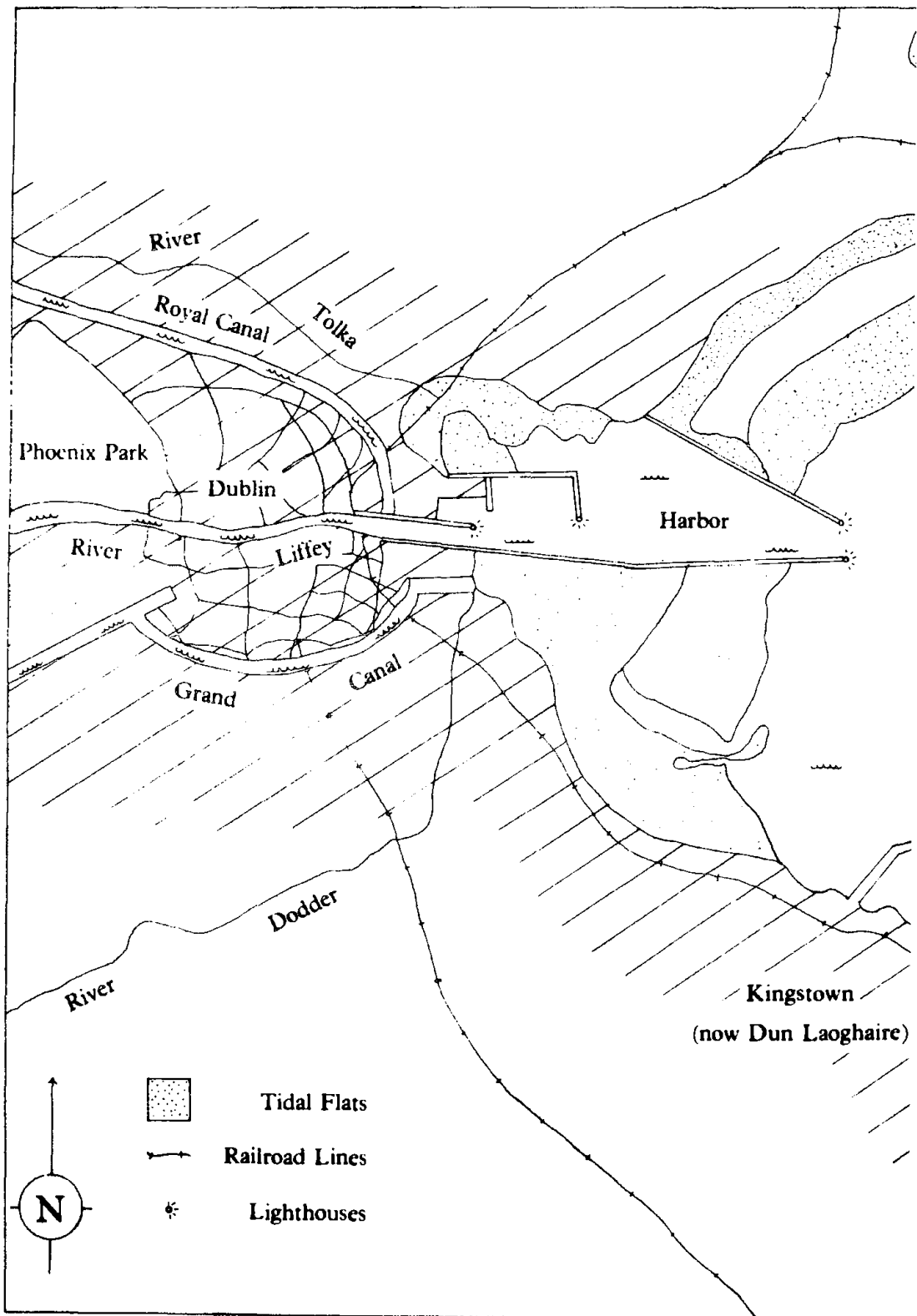
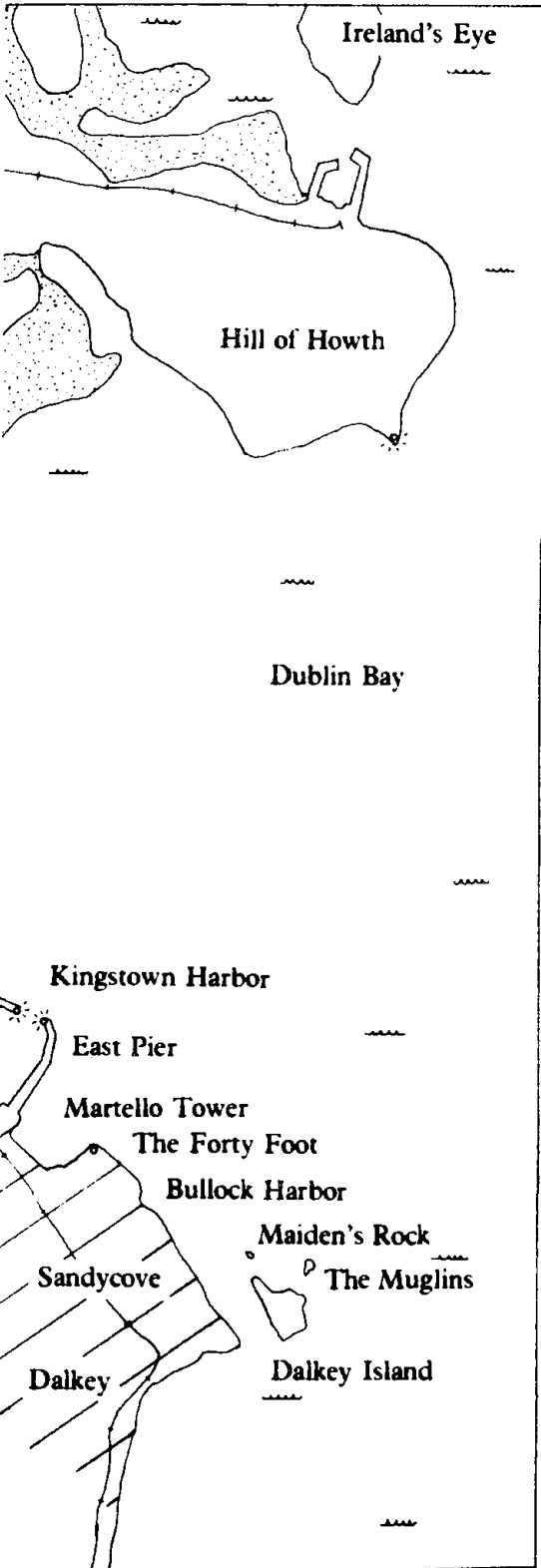


PART I

The Telemachiad

(I.1-3.505, PP. 2-51)





EPISODE I

Telemachus

(I.I-I.744, PP. 2-23)

Episode 1: *Telemachus*, 1.1-1.744 (2-23). Book 1 of *The Odyssey* opens with an invocation of the muse, followed by an account of a council of the gods on Olympus at which Zeus decides that it is time for Odysseus to return home. The scene then shifts to Ithaca, where we find Telemachus, Odysseus's son, "a boy, daydreaming" of his father's return (1:115; Fitzgerald, p. 17).¹ He is unhappy, threatened with betrayal and displacement by the suitors who have collected around his mother, Penelope, during his father's absence. These arrogant men, led by Antinous (whose name means "antimind") and Eurymachos ("wide fighter"), mock the omens sent by Zeus, going so far as to plot Telemachus's death and to boast that they will kill Odysseus should he return alone. (See headnote to Ithaca, p. 566.)

In the council on Olympus, Pallas Athena (the goddess of the arts of war and peace, of domestic economy, and of human wit and intuition) is revealed as Odysseus's patron. In Book 1 she appears to Telemachus disguised as Mentos, king of Taphos and an old friend of the family, and advises him to assert his independence of his mother and journey to the mainland in search of news of his father. In Book 2, now disguised as Mentor, the guardian of Odysseus's house and slaves during his absence, Athena encourages Telemachus and helps him find ship and crew for the voyage to the mainland.

According to the schema that Joyce gave to Stuart Gilbert,² the Time is 8:00 A.M., Thursday, 16 June 1904. Scene: a Martello tower at Sandycove, on the shore of Dublin Bay seven miles southeast of the center of Dublin. Organ:

1 The numbers 1:115 refer to book and line numbers in the Greek text of *The Odyssey*; English translations (unless otherwise noted) are from *The Odyssey*, trans. Robert Fitzgerald (New York, 1961).

2 Joyce produced two schemas for his novel and in effect had them published through the good offices of friends who were also commentators and critics. The first schema was sent to Carlo Linati in September 1920; the second was loaned to Valery Larbaud late in 1921 and circulated (somewhat secretly) by Sylvia Beach during the 1920s. The second schema was first published in part in Stuart Gilbert's *James Joyce's "Ulysses"* (New York, 1930; revised, 1952) and finally published in full, edited by H. K. Croessmann, in *James Joyce Miscellany*, 2d ser., ed. Marvin Magalaner (Carbondale, Ill., 1959). The headnotes to the episodes in this volume summarize this second schema and introduce variants from the Linati schema where appropriate. For a complete outline of the Linati schema, see the appendix to Richard Ellmann, *Ulysses on the Liffey* (New York, 1972), pp. 186ff.

none; Art: theology; Colors: white, gold; Symbol: heir; Technique: narrative (young). Correspondences: *Telemachus*, *Hamlet*-Stephen; *Antinous* [and, by implication, Hamlet's uncle, *Claudius*]-Mulligan; *Mentor*-the milkwoman.

Another, and somewhat different, schema, which Joyce gave to Carlo Linati, lists as Symbols: Hamlet, Ireland, and Stephen; and under Persons (without identifying Correspondences) adds: Mentor, bracketed with Pallas [Athena], the Suitors, and Penelope [Muse].

S, the initial letter of Part I, is Stephen Dedalus's initial; as the initial letter of Part II, *M* (4.1[p. 54]) is Molly Bloom's; and *P*, the initial letter of Part III (16.1[p. 612]), is Poldy's (Leopold Bloom's). The initial letters thus suggest the central character in each of the three parts—Stephen self-preoccupied in Part I; Bloom preoccupied with Molly in Part II; and both Molly and Stephen preoccupied with Bloom in Part III.

