Ulysses, p. 721.
126 Joyce, Ulysses, p. 482.
127 Joyce, Ulysses, p. 491.
128 Joyce, Ulysses, p. 493.
129 Ibid.
130 Joyce, Ulysses, p. 494.
131 Ibid.
132 Joyce, Ulysses, p. 527.
133 Ibid.
134 Ibid.
135 Joyce, Ulysses, p. 528.
136 Ibid.
137 Joyce, Ulysses, p. 530.
138 Joyce, Ulysses, p. 535.
139 Ibid.
140 Joyce, Ulysses, p. 493.
141 Joyce, Ulysses, p. 674.
142 Joyce, Ulysses, p. 74.
143 Ibid.
144 Ibid.
145 Joyce, Ulysses, p. 346.
146 Joyce, Ulysses, p. 351.
147 Joyce, Ulysses, p. 370.
148 Joyce, Ulysses, p. 365.
149 Joyce, Ulysses, p. 367.
150 Ibid.
151 Joyce, Ulysses, p. 372. Hamlet, Act 1, Scene 1, Line 7.
152 Walter Horatio Pater, The Renaissance, quoted in English Prose of the Victorian Era, ed. Charles Harrold and William Templeman (New York, 1966), p. 1410.
153 Joyce, Ulysses, p. 55.
154 Ibid.
155 Ibid.
156 Joyce, Ulysses, p. 56.
157 Ibid.

- 158 Joyce, Ulysses, p. 57.
159 Joyce, Ulysses, p. 152.
160 Ibid.
161 Ibid.
162 Joyce, Ulysses, p. 153.
163 Joyce, Ulysses, p. 304.
164 Ibid.
165 Joyce, Ulysses, p. 304-5.
166 Joyce, Ulysses, p. 315.
167 Ibid.
168 Ibid.
169 Joyce, Ulysses, p. 754.
170 Joyce, Ulysses, p. 235.
171 Joyce, Ulysses, p. 67.
172 Joyce, Ulysses, p. 733.
173 Ibid.
174 Joyce, Ulysses, p. 637.
175 Joyce, Ulysses, p. 734.
176 Joyce, Ulysses, p. 72.
177 Joyce, Ulysses, p. 4.
178 Joyce, Ulysses, p. 47.
179 Joyce, Ulysses, p. 88.
180 Joyce, Ulysses, p. 147.
181 Joyce, Ulysses, p. 390-91.
182 Joyce, Ulysses, p. 394.
183 Joyce, Ulysses, p. 395.
184 Joyce, Ulysses, p. 609.
185 Ibid.
186 Joyce, Ulysses, p. 613.
187 Joyce, Ulysses, p. 620.
188 Joyce, Ulysses, p. 622.
189 Ibid.
190 Ibid.
191 Joyce, Ulysses, p. 633.
192 Ibid.
193 Joyce, Ulysses, p. 634.
194 Joyce, Ulysses, p. 617.
195 Joyce, Ulysses, p. 635.
196 Joyce, Ulysses, p. 643.
197 Joyce, Ulysses, p. 645.
198 Ibid.
199 Joyce, Ulysses, p. 646.
200 Joyce, Ulysses, p. 662.
201 James Joyce, A Portrait of the Artist as a Young Man, (New York, 1967), p. 253.
202 Joyce, Ulysses, p. 582.
203 Ibid.
204 Ibid.
205 William Blake, "London," quoted in English Romantic Poetry and Prose, ed. Russell Noyes (New York, 1956), p. 206.
206 Joyce, Ulysses, p. 664.
207 Joyce, Ulysses, p. 583.
208 Joyce, Ulysses, pp. 676-77.
209 Joyce, Ulysses, p. 704.

- 210 Joyce, Ulysses, p. 736.
 211 Joyce, Ulysses, p. 737.
 212 James Joyce, Letters, quoted in Blamires, p. 246.
 213 Joyce, Ulysses, p. 783.
 214 Joyce, Ulysses, p. 754.
 215 Joyce, Ulysses, p. 776.
 216 Joyce, Ulysses, p. 782.
 217 Ibid.
 218 Joyce, Ulysses, p. 758.
 219 Joyce, Ulysses, p. 777.
 220 Joyce, Ulysses, p. 780.
 221 Ibid.
 222 Joyce, Ulysses, p. 333.
 223 Ibid.
 224 Joyce, Ulysses, pp. 311-12.
 225 Joyce, Ulysses, p. 106.
 226 Joyce, Ulysses, p. 329.
 227 Richard M. Kain, Fabulous Voyager (New York, 1959), 87.
 228 Kain, p. 167.
 229 Kain, p. 10.
 230 Matthew Arnold, Culture and Anarchy, quoted in Harrold and Temple-
 man, p. 1181.
 231 Joyce, Ulysses, p. 3.
 232 Joyce, Ulysses, p. 504.
 233 Joyce, Ulysses, p. 676.
 234 Joyce, Ulysses, p. 131.
 235 Joyce, Ulysses, p. 676.
 236 Joyce, Ulysses, p. 7.
 237 T. S. Eliot, Elizabethan Essays (London, 1934), p. 72.
 238 Erich Auerbach, Mimesis (Princeton, 1953), p. 551.
 239 James Joyce, Letters, quoted in Ellmann, p. 490.
 240 Ellmann, p. 490.
 240^a Joyce, Letters, quoted in Ellmann, p. 490.
 241 Joyce, Ulysses, p. 428.
 242 Joyce, Ulysses, p. 113.
 243 Joyce, Ulysses, p. 81.
 244 Joyce, Ulysses, p. 661.
 245 Thornton, p. 255.
 246 Thornton, p. 457.
 247 Joyce, Ulysses, p. 679.
 248 Adams, p. 183.
 249 Ibid.
 250 Joyce, Ulysses, p. 679.
 251 Joyce, Ulysses, pp. 689-90.
 252 Joyce, Ulysses, p. 677.
 253 Joyce, Ulysses, p. 50.
 254 Joyce, Ulysses, p. 45.
 255 Joyce, Ulysses, p. 72.
 256 Joyce, Ulysses, p. 586.
 257 Joyce, Ulysses, p. 617.
 258 Ibid.
 259 Joyce, Ulysses, p. 648.
 260 Ibid.
 261 Blamires, p. 224.
 262 Adams, p. 91.

- 263 Adams, p. 147.
264 Joyce, Letters, quoted in Ellmann, pp. 558-59.
265 Joyce, Ulysses, p. 86.
266 Joyce, Ulysses, p. 423.
267 Stevens, p. 406.

Bibliography

- Adams, Robert M. Surface and Symbol. New York, 1962.
- Auerbach, Erich. Mimesis. Princeton, 1953.
- Blamires, Harry. The Bloomsday Book. London, 1966.
- Ellmann, Richard. James Joyce. New York, 1965.
- Homer. The Odyssey. trans. Robert Fitzgerald. New York, 1963.
- Joyce, James. Dubliners. New York, 1954.
- Joyce, James. A Portrait of the Artist as a Young Man. New York, 1967.
- Joyce, James. Ulysses. New York, 1961.
- Kain, Richard M. Fabulous Voyager. New York, 1959.
- Tornton, Weldon. Allusions in Ulysses. Chapel Hill, 1968.