

THE NEW BLOOMSDAY BOOK

*A guide through Ulysses:
revised edition keyed to the corrected text*

HARRY BLAMIRE

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REFERENCES

Numbers cited in the body of this book refer to the text of *Ulysses*. All references are duplicated. First figures refer to the page numbers common to most current editions; second figures (italicized) refer to episode-and-line numbers common again to most current editions. The Bodley Head, Penguin (standard), Penguin (Student's edition), and US Vintage Books editions all share the new common pagination. Apart from the Penguin (standard) edition, they also share the common line-count derived from the US Garland edition of the corrected text. It will be obvious that sometimes a line number cited for purposes of cross-reference may direct attention to a longer passage which the numbered line introduces or to which it is central.

INTRODUCTORY NOTE

This book arises from two convictions: the first, that *Ulysses* is the major imaginative work in English prose of the present century; the second, that it is high time to extend Joyce's readership. The day ought surely to be not far distant when it will be as unthinkable to neglect *Ulysses* in English Literature courses as it would be to neglect *The Waste Land*. At present many readers are still put off Joyce by the difficulty, or supposed difficulty, of his work. The young student especially, pressed by his teachers to read so much, is tempted to push *Ulysses* aside simply because its reading will demand what seems a disproportionate amount of time. I have therefore tried to provide the kind of guide which will help the new reader to find his way more quickly about Joyce's formidable book. I should like to think that, used alongside the text, *The Bloomsday Book* will enable the reader to get from his first reading of *Ulysses* an understanding which, without my guide, it might have taken him several readings to arrive at.

It is not, of course, possible to work on *Ulysses* for any length of time without making discoveries which, one believes, have something new to add to the literature of Joycean criticism and interpretation. Had I concentrated in my book on such discoveries, developing my own theory of *Ulysses* and pursuing in detail points which exemplify and corroborate it, I might have written a book of some interest to the Joycean specialist but of little interest to others. This was not my aim. It is not my main purpose here to join in the critical conversation carried on among those who already know and love *Ulysses*, valuable as I believe that conversation to be. Rather I wish to interest the student and the general reader whom this specialized critical literature does not touch.

Nevertheless, it would be foolish to pretend that my view of *Ulysses* is exactly the same as the next man's. A reader brings his own interests to a writer as big as Joyce, and Joyce can

accommodate them. I myself have been especially interested in the theological patterns of *Ulysses* created by the numerous implicit correspondences and metaphorical overtones, and I have perhaps something new to say in exploring them. But I trust that I have not allowed this interest to become a dominant or disproportionate concern. I would not claim a paramount validity for these theological patterns; only that they exist, alongside other patterns, and demand recognition accordingly.

As I see it, the vital need at present is to stress that *Ulysses* is a great universal masterpiece, not a great freak. Its category is as much the category of *Paradise Lost* (or the *Odyssey*, of course) as that of *Tristram Shandy*. Its apparent eccentricities are superficial by comparison with the depth of its traditionalism. Its experimentation is neither so novel nor so capricious as it seems at first sight. Indeed, the devices of style and technique which startle new readers most, emerge, when studied, as logical extensions of traditional poetic practices as old as *Macbeth* and *Comus* – and older.

I have chosen the method of a page-by-page commentary because this seems to me likely to serve best the needs of the student and the general reader whom I have in mind. I deal with matters in the order in which the book itself raises them. Where the text is easy my commentary is naturally brief: where it is difficult my commentary is as full as is compatible with preserving proportion and overall readability. I have purposely allowed my guide to gather depth as it proceeds. That is to say, I have resisted the temptation to pursue straight away many of the numerous symbolic correspondences which are hinted at in the first three episodes, believing that it is better to allow the reader's interest to be fully engaged before pressing these upon him.

I have followed the now established practice of giving the eighteen episodes of *Ulysses* their Homeric titles. These titles derive from the fact that Joyce based the wanderings of Leopold Bloom in Dublin on 16 June 1904 on the wanderings of Odysseus, but they ought not to deter the reader who is ignorant of Homer. The importance of the Homeric parallel is primarily *structural*: it provided Joyce with a convenient framework, and it provides his critics and readers with a convenient nomenclature.

