This chapter extends over almost as many pages as do all the nine chapters that constitute the first part of the novel. It has excited more interest and praise than any other part of the novel except Molly’s soliloquy, and that has the advantage largely because it is apparently less difficult to read. The appearances are deceptive. The last chapter’s seemingly unconstrained and clear flow of language conceals qualities essential to understanding the chapter and the novel as a whole; and in contrast, the seemingly chaotic present chapter develops clearly and directly to portray the dramatic climax in the story of Stephen and Bloom.

In the discussion of “Style in Ulysses” in Chapter Four, its basic narrative device was characterized as a “quasidramatic format”: the chapter is nominally a play, complete with speech-designations, and stage directions italicized within parentheses. However, much of the action is fantastic in nature, and the stage directions are generally disguised fictional narration, or descriptions of fantastic phenomena. Of the many analogues and possible sources of the chapter suggested in Chapter Four, the closest is Strindberg’s Dream Play. One of his late “expressionistic” works, it is characterized throughout by illogicality, fluidity of transition, overt symbolism, and fantasy. The characters even speak like the unreal characters in Joyce’s chapter.
Despite its unusual qualities, however, Strindberg's play is internally consistent. It has one locus of action, the mind of "The Poet," its protagonist; and it exists on one plane, the dream-world of that mind. Joyce's chapter is much more complicated. It portrays its subject, the experiences of Bloom and Stephen in the brothel district, on two planes, the physical and the psychological; and there are three loci, the external natural world of the brothel district, the mind of Bloom, and the mind of Stephen. The three are interinvolved, and, as a result, certain natural elements of the situation, such as the passage of time, are distorted. But the emotions, the attitudes, and the spiritual experiences of the two characters are rendered with consummate faithfulness.

The psychological plane is the dominant one. It dictates the character of the chapter and contains the significant action. It comprises a series of fantasies in the minds of Bloom and Stephen, varying in length from six lines to twenty-six pages, and, in addition, countless incidental hallucinatory metamorphoses of people, things, and events of the lurid section of the city in which the characters find themselves.

The fantasies are apparently made possible by mild drunkenness. Stephen has visited a number of bars during the day and evening; and for Bloom the "second drink does it" (444). However, drunkenness does not cause them. Some are invoked by the world around the characters; the great majority are the expression of preoccupations of their minds which are sufficiently powerful that almost anything will serve to set them off. Obviously these revelatory fantasies are the most important to the action. The other fantasies, like the innumerable metamorphoses that dot the chapter—speaking doorknobs, materializing kisses, oriental music—build and maintain the device which is exploited, whose raison d'être actually resides, in these.

The first fantasy in the chapter, although very short, is such a revelatory one. It begins with a "stage direction":

(A sinister figure leans on plaited legs against O'Beirne's wall, a visage unknown, injected with dark..."
mercury. From under a wideleaved sombrero the figure regards him with evil eye.)

BLOOM

Buenos noches, senorita Blancha, que calle es esta?

THE FIGURE

(Impassive, raises a signal arm.) Password. Sraid Mabbot.

BLOOM

Haha. Merci. Esperanto. Slan leath. (He mutters.) Gaelic league spy, sent by that fireeater. (429)

Probably a figure was leaning “against O’Beirne’s Wall”; and with equal probability, it was a woman. However, although her face might have been sinister, it is highly unlikely that she was wearing a sombrero or that they had the polyglot colloquy represented. The scene depicted as Bloom walks past the leaning figure occurs in his mind; and it is the product of his fear, as a Jew, of the chauvinistic forces represented by the citizen.

Nothing in this first fantasy is physically impossible—fantastic in the literal sense. Subsequent creations of the fatigued and tormented minds of Bloom and Stephen are less restrained, however; and the natural circumstances from which they proceed, which they incorporate in themselves, and to which they return the two characters, contrast sharply with them. A “reminder” with which Strindberg prefaces The Dream Play is also a close description of Bloom’s and Stephen’s fantasies:

Anything may happen; everything is possible and probable. Time and space do not exist. On an insignificant background of reality, imagination designs and embroiders novel patterns: a medley of memories, experiences, free fancies, absurdities and improvisations.

The characters split, double, multiply, vanish, solidify, blur, clarify. But one consciousness reigns above them all—that of the dreamer; and before it there are no secrets, no incongruities, no scruples, no laws.1
It is not a precise description because in *Ulysses* the "dreamer" does not create all out of his consciousness—natural circumstances and "dream" are intimately related. The relationship is one of reciprocal influence: a fantasy departs from, incorporates, and returns to the physical reality in which the character experiencing it simultaneously exists; on the other hand, it can change his conduct, and thereby change that reality.

This complex and difficult relationship, however, does not justify a refusal to distinguish between the quality of fantasy and that of reality in the chapter—a conception of the world of the chapter as a magical one in which the impossible becomes real, as one of secular miracles—on the grounds perhaps that Joyce believed in the occult. On the basis of that view, for example, when Bloom, turned into a grovelling woman by the "Bello" of his fancy, becomes a man again—

*(Bloom half rises. His back trousers' button snaps.)*

**THE BUTTON**

*Bip!*

. . . . . . . . . . . . .

**BLOOM**

*(Coldly.)* You have broken the spell (539-40)

—the situation is construed as simply that "Here a button breaks, 'Bip,' from Bloom's trousers and restores to him his manhood." But the snapping off of a trousers button (which actually happened, Bloom discovers in the next chapter) cannot arbitrarily accomplish such a result in fiction any more than in life. And Joyce has not tried to arrogate to this particular snapping the functions of action and character-motivation. The return of Bloom to manhood in his fantasy of transformation is in fact fully motivated; it is a conclusive development of the action on the psychological plane, the dominant plane in the chapter. The dramatic "Bip!" of the button and the fact that it is a trousers button announce that development in the story very nicely.
but it exists, Bloom's attitude has changed. His "half" rising from his grovelling position in his fantasy is what causes the button to give way, and that fancied change of position is tangible indication of the real change of attitude. The snapping off of the button is not merely an arbitrary symbolic announcement, but is a natural consequence of the movement which expresses the development of a manly attitude in one who has been grovelling. And so it marks precisely that outcome of the psychological action, that change motivated by what happened before it in the fantasy—that change motivated, conventionally enough, by the character's experience. The fantasies are not magic but fiction, representations of part of what happens in the novel.

The trousers-button incident exemplifies one frequently bewildering quality of the fantasies which has led to talk of mysticism and magic, the relationship of the novel's fact and the characters' fancy. Another frequently bewildering quality which has done so is the presence of things that cannot be known by the character experiencing the fantasy, such as the word "Nebrakada," taken from the love charm Stephen found in an occult book during the tenth chapter (city), which Bloom speaks in two of his fantasies, and statements made by an accuser of Bloom called "the Nameless One" which echo private phrases of the narrator of the incident in Barney Kiernan's. The first of these qualities, the relationship of novel's fact and characters' fancy, is implicit in one of the two principal meanings of the term "fantasy," the psychological: the fantasies of Bloom and Stephen are daydreams and, as such, admit and transmute elements of reality. (The term commonly used in critical discussion of this chapter of *Ulysses*, "hallucination," is inaccurate, for a hallucination is totally a product of the imagination.) And the other principal meaning of the term, the literary, implies the second quality: the fantasies are literary artifacts, not case reports. They are artistic representations rather than precise records of psychological phenomena; and, as such, they can contain things for the sake of effect that Bloom and Stephen themselves cannot possibly know. Like the anecdote of a vindictive gossip, the thoughts of a self-deluding girl, and the conversation of drunken revellers in the three preceding chapters, the
daydreams of Bloom and Stephen are not simply communicated naturalistically but represented in terms dictated by the author.

That they are daydreams is the most illuminating fact about the fantasies. More precisely, they are what psychologists call daymares, nightmares experienced while awake, the nightmare being defined as a dream motivated by anxiety. As in the case of the Portrait, Joyce’s knowledge of the work of Freud and other early students of the psychology of dreams is uncertain. It was probably greater at this later time, but dream literature has existed for thousands of years, and the analogues of the chapter, especially Strindberg’s play, could have provided sufficient inspiration for the fantasies. The important thing is that, perhaps because of Joyce’s perceptiveness, they conform to the descriptions of dreams published by psychologists since the turn of the century.

One of their most obvious dream characteristics is their relationship to natural time. A long dream really takes place in a matter of seconds (or, according to some very recent theories, of minutes). Fantasies extending over many pages occur between a comment and a response, or an entrance and a salutation. In the process of enticing Bloom into Bella Cohen’s brothel, Zoe asks him for a cigarette. Bloom says, “The mouth can be better engaged than with a cylinder of rank weed.” Zoe mockingly tells him, “Go on. Make a stump speech out of it,” and in a fantasy he does. After a rapid rise and decline in public position, he is “carbonized” in a fiery immolation, the assimilation into the fantasy of Zoe’s very next sarcasm (which appears nineteen pages later), “Talk away till you’re black in the face.”

That assimilation is another dream characteristic. As the dreamer preserves his dream by accommodating it to a noise in the street or a disturbing bright light, so when a bit of reality penetrates a fantasy, it establishes itself within it while remaining part of the natural plane of action. During the chapter every possible variety of interrelation of the two planes of action occurs, with the result that an almost kaleidoscopic blending of them is achieved. However, given the way in which dreams, and the fantasies, work, there
need be little confusion regarding whether a passage be actual or imagined. For example, when the speech of two spectators at Stephen's row with the British soldier undergoes a shift of style—

BIDDY THE CLAP
Did you hear what the professor said? He's a professor out of the college.