S, *M*, and *P* are also conventional signs for the three terms of a syllogism: *S*, subject; *M*, middle; *P*, predicate. While the three terms do not necessarily appear in the same sequence in all syllogisms, medieval pedagogy regarded the sequence *S-M-P* as the cognitive order of thought and therefore as the order in which the terms should initially be taught. Medieval pedagogy also established an initial order for the syllogism's three propositions: Proposition 1 would combine terms *M* and *P*; Proposition 2 would combine terms *S* and *M*; Proposition 3 (the conclusion) would combine terms *S* and *P*. *S* and *P* are subject and predicate of the conclusion-to-be but not necessarily the subject and predicate of the propositions themselves. *M*, the middle term, drops out when the conclusion is formed. In the original edition of *Ulysses* (restored in the Critical Edition) there was a large black dot or period at the end of Episode 17 (17.2331[p. 737]). A dot or period is a conventional sign for Q.E.D. (*quod erat demonstrandum*, Latin: "which was to be proved"). The analogue of the syllogism (as the overall analogue to *The Odyssey*) suggests a logical and narrative structure, which the reader can grasp but of which the characters in the fiction are essentially unaware.

1.2 (3:1). **bowl** – The bowl will become the chalice in the mockery of the Mass³ in the scene

3 On the meaning of the ceremonies of the Mass, the *Layman's Missal* (Baltimore, Md., 1962) remarks: "At the heart of every Mass there occurs the account

that follows (as the “stairhead” becomes the altar steps). The chalice contains wine, which in the ceremony of the Mass becomes the blood of Christ.

1.2 (3:2). **razor** – The sign of the slaughterer, the priest as butcher. See 9.1048–50n.

1.2 (3:2). **yellow** – 16 June is the feast day of St. John Francis Regis (1597–1640), a little-known French saint much venerated in the south of France. Since it is the feast day of a confessor, the appropriate vestments for the Mass are white with gold optional.⁴ But the gold of liturgical vestments is not a yellow fabric but cloth of gold, a fabric woven wholly or in part with threads of gold. Liturgically, the color yellow has many negative connotations: “Yellow is sometimes used to suggest infernal light, degradation, jealousy, treason, and deceit. Thus, the traitor Judas is frequently painted in a garment of dingy yellow. In the Middle Ages heretics were obliged to wear yellow” (George Ferguson, *Signs and Symbols in Christian Art* [New

of the Last Supper, because every Mass renews the sacramental mystery then given to the human race as a legacy until the end of time: ‘Do this in memory of me.’ The liturgical rites which constitute the celebration of Mass—taking bread (offertory), giving thanks (preface and canon), breaking the bread and distributing it in communion—reproduce the very actions of Jesus. The Mass is an act in which the mystery of Christ is not just commemorated, but made present, living over again. God makes use of it afresh to give Himself to man; and man can use it to give glory to God through the one single sacrifice of Christ. In the missal there are certain central pages used over and over again in practically the same way at every Mass, and therefore they are called the ‘ordinary’ of the Mass.”

Around the core of the ordinary the ceremonies of the Mass vary in accordance with the different phases of the liturgical year; thus, there are sequences of masses for the yearly anniversaries of “Christ in His Mysteries” and “Christ in His Saints,” as well as votive masses, masses for the sick and for the dead, and various local masses for special feast days.

4 The outer vestments of the priest have distinctive colors symbolically related to the feast being celebrated: *white*, for Easter and Christmas seasons and for feasts of the Trinity, Christ, the Virgin Mary, and angels and saints who are not martyrs; *red*, for Pentecost and for feasts of the cross and of martyrs; *violet*, for Advent, Lent, and other penitential occasions (*rose* is occasionally substituted for violet); *green* is used at times when there is no particular season of feasts; *gold* can substitute for white, red, or green; and *black* is the color for Good Friday and for the liturgy of the dead.

York, 1954], p. 153; cited by Joan Glasser Keenan).⁵

1.3 (3:3). **ungirdled** – When a priest celebrates Mass, the alb, the long white linen robe with tapered sleeves that he wears, is secured by a girdle, a narrow band ending in tassels. “Ungirdled” suggests violation of the priestly vow of chastity; see 15.4689–90n and 15.4691–93n.

1.5 (3:5). **Introibo ad altare Dei** – Latin, from Psalms 43:4 (Vulgate 42:4): “I will go up to God’s altar.” The Latin is what the celebrant used to say in the opening phase (the entrance and preparatory prayers, “Prayers at the Foot of the Altar”) of the Mass. The minister or server responds, “Ad Deum qui laetificat juventutem meam” (To God who giveth joy to my youth); cf. 15.122–23n. In the biblical context of the Introit, the psalmist prays to be delivered from the oppression and affliction of his enemies and to be restored to the temple and altar of God. Stephen reluctantly plays the part of server to Mulligan as celebrant in the mockery of the Mass that follows. Also, the invocation of God is a mocking reminder that epics conventionally begin (as *The Odyssey* does) with an invocation of the Muse, “daughter of Zeus” at 1:10 (Fitzgerald, p. 13).

1.8 (3:8). **Kinch** – After *kinchin*, or child (William York Tyndall, *A Reader’s Guide to James Joyce* [New York, 1959], p. 139); or “in imitation of the cutting sound of a knife” (Ellmann, p. 131). In an essay, “James Joyce: A Portrait of the Artist,” Oliver St. John Gogarty remarks, “Kinch calls me ‘Malachi Mulligan.’ . . . ‘Mulligan’ is stage Irish for me and the rest of us. It is meant to make me absurd. I don’t resent it, for he takes ‘Kinch’—‘Lynch’ with the Joyces of Galway, which is far worse” (In *Mourning Became Mrs. Spendlove* [New York, 1948], p. 52).

1.8 (3:8). **jesuit** – The Jesuits, members of the Society of Jesus, a religious order of the Roman Catholic church, were noted for their uncompromising intellectual rigor (and hence were popularly regarded as “fearful” in their seriousness).

1.9 (3:9). **gunrest** – A raised circular platform in the center of the tower’s flat roof, once used as a swivel-gun mount.

⁵ This and subsequent suggestions from Joan Keenan derive from an extensive correspondence during Fall and Winter 1983–84.

1.19 (3:20). Back to barracks – The military command sometimes used to dismiss troops after a parade, in this case morning parade, when troops are assembled and accounted for at the beginning of the day.

1.21 (3:22). *for this . . . genuine christine – A parody of Jesus' words to his disciples at the Last Supper (Matthew 26:26–28): "And as they were eating, Jesus took bread, and blessed it, and brake it, and gave it to the disciples, and said, Take, eat; this is my body. And he took the cup, and gave thanks, and gave it to them, saying, Drink ye all of it; for this is my blood of the new testament, which is shed for many for the remission of sins." Jesus' words are recited in the canon of the Mass as the host is consecrated. "Christine," the Eucharist, feminine here, is Mulligan's joking allusion to the Black Mass, which is irreverently celebrated with a woman's body as altar. See 15.4688–4781 (pp. 599–600).

1.22 (3:23). blood and ouns – An abbreviation of "God's blood and wounds," a blasphemous oath from the late Middle Ages.

1.23 (3:24–25). trouble . . . white corpuscles – Mulligan, in mocking scientism, alludes to the process of transubstantiation when the wine is transformed into the blood of Christ in the mystery of the Mass.

1.26 (3:28). Chrysostomos – Mulligan's gold-capped teeth suggest the Greek epithet "golden-mouthed," after the Greek rhetorician Dion Chrysostomos (c. 50–c. 117) and St. John Chrysostomos (c. 345–407), patriarch of Constantinople and one of the Fathers of the early Church. Joan Keenan points out that a passage from the sermons of St. John Chrysostomos would have been included in the Mass for this feast day (*The Roman Breviary*, trans. John, marquess of Bute [Edinburgh, 1908], vol. 3, p. 457). Hugh Kenner (*Ulysses* [London, 1980], p. 35) says that the pope who sent the "English mission was called in Ireland Gregory Golden-mouth," that is, Pope Gregory I, Gregory the Great (c. 540–604); pope 590–604). The story is that, struck by the beauty of some English youths he saw in the slave market in Rome (c. 575), Gregory resolved to convert their land to Christianity. He eventually entrusted that mission to St. Augustine of Canterbury (d. 604).

1.26 (3:28–29). Two strong shrill whistles – At the consecration of the host during Mass, the server rings a handbell to announce that the

bread and wine have been transubstantiated into the body and blood of Christ.

1.32–33 (3:34–35). a prelate, patron of the arts in the middle ages – The face described suggests that of the Spanish-Italian pope, Alexander VI (c. 1431–1503; pope 1492–1503). He was born Roderigo Borgia, and his career, together with that of his children, Lucrezia and Cesare Borgia, has long been cited as a model of Renaissance high corruption. He was also a dedicated patron of the arts, attempting to outshine his predecessors and to leave a monument to himself and his family for posterity. See Thornton, p. 12.

1.34 (3:37). Your absurd name – *Stephen*: after the first Christian martyr, St. Stephen Protomartyr (first century), a Jew educated in Greek (see Acts 6–7). He was the dominant figure in Christianity before Paul's conversion. *Daedalus*: Daedalus in Greek means "cunning artificer," and in Greek mythology Daedalus was the archetypal personification of the inventor-sculptor-architect. Exiled from Athens after murdering his nephew Talus out of jealousy for Talus's promising inventiveness, Daedalus went to bull-worshipping Crete, where he was attached to the court of King Minos. There he constructed an artificial cow for Queen Pasiphaë to satisfy her lust for a semidivine bull, and a labyrinth to house her half-bull-half-man offspring, the Minotaur. When Minos, angered by the discovery of Daedalus's role as pander to the queen, confined him and his son, Icarus, in the labyrinth, Daedalus contrived their escape by fashioning wings of wax and feathers. Icarus, in the excitement of being able to fly, flew too near the sun; his wings melted, and he fell into the sea. Daedalus escaped to Sicily, where he found security and was able to live out his life creatively. As son, Stephen is Icarus (*Telemachus*) to Daedalus (*Odysseus*), the father—just as Stephen plays Hamlet, the son, through this day.