Finally, it is fair to warn the new reader of Joyce against the mistake which has led even some learned critics astray – that of assuming that a writer cannot be very funny and strangely serious at the same time. What Joyce called the 'jocoserious' is

his most characteristic category, a source of simultaneous profundity and fun. Even satire and sympathy can co-exist, as the reader of *A Portrait of the Artist* already knows.

I am grateful to Miss Valerie Dowsett for help in compiling the Index.

1966

H. B.

On the publication of this reprint, the opportunity has been taken to make some corrections and other alterations. I should like to express my gratitude to Fritz Senn and other Joyceans who have written to point out details that called for correction or elucidation.

1974

H. B.

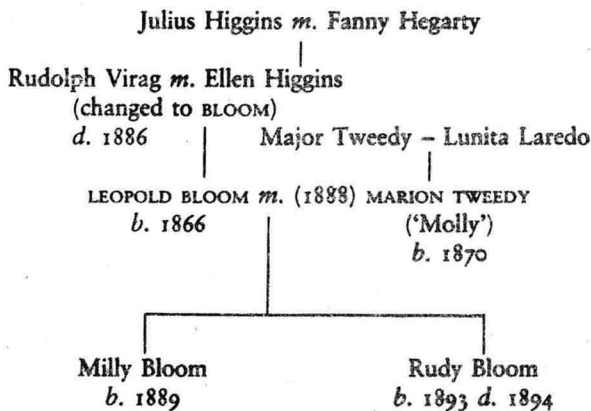
NOTE ON THE SECOND EDITION

The recent publication of the corrected text of *Ulysses*, edited by Hans Walter Gabler, and the subsequent general adoption of a new page-numbering and line-count have made a revised second edition of *The Bloomsday Book* essential. There are more aids to the appreciation of Joyce's works available now than there were when *The Bloomsday Book* first appeared twenty-two years ago, but the special function of this guide – to enable readers to find their way quickly about the text of *Ulysses* – answers a continuing need. In this respect the standardization of pagination and line-count can be warmly welcomed. Certainly it facilitates and simplifies use of this guide in exploring Joyce's masterpiece. Apart from making adjustments to accommodate the changes embodied in the corrected text of *Ulysses*, I have not found it necessary to tamper much with the substance of *The Bloomsday Book*, but a few corrections and brief additions have been made.

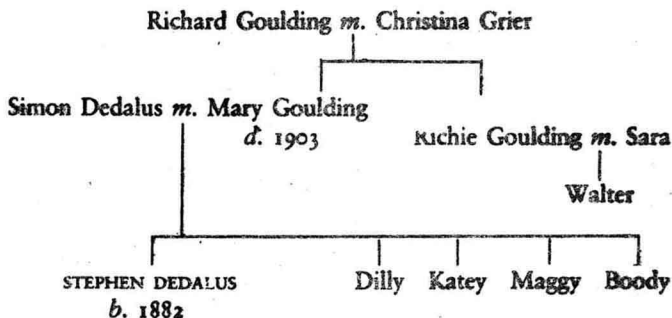
1988

H. B.

THE BLOOMS



THE DEDALUSES



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PART I

TELEMACHUS

Joyce's symbolism cannot be explained mechanically in 3
 terms of one-for-one parallels, for his correspondences
 are neither exclusive nor continuously persistent. Never-
 theless certain correspondences recur throughout *Ulysses*, estab-
 lishing themselves firmly. Thus Leopold Bloom corresponds to
 Ulysses in the Homeric parallel, and Stephen Dedalus corres-
 ponds to Telemachus, Ulysses's son. At the beginning of Homer's
Odyssey Telemachus finds himself virtually dispossessed by his
 mother's suitors in his own father's house, and he sets out in
 search of the lost Ulysses. In Joyce's first episode Stephen De-
 dalus feels that he is pushed out by his supposed friends from his
 temporary residence, and leaves it intending not to return. The
 residence in question is the Martello tower on the beach at
 Sandycove, for which Stephen pays the rent. Buck Mulligan, a
 medical student, shares it with him, and they have a resident
 visitor, Haines, an Englishman from Oxford.