CUNTY KATE
I did. I heard that.

BIDDY THE CLAP
He expresses himself with much marked refinement of phraseology.

CUNTY KATE
Indeed, yes. And at the same time with such apposite trenchancy (574-75)

—what has happened is that the real speech of the women has penetrated the fantasy Stephen is experiencing at the time and promptly established itself as an element of it.

One can speak of elements of the fantasies because, again like dreams, they are relatively whole constructs: in the very short fantasy quoted above, Bloom sees the "Gaelic league spy," addresses her, is answered, makes a final statement and a remark *sotto voce,* and "escapes." The fantasies are of a sufficiently organic nature to be susceptible of interpretation, just as most dreams are.

Instantaneous, responsive to external reality, and meaningfully unified, the fantasies are finally like dreams in developing their meaning largely by way of grotesque symbols. However, these symbols present nothing like the problem with which psychoanalysts wrestle. They are never arbitrary and cryptic like most dream symbolism, and they are generally prominent elements in the fantasies, fully described in Joyce's "stage directions." For example, when one of the prostitutes mentions an item in the newspaper to the effect that "the last day is coming this summer,"
then mentions Antichrist, Stephen makes a significant discovery. Thereupon, a “hobgoblin” appears to him and says:

\[\text{Il vient! C'est moi!... Sieurs et dames, faites vos jeux!} \]
\[\text{(He crouches juggling. Tiny roulette planets fly from his hands.) Les jeux sont faits!} \]
\[\text{(The planets rush together, uttering crepitant cracks.) Rien n'va plus.} \]
\[\text{(The planets, buoyant balloons, sail swollen up and away. He springs off into vacuum.)} \]

The dream-like quality of the fantasy is apparent. Furthermore, the symbolic “hobgoblin” is described, and identifies himself, as the precipitator of the “end of the world” spoken of by the prostitute. Despite the manifest whimsy in the “roulette planets” and “balloons,” their significance as minor symbols is apparent. They contribute to the depiction of a view of the ruler of the universe as an arbitrary, capricious, and callous monster—Stephen’s view—at a place in the action where such a depiction is needed.

Other symbols are merely fantastic extensions of synecdoche: Zoe’s dress-buckles, Bella’s fan, Lynch’s cap, speak for, and otherwise represent, the respective individuals. Still others are simple and clear representations of other kinds.

Although the effect of the natural world on the fantasies is significant, the influence of fancy on fact, of the imagined on the real, is ultimately the vital thing. The change wrought on the actual language of the two nighttown ladies is not real but a product of Stephen’s fancy; and if it were real, it would be insignificant. But the change the fantasies do work in the real world, the alterations of attitude that result from Bloom’s and Stephen’s experience of them, the alterations which constitute the effect they have on the story of Bloom and Stephen, constitute the only possible reasons for their presence in the novel. It is in connection with their function that the similarity of the fantasies to dreams is most important.

The psychological force that engenders the daymare is anxiety. In the fantasies of Bloom and Stephen, guilt, fear, and apprehension are its ingredients. And each fantasy,
even at its funniest—for they are shot through with zany humor—both projects and intensifies the motive force for the character to perceive it clearly and feel its effect strongly. Bloom's fantasies about his sexual perversions and the marital situation that engendered them and Stephen's about his "mother" and "father" are more powerful experiences than any previous thought either character has had about these preoccupations. It is this fact about the present chapter that is announced toward the end of the preceding one:

There are sins or (let us call them as the world calls them) evil memories which are hidden away by man in the darkest places of the heart but they abide there and wait. He may suffer their memory to grow dim, let them be as though they had not been and all but persuade himself that they were not or at least were otherwise. Yet a chance word will call them forth suddenly and they will rise up to confront him in the most various circumstances, a vision or a dream, or while timbrel and harp soothe his senses or amid the cool silver tranquility of the evening or at the feast at midnight when he is now filled with wine. Not to insult over him will the vision come as over one that lies under her wrath, nor for vengeance to cut him off from the living but shrouded in the piteous vesture of the past, silent, remote, reproachful. (414)

Not for denunciation or vengeance, but to reproach him does the vision or dream come to the sinner at the feast at midnight.

The fifteenth chapter of *Ulysses* is less long than its dramatic format makes it appear, but it is very long nevertheless. And it clearly owes its length to the fantasies, for the natural action is both simple and brief. Stephen and Lynch enter nighttown and are accosted by a bawd. Bloom enters in pursuit of them, meets the same bawd, hears a piano, and guesses that the player is Stephen. The piano-player is in Bella Cohen's brothel and Zoe, standing on the doorstep, induces Bloom to accompany her inside. In the parlor Bloom sees Stephen and Lynch with two of Zoe's associates.
After some desultory talk and licentious flirtation, Mrs. Cohen enters the room and demands payment from the men. Stephen carelessly throws money on the table, but Bloom saves him from being cheated. After some more badinage, they begin to dance. Stephen dances frenziedly, finally stops, strikes the ceiling lamp with his "ashplant," and runs out of the brothel. Bloom adroitly quiets Mrs. Cohen's protests and follows Stephen, who has become involved with two British soldiers. Despite Bloom's remonstrances, one of them knocks Stephen down. Corny Kelleher, the undertaker, arrives just in time to save Stephen from arrest, and the chapter ends with Bloom standing guard over the unconscious young man.

Aside from incidental figures, the natural action has only seven characters: Bloom, Stephen, Lynch, Bella Cohen, and her three girls: Zoe Higgins, Florry Talbot, and Kitty Ricketts. Lynch, described in the Portrait as resembling a hooded reptile (p. 205), was portrayed in the preceding chapter as mocking and baiting Stephen. When distinguished from Bloom's fantasy of her, Bella Cohen is a contemptible person—vulgar, pretentious, and avaricious. The three prostitutes have been said to symbolize animal, vegetable, and mineral, but Joyce is not being so pompous. Zoe ("life" in Greek) is alert, lively, frankly carnal; Kitty is thin, pretentious, mannered, cold—feline; Florry, fat, stupid, good-natured, slothful, is a vegetable. The names are significant of the girls' characters as the chapter reveals them. Thus, when in one of Stephen's fantasies they confess the beginning of their waywardness, Kitty is full of excuses and claims of high social connection, Florry says that she had become drunk, and Zoe, in a statement characteristic of her sympathetic nature throughout the chapter, announces, "I let him larrup it into me for the fun of it."

Some of the fantasies in the chapter occur in fragments, with part of a fantasy experienced by Bloom, for example, separated from the next part by both a bit of natural action and part or all of one experienced by Stephen. (A fair idea of the way in which the simple natural action combines with the elaborate fantasies to form the chapter is provided in the appendix, which precedes the notes to this chapter.) Bloom's fantasies begin soon after the chapter
opens; and, although its final paragraph is one of them, his critical psychological experience ends during the scene in the brothel. Stephen’s fantasies begin after Bloom joins him in the brothel, about halfway in the chapter, and his critical psychological experience occurs as the chapter nears its conclusion. The respective psychological actions develop organically. Although the body of Bloom’s fantasies extends through three-fourths of the chapter, one source of guilt or anxiety will be elucidated in a fantasy and another broached; then that other will be the principal subject of the next fantasy; and this process continues until he faces every aspect of his problem and condition. Furthermore, the sequence of his fantasies follows a classical psychological pattern, which will be described below. Stephen’s two last and most affecting fantasies, that involving “the mother” and that which he experiences in the street, in combination with the physical action relevant to each (respectively his striking the brothel parlor lamp and his argument with the British soldiers), are similarly unified.

In view of these facts, it is possible to discuss the earlier part of the chapter, devoted primarily to Bloom, separately from the later part, devoted primarily to Stephen. After the effect of his psychological experience on each has been examined, a third and more fundamental question can be considered: the significance of the chapter’s action in the composite story of Stephen and Bloom.

Bloom’s first extended fantasy comes immediately after his vision of the “Gaelic league spy.” His father appears to him and berates him for being in the brothel district and for having “left the house of his father and left the god of his fathers Abraham and Jacob” in his youth and spent his time with gentiles. His mind is being more than fair to the memory of his father, for Rudolph nee Virag had changed both the family’s name and religion. But Rudolph’s Jewish chauvinism has a non-religious element; his concern about the presence in the brothel district, the center of “spilling,” of his “son, Leopold, the grandson of Leopold” (Rudolph’s father), that is, the descendant of their “fathers,” is in part a concern for the breakdown of the
familial line. (When Bloom's comically distressed mother joins his father, she drops among other possessions, "a shrivelled potato," referred to by Bloom three pages earlier as "poor mamma's panacea"; this potato is also related to the theme of Bloom's responsibility toward "that proliferant continuance.")

One aspect of Bloom's waywardness having been castigated, his conscience turns to the other: suddenly the place of his parents is taken by Molly:

A VOICE

(Sharply.) Poldy!

BLOOM

Who? (He ducks and wards off a blow clumsily.) At your service. (431-32)

The two lines of dialogue fully depict the familiar situation: Molly's imperiousness, Bloom's subservience, and his willing acceptance of that state. Molly is in Turkish costume, a fact significant first because she is so dressed in the dream, analogous to Stephen's, that Bloom recalled while on the beach, and secondly because the costume includes trousers and a yashmak. The trousers symbolize her domination; the yashmak suggests inaccessibleness, and recalls an observation Bloom made earlier in the day: "Her eyes over the sheet, a yashmak. Find the way in. A cave. No admittance except on business" (277). The rest of the exchange elaborates the point of Bloom's neglect of Molly and the fear from which it stems. After demanding that he call her "Mrs Marion," she says, "(Satirically.) Has poor little hubby cold feet waiting so long?"; and although he denies this, he has admitted it before, and his causing her to mention it is another admission. She suggests that she is pregnant, reflecting Bloom's disturbance about that possible result of her liaison. Finally, she asks him, "Ti trema un poco il cuore?", and walks away "in disdain," "humming the duet from Don Giovanni." The question is formed from one of Zerlina's verses, and expresses her trepidation about accompanying the Don into his castle. In Molly's parting words, Bloom likens himself to the timid maiden,
climaxing his self-reproach for lacking the courage necessary to make love to and thus win back his wife.

