ULYSSES

XVII

Ithaca
Initial Notes

- Linati Schema:
  - 1-2 a.m.
  - Significance: the armed hope
  - Organ: juices

- Characters from *Dubliners*:
  - Mrs. Sinico, Kate and Julia Morkan, Bartell D’Arcy

- Characters from *A Portrait of the Artist as a Young Man*:
  - Dante, Brother Michael

- The style of this episode is the Christian catechism of 19\textsuperscript{th} century schools. However, it is surprisingly warm and personal in tone. This was Joyce’s favorite episode and he called it “the ugly duckling of the book.”
Homeric Allusions

- “What parallel course did Bloom and Stephen follow returning?” This is the return of Bloom and Stephen (Odysseus and Telemachus to Ithaca).

- “What were then the alternatives before the, premeditatedly (respectively) and inadvertently, keyless couple? To enter or not to enter. To knock or not to knock.” Stephen and Bloom are the victims of usurpers.

- “...he was reluctant to shed human blood even when the end justified the means...” Bloom is unlike Odysseus here.

- “…with winederk hair.” In The Odyssey, the ocean was described as the wine-dark sea.

- “…inevitable accidents at sea…”

- “Bloom’s longer, less irruent, in the incomplete form of the bifurcated penultimate alphabetical letter who in his ultimate year at high school (1880) had been capable of attaining the point of greatest altitude against the whole concurrent strength of the institution, 210 scholars.” Bloom could urinate farther than all his classmates so he excelled in some athletics.
Homeric Allusions

- “Under what guidance, following what signs? At sea, septentional, by night the polestar...” Like Odysseus. “...a pillar of the could by day.” This is what led the Jews out of Egypt to the promised land. Odysseus=Bloom, seeking home.

- “Somewhere imperceptibly he would hear and somehow reluctantly, suncompelled, obey the summons of recall...return an estranged avenger, a wreaker of justice on malefactors...” Odysseus’s return home, and Bloom’s.
Signs of Molly’s Affair with Boylan

“an empty pot of Plumtree’s potted meat, an oval wicker basket bedded with fibre and containing one Jersey pear, a halfempty bottle of William Gilbey and Co’s white invalid port half disrobed of its swathe of coralpink tissue paper...two onions, one the larger, Spanish, entire, the other, smaller, Irish, bisected...containing a naggin and a quarter of sour adulterated milk...” Molly, the invalid who stayed in bed all day, was potted, bedded and disrobed. She nagged Bloom and committed adultery. The onions represent Molly and Bloom: Molly, more dominating and from Spain; Bloom, Irish, submissive, and symbolically cut in half.

“Four polygonal fragments of two lacerated scarlet betting tickets, numbered 8 87, 8 86.” Boylan’s losing racing tickets.

“A sofa upholstered in prune plush had been translocated from opposite the door to the Ingleside near the compactly furled Union Jack (an alteration which he had frequently intended to execute)” Molly had Boylan rearrange some of the furniture.

“...an emerald ashtray containing four consumed matches, a partly consumed cigarette and two discoloured ends of cigarettes...”
Signs of Molly’s Affair with Boylan

- “...additional odours...the imprint of a human form, male, not his...some flakes of potted meat, recooked, which he removed.” Remnants of Boylan’s presence in Bloom’s bed.
Miscellaneous

■ Bloom is revealed to be “five feet nine inches and a half” tall and “eleven stone and four pounds” (158 lbs.). The minimum height of a Dublin policeman at this time was 5’9” so Bloom would be considered tall.

■ “...of Brother Michael in the infirmary of the college of the Society of Jesus at Clongowes Wood...” (A Portrait)

■ “...of his godmother Miss Kate Morkan in the house of her dying sister Miss Julia Morkan at 15 Usher’s Island...” Stephen is the godson of Kate Morkan from The Dead.

■ “...the dean of studies, Father Butt, in physics’ theatre of university college, 16 Stephen’s Green, north...” (A Portrait)

■ “What distinct different memories had each of her now eight years deceased?...her green and maroon brushes for Charles Stewart Parnell and for Michael Davitt, her tissue papers.” Dante died in 1896, eight years ago. The rest is a reference to A Portrait.
“Had Bloom and Stephen been baptised, and where and by whom, cleric or layman? Bloom (three times)...” Bloom was baptized once by a Protestant and twice by Catholics.