It is morning. The day begins with a parody of the Mass. Buck
 Mulligan, mimicking a priest approaching the altar, sings the
 introit and carries his shaving-bowl like the chalice. Stephen
 watches Mulligan from the staircase as he mockingly blesses his
 surroundings and offers to an imaginary congregation the 'body
 and soul and blood and ouns' (wounds) of a female Christ,
 'christine'. (His 'equine' face and hair like 'pale oak' hint at the
 treachery of a wooden horse.) The lathered water in the bowl
 represents the white corpuscles; the three whistles burlesque the
 sacring bell. Mulligan brings 'Chrysostomos' to Stephen's mind
 because Mulligan's gold-stopped teeth and his gift of the gab
 earn him the title which St John Chrysostom's preaching earned
 him, 'golden-mouthed'. Mulligan's ecclesiastical mummary be-
 fore Stephen is a mockery of Stephen's seriousness, his intellec-
 tualism, and his former religious fervour.

Stephen provides a watchful but weary audience for Mulli- 4
 gan's performance. He complains of the behaviour of their 50

English guest, Haines, who is subject to hysterical nightmares. Last night Haines raved terrifyingly after dreaming of a black panther. (Later passages establish the black panther as a symbol of Bloom, whose Christian name is *Leopold*. It is a symbol, too, which carries overtones of divinity. Bloom becomes the lost 'father' whom Stephen discovers.) Mulligan borrows Stephen's handkerchief, mocks the beauty of the 'snotgreen sea', and 'Algy' Swinburne's description of it as 'the great sweet mother' (in *The Triumph of Time*). The image of the sea as mother introduces a persistent series of linkages between water and womanhood which relate to an underlying contrast between barrenness and fertility.

Mulligan seriously disapproves of Stephen for having refused to comfort his mother by praying at her deathbed. (See *A Portrait of the Artist as a Young Man*.) Because of Stephen's reputation, Mulligan has been forbidden by his aunt to have contact with him. Mulligan's rebuke brings back to Stephen the memory of a dream which he had soon after his mother's death, in which she appeared to him in her grave clothes. This memory haunts Stephen intermittently throughout the day and indeed dominates his mind at the moment of crisis in the *Circe* episode, itself the crisis episode of the book. (See pp. 473-5/15:4158 ff.)

At this stage begins the series of hints which establish an important correspondence between Stephen and Hamlet. As Hamlet sees his father's ghost on the platform of Elsinore Castle, so Stephen recalls, here on top of the Martello tower, the dream of his mother's ghostly reappearance. Mulligan, like Claudius, is a usurper. Mulligan chides Stephen for not casting his nighted colour off ('He kills his mother but he can't wear grey trousers'). Claudius-like again, Mulligan fancifully indulges the story that Stephen is mad (has 'general paralysis of the insane'). He tries to make Stephen see himself as others see him, holding up a cracked mirror before him; but for Stephen the mirror is a Shakespearean symbol of art (Drama holds the 'mirror up to nature' in *Hamlet*, and see p. 463/15:3820), and the cracked looking-glass of a servant, a symbol of Irish art in particular. (The metaphor is Oscar Wilde's.) Mulligan talks of touching Haines for money, then of organizing a ragging of Haines if he proves troublesome. The memory of how Clive Kempthorne was ragged stirs Stephen, who hates violence, to say 'Let him stay'.

Once more Claudius-like, Mulligan tries to probe Stephen's moodiness, 'What have you against me now?', and Stephen re-