Coincidental with, and probably causing, Molly's departure is the appearance of the bawd who a few pages earlier approached Stephen and Lynch. Obtruding on the fantasy with her wares, she diverts it to what in the preceding chapter was called Carnal Concupiscence. The girl she offers materializes as Bridie Kelly, Bloom's partner in his "bridenight," described in that chapter. The first accessory to his sinful onanism is succeeded by the latest one, Gerty MacDowell, who in turn is replaced by a more subtle manifestation of Bloom's "putting away" of Molly—Mrs. Breen, the former Josie Powell, in their youth the companion of Molly and her competitor for Bloom's attention. After a flirtatious exchange culminating in her fervent repetition of "yes," she "fades" to end the fantasy.

This fantasy, which presents Bloom's fundamental problem and the sin related to it, is followed very shortly by another, which expands his self-indictment. It probes Carnal Concupiscence more deeply, especially the furtive and shameful pseudo-sexual activities to which he has descended. The rising "up to confront him" of "sin or . . . evil memory" here is appropriately precipitated by the passing of the routine police patrol, for the patrol, "two raincaped watch," is a specific recall of "the watch . . . two raincaped shadows," who came upon and abruptly ended his first youthful essay into sexual sin.

The fantasy begins with apparent irony: the watch accuse him of wrongdoing because he is feeding meat he has bought to a stray dog. However, the pig's foot and sheep's foot he gives over to the beastly creature are phallic emblems—the action is a symbolic one. And so the watch are not simply agents of feared victimization. They express Bloom's sense of being, as another of his fantastic creations describes him, a "street angel and house devil," and his consequent fear of justice, punishment for his real sins, as well as of injustice, persecution by society.

Although he protests "I am doing good to others" and enumerates acts of kindness to animals, and although the gulls he fed Banbury cakes during the eighth chapter appear to bear witness for him, Bloom's sense of guilt is not
assuaged. For the watch are adamant, and soon the accusers
appear, led by Martha Clifford. He lies desperately, mis-
represents himself, and courts the favor of the watch, with
indifferent success. The first watch calls the first formal
witness at what is now a trial, Mary Driscoll, the Blooms'
former maid, who complains that Bloom accosted her “in
the rere of the premises.” With the legal aid of J. J. O’Mol-
loy, he undertakes a protracted defense. This is interrupted
by: “Mrs Yelverton Barry,” wearing a “sabletrimmed”
cloak, who orders his arrest for epistolary indecencies; and
another gentlewoman, “Mrs Bellingham,” dressed entirely
in furs, who makes similar charges and discloses that in his
letters he referred to her as a “Venus in furs.”

Venus in Furs is the title of a well-known short novel of
the nineteenth century, by Leopold von Sacher-Masoch von
Lemberg, an Austro-Hungarian, whose name provided
Krafft-Ebing with the term “masochist.” Its title figure is a
woman who dresses in furs like Mrs. Bellingham, and in
“sabletrimmed” garments like Mrs. Yelverton Barry, and it
is about the love affair of a masochist. The thinly-disguised
autobiographical hero insists on serving his mistress as a
bonded slave and being cruelly treated, stipulating only
that she always wear furs in his presence, for he associates
furs with the imperiousness he craves in a mistress. The
woman complies because of her love for him and, as she
fears, her morality is corrupted and their relationship
ruined. He is cured only when, as a final gesture before
abandoning him, she pretends to love him still and to
wish to whip him, but after binding him has her new lover
flog him mercilessly.

While shopping at the book stall in the tenth chapter
(232), Bloom revealed that he is familiar with the work
of Sacher-Masoch, his namesake and his father’s country-
man, co-religionist, and contemporary. And although Venus
in Furs is referred to only obliquely in the present chapter,
there is no doubt of the relevance of the book whose maso-
chistic hero reads excitedly “in the Odyssey about the
beautiful witch who transformed her admirers into beasts”:
Molly’s sharpness in the previous fantasy echoes the fur-
clad “Venus’” insistence on deference; there are the
allusions in the present fantasy; and Bloom’s daymares of
self-reproach draw again and again upon Sacher-Masoch's book.4

When the two society ladies are joined by a third, “The Honourable Mrs Mervyn Talboys,” dressed “in amazon costume,” who testifies that Bloom “implored” her “to give him a most vicious horsewhipping,” “as he richly deserves,” the parallel with Venus in Furs becomes most pronounced. The fur-clad ladies reveal that Bloom also asked them to whip him, the Honourable Mrs. Talboys prepares to “scourge the pigeonlivered cur as long as I can stand over him,” and his response is delighted terror (459).

Bloom has not suddenly become pathological. His guilt-ridden mind simply expresses the truth in an extreme and therefore distorted form. He does crave punishment, but not to any important extent for sexual gratification (the strict meaning of masochism). He conforms to the pattern of the hero of Venus in Furs, the desire to be made to suffer by a woman to whose service he is dedicated (he serves Molly, accepts her domineering manner, and panders for her), because of his sense of guilt for failing to be that woman’s true husband. And the fact that his craving for punishment so extremely represented in the fantasy derives from guilt rather than sexual perversion is shown by his earlier characterizing of Martha Clifford’s letter, which speaks twice of “punishing” him, as “her silly I will punish you letter” (362).

Although Bloom desires punishment principally because of his neglect of Molly, the specific reason for his guilt in this fantasy is his furtive pseudo-sexual activities. Furthermore, the indictment his fancy attributes to the three imaginary ladies is harsher than those it attributes to the servant girl and Martha Clifford, and the desire of those ladies to punish him is so strong because his advances to them were neither manly as in the one case nor welcome as in the other. They represent the respondents who were not like Martha to his advertisements in the Irish Times for a typist (448), and all other unwilling subjects of his perverted thoughts and activities.

When the ladies call Bloom “a wellknown cuckold” and the “jury,” whose spokesman is the “Nameless One,” agree about his reputation, the focus shifts from his sexual sins
nighttown
317
to society’s injustice to him. The watch accuse him of being an anarchist, and Sir Frederick Falkiner orders the “well-known dynamitard, forger, bigamist, bawd and cuckold” to be hanged. Rumbold the master barber appears, but he is saved just in time when Dignam comes from the grave to confirm that he is in black, not because he is an anarchist, but because of Dignam’s funeral. And on this burlesque note the fantasy ends.

Bloom’s significant experience in nighttown comprises six consecutive closely-related fantasies and the natural action connected with them. The first of these six is the fantasy in which his parents invoke his familial responsibility, and Molly his connubial; and then, presumably because of the real bawd who obtrudes, Bridie Kelly, Gerty, and Mrs. Breen appear in rapid succession to represent his Carnal Concupiscence. The second, just discussed, grows out of this last element of the first: it develops from Mary Driscoll, the maid, to Martha, to the three imperious but also truly indignant women, to the trial of the privately guilty but publicly persecuted Bloom. Each of the remaining four fantasies in the series similarly expands an element in the preceding one. The third presents the career of the public Bloom, ending in his immolation. In it “Dr Mulligan” and “Dr Dixon” defend him on the grounds that he is “bisexually abnormal,” “the new womanly man,” and finally, “about to have a baby”; and the fourth, precipitated by the opportunity for masculine sexuality offered by Zoe, elaborates the point made by the ostensible defense witnesses. The fifth, Bloom’s climactic psychological experience, presents the transformation and domination of him by “Bello,” the correspondingly transformed Bella Cohen, who is the blatant Circe of the correspondence with Book X of the Odyssey. It also presents the consequence of that transformation, and prepares for the sixth, which sums up Bloom’s situation. In his Psychopathia Sexualis, Krafft-Ebing delineates a classic development of male perversion from passivity to masochism to feminization. This is precisely the pattern in Bloom’s psychic drama: the first of the series of six fantasies, aside from recapitulating his failings and predicament, represents his submission to Molly; the second develops this characteristic, and the
second and third represent his masochism; the third, fourth, and fifth are primarily about the final stage in Krafft-Ebing's description, Bloom's inadequate manliness. However, the pattern is not so much fact as plot. Because the drama is psychic, all that really happens is that Bloom tells himself about himself, probes and suffers over the depths of his perversion until his experience motivates the climax and resolution of the unified psychological action.

The first three fantasies of the six all occur in rapid succession; and, to the point where the second one ends, the natural action is slight. Bloom has done little but walk in pursuit of Stephen. As the fantasy involving the three ladies and the trial ends, he hears the sound of a piano in one of the brothels and astutely observes that the music played would be characteristic of Stephen. Zoe, stationed on the doorstep, indicates that his observation is correct. She then makes a physical advance and discovers his mother's potato ("poor mamma's panacea"), which in the morning is the only thing aside from his latchkey for which he checks his pockets before leaving the house. The latchkey is already "in the trousers I left off," and so he does not demur when Zoe insists on keeping the potato and puts it "greedily" in her pocket. They flirt, and Zoe asks him for a cigarette; whereupon he makes the sententious remark that goads her to the sarcastic "Go on. Make a stump speech out of it," which precipitates the third fantasy in the sequence.