“What two temperaments did they individually represent? The scientific [Bloom]. The artistic [Stephen].”

“What was the knowledge possessed by both of each of these languages, the extinct and the revived, theoretical or practical? Theoretical, being confined to certain grammatical rules of accidence and syntax and practically excluding vocabulary.” Neither Stephen (Irish) or Bloom (Hebrew) can speak fluently their ancient languages.

In the song, for which there are musical notes in the text, one of the lyrics Bloom recalls is, “He broke the jew’s windows all.” This comforted Bloom because “…he heard with pleasure and saw the unbroken kitchen window” revealing he must not be considered Jewish by his fellow Dubliners. Another lyric is “Then came out the jew’s daughter / And she all dressed in green.” Milly has acclimated to Irish.
“What proposal did Bloom, diambulist, father of Milly, somnambulist, make to Stephen, noctambulist? To pass in repose the hours intervening between Thursday (proper) and Friday (normal) on an extemporized cubicle in the apartment immediately above the kitchen and immediately adjacent to the sleeping apartment of his host and hostess.” However... “Was the proposal of asylum accepted? Promptly, inexplicably, with amicability, gratefully it was declined.”

“The heaventree of stars hung with humid nightblue fruit.” Beautiful line.

“At Stephen’s suggestion, at Bloom’s instigation both, first Stephen, then Bloom, in penumbra urinated...” Bloom and Stephen urinate together outside in the garden.

“The sound of the peal of the hour of the night by the chime of the bells in the church of Saint George.” And that is the last Stephen Dedalus is heard from in Joyce’s works.
BEAUTIFUL: “What special affinities appeared to him to exist between the moon and woman? Her antiquity in preceding and surviving successive tellurian generations: her nocturnal predominance: her satellitic dependence: her luminary reflection: her constancy under all her phases, rising, and setting by her appointed times, waxing and waning: the forced invariability of her aspect: her indeterminate response to inaffirmative interrogation: her potency over effluent and refluent waters: her power to enamour, to mortify, to invest with beauty, to render insane, to incite to and aid delinquency: the tranquil inscrutability of her visage: the terribilitiy of her isolated dominant implacable resplendent propinquity: her omens of tempest and of calm: the stimulation of her light, her motion and her presence: the admonition of her craters, her arid seas, her silence: her splendour, when visible: her attraction, when invisible.”
Bloom’s Bookshelf:

- “Dennis Florence M’Carthy’s Poetical Works” shows Bloom’s poetic side
- “The Useful Ready Reckoner” shows Bloom’s practical side
- “The Story of the Heavens by Sir Robert Ball” referenced earlier in the novel
- The Start-Munro Letters by A. Conan Doyle” referenced earlier in the novel as it was “due 4 June 1904, 13 days overdue”
- “Philosophy of the Talmud” reveals Bloom’s Jewish ancestry
- “The Hidden Life of Christ” reveals Bloom’s current Catholicism
- “Laurence Bloomfield in Ireland by William Allingham” L.B. = Leopold Bloom and Laurence Bloomfield; Bloom/Bloomfield; deals with English/Irish
- “A Handbook of Astronomy” referenced earlier in the novel
- “In the Track of the Sun” referenced earlier in the novel
- “Physical Strength and How to Obtain It by Eugene Sandow” referenced earlier in the novel
Miscellaneous

- The Debit and Credit breakdown reveals a fascinating economic summary of *Ulysses*. However, Bloom forgets to take into account the money he paid to Bella Cohen in her brothel.

- “…placed his unclothed right foot on the margin of the seat of his chair, picked at and gently lacerated the protruding part of the great toenail, raised the part lacerated to his nostrils and inhaled the odour of the quick, then with satisfaction threw away the lacerated ungual fragment.” This is an incredibly human moment – with no particular literary value to the novel other than to remind the reader that Joyce is revealing humanity in its most realistic light.