1.41 (4:4). Malachi – Hebrew: "my messenger." Malachi is the prophet (c. 460 B.C.) of the last book of the Old Testament who foretells the second coming of "Elijah the prophet before the coming of the great and dreadful day of the Lord" (Malachi 4:5). The name also recalls Malachy the Great, high king of Ireland in the late tenth century, and St. Malachy (c. 1094–c. 1148), an Irish prelate and reformer who according to tradition had the gift of prophecy.

1.49 (4:13). Haines – Possibly a pun on the

French *la haine*, “hate” (since he is anti-Semitic, etc.).

1.59 (4:25). **funk** – Fear, excessive nervousness, depression.

1.66 (4:34). **scutter** – A scurrying or bustling about.

1.77–78 (5:5–6). ***Algy . . . great sweet mother** – Algernon Charles Swinburne (1837–1909), in “The Triumph of Time” (1866), lines 257–58: “I will go back to the great sweet mother, / Mother and lover of men, the sea.” In 1904 Swinburne was, in Yeats’s phrase, the “King of the Cats,” the grand old man of the preceding century’s *avant-garde*.

1.78 (5:7). **Epi oinopa ponton** – Homeric Greek: “upon the wine-dark sea.” An epithet that first occurs at 1:183 (Fitzgerald, p. 15) in *The Odyssey* and recurs throughout.

1.80 (5:8). **Thalatta! Thalatta!** – Attic Greek: “The sea! The sea!” From Xenophon’s (c. 434–c. 355 B.C.) *Anabasis* (IV.vii.24), which records the exploits of the ten thousand Greek mercenaries in the employ of Cyrus the Younger against his brother Ataxerxes, king of Persia. Betrayed and stripped of their chief officers by Persian treachery, the ten thousand cut their way out of a hostile Persia back to the Black Sea, the Bosphorus, and safety. “Thalatta! Thalatta!” was thus their shout of victory.

1.83–84 (5:11–12). ***the mailboat clearing the harbourmouth of Kingstown** – Kingstown (now Dun Laoghaire) Harbor, an artificial harbor on the southern shore of Dublin Bay, is approximately one mile northwest of the tower at Sandycove. Daily at 8:15 A.M. and P.M., express mailboats linked England and Ireland through this port, which is fifteen minutes by rail from Dublin and two and a half hours by boat from the railroad terminal at Holyhead in northwest Wales.

1.85 (5:13). **Our mighty mother** – A favorite phrase of the Irish poet-Theosophist-economist George William Russell (pseudonym AE; 1867–1935). In an essay, “Religion and Love” (1904), he effectively defines the Mighty Mother as “nature in its spiritual aspect.”

1.86 (5:14). **his grey searching eyes** – “Grey-eyed goddess” is a Homeric epithet for Athena that first occurs at 1:178 (Fitzgerald, p. 19) in *The Odyssey* and recurs throughout.

1.92 (5:20). **hyperborean** – In Greek legend, a mythical people who dwelt beyond the north wind in a perpetual spring without sorrow or old age. More specifically, the reference is to the German philosopher Friedrich Nietzsche (1844–1900) in *Der Wille zur Macht* (The Will to Dominate) (1896). In Part I, “The Antichrist,” section 1, Nietzsche uses the term *hyperborean* to describe the *Übermensch* (superman), “above the crowd” and not enslaved by conformity to the dictates of traditional Christian morality, whereas the moral man who lives for others is a weakling, a degenerate.

1.112 (6:2). **dogsbody** – Colloquial for a person who does odd jobs, usually in an institution; cf. 15.4711n. Since the dog’s epithet in Celtic mythology is “Guard the Secret” (see 9.953n), the term here also identifies Stephen as secretive.

1.113 (6:3). **breeks** – Slang for trousers.

1.117 (6:7). **bowsey** – Or bowsey, Dublin slang: “an unemployed layabout who loves nothing better than to shout abusive remarks, usually of a sexual nature, after passing girls” (Gerry O’Flaherty, quoted in *Dublin*, ed. Benedict Kiely [New York, 1983], p. 3).

1.120 (6:11). **I can’t wear them if they are grey** – Stephen’s behavior recalls Hamlet’s insistence on dressing in black and continuing to mourn his father’s death after the rest of the court has ceased to do so (I.ii). In the mid-Victorian world, the period of a son’s deep mourning for his mother (black suit, shoes, socks, and tie and a sharply limited social life) would have been a year and a day. By 1904 the rules had been considerably relaxed, but Stephen is adhering to the letter of the old law. His mother was buried on 26 June 1903 (17.952 [695:25–26]); if the period between her death and burial was the traditional three days, she must have died on 23 June 1903, and Stephen would be free to go into “second mourning” (gray would be acceptable) on 24 June 1904, or in eight days.

1.127 (6:19). **the Ship** – A hotel and tavern at 5 Abbey Street Lower, in the northeast quadrant of Dublin not far from the Liffey.

1.128 (6:20). **g.p.i.** – Abbreviation for *general paresis of the insane*, the genteel medical term for syphilis of the central nervous system. Among medical students in the British Isles, “g.p.i.” was slang for eccentric.

1.128 (6:20). Dottyville – A mocking name for the Richmond Lunatic Asylum, which with its attached farm was located in the northwest quadrant of Dublin. It was erected in 1815 during the lord lieutenancy of the duke of Richmond and was originally for the benefit of paupers. The facilities have been expanded, and it is now known as the Grangegorman Mental Hospital.

1.128 (6:21). *Connolly Norman – (1853–1908), a famous Irish alienist who made a special study of insanity and instituted improved methods for treatment of the insane while he was superintendent of Richmond Asylum from 1886 to 1908.

1.136 (6:28–29). As he and others see me – After Robert Burns's (1759–96) much-quoted lines in "To a Louse; on seeing one on a Lady's bonnet at Church" (1786): "O wad some Power the giftie gie us / To see oursels as ithers see us! / It wad frae monie a blunder free us, / An' foolish notion" (lines 43–46).

1.138 (6:31). skivvy's – As slavey, a maid of all work; see 6.319n.

1.139–40 (6:33). *Lead him not into temptation – After the Lord's Prayer: "And lead us not into temptation, but deliver us from evil" (Matthew 6:13).

1.140 (6:34). Ursula – An early Christian saint whose legendary career involved the abhorrence of marriage. She led a pilgrimage of eleven thousand virgins around Europe in honor of virginity. She was, along with her cohorts, martyred at Cologne. The official year of her martyrdom is A.D. 237; other sources give it as 283 or 451.

1.143 (6:37). the rage of Caliban . . . mirror – Paraphrased from the preface (a prose poem) to Oscar Wilde's (1854–1900) novel *The Picture of Dorian Gray* (1891): "The nineteenth century dislike of Realism is the rage of Caliban seeing his own face in a glass. / The nineteenth century dislike of Romanticism is the rage of Caliban not seeing his own face in a glass" (lines 8–9). Wilde used Caliban, the evil-natured brute of Shakespeare's *The Tempest*, as a symbol for the nineteenth-century Philistine mentality.

1.146 (6:40–41). a symbol . . . of a servant – Paraphrased from Oscar Wilde's dialogue (essay) *The Decay of Lying* (1889): "CYRIL: I can quite understand your objection to art being treated as a mirror. You think it would reduce

genius to the position of a cracked looking glass. But you don't mean to say that you seriously believe Life imitates Art, that Life in fact is the mirror, and Art the reality? VIVIAN: Certainly I do."

1.154 (7:8). oxy – Not only an ox but also an Oxonian and a Saxon.

1.155 (7:9). a guinea – See 1.291n.

1.158 (7:13). Hellenise it – The verb to *Hellenise* was coined by Matthew Arnold (1822–88) in his attempt to distinguish what he regarded as the two dominant impulses of Western culture. To *Hebraise* (by which he meant to *do* in the light of "the habits and discipline" of a revealed dogmatic truth) and to *Hellenise* (to *know* in the light of a "disinterested" and "flexible" humanism) are concepts central to Arnold's *Culture and Anarchy* (1869), particularly chapter 4, "Hebraism and Hellenism." Arnold argued that the English had Hebraized to excess and should Hellenize in pursuit of "our total perfection." Arnold's essentially intellectual distinction underwent a series of modulations as it was popularized in the closing decades of the nineteenth century, modulations informed in part by Swinburne's poetic development of the opposition between the sensual-aesthetic freedom of the pagan Greek world and the repressiveness of late-Victorian "Hebraism." By 1900 *Greek* had become Bohemian slang for those who preached sensual-aesthetic liberation, and *Jew* had become slang for those who were antagonistic to aesthetic values, those who preached the practical values of straightlaced Victorian morality.

1.159 (7:14). Cranly's arm – Cranly is presented as a friend of Stephen's in *A Portrait*, chapter 5. Cranly and Stephen are estranged; so Stephen is linking arms with Mulligan in the present as he has with Cranly in the past. Cranly's name derives from Thomas Cranly (1337–1417), a monk of the Carmelite order who succeeded to the archbishopric of Dublin in 1397 but did not arrive in Dublin until October 1398. He was also lord chancellor of Ireland. The combination in one man of Church and State authority implies yet another Anglo-Irish betrayal.

1.163 (7:18). Seymour – Apart from the context, identity and significance unknown.

1.163–64 (7:19–20). Clive Kempthorpe – Apart from the context, identity and significance unknown.

1.166 (7:22). **Palefaces** – Irish slang for the English, from “paleface,” what North American Indians were supposed to have called their white English conquerors, at least according to the novels of James Fenimore Cooper (1789–1851). Also, as “Palemen,” the English were kept outside Irish society, just as their ancestors had been confined to the pale, the relatively small coastal area around Dublin to which English rule was limited, off and on, before Cromwell’s reconquest of the island in the mid-seventeenth century.