While in the preceding fantasy he manages to escape execution, in this third one his position in society and his guilt-motivated masochism produce the logical results. First he becomes "alderman sir Leo Bloom" and makes his "stump speech," a caricature denunciation of the rich. He is promptly lauded and rises to "emperor president and king chairman." His imagination permits itself to improve on this orgy of wish-fulfilment: he "repudiates" his "former morganatic spouse" and takes a princess; John Howard Parnell acclaims him as the successor to his brother; and finally the citizen, choked with emotion, says, "May the good God bless him!" But he is too aware of his real social situation and his character to be able to maintain the vision of acceptance and recognition. Appropriately, Lenahan
initiates his downfall by heckling him; with equal appropriateness, Purefoy accuses him of using a masturbating device; and before long the "mob," reflecting the perfidy attributed to the Irish in the novel, says, "Lynch him! Roast him! He's as bad as Parnell was." He attempts to save himself by calling on Mulligan, Dixon, and the other medical students in the preceding chapter. The result of their testimony that he is an epicene and pregnant and of his corroborating delivery of seven more than the one male child he craves is his wishful and under the circumstances ironic conception of himself as the most exalted mortal a Jew can conceive of. The miraculous multiple birth stays the "mob," and he is asked, "Bloom, are you the messiah ben Joseph or ben David?" (God or man). In a direct echo of Christ, he replies "You have said it." Then he performs a series of miracles, the papal nuncio recites a mock genealogy beginning with Moses and ending "and Virag begat Bloom et vocabitur nomen eius Emmanuel," and he has reached the pinnacle of the eminence which he (like most men) craves. It lasts only for an instant before he is denounced as the false Messiah, again largely for his personal sins (for example, his tailor presents a bill "To alteration one pair trousers"), and set afire (in a "garment marked I.H.S."). In conjunction with Zoe's "Talk away till you're black in the face," which immediately follows her invitation to him to "Make a stump speech out of it," he becomes "mute, shrunken, carbonised," and the first half of the sequence of six fantasies ends.

He discloses his state of mind at this point immediately, telling Zoe that "Patriotism, sorrow for the dead . . . future of the race" are all "insanity" and expressing a desire to commit suicide by taking aconite, just as his father did. However, she restores his spirits and induces him to accompany her into the brothel. Inducement is necessary although he is eager to join Stephen, and it promptly becomes clear that this is because of his personal sexual problems. After being reminded of the situation at home by a man's hat and waterproof on the antlered hatrack, he follows Zoe into the parlor, where Stephen sees him and experiences the fantasy involving "The End of the World." He, however, only stands and watches Zoe. When she stretches to light
a cigarette from the ceiling lamp, Lynch raises her dress, and her body “bare from her garters up” is exposed. She addresses a lewd remark to Lynch and then:

(Squinting in mock shame she glances with sidelong meaning at Bloom. . . . Bloom stands, smiling desirously, twirling his thumbs. . . . (500)

Bloom’s attitude is symbolic. He desires, yet twirls his thumbs. At this point the fourth fantasy in the sequence begins, and its chief subject is Bloom’s failure to be unequivocally masculine, which is the extreme development of his eleven-year-old inability to make love to Molly.

To flay him for this fundamental failing, Bloom’s fancy conceives the consummate old lecher who is a bizarre mutation of his grandfather. Virag discusses the prostitutes one by one, expressing a simply carnal view of women and enjoining Bloom to “tumble” one of them, with equal emphasis. Bloom interrupts the appraisal of Florry to explain his situation with a transparent hunting metaphor: “(Regretfully.) When you come out without your gun,” but does not deter the old man, who ultimately sums up:

VIRAG

(Severely, his nose hardlumped, his side eye winking.) Stop twirling your thumbs and have a good old thunk. See, you have forgotten. Exercise your mnemotechnic. La causa e santa. Tara. Tara. (Aside.) He will surely remember. (503)

The cause is indeed—ultimately—holy. Virag’s reference to the loss of manliness as “forgetting” how to act like a man and the consequent use of “memory” and “remembering” to signify return to manly behavior are understandable in terms of the long history of Bloom’s debility: he has “forgotten” a formerly familiar aspect of his life. Thus, in testifying about Bloom’s epicene nature in the preceding fantasy, Mulligan says, “In consequence of a family complex he has temporarily lost his memory” (483). Bloom responds to Virag’s appeal sufficiently to say inquiringly,
“Mnemo?”, and Virag answers “(Excitedly.) I say so. I say so. E’en so. Technic.” He continues his exhortation, refers caustically to Bloom’s submission to female domination and to “Gerald,” a homosexual with whom Bloom was involved as a youth, and departs.

As in the “Venus in furs” passage in the second fantasy of the series, Bloom’s guilt-ridden imagination has caricatured the situation. Virag is not an embodiment of his conception of proper sexual behavior but an exaggeration of it. He need not be as lecherous as Virag in order to accept the validity of the old man’s injunction. What he does is to offer a bar of chocolate to Zoe, who playfully gives some to Lynch and, saying “Do as you’re bid. Here,” offers some to him as well. “(A firm heelclacking is heard on the stairs.)” announces the approach of Bella Cohen. The owner of the hat and waterproof on the antlered rack in the hall has just gone out. He is presumably her lover, who, according to Zoe, “gives her all the winners and pays for her son in Oxford.” She has been “working overtime [because] her luck’s turned today” (possibly she too bet on Sceptre); but now she is free to attend to the business of her establishment. Bloom hears the man in conversation on the doorstep, thinks of Boylan, and in a brief fantasy conjures his departure. Before Bella has entered the parlor, he meditates on the chocolate:

**BLOOM**


Thus, as a result of the fantasy in which his recreation of his grandfather exhorted him to “remember,” to act like a man again, he decides to attempt to have normal sexual relations with Zoe. However, at this point:

*(The door opens. Bella Cohen, a massive whoremistress, enters. . . .)*

**BELLA**

My word! I’m all of a mucksweat.
Bella does nothing, and makes only this one vulgar remark, but the submissiveness, masochism, and lack of manliness which Bloom has just suppressed make her the vehicle for a reassertion of their sovereignty. He begins to undergo the fifth in the series of six fantasies, the climax of the psychic drama and of his experience in nighttown. The fantasy brings to a head his sense of his failure to be the man he must be in order to regain Molly and stop his perverse practices and his sense of guilt regarding that failure. It is the longest one in the chapter, and proceeds uninterrupted through more pages than are taken up by any of the first five chapters.

Bella’s fan, a synecdoche for the “whoremistress” herself, begins the fantasy with some trenchant observations:

THE FAN

(Flirting quickly, then slowly.) Married, I see.

BLOOM

Yes... Partly, I have mislaid...

THE FAN

(Half opening, then closing.) And the missus is master. Petticoat government.

BLOOM

(Looks down with a sheepish grin.) That is so. (515-16)

He is “partly” married because he has “mislaid” his key; it is in the trousers he “left off,” and he will not disturb “the missus” to recover it. Knowing this, the fan very quickly asserts its domination over Bloom, who actually confesses: “Enormously I desiderate your domination.” When he obeys the fan’s command that he fasten Bella’s shoelace, Bella’s “eyes strike him in midbrow. His eyes grow dull, darker and pouches, his nose thickens”—he is transformed to an epicene swine-like creature by a quasi-Circe, who becomes correspondingly semi-masculine. “Bello” now berates him for his sexual and marital sins and abuses him physically. Finally, the beating ceases and Bello declares:
No more blow hot and cold [act like both a man and a woman]. What you longed for has come to pass. Henceforth you are unmanned and mine in earnest, a thing under the yoke. . . . You will shed your male garments . . . and don the shot silk. . . . (523)

The apparent correspondence between Bloom’s humiliating subjugation and that of the hero of *Venus in Furs* is actually insisted upon. In both, the man ties the woman’s shoe; in both, she places her foot on his neck; and Bloom’s fantasy contains many verbal echoes of the novel. The correspondence is meaningful because Bloom identifies his Bella-Bello with Molly. “Embonpoint,” a word applied to Raoul’s adulterous mistress and to Molly, is applied to Bella when she first appears; kneeling to lace her shoe, he observes that he knelt to search beneath their bed for Molly’s novel in the morning; and while lacing it, he mentions his lacing of Molly’s shoes the night she met Boylan. He sees his relationship with Molly as the abject one of the hero of *Venus in Furs*, and himself as too weak (womanish) to upset it. He recognizes the justice of the humiliation and pain inflicted on him by the creature of his fancy.