- “…to which his father Rudolf Virag, later Rudolph Bloom, had been converted from the Israelitic faith and communion in 1865 by the Society for promoting Christianity among the jews…” Bloom’s father’s conversion and original name.
“...diagram drawing marked *Papli*, which showed a large globular head with 5 hair erect, 2 eyes in profile, the trunk full front with 3 large buttons, 1 triangular foot...” Milly’s childhood drawing of her father, Bloom.
Miscellaneous

- “alphabetic boustrophedontic [ancient form of writing where lines alternate left to right, vice versa] punctuated quadrilinear cryptogram (vowels suppressed)”
  Essentially, reverse the alphabet (A=Z, B=Y...), remove vowels, and switch words left/right, right/left...:
  “N. IGS./WI/UU.OX/W.OKS.MH/Y.IM”
  “M.RTH./DR/FF.LC/D.LPH.NS/B.RN” – reverse
  “MARTHA CLIFFORD DOLPHINS BARN”

This is how Bloom attempts to keep Martha Clifford and her letters/address secret from Molly.

- Excerpts from Bloom’s father’s suicide note: “Tomorrow will be a week that I received...it is no use Leopold to be...with your dear mother...that is not more to stand...to her...all for me is out...be kind to Athos [his dog], Leopold...my dear son...always...of me...das Herz [the heart]...Gott [God]...dein [your]...” [German]
“Everyman or noman.” Bloom is an everyday man and fictional.

“Assuming Mulvey to be the first term of his series...” Bloom lists off the men he believes Molly to have slept with in her life. While Mulvey was the first, the others are, for the most part, not lovers of Molly’s. This is mostly set straight in the next and final episode.

“He kissed the plump mellow yellow smell melons of her rump...” Bloom kisses Molly’s behind as he slips into bed. She notices this and will comment on it in the next episode.

“...catechetical interrogation.” The format of this episode.

“8 September 1870” Molly’s birthday.

“15 June 1889” Milly’s birthday. The day before the novel began.

“29 December 1893” Rudy’s birthday, ”deceased 9 January 1894, aged 11 days, there remained a period of 10 years, 5 months and 18 days during which carnal intercourse had been incomplete, without ejaculation of semen within the natural female organ.” Bloom hadn’t had sex with Molly since Rudy’s death.
“In what directions did listener and narrator lie? Listener, S.E. by E: Narrator, N.W. by W.” Bloom positions himself opposite Molly, head to feet, similar to the position of the “fat pears” in Boylan’s fruit basket to Molly from episode 10, “head by tail, and among them ripe shamefaced peaches.”

“He rets. He has travelled.” Bloom/Odysseus.

“Where?” The episode ends on a question, but not an answer. The next and final episode also picks up mid-thought, but with Molly. Bloom falls asleep.
The Marble Clock (strap in for this one)
“A timepiece of striated Connemara marble, stopped at the hour of 4.46 a.m. on the 21 March 1896 matrimonial gift of Matthew Dillon...”

- “Connemara marble” – Connemara is a cultural region in County Galway, where Nora Barnacle (Joyce’s love and eventual common-law wife) was from.

- “21 march” – Nora’s birthday.

- “1896” – This is the year when Nora met Michael Feeney, one of the inspirations for Michael Furey in “The Dead” and who later died in 1897. Their love was strong despite this being the only year in which she knew him. The thought of whether or not Nora would have ended up with Joyce if Feeney had lived haunted Joyce. This was also the year in which in the fall, Joyce – at 14-years-old – had been visiting with a prostitute and, in the winter, repented after hearing the fire and brimstone sermon during a Catholic retreat, later reflected in A Portrait of the Artist as a Young Man. We have here: guilt, paranoia, and infidelity (at least spiritually).
The Marble Clock (strap in for this one)
“A timepiece of striated Connemara marble, stopped at the hour of 4.46 a.m. on the 21 March 1896 matrimonial gift of Matthew Dillon...”

■ “matrimonial” – A reference to love and marriage. Michael Feeney died before he and Nora could marry, or at the very least explore their love. Although marriage was never a certain conclusion, it was one that paranoid Joyce, like Gabriel Conroy in “The Dead” and Richard Rowan in Exiles, feared. Joyce’s relationship with Nora was incredibly important to him and the thought of anything threatening their bond, especially past loves, deeply concerned him, as also reflected in his letters to her.