The episode Mulligan and Stephen recall took place in England, not Ireland. The scene was Oxford, where Mulligan’s real-life counterpart, Oliver St. John Gogarty, spent a term at Worcester College in early 1904 (interrupting his career at Trinity College, Dublin, where he took his degree).

1.167 (7:23). **Break the news to her gently** – After an American popular song, “Break the News to Mother” (1897), by Charles K. Harris. The song records the battlefield death of a son who “gave his young life, / All for his country’s sake.” Chorus: “Just break the news to Mother; / She knows how dear I love her / And tell her not to wait for me, / For I’m not coming home; / Just say there is no other / Can take the place of Mother / Then kiss her dear sweet lips for me, / And break the news to her.”

1.167 (7:24). **Aubrey** – A name regarded as effeminate and frequently used to express the sort of scorn the context implies.

1.169 (7:26). **Ades of Magdalen** – Apart from the context, the significance of “Ades” is unknown. Magdalen is one of the Oxford colleges.

1.170–71 (7:28). **to be debugged** – To have one’s trousers taken off.

1.173 (7:30–31). **Matthew Arnold’s** – Arnold’s emphasis on restraint, poise, and taste, and on what his contemporaries called the “ethical element” in literature, was regarded as Philistinism incarnate by turn-of-the-century aesthetes, even though many of their terms were derived from Arnold and Arnold’s influence was (from an academic point of view) still paramount in English criticism. See. 1.158n.

1.175 (7:32). **grasshalms** – Stems of grass.

1.176 (7:33). **To ourselves** – Irish: *Sinn Fein* (“We ourselves”). First the motto of Irish patriotic groups formed in the 1890s for the revival

of Irish language and culture, the phrase was subsequently adopted by Arthur Griffith (1872–1922) c. 1905–06 as the name of a political movement for national independence; see 3.227n. Stephen is thinking of efforts to produce an Irish literary revival.

1.176 (7:33). **new paganism** – A slogan associated with the avant-garde “younger generation” of the 1890s, defined and also questioned as somewhat “misleading” in the foreword to William Sharp’s (1855–1905) *Pagan Review*, no. 1 (Rudgwick, England, August 1892), the only issue of the magazine, written entirely by Sharp under various pseudonyms. Sharp’s foreword proclaims that “the religion of our forefathers” has ceased to be a vital force and that “a new epoch is about to be inaugurated,” an epoch that will be characterized (figuratively, at least) by cessation of the “duel between Man and Woman” and a final realization of the ideal of “copartnership” (p. 2). Given this point of departure, “it is natural that literature dominated by the various forces of sexual emotion should prevail” (p. 3). The foreword ends by qualifying “sexual emotion” as only “one among the many motive forces of life;” all of which, “the general life and interest of the commonwealth of soul and body,” are the province of the “new paganism” (p. 4).

1.176 (7:33). ***omphalos** – Greek: “navel.” In *The Odyssey*, one of Homer’s epithets for Ogygia, Calypso’s island where Odysseus is stalled at the beginning of the epic, is “navel of the sea” (1:50; S. H. Butcher and Andrew Lang, trans. [London, 1879]). The oracle at Delphi was also an omphalos (the navel of the earth) and the center of prophecy in ancient Greece. Some late-nineteenth-century Theosophists contemplated the omphalos variously as the place of the “astral soul of man,” the center of self-consciousness and the source of poetic and prophetic inspiration.

1.181 (7:39). **Bray Head** – The headland that rises abruptly 791 feet above the shoreline approximately seven miles south of, but not visible from, the tower at Sandycove.

1.192–93 (8:11–12). **I remember only ideas and sensations** – This proposition echoes the essentially mechanistic concept of the human psyche developed by the English philosopher David Hartley (1705–57) and derived from the work of John Locke (1632–1704) and Sir Isaac Newton (1642–1727). Hartley, in his major work, *Observations of Man, His Frame, His*

Duty, and His Expectations (London, 1749), defines memory as “that faculty by which traces of sensations and ideas recur, or are recalled, in the same order and proportion, accurately or nearly, as they were once present.” In effect Hartley argues that literal recall is (as Mulligan implies) an illusion; the only real presences in the memory are sensations and ideas.

1.205–6 (8:27). the Mater and Richmond – The Mater Misericordiae Hospital in Eccles Street, the largest hospital in Dublin. It was under the care of the Sisters of Mercy (Roman Catholic) and provided “for the relief of the sick and dying poor.” The Richmond Lunatic Asylum (see 1.128n) was associated with the Mater Misericordiae in the treatment of poverty cases.

1.211 (8:34). *sir Peter Teazle – Elderly and exacting but kindhearted old gentleman, a character in *The School for Scandal* (1777) by Richard Brinsley Sheridan (1751–1816).

1.213–14 (8:36–37). hired mute from Lalouette’s – Lalouette’s, a “funeral and carriage establishment” in Dublin, advertised itself as supplying “funeral requisites of every description,” including professional mourners called mutes.

1.231 (9:14). Loyola – St. Ignatius of Loyola (1491–1556), founder of the Society of Jesus and noted for the militancy of his dedication to religious obedience, not only in outward behavior but also obedience of the will.

1.232 (9:14). Sassenach – Irish for the Saxon (or English) conqueror.

1.235–36 (9:19). Give up the moody brooding – Recalls Antinous’s blustering speech to Telemachus after the suitors refuse Telemachus’s appeal in the Ithacan assembly that they end the state of siege in Odysseus’s house: “High-handed Telemachus, control your temper! / Come on, get over it, no more grim thoughts, / but feast and drink with me, the way you used to” (2:303–5; Fitzgerald, p. 40). This is in effect what Gertrude says to Hamlet on her and Claudius’s behalf (1.ii. 68–73).

1.239–41 (9:22–24). And no more . . . the brazen cars – Lines 7–9 of W. B. Yeats’s “Who Goes with Fergus?” (*Collected Poems* [New York, 1956], p. 43). The poem was included as a song in the first version of Yeats’s play *The Countess Cathleen* (1892). The song, accompanied by harp, is sung to comfort the countess, who has sold her soul to the powers of darkness

that her people might have food: “Who will go drive with Fergus now, / And pierce the deep wood’s woven shade, / And dance upon the level shore? / Young man, lift up your russet brow, / And lift your tender eyelids, maid, / And brood on hopes and fears no more. // And no more turn aside and brood / Upon love’s bitter mystery; / For Fergus rules the brazen cars, / And rules the shadow of the wood, / And the white breast of the dim sea / And all dishevelled wandering stars.” At 1.242 (9:25) and 1.244–45 (9:28) Stephen echoes lines 10 and 11 of the poem.

1.249 (9:33). a bowl of bitter waters – Numbers 5:11–31 outlines the “trial of jealousy,” the trial of a woman suspected of an unproven adultery. The priest presents the woman with the “bitter water,” cursing her so that if she is guilty “this water that causeth the curse shall go into thy bowels, to make thy belly to swell, and thy thigh to rot.” If she is not guilty, the curse will have no effect.

1.256 (9:41). a gaud of amber beads – In modern English, “gaud” suggests something showy, a trinket; but it is also Middle English for “bead,” specifically one of the large ornamented beads used to punctuate the decades of the rosary (see 5.270n). (Suggested by Joan Keenan.)

1.257 (10:2). Royce – Edward William Royce (1841–?), an English comic actor famous for his roles in pantomimes. The pantomime was a popular form of theatrical entertainment consisting of a loose story frame that allowed considerable latitude for improvisation, topical jokes, specialty acts, and vaudeville turns.

1.258 (10:3). *Turko the Terrible – (1873) A pantomime by the Irish author-editor Edwin Hamilton (1849–1919), adapted from William Brough’s (1826–70) London pantomime *Turko the Terrible; or, The Fairy Roses* (1868). Hamilton’s version was an instant success at the Gaiety Theatre in Dublin during Christmas week 1873. It was repeatedly updated and revived in the closing decades of the century. Its frame was essentially a world of fairy-tale metamorphoses and transformations—as King Turko (Royce) and his court enjoyed the magic potential of the Fairy Rose.

1.260–62 (10:4–6). I am the boy / That can enjoy / Invisibility – A song from *Turko the Terrible*, “Invisibility is just the thing for me,” which King Turko sings when he discovers that the Fairy Rose can give him that gift.

1.265 (10:9). the memory of nature – What the English Theosophist Alfred Percy Sinnett (1840–1921), in *The Growth of the Soul* (London, 1896), called the Theosophical concept of a universal memory in which all moments and thoughts are stored. See Akasic records, 7.882n; and cf. 1.192–93n.

1.266–67 (10:10–11). Her glass of water . . . the sacrament – That is, on mornings when she went to mass she had scrupulously observed the injunction to fast until after the ceremony.

1.269 (10:14). lice – Infestation with lice was chronic among Dublin's poor, thanks to the appalling lack of sanitation and a general want of cleanliness of body and clothes.

1.273–74 (10:20). On me alone – When the ghost of Hamlet's father appears and beckons to Hamlet, Horatio says: "It beckons you to go away with it, / As if it some impartment [communication] did desire / To you alone" (I.iv.58–60).

1.276–77 (10:23–24). *Liliata rutilantium* . . . chorus excipiat – Latin: "May the glittering throng of confessors, bright as lilies, gather about you. May the glorious choir of virgins receive you." The *Layman's Missal* (Baltimore, Md., 1962) quotes this as one part of Prayers for the Dying and remarks, "In the absence of a priest, these prayers for commending a dying person to God, may be read by any responsible person, man or woman" (p. 1141).

1.279 (10:26). No, mother. Let me be and let me live – In Book I of *The Odyssey*, after Athena has urged Telemachus to become more manly Penelope intervenes in the hall to suggest that the bard sing something less distressing than the sad songs about the return of the heroes from Troy. Telemachus surprises her with a mild rebuke, asserting himself as master of the house and suggesting that she retire to her chamber. In *Hamlet*, Hamlet's mother urges him to give up mourning the death of his father: "And let thine eye look like a friend on Denmark [i.e., on his uncle-stepfather, Claudius]" (I.ii.69). Hamlet resents and resists his mother's requests. In Act I, scene v, the Ghost appears and urges on the prince a radically different course of action.