After forcing the “unmanned” and “enslaved” Bloom to confess various homosexual and womanly acts and upbraiding him further, Bello makes an explicit announcement of the essential nature of the fantasy: “The sins of your past are rising against you”; whereupon “The sins of the past,” in a medley of voices, catalogue additional examples of his perverted sexual behavior. The sequence of confession and castigation continues until Bello specifies Bloom’s new duties, all menial womanly chores, and finally puts “her” up for sale at auction. The slave is instructed to commit sodomy with “her” prospective buyers, and on complaining is explicitly challenged, in a passage that dramatically intensifies Bloom’s self-castigation:

**BELLO**

What else are you good for, an impotent thing like you? . . . Where’s your curly teapot gone to or who docked it on you, cockyolly? . . . It’s as limp as a boy of six’s doing his pooly behind a cart. Buy a bucket or sell your pump. *(Loudly.)* Can you do a man’s job? (528-29)
He responds "Eccles street," but Bello says "there's a man of brawn in possession there," enlarges upon Boylan's sexual vigor, and then expresses Bloom's acute fear of losing irrevocably the wife he loves and the family he craves by stating as fact that Boylan has impregnated Molly—something which Molly herself had only suggested in Bloom's less tormented imaginary encounter with her early in the chapter. Bello's observation, "That makes you wild, don't it? Touches the spot?", is apparently sound. At any rate, with his fear of total and irrevocable loss invoked for him to confront squarely, following hard upon his harrowing self-castigation, Bloom's suffering reaches a climax:

**BLOOM**

To drive me mad! Moll! I forgot! Forgive! Moll! ... We... Still... (529)

But the creature of his self-reproach, unaffected, declares the situation to be indeed irrevocable and his lapse of "memory" to have been the sole cause of it:

**BELLO**

*(Ruthlessly,)* No, Leopold Bloom, all is changed by woman's will since you slept horizontal in Sleepy Hollow your night of twenty years. (529)

Bello continues to ridicule Bloom's perversions and condemn his neglect of Molly, and then describes at length the spoilation of his possessions by Molly's lovers. In response to this, he declares, with the resolution of his Achaean analogue, that he will "return" and "prove"; but Bello repeats that he is "too late," and then articulates the one "decent" alternative left to one who has done what he has done and must endure his future existence: death. Bloom had thought of his dismal prospects during the day, but he had not regarded them as his just deserts. Now he does so, and his guilty exaggeration brings him to a distinct, conscious revelation:
BLOOM

(Claps his head.) My will power! Memory! I have sinned! I have suff. . .

(He weeps tearlessly.) (531)

Unfortunately, however, he does not resolve to exercise his will and his "mnemotechnic" to become husband and marriage partner. Despite the validity of the revelation, his mind entertains an alternative view of his condition, and that view is expressed now. The "nymph" in the picture over the Blooms' bed, "The Bath of The Nymph," an illustration from the salacious magazine Photo Bits, appears and comforts him in Bloomian archaism: "(Softly.) Mortal! (Kindly.) Nay, dost not weepest!" She will accept the mortal as he is, ignores his apology for his abject position to thank him sentimentally for having taken her out of "evil company" and framed and admired her. Then, alternately placing her fingers in her ears and covering her face because of shamed propriety, she criticizes the activities in the Blooms' bedroom. It soon becomes plain that she objects not to perversion but to sexuality itself; and her only response to Bloom's discussion of a youthful experiment in sodomy and his private life with Molly is a boast:

THE NYMPH

(Loftily.) We immortals, as you saw today, have not such a place and no hair there either. We are stonecold and pure. (538)

She is alluding to his visit to the "naked goddesses" in the National Museum on his way to the adjoining Library. His revery during lunch of his experience with Molly on Howth, and his concluding observation, "Me. And me now" (173), motivated the visit, for "They don't care what man looks." Identifying herself with the lifeless statues ("immortals" in that sense too), she also recalls the perverse Marthas and sentimental Gertys who deny normal sexuality, the fully "mortal" condition. She accepts the Bloom denounced by Bello for the reason his partners in perversion accept the
Bloom rejected by Molly: because she prefers him in his present unmanned state. Ironically, the monstrous Bello is an expression of Bloom's healthy impulses and the pretty goddess of his corrupt ones. The nymph of the picture over the disused marriage bed, she and not Molly is the analogue in Bloom's first chapter to Homer's Calypso. While he has served Molly, he has also neglected her for the past eleven years. And the reason for his decade of absence from her as a husband and marriage partner is that he has been in thrall to the "immortal" nymph, unable to act like a proper "mortal." Here, in his fantasy, the correspondence is completed. At the end of ten years' imprisonment, Calypso offered Odysseus immortality as her mate, and he rejected both the goddess and her great gift in order to attempt to return to his (mortal) wife Penelope. In asserting the value of the "stonecold and pure," escape from "mortal" sexuality—which is the logical extension of his unmanly perversions—the nymph of Bloom's fancy is making a corresponding offer.

This alternative view of his condition entertained by Bloom's mind, in terms of which he can escape the choice between suicide and the attempt to restore his "will power" and "memory" and return home as "mortal" husband, entails his rejection of the healthy values upon which Bello's denunciation is based: connubial love, manly conduct (and self-respect), children. The crucial opposition that has cropped up so often in the novel, between his desire to reform and change his situation and his desire to abandon himself to it, has come to a head in this fantasy. And it is resolved in the remainder of it, in two stages. First: as a result of the nymph's contemptuous treatment of sexuality, Bloom becomes defensive, elaborating on the strong sexual attraction women and especially Molly have for him; the nymph, in the white habit of a nun, reproves him with her example, saying, "No more desire. . . . Only the ethereal"; at this he "half rises" from his prostrate position, his trousers button snaps off, and he reveals the symbolic significance of his movement by declaring "(Coldly.) You have broken the spell."

Bello's Circean "spell" (her prostrating and transforming him at the beginning of the fantasy), which expresses
Bloom’s self-reproach for inadequacy as a man and a husband (for his long years in the cave of the nymph), is actually an acute and dramatized version of the goddess’ depraved “spell.” When the goddess appears in his mind and reinforces the “spell” by approving of him in precisely his prostrate “unmanned” position, he is happy because she has provided an alternative to his painful (and true) view of his condition. When she goes on to denounce his sexual activities, he is explanatory and even apologetic. But, when she asserts what her initial approval has implied, the final development in the attitudes and impulses she represents, she violates too radically his conception of the nature and duty of man, and his common sense. His assumption that nuns cannot successfully deny their sexuality, articulated earlier in the novel (152-53, 362), is not only relevant to the fantasy but expressive of this conception. When she asserts that “desire” should be eliminated and that she as a (mortal) nun was able to eliminate it, she adds self-ridicule to Bloom’s self-castigation; ironically, she actually intensifies his repugnance for all those of his attitudes and impulses which she represents to such a point that he rejects them—to the point of breaking her “spell.” And so he “half-rises” to manhood, responds to her assertion with his “cold” declaration, and asks, echoing the theme of the preceding chapter, “If there were only ethereal where would you all be, postulants and novices?”

Freed from the “spell,” Bloom proceeds to the second stage of his return to manhood: a new access of self-doubt and weakness is expressed as a savage attack on his resurgent sexuality by the nun-nymph, who declares that he wishes to “sully” her “innocence”; but as she “strikes at his loins” with a “poniard,” he:

(Starts up, seizes her hand.) . . . Fair play, madam. No pruning knife. The fox and the grapes, is it? . . . Crucifix not thick enough? . . . A holy abbot you want. . . . (540)

He completely routs her. And he exposes her “ethereal” pretentions as well, for when she flees it is: “unveiled, her plaster cast cracking, a cloud of stench escaping from the
cracks.” As a final gesture of mastery, he calls after her the remainder of his contemptuous debunking of her celibacy, provoking her to an Irish keen of lamentation.

Bloom’s firm action is accompanied by his “starting up”—standing fully erect. And the rest of the fantasy bears out the suggestion that he has become fully a man again. Immediately he is required to face his former master, whose “You’ll know me the next time” echoes the “You shall know me!” with which the despotid woman in Venus in Furs prepares to flog the hero, and is an exact repetition of Zoe’s (actual) remark when she took the shrivelled potato from an unwilling intimidated Bloom many pages, but only a few minutes, before; the statement is intended as a reassertion, therefore, of power over an unmanly Bloom. However, Bello has become Bella again, and Bloom, correspondingly “remembering” the full manhood of earlier years, subjugates her as easily as he routs the nymph. “Composed,” he speaks contemptuously of her age and appearance. She tries harder to regain the upper hand, but in vain. Bloom has become master of the situation. He has, that is to say, rejected shabby prurience, unmanly submissiveness, masochistic pandering, and so dispelled the guilty self-reproach that they engendered.

Bloom’s fantasy over, the real Bella is permitted to finish the statement which begins with her vulgar complaint about the heat. She turns to the piano and asks, “Which of you was playing the dead march from Saul?”, pointing up the difference between the fantasy and reality and posing the obvious question: “Is the long ‘daymare’ really significant in the novel?” It is the manifest climax in the series of six fantasies that embody the psychological drama of Bloom’s self-reproach; furthermore, the state of mind that caused his degeneration from proper man and husband is, along with its consequences, the central fact of Mr. Leopold Paula Bloom’s character and story. If his triumph over that state of mind has no effect on his actual behavior, it is an ephemeral or illusory triumph; and the fantasies are not true fictional action but outré exposition.

The effect is made unmistakable. Bloom does not go upstairs with Zoe, as he had almost decided to do when Bella entered the room a moment before and precipitated
the fantasy. But that exercise of "mnemotechnic" would also be "spilling"; what he does is less dramatic but really no less revelatory: immediately, as his very first act, he goes to Zoe and asks for the return of his potato.

When the fan commanded his subservience at the beginning of the fantasy, he said, "I should not have parted with my talisman," and spoke of that "parting" as a "peccadillo" "at dewfall on the sea rocks"—linked the potato with his masculinity by reference to the incident with Gerty. His attitude toward the potato was very similar in the morning, when he was concerned to make sure that, although he was not in possession of the latchkey to the door of his house, he still had the potato. And the significance he attaches to it is discreetly reinforced by the author: it is shrivelled and black—old, not renewed; Zoe mistook it for his testicles (467); although she realized her error, she seized it "greedily"; a potato is both a seed and a root.

Thus, when at the very end of the fantasy Bella tried to reassert Bello's former domination of Bloom, she spoke the exact words with which Zoe had secured the potato. And now, a moment later, insisting that Zoe return it to him despite her reluctance, he uses a word that has been charged with meaning; he says: "There is a memory attached to it." The return of the potato to Bloom's possession is symbolically significant, but Joyce is neither being highhanded nor sharing literally Bloom's superstition about it: its return symbolizes precisely Bloom's capacity to effect that return.