fers to an occasion soon after Mrs Dedalus's death when Mulligan alluded to her callously as 'beastly dead'. Mulligan's response in part parodies Claudius's response to Hamlet. Deaths occur daily; the only tragic feature in this case was Stephen's own refusal to humour his mother's dying request. Stephen is not comforted. He resents Mulligan's insult to himself rather than the insult to his mother. And now, after telling him to stop brooding, Mulligan ironically begins to sing the very song which Stephen sang for his mother, at her special request, on her deathbed ('Who goes with Fergus?' by Yeats). This song, too, recurs to Stephen at later moments of crisis (see pp. 474/15:4189 and 496/15:4932). Here he recalls the deathbed scene, then moments of his mother's life from girlhood, some from her memories handed on to him, others from his own; and these lead to a fuller and more detailed recall of her ghostly reappearance in his dream, when the agony of her death and her failure to move him to pray was re-enacted in grotesque frightfulness (cf. pp. 473-5/15:4157 ff.). Stephen's rejection of her dying demand that he should go through the motions of Catholic orthodoxy is a focal act around which cluster his demands for personal freedom. Indeed, symbolic correspondences give Stephen's act of *disobedience* at his mother's deathbed an archetypal significance. It is associated with the acts of disobedience by which Lucifer rebelled against God (p. 42/3:486: 'Allbright he falls, proud lightning of the intellect ... etc.'; see also p. 475/15:4228) and by which Eve rebelled against God (p. 32/3:38 'Will you be as gods?'). Thus the Fall of the Angels, by which Satan was cast out from Heaven, and the Fall of Man, by which Adam and Eve were cast out of Eden, provide a cosmic background against which Stephen, exiled from his father's house and from the Martello tower, seeks independent individual fulfilment as man and as artist.

Mulligan calls Stephen down to breakfast and repeats his suggestion that Stephen should touch Haines, who is his admirer, for money. But this is just the kind of subservience (to English wealth) which Stephen rejects. Anyway, he reminds Mulligan that today is pay-day; whereupon the latter foresees a drinking bout at Stephen's expense. Mulligan goes downstairs first, leaving Stephen to meditate on his 'forgotten friendship' and his forgotten shaving-bowl. Shall he take the bowl down for him, he wonders, holding it as he used to hold the incense boat when he acted as server at Mass at Clongowes, thereby once more, in a different context, assuming the servant's rôle? ('Server of a

servant' because Catholic Ireland is England's servant and Mulligan is ultimately the servant of Ireland and conventionality.)

11 In the living-room below Mulligan, Haines, and Stephen
350 settle down to breakfast, cooked and served largely, it would seem, by Mulligan, who continues his ritualistic mummery in the process. The comic story of Mother Grogan establishes a connexion between making tea and making water, which continues through the book. The two represent creativity and fertility. The young men carry on a burlesque literary conversation, mockingly treating Mother Grogan and her story as fit subjects for scholarly research.

12 The milkwoman arrives. Stephen sees her as a symbol of poor,
400 sterile, subjected Ireland, around whom cluster the romantic phrases of the Celtic revivalists, but whose favour he scorns to beg. (She is transfigured into Old Gummy Granny among the nightmare caricatures of the *Circe* episode, p. 490/15:4736.) A true representative of her country, Stephen notes that she has more respect for Mulligan, the loud-voiced medicine-man, than for himself, the artist. When Haines tries out his Gaelic on her,
13 she doesn't understand. We may take this as Joyce's comment on Celtic revivalism.

450 Buck Mulligan pays two shillings to reduce the outstanding milk debt to twopence. Haines speaks of visiting the national library today. Mulligan proposes a swim first, then teases Stephen about his reluctance to wash. (Stephen's reluctance to wash or to bathe is symbolically associated with his rejection of his own baptism, his failure to commit himself to womanhood, and to engage himself fruitfully in artistic creation. He has rebelled against his own mother, his mother the Church, his mother
14 country.) When Haines speaks in admiration of Stephen's sayings and theories, Stephen moodily fobs him off with evasions that smack of Hamlet. This annoys Mulligan, who claims to have been boosting Stephen to Haines in the hope of touching
500 Haines for money. But Stephen, the artist, refuses to look for support either 'from her or from him', from the milkwoman or from Haines, from poor old Ireland or from wealthy England.

15 Stephen, Mulligan, and Haines leave the tower, Stephen putting the large key in his pocket. When Haines presses Stephen for his theory of *Hamlet*, whose originality and ingenuity Mulligan has already advertised, Mulligan cries out in mock protest against the thought of tackling so vast a subject without first
550 imbibing the necessary quantity of beer. Mulligan's mockery of

Stephen's theory ('He proves by algebra that Hamlet's grandson is Shakespeare's grandfather...') helps to establish what becomes a dominant theme in the book – the exploration of the nature of fatherhood and creativity, human and divine. Haines explicitly compares the tower and cliffs with those of Elsinore. Then, mentioning a theological interpretation of *Hamlet* in terms of the Father–Son relationship, he, too, touches on the theme to be pursued throughout *Ulysses*. Although Mulligan steamrollers this threat of seriousness with his blasphemous comic ballad of Joking Jesus, nevertheless this ballad also explores, in parody, the subject of Christ's paternity and divinity. 16