1.284 (10:32). mosey – Someone who strolls slowly or shuffles.

1.291 (10:40). quid . . . guinea – The guinea

(21s.) is not only more money than the twenty-shilling quid (pound), it is also more fashionable, a *gentlemanly* sum of money.

1.293 (11:2). kip – Has various slang meanings, which Mulligan exploits in his repeated use of the word: "that which is seized or caught; the catch," and "a brothel, lodging house, lodging, or bed."

1.293 (11:2–3). four quid – Stephen's monthly wage as paid (2.222 [30:6]) is £3 12s., not £4, and while not sizable in modern terms, would still compare favorably with the salaries of instructors in all but the wealthiest of modern preparatory schools.

1.300–305 (11:10–15). *O, won't we have a merry . . . On Coronation day! – One of several variants of an English street song popular in 1902 during the months of waiting before the coronation of Edward VII. J. B. Priestly⁶ recalls one version: "We'll be merry / Drinking whiskey, wine, and sherry. / Let's all be merry / On Co-ronation Day." "Coronation Day" was also slang for payday because the pay could be reckoned in crowns (five-shilling pieces).

1.311 (11:21). the boat of incense – In the ceremony of the Mass. Stephen has performed as a server, a boy who assists at the altar and holds the container of incense for the priest (as here he performs a similar role for Mulligan, who is acting the part of priest in this parody of the Mass).

1.311 (11:22). Clongowes – Clongowes Wood College, a Jesuit school for boys, regarded as the most fashionable Catholic school in Ireland. Stephen is a student at Clongowes in chapter 1 of *A Portrait*.

1.312 (11:23). A server of a servant – Stephen was a server in the Mass at Clongowes to the priest, who was a servant of God and the Church. The phrase also recalls the curse Noah

6 "Good Old Teddie," *Observer* (London, 1 November 1970), p. 25. Matthew J. C. Hodgart and Mabel P. Worthington (*Song in the Works of James Joyce* [New York, 1959], p. 62), list this as a combination of "On Coronation Day" and "De Golden Wedding" (1880), a song by the American black, James A. Bland (1854–1911). The chorus of Bland's song does contain the lines "Won't we have a jolly time / Eating cake and drinking wine," but there are several other songs with "Won't we have a jolly time" in their choruses, and this direct attribution seems doubtful.

imposed on his son Ham, “the father of Canaan,” because Ham had seen Noah naked and drunk, “Cursed be Canaan; a servant of servants shall he be unto his brethren” (Genesis 9:25). The Latin phrase *Servus Servorum Dei* (A Server of the Servants of God) is a title once used by bishops and rulers, but since the twelfth century it has been used exclusively by the popes and is now part of the superscription of papal bulls.

1.323 (11:36). **Janey Mack** – A common imprecation, as in the nursery rhyme: “Janey Mac, me shirt is black, / What’ll I do for Sunday? / Go to bed and cover me head / And not get up till Monday.” “Janey Mack” is also what the Irish call “dodging the curse,” a euphemistic form of *Jesus Jack*.

1.333 (12:6). **I’m melting . . . candle remarked when** – Obviously, as it was being consumed by the flame; almost as obviously, the prelude to a dirty joke about female masturbation.

1.335 (12:8–9). **Bless us . . . thy gifts** – A conventional blessing before meals.

1.336 (12:9). **O Jay** – Dodging the curse *O Jesus*.

1.351 (12:27). **In nomine . . . Spiritus Sancti** – Latin: “In the name of the Father and of the Son and of the Holy Spirit”; a formula of blessing and consecration.

1.357 (12:33). **mother Grogan** – Appears as a character in an anonymous Irish song, “Ned Grogan.” First verse: “Ned Grogan, dear joy, was the son of his mother, / And as like her, it seems, as one pea to another; / But to find out his dad, he was put to the rout, / As many folks wiser have been, joy, no doubt. / To this broth of a boy oft his mother would say, / ‘When the moon shines, my jewel, be making your hay; / Always ask my advice, when the business is done; / For two heads, sure, you’ll own, are much better than one.’”

1.361 (12:37). **Mrs Cahill** – Her (comic?) origin and identity are unknown.

1.365 (12:41). **folk** – One aspect of the somewhat self-conscious Irish attempt to achieve a national cultural identity in the late nineteenth and early twentieth centuries was a revival of interest in Irish folklore and folk customs. At times this interest ran to hairsplitting scholarship and at times to gross sentimentality. The

revival of Irish as “the language” was another aspect of this national-identity crusade. See 1.424–35 (14:26–40).

1.366–67 (13:1–2). **the fishgods of Dundrum . . . weird sisters . . . big wind** – Nonsense folklore. The fishgods are associated with the Formorians, gloomy giants of the sea, one of the legendary peoples of prehistoric Ireland. One Dundrum, on the east coast of Ireland sixty-five miles north of Dublin, was famous as the “strand of champions” where ancient Irish tribes held a folk version of Olympic games. But another Dundrum, a village four miles south of the center of Dublin, was the site of a lunatic asylum, and it was at this Dundrum that Yeats’s sister Elizabeth established the Dun Emer Press (1903, name changed to Cuala Press in 1908). The press was to publish Yeats’s new works and works by other living Irish authors in limited editions on handmade paper. Lily Yeats, Yeats’s other sister, became active in the Dun Emer Guild, which produced handwoven embroideries and tapestries. *Weird sisters*: what the witches in Shakespeare’s *Macbeth* call themselves as they wind up their “charm” at Macbeth’s approach (I.iii.32). *The year of the big wind*: there is a big wind in *Macbeth* (II.iv), but this allusion is to the Irish habit of dating events as before and after 1839, when an incredible January storm blew down hundreds of houses across Ireland. In the Dun Emer Press’s edition of W. B. Yeats’s *In the Seven Woods* (1903), the colophon announces that the book was finished “the sixteenth day of July in the year of the big wind, 1903.”

1.371 (13:6). **Mabinogion** – Welsh: “instructions to young bards.” The title of a mixed bag of Welsh prose tales, some from early Celtic tradition, others from late medieval French Arthurian romance, published by Lady Charlotte Guest in 1838.

1.371 (13:6). **Upanishads** – Hindu: the name of a class of Vedic works devoted to theological and philosophical speculations on the nature of the world and man—associated here with the Theosophical interests of Yeats, AE (George William Russell; see 2.257n), and other Irish intellectuals.

1.382–84 (13:20–22). **For old Mary . . . her petticoats** – An anonymous bawdy Irish song; only a clean, relatively recent version, “Mick McGilligan’s Daughter, Mary Anne” by Louis A. Tierney, is available in print. First verse: “I’m a gallant Irishman, I’ve a daughter Mary

Anne, / She's the sweetest, neatest, colleen in this Isle, / Though she can't now purchase satin, she's a wonder at bog Latin, / In a fluent, fascinatin' sort of style. / When she's selling fruit or fish, sure, it is her fondest wish / For to capture with her charm some handsome man; / Ah no matter where she goes, sure, and everybody knows / That she's Mick McGilligan's daughter, Mary Anne. [Chorus:] She's a darling, she's a daisy and she's set the city crazy, / Though in build, and talk, and manner, like a man; / When me precious love draws near, you can hear the people cheer / For Mick McGilligan's daughter, Mary Anne." The remaining eight verses of Tierney's version are devoted to comic elaboration of Mary Anne's boisterous "masculine" charms. Mabel Worthington has found one bawdy version that ends with the line, "She pisses like a man," an appropriate fourth line to cap the three Mulligan quotes.

1.394 (13:33). collector of prepuces – God, in the light of the commandment that all male children were to be circumcised (Genesis 17:10-14).

1.399 (13:38). tilly – A small quantity over and above the amount purchased.

1.400 (13:39). messenger – The milkwoman appears in the role of Mentes-Mentor (Pallas Athena's disguises) in Books 1 and 2 of *The Odyssey*; see 1.406-7n.

1.403 (14:2-3). Silk of the kine . . . poor old woman – Two traditional epithets for Ireland. "Silk of the kine" (the most beautiful of cattle; allegorically, Ireland) is a translation of the Irish phrase *a shíoda na mbó*, from an old Irish song, "Druimin Donn Dílis" (suggested by Vincent Deane). "The poor old woman," from the Irish ballad "The Shan Van Vocht" (see 1.543-44n), in legend looks like an old woman to all but the true patriots; to them she looks like a "young girl" with the "walk of a queen," as in the closing lines of Yeats's play *Cathleen Ni Houlihan* (Poor Old Woman) (1902). Legend also has it that during the Penal Days in the eighteenth century, the Irish were forbidden to mention their nationality or to display the national color (green) or wear the national emblem (the shamrock), so they used allegorical circumlocutions instead.

1.405 (14:5). cuckquean – A female cuckold; a woman betrayed by those who should be faithful to her.

1.406-7 (14:6-7). To serve or to upbraid . . . to beg her favour – In Books 1 and 2 of *The Odyssey*, Pallas Athena appears disguised as Mentes and Mentor to encourage Telemachus to assert himself if not actually to upbraid him for his boyish lassitude. She also organizes the ship and crew for his voyage to the mainland. Since Telemachus realizes that he is in the presence of one of the gods, he can hardly be said to "scorn to beg her favour."

1.421-22 (14:22-23). woman's unclean loins . . . serpent's prey – Woman was regarded as "unclean" after childbirth (Leviticus 12:2, 5) and during menstruation (15:19-28). Woman was made of man's flesh ("And the rib, which the Lord God had taken from man, made her a woman" [Genesis 2:22]), and she was "the serpent's prey," deceived into sin by Satan disguised as a serpent in Genesis 3. A woman's "loins" are not anointed in the Roman Catholic sacrament of extreme unction.

1.427 (14:30). Is there Gaelic on you? – A west-of-Ireland, peasant colloquialism for "Can you speak Irish?"