Other indications of the change in Bloom occur in the remainder of the chapter. "Two raincaped watch" who came on him near the beginning recalled the similar police patrol which had interrupted his first sexual experience, and so they precipitated a guilt-ridden fantasy; near the end appear "two raincaped watch, tall," drawn by the street fight just after Private Carr has knocked Stephen unconscious. In pointed contrast, Bloom is not disturbed, nor does he leave (although Lynch does) or cringe, but orders them to take Carr's regimental number and otherwise represents Stephen's interest with vigor. A few pages before, when Carr's blow is still impending, Bloom experiences the execution of the croppy boy in a fantasy; and the behavior of the three "highly respectable Dublin ladies," who, in the
fantasy precipitated by the “watch,” were indignant about his carnal overtures, is another pointed contrast between Bloom as he was and his new masculine self-confidence:

(A violent erection of the hanged sends gouts of sperm . . . to the cobbles. Mrs Bellingham . . . rush forward with their handkerchiefs to sop it up.) (578)

Most significant of all, however, is his treatment of the madam, Bella Cohen, who simply by her appearance was able to precipitate and become the dominating figure in his climactic psychological experience in nighttown. He is no less firm with her than he finally succeeded in being with his mental projection of her. When she complains to him about the lamp Stephen has struck, he asks impatiently, “What lamp, woman?” When she demands ten shillings in damages, he protests indignantly. When she tries to extort the money by intimidation, he calmly shows her that the lamp works, and asserts that the damage amounts to less than sixpence. Finally, because she persists in threatening to report Stephen to the police, he mentions that he knows of her son at Oxford and cows the tough and cynical woman. Then he runs out to assist the young man, who has gotten into his new trouble on the street. Edmund Wilson says: “And he emerges finally a man again from the brothel of a Circe who had transformed him into a swine.”

Actually, the Homeric correspondence is not very close. Odysseus was never transformed; Bloom was the agent of his own transformation; above all, it has extended over a period of more than a decade, so that he emerges from the brothel not simply “a man again,” but the man he has not been in all those years.

However, Bloom’s problems are not automatically solved by his recovery of his manhood. The necessary complement to it, without which it is meaningless, is return to Molly; and the “man again” is still sonless and wifeless—he “emerges . . . from the brothel” with his predicament unchanged. The last fantasy in the series of six, which occurs immediately after his psychological battle back to manhood, reveals that he is fully conscious of the fact.

He has secured his potato from Zoe, and she is reading his palm. She divines that he is “henpecked.” The word
causes a momentary fantasy of unmanliness and subservience in which a black rooster lays an egg. Then the girls begin to whisper and giggle; and Bloom, too self-conscious about the Boylan matter not to react, experiences the extremely painful sixth fantasy, of the tryst of Molly and Boylan. Not only does Boylan address him "loudly for all to hear," but he greets his wife's visitor dressed as a flunkey. Boylan tips Bloom and announces the purpose of his visit. Molly emerges from her bath, calls Boylan "Raoul" after the lover in Sweets of Sin, and asks him to dry her. Although she threatens to have her contemptible husband whipped, Boylan generously invites him to observe them through the keyhole, and he is grateful. The situation recalls that at the end of Venus in Furs which reforms the masochist; however, Bloom's imagined ignominy is much greater than that to which Sacher-Masoch's hero would submit. Not only is he aware of the lover's presence, but the sexual activity he witnesses is vigorous, and his enjoyment is frenetic.

What Bloom's feelings of guilt and shame, perhaps intensified by his return to manhood, have done, is to create the most extreme exaggeration of any in the chapter's fantasies. In eloquent testimony of his self-reproach for permitting the affair and his suffering because of it, he represents himself as acquiescing in it, implementing it, and even deriving great enjoyment from watching through a keyhole, by permission. But unlike Bloom's deficient masculinity, Boylan is not a psychological problem, and he can do nothing in nighttown about his predicament except reproach himself and suffer.

Bloom's painful fantasy of Molly and Boylan does not affect the others, and the giggling around him continues until Lynch points to the mirror and laughs. Stephen and Bloom "gaze at" the mirror together and have simultaneous visions of the face of Shakespeare crowned by the antler hat rack in the hall.

Bloom's psychic drama of six fantasies has just ended, and the two related fantasies which constitute Stephen's significant psychological action are about to begin. With
characteristic audacity, Joyce presents a transition. It is not, however, one fantasy magically involving both characters; it comprises two fantasies caused by the same stimulus and with the same general subject. The simultaneous similar fantasies of Bloom and Stephen may suggest future communion or understanding, but they can be explained naturally and need no magical rationalizations.

To begin with, the context indicates that one real head is accidentally reflected in combination with the hat rack in such a way as to appear horned, and that the head is Bloom's. Zoe's charge that he is "henpecked" is followed directly by her whispering about the reflection to Florry (549), to begin the whispering and giggling in the room which invokes Bloom's fantasy of Molly and Boylan; the joke is imparted to everyone but Bloom and Stephen; and while there would be nothing funny about the irrelevant accident of horns on the reflected head of an unmarried Stephen, in the case of Bloom it is not irrelevance but very funny coincidence. The fantasies Bloom and Stephen simultaneously experience confirm that both of them, as well as all the others, see Bloom's face. Bloom's is more elaborate. Stephen only envisions the face of Shakespeare, beardless because the actual face of the less famous bawd, cuckold, and commercial traveler who was so closely associated with Shakespeare in the ninth chapter (library) is beardless, hears a Shakespearean comment on Lynch's laughter, and praises just men abused by women. Between his fantasy and his statement, which appears a page and a half later (554), Bloom's fantasy occurs. When he looks in the mirror, Shakespeare says explicitly "(To Bloom)" in Bloomian archaism, "Thou thoughtest as how thou wastest invisible," a reference to Zoe's discovery moments before of his henpecked state. Then Shakespeare laughs like "a black capon," recalling the black rooster of the brief fantasy invoked by the word "henpecked" before the giggling invoked Molly and Boylan, and the reflection in the mirror invoked Shakespeare. Bloom returns to the natural world to ask Zoe with feigned ignorance, "When will I hear the joke?" Zoe's response, "Before you're twice married and once a widower," precipitates the rest of the fantasy. "Mrs Dignam, widow woman" appears, and Shakespeare says in garbled
form, “None wed the second but who kill the first,” a line from *Hamlet*, a play Bloom knows, which reflects not only Zoe’s remark but his domestic situation. Still in Bloom’s mind, “The face of Martin Cunningham, bearded, refeatures Shakespeare’s beardless face,” reflecting his thought on the way to the cemetery that Cunningham looks like Shakespeare. And the fantasy ends after Mrs. Cunningham appears and sings a snatch of a song Bloom recalled her singing during that train of thought (95).

No mystical communion but a point at which the fantasies of Bloom and those of Stephen coincide and roughly concur, the mirror incident marks that place in the chapter where the locus of its significant psychological action ceases to be the mind of the novel’s older protagonist and becomes the mind of its younger one.

Although Stephen appears briefly at the very beginning, the natural as well as the psychological action focusses on Bloom until he and Zoe join the group in Bella Cohen’s parlor about half way in the chapter. At this point Stephen becomes as prominent as Bloom in the natural action and experiences fantasies, mostly in brief installments, some of which are important in the novel; but Bloom remains the central figure until he has undergone the three fantasies involving respectively Virag, Bello and the nymph, and Molly and Boylan. When the shift of focus occurs following the mirror incident, only a small part of the chapter remains. Stephen dances frenziedly, has his first major fantasy, strikes the chandelier, and rushes out to the street; there he gets into the altercation with the British soldiers, has his second major fantasy, and is knocked unconscious.

Stephen’s long declamation in the maternity hospital, a complaint against his nation for abandoning him, rejection of Christianity, and open defiance of God, indicated that his attitudes had not changed during Bloomsday afternoon. He still defies the claim on him of God and His cardinal manifestations—country, religion, and family—and simultaneously both acknowledges that his defiance is futile, on the one hand, and, on the other, “broods,” reproaches himself for feeling as he does. His contradictory attitudes are possible because he separates God in his thinking into the Omnipotence whom he defies and a “mother,” a source and
protector whom he has wronged. He acknowledged in the "battle against hopelessness" of his Shakespeare theory that he cannot deny either the Father or His principal manifestation—"history," circumstances, Bloom's "Phenomenon"—that the "nightmare from which I am trying to awake" is reality and so his attempt to escape from it is futile. And he has been no more successful in his efforts to salve his "brooding." In his own words, he is harried by the "Throb always without [him] and the throb always within." His predicament fills him with remorse while it keeps him wrecked with anger and fear; he does not leave Catholic Ireland and attempt to fulfil the destiny he envisions; and remaining, he is impaled, adamantine, and desperate. The source of the predicament that has brought him so close to breakdown is his inability to accept the oneness of Father and "mother"—to accept that God is not a merciless "dio boia" and His world not nightmarish.

Stephen's defiance of God took him to Bella Cohen's parlor, for his setting out for nighttown at the end of the last chapter was a clear flouting of the divine injunction against "Carnal Concupiscence." Before the present chapter focusses on him, different aspects of his predicament are represented. He cannot sing "Love's Old Sweet Song" for Florry because he is "a most finished artist." The antipodal self-images he creates in a fantasy express his view of the source of his trouble by modifying a blasphemous French joke about the Virgin that he recalled in the morning (42):

PHILIP DRUNK

(Gravely.) Qui vous a mis dans cette fichue position, Philippe?