Haines attempts to start with Stephen a conventional twentieth-century argument about religious belief, and Stephen, indulging his intellectual superiority, plays with him mentally like a cat with a mouse (or like a Hamlet with a Polonius), meantime brooding on Mulligan's usurpation of the tower and the growing demands of Mulligan's possessiveness. Then, aware that Haines after all means well and kindly by him, he speaks his views more simply and plainly. As an Irishman he is the servant of two masters, the British State and the Roman Church, and of a third, poor old Ireland. Haines tries to be tolerant and sympathetic, and voices the bad conscience of the twentieth-century Englishman. 'It seems history is to blame.' 17

Images expressing the power and dignity of Roman orthodoxy through the ages occupy Stephen's mind. In particular he sees the apostolic hand putting to flight the great heretics. The heretics mentioned – Photius, Arius, and Sabellius – all challenged orthodox teaching on the subject of the consubstantiality of Father and Son. Each of them brought into question the status of the Son and his relationship to the Father. (See p. 162/9:492 for Photius again; p. 171/9:862 for Sabellius again.) The full significance of this theme in *Ulysses* will emerge gradually. It is deeply explored in episode 9. At this point the correspondence between Mulligan and Photius is notable because Photius was appointed to the Patriarchate of Constantinople when Ignatius was deposed in 858. This appointment defied papal authority. Photius was therefore a usurper. 18

Stephen and Haines, making their way to the beach, pass two men on the cliff. One of them, a boatman, speaks of a drowned man whose body, it is hoped, will be washed up by today's tide. The image of the drowned man will recur: so, too, the theme of the body recovered. Down on the beach Stephen and Haines find

Mulligan preparing for his bathe. A young man, already in the water, refers to a friend Bannon who is at Westmeath and who has found a 'sweet young thing' whom he calls his 'Photo girl'. This girl turns out to be Milly Bloom, daughter of Leopold. (See Milly's letter to her father, p. 54/4:397.) An elderly priest finishes his bathe and scrambles out of the water near by. The
 700 young man and Buck Mulligan discuss one Seymour who has abandoned medicine for the army.

19 Mulligan completes his undressing, gets the tower key from Stephen, borrows twopence in addition, then plunges into the sea. Haines sits on a stone smoking. Having agreed to meet Mulligan at The Ship, an inn, at 12.30, Stephen walks away up the path, the *Liliata rutilantium*, which was recited at his mother's deathbed (p. 9/1:276), running through his mind. He glimpses the priest getting dressed after his bathe. His last thoughts are that he can return tonight neither to the tower nor to his own home. Mulligan, calling to him from the sea, is the usurper.

'Usurper' is a strong word, and the link it later establishes between Mulligan and the book's other betrayer, Boylan, eventually adds to its force. Stephen's coming deep rejection of Mulligan will make sense only if Mulligan's function in this first episode is fully grasped, and the reader has to be patient in this respect. Nevertheless, even at this stage, looking back, we may note that Mulligan's rôle carries faint diabolical overtones. In his mock mass (his dressing-gown 'sustained gently behind him in the mild morning air' – like a tail, p. 3/1:3) he offers up Irish art (the cracked looking-glass) and Stephen's intellect (the razor, associated with 'Kinch, the knifeblade', p. 4/1:55) at the server of a servant's altar of convention and compromise. It is as the tempter that he calls Stephen to the top of the tower, blesses the 'surrounding land and the awaking mountains', draws Stephen's attention to the world around him ('Look at the sea. What does it care about offences?' p. 8/1:231), tries to press Stephen to join him in an attempt to 'Hellenize' the island (p. 6/1:158), blames him for not falling down in worship at his mother's deathbed (p. 5/1:91), and urges him to exploit his talents to get money from Haines, the Englishman. The Joycean can scarcely ignore the hinted scriptural parallels with the temptation of Christ. Stephen resists and, in leaving the tower, takes up the ashplant (p. 15/1:528) which later emerges, fitfully, as symbolic of the Cross (p. 572/16:1026).