1.428 (14:32). from the west – From the Gaeltacht, those remote areas in the west of Ireland where Irish was still in everyday use among the peasants (some of them still monoglot in 1900). Education and commerce in nineteenth-century Ireland had been so dominated by the English language that Irish had all but disappeared from most accessible parts of the country by 1900.

1.455-56 (15:20). *Ask nothing . . . I give – Lines 1 and 2 from Swinburne's "The Oblation" (*Songs Before Sunrise* [1871]). The poem continues: "Heart of my heart, were it more, / More would be laid at your feet: / Love that should help you to live, / Song that should spur you to soar. // . . . // I that have love and no more / Give you but love of you sweet: / He that hath more, let him give; / He that hath wings, let him soar; / Mine is the heart at your feet / Here, that must love you to live."

1.463-64 (15:27-28). Heart of my . . . at your feet. – See preceding note.

1.466 (15:30). stony – Slang: short for stony broke.

1.467-68 (15:32-33). Ireland expects . . . do his duty – After words attributed to Lord Nelson ("England expects . . .") at the battle of Trafalgar (1805) and part of the refrain from

“The Death of Nelson,” words by S. J. Arnold, music by J. Braham. See 10.232n.

1.469–70 (15:35). your national library – The National Library of Ireland, founded in 1877. The nucleus of its books was donated by the Royal Dublin Society. In the nineteenth century, when the Irish language and culture were in eclipse, the society and later the library were identified with efforts to preserve records and keep the Irish language and culture alive. Ironically, in 1904 the more distinguished collection of ancient Irish MSS, etc., was housed in Trinity College library. See 7.800–801n.

1.476 (16:1). All Ireland is washed by the gulf-stream – Technically, Ireland is “washed” not by the Gulf Stream but by the North Atlantic Drift, into which the Gulf Stream disperses off Newfoundland.

1.481 (16:7–8). Agenbite of inwit – Middle English: “remorse of conscience.” *Ayenbite of Inwyt* (1340) is a medieval manual of virtues and vices, intended to remind the layman of the hierarchy of sins and the distinctions among them. The manual was translated into Middle English (Kentish dialect) by Dan Michel of Northgate from the French of Friar Loren’s *Somme des Vices et Vertus* (1279).

1.482 (16:8). Yet here’s a spot – From *Macbeth* (Vi.35), as Lady Macbeth walks in her sleep and, hallucinating, struggles to cleanse her hands of the blood of Duncan, the murdered king.

1.491 (16:18). holdfast – In context, one of the hooks or rings from which the hammock is suspended.

1.499 (16:26). I blow him out about you – Obsolete or colloquial for “I make him feel proud (or vain) of your acquaintance.”

1.510 (16:39). Mulligan . . . garments – A reference to the Way of the Cross, the fourteen stations representing Christ’s Passion on the Via Dolorosa (Street of Sorrows) in Jerusalem, along which Jesus passed on his way to Golgotha and the Crucifixion. The motto of the tenth station is, “And Jesus was stripped of his garments” (based on Matthew 27:28 and John 19:23–24).

1.516 (17:4–5). puce gloves and green boots – This sort of idiosyncratic costume was associated with late-nineteenth-century decadence and aestheticism.

1.517 (17:5–6). Do I contradict . . . contradict myself – From Walt Whitman’s (1819–92) “Song of Myself” (1855, 1891–92), section 51, lines 6–7. Whitman’s reputation in England at the end of the nineteenth century is reflected in Swinburne’s praise of him as the poet of the “earth-god freedom” in “To Walt Whitman in America” (1871).

1.518 (17:6). Mercurial Malachi – As Malachi is Hebrew for “my messenger” (see 1.41n), so Mercury was the messenger of the gods in Roman mythology. His Greek counterpart, Hermes, plays a key role in *The Odyssey*, intervening at Zeus’s behest to rescue Odysseus from bondage on Calypso’s isle in Book 5 and to make Odysseus immune to Circe’s magic in Book 10; see the headnotes to those episodes, pp. 70 and 452, respectively.

1.519 (17:8). Latin quarter hat – A soft or slouch hat associated with the art and student worlds of the Latin Quarter in Paris, as against the “hard” hats (bowlers or derbies) then fashionable in Dublin.

1.527 (17:16). And going forth he met Butterly – After Jesus had been arrested and Peter for the third time had denied any association with him, “Peter remembered the word of Jesus which he had said: Before the cock crow, thou wilt deny me thrice. And going forth, he wept bitterly” (Matthew 26:75 [Douay]). A “Maurice Butterly, farmer,” is mentioned at 15.1611 (486:31); *Thom’s* 1904 lists a Maurice Butterly, Court Duff House, Blanchardstown (a village four and a half miles west of Dublin). Another Maurice Butterly was proprietor of the City and Suburban Race and Amusement Grounds on Jones Road, in the northern outskirts of Dublin.

1.528 (17:17). ashplant – An inexpensive walking stick made out of the unbarked sapling of an ash tree. In Celtic tradition the ash was associated with kingmaking and “half the furniture of arms”; that is, the handles of spears were made of it” (P. W. Joyce, *A Social History of Ancient Ireland* [London, 1913], vol. 2, p. 247).

1.535 (17:25). leader shoots – The shoot that

grows at the apex of the stem or of a principal branch of a plant.

1.539 (17:29). Twelve quid – The actual rent was £8, paid by Oliver St. John Gogarty, who sat for his partial portrait as Mulligan.

1.540 (17:30). To the secretary of state for war – The rent was paid in quarterly installments to His Majesty's Secretary of State for the War Department at the War Office in London. The secretary was a cabinet official in charge of what would now be called the Defense Department.

1.542 (17:34). Martello – After Cape Martello in Corsica, where in 1794 the British had great trouble taking a similar tower. The towers were constructed at key points on the Irish coast (1803–6) as defense against the possibility of a French invasion during the Napoleonic Wars.

1.543 (17:36). Billy Pitt – William Pitt the Younger (1759–1806), prime minister of England when the Martello towers were built.

1.543–44 (17:36–37). when the French were on the sea – From a late-eighteenth-century Irish ballad, "The Shan Van Vocht" (The Poor Old Woman; i.e., Ireland herself). Between 1796 and 1798 the French made four ill-starred attempts to lend naval and military support to the Irish revolution: "Oh! the French are on the sea, / Says the Shan Van Vocht, / The French are on the sea, / Says the Shan Van Vocht; / Oh, the French are in the Bay; / They'll be here without delay, / And the Orange will decay, / Says the Shan Van Vocht. [Fifth and final stanza:] And will Ireland then be free? / Says the Shan Van Vocht; / Will Ireland then be free? / Says the Shan Van Vocht; / Yes! Ireland shall be free / From the centre to the sea; / Then hurrah for Liberty! / Says the Shan Van Vocht." A later version substitutes the line "Oh Boney's [Napoleon's] on the sea."

1.544 (17:37). omphalos – See 1.176n.

1.546–47 (17:40). Thomas Aquinas – St. Thomas Aquinas (1225–74), called the Angelic Doctor, the Common Doctor, and (by his schoolmates) the "dumb ox"; a Dominican, a theologian, and a leading Scholastic philosopher, he is famous for synthesizing the philosophy that in 1879 was made the required text for Roman Catholic seminaries. The goal of his work was to summarize all learning and to dem-

onstrate the compatibility of faith and intellect. In *A Portrait 5:A*, Stephen expounds a theory of aesthetics that he asserts is "applied Aquinas."

1.547 (17:40). fifty-five reasons – Mulligan's phrase recalls Aristotle's cosmological assertion in the *Metaphysics* that the universe consisted of fifty-nine concentric spheres: the four mutable spheres of the earth and fifty-five immutable celestial spheres, each with its prime mover (or reason). The natural movement of the fifty-five was circular and changeless.

1.554 (18:9–10). Wilde and paradoxes – Paradox was a staple of Oscar Wilde's wit; see 1.143n for an example.

1.561 (18:17). Japhet in search of a father – Refers to an 1836 novel by Capt. Frederick Marryat (1792–1848), an English naval officer and novelist. The novel deals with the adventures of a foundling who is trying to find his father; the father, when finally found, turns out to be a testy old East India officer. Japhet was also the youngest of Noah's three sons and the legendary ancestor of a varied group of nations including the Greeks.

1.567–68 (18:25). Elsinore. That beetles o'er his base into the sea – Elsinore is the seat of the Danish court in *Hamlet*. In Act I, Horatio warns Hamlet of the dangers involved in following the Ghost: "What if it tempt you toward the flood, my lord, / Or to the dreadful summit of the cliff / That beetles o'er [juts out over] his base into the sea, / And there assume some other horrible form / Which might deprive your sovereignty of reason / And draw you into madness? Think of it. / The very place puts toys of desperation, / Without more motive, into every brain / That looks so many fathoms to the sea / And hears it roar beneath" (I.iv.69–78).

1.574 (18:33). The sea's ruler – As in song, "Britannia rules the waves" (see 12.1347n), but also an allusion to the international predominance of Britain's navy and merchant marine in the decades before 1914. And it is Poseidon, the god of the sea, who harasses Odysseus and attempts to prevent him from reaching Ithaca and home.

1.575 (18:34). the mailboat – See 1.83–84n.

1.576 (18:35). the Muglins – A shoal off Dalkey, the southeastern headland of Dublin

Bay; the light on the Muglins thus marks the southeastern limit of the bay.

1.577–78 (18:36–38). a theological interpretation . . . atoned with the father – Source unknown. But it is notable that Haines’s description could be fitted to Stephen’s interpretation of Hamlet. See Scylla and Charybdis (9.1–1225 [pp. 184–218]).

1.584–87, 589–92, 596–99 (19:3–6, 8–11, 16–19). *I’m the queerest . . . Goodbye, now, goodbye* – These stanzas, which Stephen calls “The Ballad of Joking Jesus” (1.608 [19:30]), are quoted with some adaptations from a longer poem by Oliver St. John Gogarty, “The Song of the Cheerful (but Slightly Sarcastic) Jesus.” The poem was apparently circulated in manuscript and by word of mouth in Dublin 1904–5. See Ellmann, pp. 205–6.