PHILIP SOBER

(Gaily.) C'était le sacré pigeon, Philippe. (509)

When it is pointed out that whiskey cannot be provided because "it's long after eleven," he remembers the riddle of the "fox burying his grandmother"; he recites it with minor changes appropriate to the brothel and then makes explicit what was only implied in the second chapter
(school): that he is the fox and his mother the grandmother, and that he is burying her because "Probably he killed her" (545). When Zoe is about to read his palm, she remarks that he has the brow of "Mars, that's courage"; Lynch mocks him for his fear of manifestations of God's wrath, such as the thunder of the last chapter, then mentions "pandybat" and invokes out of Stephen's childhood Father Dolan, who had pandied him at Clongowes (and whom he associates with the dio boia), and the reconciling Father Conmee. His loneliness and yearning for love, expressed while he was on the beach and in the librarian's office, are represented in his murmuring, while Zoe examines his hand, "Continue. Lie. Hold me. Caress."

At that point, in order to protect Stephen from an unpleasant prognostication, Bloom turns Zoe's attention to his own hand, and the simultaneous visions of Shakespeare occur. The significant relationship between Bloom and Stephen in the novel is established during this episode, from Bloom's entrance into the brothel parlor to the beginning of the action devoted to Stephen, but the episode is best deferred until that later action is discussed.

The action devoted to Stephen begins when the company in the parlor hears the discordant singing of "My Girl's A Yorkshire Girl" by the two British soldiers and their female companion (whose name, apparently by coincidence, is "Cissy Caffrey"), who are passing in the street. Stephen and Zoe are seized by a desire to dance; and Zoe starts the player piano, which plays "My Girl's A Yorkshire Girl" in waltz tempo. Stephen makes Zoe dizzy, and Florry and Kitty in turn. Then he dances with his stick ("ashplant") until his frenzy, which seems a pure expression of suffering, causes him to say "Dance of death," whirl giddily and experience, pale and tottering, a vision of his dead mother similar to the dream of her which he recalled on the third page of the novel (7). Mulligan appears to announce that she is "beastly dead" and that "Kinch killed her dogsbody bitchbody," and she tells Stephen that some day death will come to him also. But he is preoccupied with his wrong to her. He protests that cancer killed her, "not I." "The" mother's only answer is the statement that he sang to her during her final illness Yeats' "Who Goes
With Fergus” (the song Mulligan brought into the first chapter). Satisfied that this is a sympathetic response, he asks a question of importance to him. At the end of his meditation on the beach, when he expressed his sorrow and loneliness, he asked, “What is that word known to all men?” (49). Feeling that it is known to the mother because in his dream she had “bent over him with mute secret words” and now she has appeared “uttering a silent word”:

STEPHEN

(Eagerly.) Tell me the word, mother, if you know now. The word known to all men. (566)

The mother’s answer is:

Who saved you the night you jumped into the train at Dalkey with Paddy Lee? Who had pity for you when you were sad among the strangers? Prayer is all powerful. . . . Repent, Stephen. (566)

That is to say, the word is the Logos, the Word of God, His manifestation and His Self. “The mother” asserts what Stephen has been unwilling to accept: she, loving and protecting, is one with “the father,” simply an aspect of God—He is merciful and deserves Stephen’s reverence. In telling him that he shall die and that he sang to her of submitting to the omnipotent Fergus, she has made the point that his defiance is futile; her response to his “eager” inquiry about “the word” is a more blatant expression of an evangelism which in fact subsumes everything said by this creation of Stephen’s conscience. (It corresponds to, and perhaps was inspired by, the unconscious evangelism of Bloom, which has already occurred.)

But Stephen is unyielding. Given the answer to his question—acknowledging to himself that the Word and the mother who utters it are aspects of the hated Father—he exclaims “The ghoul! Hyena!” When the mother again asks him to repent and reminds him of “the fire of hell,” he responds “(Panting)” with a more explicit and thus
more defiant epithet: "The corpsechewer!" The mother warns him to beware of God's hand and raises her hand toward him, whereupon a green crab (cancer) attacks his heart. But he has faced the threat of God's wrath before in his thoughts, and in response he curses and declares "Non serviam!" The mother implores Jesus to "have mercy on him" and "save him from hell"; and enraged at her soliciting mercy for him, he expresses his defiance of her and every other manifestation or agent of God who might press him to devotion: "Break my spirit all of you if you can! I'll bring you all to heel!" In response, his impulse to reverence, which he denied for so long and against which he is now struggling, takes its most extreme form. The mother has asked Jesus' mercy; her next and final speech is as Him, interceding with His Father, reminding Him: "Inexpressible was my anguish when expiring with love, grief and agony on Mount Calvary."

This is the point at which Stephen's psychological struggle and the natural action of the chapter reach a joint climax, which is also the major dramatic climax of the novel. He cannot reconcile his intellectual view of a cruel God with the reproachful insistence of part of his mind that God is merciful. In bold and angry defiance of "all" the agents of a Deity Whom he sees as wishing to "break" his "spirit," he strikes at the lamp. Then, "abandoning his ashplant, his head and arms thrown back stark," he rushes out into the street, where he meets Private Carr in the real world and, in the second of his two major fantasies, "Old Gummy Granny," his mind's version of the "poor old woman" (Sean Van Vocht), symbol of Ireland.

The lamp is a common type of the turn of the century, a chandelier with one gas jet around which is an incandescent mantle or hood. A shaped glass tube, the chimney, encloses the source of light. About the chimney of Bella's lamp has been placed a "shade of mauve tissuepaper." It apparently has no other unique characteristic, but much is made of it during the chapter. When she and Bloom first enter the room, Zoe turns the flame up full; later the gas jet goes out; Zoe adjusts it and lights a cigarette by it; on separate occasions Bloom and Virag stare at the lamp. The reason for all this attention is that the lamp is a light.
“Light” has already been used in the novel to represent divine power, both traditionally (Bloom as bearer of “light to the gentiles”) and in a special sense (“light” as fertilization, an analogy with the cattle of the sun). But the original and enduring Old Testament concept of God as “like unto a light in the heavens” is more directly relevant. One of the few things Stephen does at the beginning of the chapter is to punctuate a blaspheming conversation by waving his stick under a street lamp, “shivering the lamp image, shattering light over the world.” And a fantasy he experiences in which Mananaan MacLir claims to be “the light of the homestead” (a pun on the Irish Homestead connection of A.E., whom the god resembles) is ended when a “judashand strangles the light,” suggesting the ritual, during the singing of the Tenebrae on Holy Thursday, of extinguishing the altar candles to symbolize the death of God. With his harmless waving of his stick spoken of as “shattering light over the world,” his association of Mananaan with a lamp, and his play on the Holy Thursday ritual, the symbolic significance to Stephen of Bella’s lamp is clear when the climactic action, foreshadowed in the first of these, occurs. And that action is the climax of his rebellion—an attempt to destroy God and His creation.

As he “smashes the chandelier” with it and achieves, in his mind, the total destruction of God’s dominion (“Time’s livid final flame leaps and, in the following darkness, ruin of all space, shattered glass and toppling masonry”), Stephen calls his stick “Nothung,” which is the name of the miraculous sword in Wagner’s version of the Germanic legend of the Götterdämmerung. In Siegfried, Wagner’s hero broke the staff of rule of Wotan (Odin), chief of the gods, with his sword Nothung, and thereby put an end to Wotan’s power over men and initiated the destruction of the gods. Stephen asserts that he is repeating Siegfried’s feat.

Given his intoxication and emotional state, it is impossible to say to what extent Stephen views his intention and action literally. But whatever his hope the novel makes plain that he has achieved very little. Although there was never any question of his literally destroying God and His world, by asserting an analogy with Siegfried’s exploit he ironically undercuts his act even as symbolic gesture.
Despite his conception of it at the critical moment, Stephen's weapon is not a great sword but a wooden stick: it is analogous not to Siegfried's sword but to Wotan's spear-staff—which is also made of ash. In the phrases of his own imitation of "Elijah" Dowie at the end of the last chapter, he has not risen early enough to diddle the Almighty God. And Joyce's irony persists. "Nothung" is obviously similar to the word "nothing." Appropriately: the lamp Stephen "smashes" lights again with no trouble when Bloom pulls the chain; the tissue paper shade, which is dented, can be undented; there is no toppling masonry; and the shattering glass, the only achievement of his brave and violent attack, is a standard lamp chimney valued at sixpence. The climax in the action of the novel is a representation of the futility of Stephen's struggle to defy God.

This representation and the fantasy that precipitates it constitute the first part of the significant action devoted to Stephen in the chapter. That action is completed when Stephen himself comes to recognize what is clear to the reader with the abortive attack on the lamp—when he encounters Private Carr and Gummy Granny.

That Stephen's altercation with Carr begins over a "shilling whore" is appropriate to its setting. But it is also significant. In the librarian's office Stephen represented Ireland as a wanton ("Gap-toothed Kathleen") who is easily seduced by England; and the sexual metaphor is the basis of the two principal representations in the novel of the Irish people's betrayal of their country, that of the spinsters and Nelson's Pillar and that of the English bull and the Irish women. The two British soldiers and their wanton Irish girl are a literal embodiment of the metaphor. Thus the song they sing is that played during the viceregal procession in the afternoon.