■ “Matthew Dillon” – This is a reference to the daughters of the Dillon family, friends of the Joyces. This is where the Spanish-Irish inspiration for Molly Bloom came from. Molly, like Gretta Conroy in “The Dead”, was a representation of Nora. Joyce wrote to his Aunt Josephine on October 14, 1921, and inquired, “Also any information you have about the Dillons (Matt Dillon and his bevy of daughters, Tina, Floey, Atty, Sara, Nannie and Mamie, especially the last, the cigarette smoker and Spanish type).” In the “Nausicaa” episode of Ulysses, Joyce wrote, “Mat Dillon and his bevy of daughters: Tina, Atty, Floey, Maimy, Louy, Hetty. Molly too.”
The Marble Clock (strap in for this one)
“A timepiece of striated Connemara marble, stopped at the hour of 4.46 a.m. on the 21 March 1896 matrimonial gift of Matthew Dillon...”

■ “4.46” – While noting a time, this isn’t just an hour and minute, but rather a year. There wouldn’t be an a.m. or p.m. given this is an analogue clock and so “a.m.” can become “a.d.” Joyce used famous Irish dates as symbols in *Finnegans Wake*. There is very little recorded history for Ireland in 446 a.d. However, Mac Cairthinn mac Coelboth, one of the earliest kings of Ireland, died at the Battle of Mag Femen in 446, according to the Annals of Ulster. This symbolizes a notable Irish death. This notable Irish death is reflective of Michael Feeney, a notable Irish death in Nora’s life – and thus, notable for Joyce.
The Marble Clock (strap in for this one)
“A timepiece of striated Connemara marble, stopped at the hour of 4.46 a.m. on the 21 March 1896 matrimonial gift of Matthew Dillon...”

“4.46” – Also, in British history, it was in 446 a.d. that the final appeal of the Britons to Rome was made to assist them against invasions by the Picts and Scots. Due to the degradation of the Roman empire, little to no assistance was sent. This led to the growing influence of the Anglo-Saxons in Britain with the Romans abandoning the region. This final appeal was known as the “Groans of the Britons”. There is a sexual connotation here in the name that would have appealed to Joyce and he was known for making sexual puns on the word “saxon” as well such as in Book II, chapter 4 of Finnegans Wake when Joyce wrote, “...with sexon grimmacticals, in the Latimer Roman history...” This is a reference to Saxo Grammaticus, a Danish historian who was an old source of the story of Hamlet (a play used heavily in Ulysses by Stephen Dedalus). He lived between 1150-1220 and his name meant “The Learned Saxon”. The rise of the Anglo-Saxons in Britain as a result of ignoring the “Groans of the Britons” can be symbolic of the rise of Blazes Boylan in the Blooms’ marital bed as a result of Leopold ignoring the groans of Molly.
The Marble Clock (strap in for this one)  
“A timepiece of striated Connemara marble, stopped at the hour of 4.46 a.m. on the 21 March 1896 matrimonial gift of Matthew Dillon...”

“4.46” – Interestingly, in the Nausicaa episode, Bloom reflects on his broken watch (another stopped timepiece) and laments that it must be around the time Molly is meeting with Boylan in their affair. Joyce wrote, “Funny my watch stopped at half past four. Dust. Shark liver oil they use to clean. Could do it myself. Save. Was that just when he, she? 0, he did. Into her. She did. Done. Ah!” Bloom’s stopped watch at half past four is significantly similar to 4:46. Bloom believes Molly, symbolic of Nora, is with another man at this time. It was in 1896 that Nora was with Michael Feeney. There is also the scene, written in play format, in the Circe episode with: “(The very referend Canon O’Hanlon in cloth of gold cope elevates and exposes a marble timepiece. Before him Father Conroy and the reverend John Hughes S.J. bend low.) THE TIMEPIECE: (Unportalling) Cuckoo. Cuckoo. Cuckoo. (The brass quoits of a bed are heard to jingle.) THE QUOITS: Jigjag. Jigajiga. Jigjag.” Here, there is clearly an association between the marble timepiece referenced in the Ithaca episode, the cuckolding of Bloom by Molly and Boylan, and even the sound they make in the Blooms’ marital bed with the loose quoits. This significant moment bridges the divide between the 4:46 of the stopped marble clock and the 4:30 of the stopped watch with the catalyst of infidelity and paranoia.
The Marble Clock (strap in for this one)
“A timepiece of striated Connemara marble, stopped at the hour of 4.46 a.m. on the 21 March 1896 matrimonial gift of Matthew Dillon...”