1.585 (19:4). *My mother’s a jew* – Catholic tradition has consistently avoided allusion to the Virgin Mary’s Jewishness in order to emphasize her role as Queen of Heaven and as intercessor with her son for the “peace and salvation” of the devout who pray for her redeeming influence. This emphasis approached a climax in 1854, when Pope Pius IX proclaimed as dogma and an article of faith that Mary had been immaculately conceived, born free of any taint of original sin.

1.585 (19:4). *my father’s a bird* – The dove is a traditional symbol of the Holy Ghost. When the Virgin Mary asks the Archangel Gabriel how she shall conceive “seeing I know not a man,” the archangel replies: “The Holy Ghost shall come upon thee, and the power of the Highest shall overshadow thee: therefore also that holy thing which shall be born of thee shall be called the Son of God” (Luke 1:34–35).

1.586 (19:5). *Joseph the joiner* – The husband of the Virgin Mary was a carpenter in Nazareth in Galilee (Matthew 13:55).

1.590 (19:9). *when I’m making the wine* – In John 2:1–11 Jesus achieves his first miracle when at his mother’s request he turns water into wine for a wedding feast in Cana of Galilee.

1.599 (19:19). *Oliver’s breezy* – Olivet, or the Mount of Olives, is just east of Jerusalem. The Garden of Gethsemane, where Jesus prayed and was arrested on the eve of the Crucifixion, was located on its western slope; but “breezy” suggests an allusion to the site of the Ascension,

which Christian tradition has located on the summit of the mount.

1.600 (19:20). the forty-foot hole – A bathing place at Sandycove; according to the *Official Guide to Dublin* (1958), “a popular resort of swimmers (men only).”

1.601 (19:21). Mercury’s hat – A broad-brimmed hat was one of Mercury’s attributes; see 1.518n.

1.610 (19:32). Three times a day, after meals – Like a prescribed medicine.

1.612 (19:33–34). Creation from nothing – The Nicene Creed (the uniform creed, or Profession of Faith, evolved at the first Council of Nicaea in 325) is repeated as part of the ordinary of the Mass every Sunday and at more important feasts of the Catholic church. It begins: “I believe in one God, the Almighty Father, maker of heaven and earth, and of all things, visible and invisible.”

1.612–13 (19:35). miracles – Not only the miracles of healing the sick, casting out devils, and raising the dead that Jesus performed, but also the miracles of the Immaculate Conception and the Resurrection and Ascension.

1.612 (19:35). a personal God – In theological terms, the Trinity is three *persons*: the Father, the Son, and the Holy Ghost; but in Haines’s mouth the phrase may have a peculiarly Protestant emphasis: that each Christian must realize a direct personal relationship to God (without a mediating presence), since God has a personal interest in each individual soul.

1.626 (20:14). free thought – Thought free from the dictates of “Christian revelation,” a position eloquently stated by the English theologian and philosopher Anthony Collins (1676–1729) in his *Discourse of Freethinking* (London, 1713).

1.628–29 (20:17). My familiar – “A spirit who accompanies, and often helps, a magician, sorcerer or witch” (*Dictionary of Mysticism*, ed. Frank Gaynor [New York, 1953], p. 62).

1.631 (20:20). Now I eat his salt bread – From Dante’s *Paradiso*. Dante’s great-great-grandfather, Cacciaguida, predicts the future course of Dante’s life and the bitterness of his exile: “Thou shalt abandon every thing beloved most dearly; this is the arrow which the bow of exile

shall first shoot. Thou shalt make trial of how salt doth taste another's bread, and how hard the path to descend and mount upon another's stair. And that which most shall weigh thy shoulders down, shall be the vicious and ill company with which thou shalt fall down into this vale, for all ungrateful, all mad and impious shall they become against thee; but, soon after, their cheeks, and not thine, shall redden for it" (17:55–65).

1.636–37 (20:25–26). I should think you able to free yourself. You are your own master – Compare the closing lines of Virgil's valediction to the now spiritually cleansed Dante in the *Purgatorio*, 27:140–142: "Free, upright, and whole, is thy will, and 'twere a fault not to act according to its prompting; wherefore I do crown and mitre thee over thyself."

1.638 (20:27). servant of two masters – From the Italian, *Il servitore di due padroni*, a play by Carlo Goldoni (1707–93). The play is a conventional Roman comedy with a girl disguised as a boy, a pair of lovers separated by an unfortunate marriage pledge, and a servant, Truffaldino ("trickster"), who plies his trade for two masters. Cf. the Sermon on the Mount, when Jesus says: "No man can serve two masters: for either he will hate the one, and love the other; or else he will hold to the one and despise the other. Ye cannot serve God and mammon" (Matthew 6:24).

1.651 (20:42–21:1). et in unam . . . ecclesiam – Latin: "and in one holy catholic and apostolic church." This phrase is from the last portion of the Nicene Creed, which was an attempt to resolve the theological speculation and controversy over Arianism; see 1.657n. Some of these early Christian speculations (particularly those concerning the nature of the Trinity and of the Son's consubstantiality with the Father) Stephen contemplates in the lines that follow.

1.652–53 (21:2). a chemistry of stars – Alchemy, the study and poetry of which fascinated late-nineteenth- and early-twentieth-century Theosophists, including W. B. Yeats. In *The Key to Theosophy* (London, 1893), Helena Petrovna Blavatsky (see 7.784n) dismisses the "Kabalist-Alchemist" (as preoccupied with the "purely material" effort to transmute base metals into gold) in favor of the "Occultist-Alchemist [who], spurning the gold of the earth, gives all his attention to, and directs his efforts only towards, the transmutation of the baser *quaternary* [which includes the physical plane of hu-

man existence] into the divine upper *trinity* [the spiritual, mental, and psychic planes] of man, which, when finally blended, is one" (p. 201).

1.653 (21:3). Symbol of the apostles – The Apostles' Creed in the Mass (so called because each of the twelve clauses is traditionally attributed to one of the apostles): (1) Peter—I believe in God the Father Almighty, Maker of heaven and earth; (2) John—And in Jesus Christ, His only Son, our Lord; (3) James (the Elder)—Who was conceived of the Holy Ghost, born of the Virgin Mary; (4) Andrew—Suffered under Pontius Pilate; was crucified, dead, and buried; (5) Philip—He descended into hell; (6) Thomas—The third day He rose again from the dead; (7) James (the Younger)—He ascended into Heaven, and sitteth on the right hand of God the Father Almighty; (8) Matthew—From thence He shall come to judge the quick and the dead; (9) Nathaniel—I believe in the Holy Ghost; (10) Simon—the Holy Catholic Church, the Communion of Saints; (11) Matthias—the forgiveness of sins; (12) Jude—the resurrection of the body, and the life everlasting.

1.653 (21:3). the mass for pope Marcellus – Pope Marcellus II (1501–55) lived only twenty-two days after his coronation in 1555. The Italian composer Giovanni Pierluigi da Palestrina (1525–94) wrote the *Missa Papae Marcelli*, first performed 27 April 1565. The Credo of the *Missa* parallels in places the Apostle's Creed (see preceding note). Thanks largely to the encouragement and generosity of Edward Martyn (see 9.306–7n), there was a considerable revival of interest in Palestrina and his contemporaries during the 1890s in Dublin. The first Dublin performance of the *Missa Papae Marcelli* was at St. Teresa's Church in 1898.

1.654–56 (21:4–6). behind their chant the vigilant . . . menaced her heresiarchs – The "angel of the Church Militant" is the Archangel Michael, a presence the Church invoked in its struggle against the spread of the Protestant heresy in the sixteenth century. The struggle culminated in the Council of Trent (1545–63) and included even strictures against "all music in which anything lascivious or impure was mixed" (1551). Purists in the council argued that this dictate excluded all music except plain-song and Gregorian chant. When Pope Julius III (pope 1551–55) appointed Palestrina master of the Cappella Giulia in 1552, he was expressly repudiating the purists in favor of the "new" polyphonic music. After Julius's death, Pope Marcellus II continued to support Palestrina,

but the purist Pope Paul IV upon his accession in 1555 promptly dismissed Palestrina. In 1564 another musically liberal pope, Pius IV, asked Palestrina to compose a polyphonic mass that would be free of all “impurities” and would thus silence the purists. The *Missa Papae Marcelli* was that mass, and its performance succeeded in establishing polyphonic music (and Palestrina) as the voice of the Church.

1.656 (21:7). **Photius** – (c. 820–c. 891), appointed patriarch of Constantinople (857) against the pope’s wishes and in the midst of political and religious controversy. Photius was excommunicated (863) and in turn convened a church council at Constantinople and excommunicated the pope and his partisans (867). Photius was subsequently restored to the Church, only to be excommunicated once again. Photius is regarded by the Roman church as “one of its worst enemies” because the eastern schism, which he initiated, climaxed in 1054 in the separation of the Eastern Orthodox and Roman Catholic churches.

1.656–57 (21:7). **the brood of mockers** – Those who dissent from orthodox concepts of the nature of the Trinity. Photius’s dissent was his assertion that the Holy Ghost proceeded not “from the Father and from the Son” (Roman Catholic orthodoxy) but “from the Father.”

1.657 (21:8). **Arius** – (c. 256–336); his heresy: he taught that the Word, or Logos (Christ), was God’s first creation, that God created him out of nothing; and then Christ created the Holy Spirit; and then the Holy Spirit created our world. Thus Christ is God’s first creation and inferior to God; and the Holy Spirit, as Christ’s creation, is inferior to Christ. The first Council of Nicaea (325) condemned Arius as a heretic and used the term *consubstantial* to underscore the equality of the three persons of the Trinity in refutation of Arius’s speculations.

1.658 (21:9–10). **Valentine** – (d. c. 166), an Egyptian Gnostic who preached in Rome 135–60. His heresy: he taught that the Demiurge, creator of the material world, was not a member of the Trinity but a “demon,” remote from the unfathomable God. Hence the material world and its creator were regarded as antispirit and all men as diverse compounds of spirit and matter. Christ was sent by God to lead men to gnosis, or pure knowledge, which is spiritual and which transports man to the kingdom of light and enables him to escape the material

world, a kingdom of darkness destined to remain “forever darkness.” Valentine argued that Christ had no “terrene body” but was pure spirit.