“4.46” – And, of course, there is Saint Patrick arriving in Ireland in the year 432 which is a significant Irish date close to 430. In the Ithaca episode, Joyce wrote, “Bloom assented covertly to Stephen’s rectification of the anachronism involved in assigning the date of the conversion of the Irish nation to christianity from druidism by Patrick son of Calpornus, son of Potitus, son of Odyssus, sent by pope Celestine I in the year 432...” In addition to Joyce clearly being familiar with this date, interestingly he spelled Patrick’s grandfather’s name correctly – Potitus – but misspelled his father’s name, Calpurnius. This shift and intentional error from Calpurnius to Calpornus shows Joyce adopting for Patrick’s father a pornographic name, connecting 432 and Patrick to sex. Just as Saint Patrick was known for driving all the snakes out of Ireland, Bloom would like to drive all the “snakes” out of his marital bed – at the moment, Boylan.
The Marble Clock (strap in for this one)
“A timepiece of striated Connemara marble, stopped at the hour of 4.46 a.m. on the 21 March 1896 matrimonial gift of Matthew Dillon…”

“4.46” – Even later, in the same episode, Joyce wrote in what way he utilized this gift of a marble clock in an instructive manner: “…the translation in terms of human or social regulation of the various positions of clockwise moveable indicators on an unmoving dial…” This instruction is aimed at Bloom’s daughter, Milly, who is also dating while away in Mullingar. And so Bloom is being usurped by two men for both of the women in his life. This quote implies a sense of loss of control, to be petrified in “human or social regulation”. This connects with the idea that Molly’s – and Nora’s – past is beyond Bloom’s – and Joyce’s – control, leaving the men emotionally frozen.
Joyce’s Jealous Nature & Obsession Over Nora’s Past Lovers Are Also Revealed In His Letters

■ (to Stanislaus, 3 December 1904) "She has had many love-affairs, one when quite young with a boy who died. She was laid up at news of his death."

■ (to Nora, 31 August 1909) "Nora darling, let our love as it is now never end. You understand now your strange erring wilful jealous lover, do you not, dearest?"

■ (to Nora, 24 December 1909 Xmas eve) "Darling, I am in a most dreadful state of excitement at present. All day I have been in the middle of the bustling Xmas crowd down at the cinematograph. There was a young constable there on special duty. When it was over I took him upstairs to give him a drink and found he was from Galway and his sisters were at the Presentation Convent with you. He was amazed to hear where Nora Barnacle had ended. He said he remembered you in Galway, a handsome girl with curls and a proud walk. My God, Nora, how I suffered! Yet I could not stop talking to him. He seems a fine courteous-mannered young man. I wondered did my darling, my love, my dearest, my queen ever turn her young eyes towards him. I had to speak to him because he came from Galway but O how I suffered, darling. I am dreadfully excited. I don't know what I am writing. Nora, I want to go back to you. Forget everybody but me, darling. I am sure there are finer fellows in Galway than your poor lover but O, darling, one day you will see that I will be something in my country."
The Marble Clock (strap in for this one)
“A timepiece of striated Connemara marble, stopped at the hour of 4.46 a.m. on the 21 March 1896 matrimonial gift of Matthew Dillon…”

This analysis of the broken Connemara clock helps to shape how the reader sees Joyce reflected in his own characters. This subtle, yet potent, symbol reminds the reader that the same jealous paranoia Bloom felt for Molly, Joyce felt for Nora. Both Bloom and Joyce were haunted by the men in their wives’ pasts – a theme reflected with Gabriel Conroy in “The Dead” and Richard Rowan in Exiles.

And so the broken clock symbolized time stopping still for Bloom who, like Joyce, was obsessed over his wife’s past lovers.