1.659 (21:11). **Sabellius** – (Third century); his heresy: he maintained that the names “Father,” “Son,” and “Holy Spirit” were merely three names for the same thing (or three different aspects or modes of one Being).

1.661 (21:13). **the stranger** – An Irish expression for the English (the invaders and overlords).

1.662 (21:14). **weave the wind** – After Isaiah 19:9, “and they that weave networks shall be confounded,” and John Webster (c. 1580–c. 1625), song from *The Devil’s Law Case* (1623): “Vain the ambition of kings / Who seek by trophies and dead things / To leave a living name behind, / And weave but nets to catch the wind.”

1.663 (21:15). **Michael’s** – The archangel symbolic of the Church Militant.

1.665 (21:18). **Zut! Nom de Dieu!** – French: “Damn it! In the name of God!”

1.667 (21:20–21). **into the hands of German jews** – See the brief account of Wilhelm Marr’s pamphlet, *The Victory of Judaism over Germanism*, in the Introduction, p. 4.

1.671 (21:25). **Bullock harbour** – Near Dalkey on the southeast headland of Dublin Bay. The castle of Bullock overhung a creek that had been converted into an artificial harbor.

1.673 (21:28). **five fathoms out there** – To the north in the offshore area of Dublin Bay, an area two miles wide that extends five and a half miles from the south shore of the bay across the seawalled mouth of the Liffey to the north shore. See 3.470n.

1.673–74 (21:29). **when the tide comes in about one** – High tides in Dublin, 16 June 1904, were at 12:18 A.M. and 12:42 P.M.

1.674 (21:29–30). **It’s nine days today** – In superstition, a drowned body that sinks and is not recovered will surface after nine days.

1.683 (21:40). **Westmeath** – A county forty miles west and west-northwest of Dublin.

1.684 (21:41). **Bannon** – Alec Bannon, a minor character in the novel, is an associate of Mulligan's. He has met Milly Bloom in Westmeath.

1.689 (22:5). **garland of grey hair** – The swimmer is tonsured, as a Catholic priest or member of a monastic order would have been. The tonsure was abolished by Pope Paul VI in 1972. (Suggested by Joan Keenan.)

1.693-94 (22:8-9). **crossed himself piously . . . and breastbone** – The gesture in honor of the Father (forehead), Son (lips), and Holy Spirit (breast) that prefaces the reading of the Gospel in the ceremony of the Mass and with which the celebrant concludes his participation in the Mass after he has dismissed the congregation.

1.698 (22:14). **to stew** – To sweat, to work doggedly and unimaginatively.

1.698 (22:14-15). **that red Carlisle girl, Lily** – Apart from the context, identity and significance unknown.

1.700 (22:18). **rotto** – Slang for rotten.

1.701 (22:19). **up the pole** – Slang for crazy or in difficulties (and in some cases, as here, pregnant).

1.706 (22:24). **Redheaded women buck like goats** – Red hair has been superstitiously associated with treachery and deceit since ancient Egypt. The icon of the traitor (Judas, for example) is traditionally represented as redheaded. Thus redheaded women are assumed to be untrustworthy and, it follows, oversexed.

1.708 (22:27). **My twelfth rib . . . Uebermensch** – *Übermensch*, German: "superman"; after Nietzsche's *Thus Spake Zarathustra* (1883). Zarathustra (Zoroaster), a Persian religious leader who flourished in the sixth century B.C., was expropriated by Nietzsche and converted into the prophet of the superman. In "Zarathustra's Prologue": "*I teach you the superman. Man is something that is to be surpassed*"; and in section 5 Zarathustra asserts: "The most contemptible thing . . . is *the last man*." Thus, since Mulligan's "twelfth rib is gone," he is Adam, first man, least contemptible man—in other words, superman. See 1.92n.

1.727 (23:7). **He who stealth . . . to the Lord** – After Proverbs 19:17, "He that hath pity upon the poor lendeth unto the Lord."

Mulligan's view of Nietzsche as advocate of the radical egoist who exploits others and uses them as stepping stones to his own higher goals was a view fashionable at the turn of the century, one now regarded by students of Nietzsche as pseudo-Nietzsche.

1.732 (23:12). **Horn of a bull, hoof of a horse, smile of a Saxon** – A version is listed as Proverb 186 under "British Isles: Irish," in Selwyn Gurney Champion, *Racial Proverbs* (New York, 1963): "Beware of the horns of a bull, of the heels of a horse, of the smile of an Englishman."

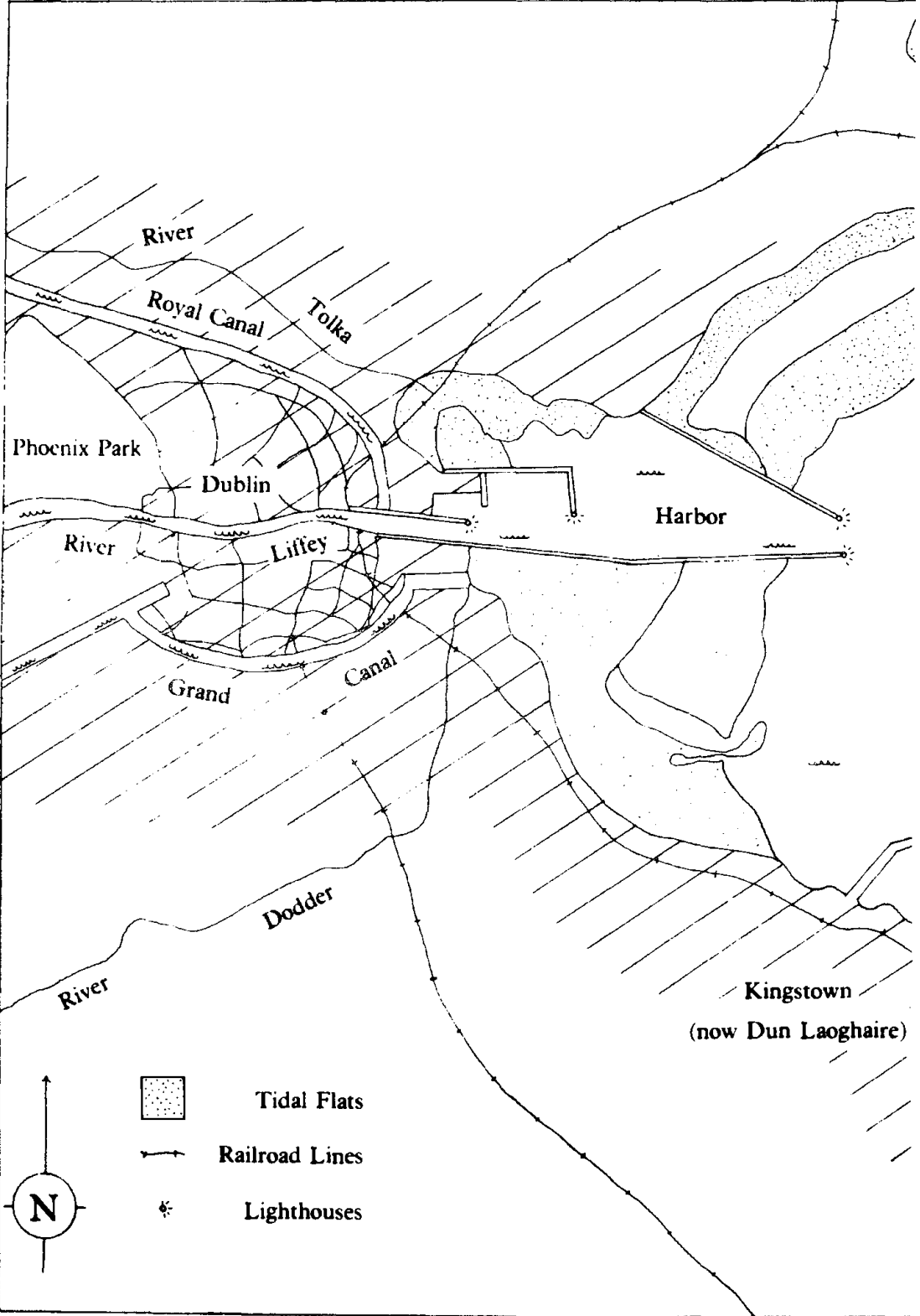
1.733 (23:13). **The Ship** – At the end of Book 2 of *The Odyssey*, Telemachus eludes the suitors, whom Athena has put to sleep, and sails for the mainland to seek news of his father. There he visits Nestor and Menelaus and Helen. When he is about to return to Ithaca (at the end of Book 4), twenty of the suitors, led by Antinous, sail to a strategically located islet to lie in ambush, but Telemachus, guided by Athena, eludes their deadly grasp. See 1.127n.

1.736-38 (23:16-18). **Liliata rutilantium . . . te virginum** – See 1.276-77n.

1.739 (23:19-20). **the priest's grey nimbus . . . dressed discreetly** – The priest, who has been swimming, dresses as the celebrant of the just concluded mock mass would divest himself.

1.741-43 (23:21-23). **A voice, sweettoned and sustained . . . a seal's** – Traditionally, seals are symbolic of wide-ranging curiosity, and in *The Odyssey* they constitute the "flock" of which Proteus is "shepherd" and from which he gets some of his all-seeing knowledge; see headnote to Proteus, p. 44 below. In *The Odyssey*, when Proteus's daughter, a sea-goddess, tells Menelaus how to trap her father and gain a prophecy from him, "her voice sang . . . 'How can you linger in this island, aimless / and shiftless, while your people waste away?'" (4:369-73; Fitzgerald, p. 76).

1.744 (23:24). **Usurper** – In effect, what Telemachus calls Antinous, Eurymachos, and the other suitors in the hall of Odysseus's house at the end of Book 1 and in the assembly at the beginning of Book 2 of *The Odyssey*. Hamlet has similar feelings about his uncle Claudius, who, Hamlet says, "killed my King and whored my mother, / Popped in between the election and my hopes" (V.ii.64-65).



EPISODE 2. Nestor