Stephen's habit of seeing Irish girls and women as symbolic of Ireland (in both the Portrait and Ulysses), his regarding the Irish as having sold themselves, and his attitude toward his country's conqueror—all indicate that he will be brought into the symbolic relationship. The first words he addresses to the soldiers are, "You are my guests. The uninvited. By virtue of the fifth of George and seventh of Edward." And he has already asked the girl to leave
them for him, the Irish bard and her true mate, only to be told, appropriately, "I'm faithful to the man that's treating me."

Stephen's invitation to the girl only starts the trouble, and he is unwilling to give the chivalrous Private Carr satisfaction. But he makes the situation irrevocable by a reference to his method of solving his predicament. He ran out of Bella Cohen's "abandoning his ashplant," as though in acknowledgment of the quixotic nature of his attempt to destroy God by force. When Bloom tries to give it back to him, he says, "Stick, no. Reason. This feast of pure reason." However, as "Lord Tennyson" says of the soldiers in one of Stephen's fantasies, "Their's not to reason why." And so his very declaration that he will use his more characteristic weapon for dealing with the divinely-created reality around him which Carr and his comrade embody—"(He taps his brow.) But in here it is I must kill the priest and the king"—is misconstrued by Carr as the expression of a desire to assassinate Edward VII; and his fate is sealed. At the same time, he recognizes that an important reason for the soldiers' hostility is his nationality; and playing on the "bull" metaphor, he says, "I seem to annoy them. Green rag to a bull." Where his fragmentary fantasies have been mocking ones of Tennyson in a Union Jack blazer and of Edward VII, he is visited now by Kevin Egan and other "wildgeese," who encourage him to represent Ireland against the Sassenach. He does not do so, but he does not deny his nationality to the soldiers, and the bystanders insist upon the representational character of the principals and of the situation itself.

By the time Bloom experiences his fantasy of the martyrdom of the croppy boy, Stephen has only become bored with Carr's repeated threats and annoyed with the representational situation. However, in the midst of his objections, he exclaims, "But by Saint Patrick!", for Old Gummy Granny suddenly appears to him. He calls her by a favorite metaphor for Ireland ("The old sow that eats her farrow!") and reveals that he knows what she wants of him ("Hamlet, revenge!"). She bemoans the "strangers in my house"; he reviles her; and an onlooker, seeing his countryman back away from the Englishman, says, "Our men retreated."
Carr gets more vociferous and obscene in his threats, Bloom becomes more desperately placatory, and Stephen recites amatory gypsy poetry to Cissy.

At this point shouts of “Police” change Stephen’s mood abruptly, and he experiences a fantasy which begins with the firing of Dublin prior to a big battle (Bloom has been experiencing a fantasy involving Irish forces under the citizen and British forces under Molly’s father, Major Tweedy). As it develops, Irish national heroes duel with each other, representing the futility and bumbling of Ireland’s efforts to win independence, and finally a camp mass is celebrated. It is a black mass, because Stephen has been and is battling against God. Not only is there a human sacrifice, but she is “Mrs Mina Purefoy, goddess of unreason”—pure faith, in contrast to his own weapon against God, faithlessness, reason. The celebrant is the pseudo-Catholic Mulligan, and he is assisted by a pseudo-Protestant combination of Haines and the landlord-minister Love, Father Cowley’s evictor. Following the elevation of a symbolic and bloody host by the pseudo-Catholic, and a realistic translation by the pseudo-Protestant, the praise of God after His destruction of Babylon in the Revelation of St. John is intoned in reverse by “The Voice of All the Damned.” As they deserve, Adonai’s response is correspondingly reversed: “Dooooooooooog!” When “All the Blessed” render the praise correctly, they receive the correct response.

Preparing to give Stephen his just deserts, Private Carr outdoes all his previous essays in obscenity. Gummy Granny thrusts a dagger toward Stephen’s hand and says, “Remove him, acushla. At 8.35 a.m. you will be in heaven and Ireland will be free.” Stephen does not respond to his country’s plea, but he does stand his ground against the Sassenach, despite a last attempt by Bloom to take him to safety. Finally, Carr knocks Stephen unconscious with one clumsy blow—the rapid victory of brute British power. Bloom’s fantasy ends with a cease fire called by the victorious Major Tweedy. After the soldiers, the crowd, the watch, and Corny Kelleher leave, Bloom hears the half-conscious Stephen murmur parts of the first and last couplets of “Who Goes With Fergus?” With his recital of (apparently) all of Yeats’ song, the chapter’s significant action
devoted to Stephen comes to an end. The chapter itself ends on the next page, with Bloom's vision of a sentimentalyzed eleven-year-old Rudy.

What happens in that significant action is: (1) Stephen's conscience ("unreason") confronts him with an appeal to revere God (he experiences the fantasy of the evangelical mother), and he responds by physically striking at God, unsuccessfully; (2) the other "whirr," the world without him, confronts him with Private Carr, he responds with his customary weapon, reason, and it strikes at him, successfully. The fantasies that cause the two blows are similar not only in their personae but in their subjects: The mother reproaches him for his lack of faith, Gummy Granny for his lack of patriotism. Furthermore, both women are manifestations of the same abiding object of his self-reproach, so that it is completely appropriate for Gummy Granny, as the last thing she does, to pray, "O good God, take him!", just as the mother does. The blows that follow the two parallel fantasies are even more plainly complementary events. Finally, the singing of the soldiers and girl as they passed by the brothel caused the first part of Stephen's significant action, for it precipitated the dancing which led to his fantasy of the mother and blow to the lamp—the fantasy and action in the street are tightly linked to the fantasy and action that precede them in the parlor. The part of the chapter devoted to Stephen is a unity as much as the part devoted to Bloom, the sequence of six fantasies and interplay between those fantasies and real events which portray Bloom's recovery of his manhood.

The end of Stephen's part is not Carr's blow but the effect it has on him, the outcome of that unified psychological and physical action. Its pattern is too symmetrical not to be meaningful. Stephen is struck by Carr because he has struck the lamp. This could be explained naturalistically (if he had not struck the lamp he would not have run out to the street and met Carr), were it not for the place in the pattern of Stephen's two parallel fantasies, the symbolic significance created for the lamp in the chapter, and the fact that the actions are reciprocally causative (if Carr had not been in the street to inspire him to dance he would not have struck the lamp). The complex pattern
Joyce has presented has only one reasonable explanation, and Stephen’s situation and preoccupation to this point in *Ulysses* insist on it: he has struck at God and God has struck him back. This is not a case of *deus ex machina* but—like Raskolnikov’s overhearing a conversation in a crowded market that tells him when he can murder the pawnbroker, only more pointedly so—a dramatic representation of the working of divine will in human affairs.

God is not being vindictive, confirming Stephen’s view of Him, for Stephen has committed a great offense. And, for the same reason, the blow is not simply punishment; no mere blow with a fist could be suitable punishment. God is granting Stephen a revelation of the absolute futility of his defiance. When Stephen begins to recover from the revelatory blow, he discloses how much he understands, what effect his experience in nighttown has had on him.

What he says at that point would have to be heavily qualified, since he is only partly conscious, were it not true that he understands quite a lot before the blow is struck. When Carr and his companions were first heard singing outside Bella’s parlor window, he said, “Hark! Our friend, noise in the street!” At that point he was being flippant, and the remark is significant only as a hint to the reader. However, in his first speech to Carr and his companion, he tells them, regarding their presence in Ireland, “History to blame”: he has just come from his futile violent blow at God, the “nightmare” of reality within him, has rushed into “the street,” only to be made to realize that that reality (“history”) is all about him. And so he attempts, as he always has done, to contend against it with the aid of his reason. But this time he fails dramatically even to escape his place in it, for everyone in the street—the soldiers, the spectators, even Bloom and he himself (as their respective fantasies show)—perceives him as The Irishman; and, although he rejects the active patriotism urged on him by his national feeling (Gummy Granny), he stands his ground as an Irishman; to that extent, at least, he is knocked down as an Irishman. Indulging in a habit of thinking familiar in both the *Portrait* and *Ulysses*, he likens himself to Christ (the novel always does that for Bloom, a meaningful difference), and so he
alludes to Judas when Lynch abandons him. But he is submitting to an Irishman’s martyrdom.

In other words, Stephen’s familiar weapon has proven as futile as his brief essay into violence—so futile indeed that he has been unable to make not only Carr (a foregone conclusion) but himself participate in his proposed “feast of pure reason”: he does not leave the scene, cannot avoid being part of the brawl, of the “noise in the street,” of the creation and manifestation of God. And the black mass that takes place in his mind just before Carr’s blow fells him reveals that he realizes all this and understands what it signifies.

The crucial fact about the black mass is that “Adonai” answers the praise of “The Damned” who participate in it as well as the subsequent praise of “The Blessed” who do not. The sacrificial murder of Mina Purefoy (“pure faith”: “unreason”) by the “beastly” (materialistic: rationalistic) celebrants is appropriate to a diabolical rite; so is the reversing of the praise of God from Revelation by “The Damned” as a means of praising the antithetical master to whom their black mass is dedicated. And the meaning of the reversed response is apparent: as the beastly is the opposite of the spiritual, so “Dog” is the opposite of “God.” However, the fact that Adonai (“The Lord”) and not Satan makes that response signifies something equally apparent about the opposed “Dog” and “God”: that they are the same substance in different forms. Just before he is felled, Stephen’s mind tells him that God contains the beastly as an opposite manifestation of Himself—that He is “all in all,” the Lord of “The Blessed” and “The Damned” both, answering each in their own terms. In other words the unfaithful, who invoke the dominion of Satan, who like Stephen hope to escape from God in a Manichaeian world, receive a response that merely follows the perverse form of their invocation. And if they take comfort in it, they do so because they are blinded by their perverse point of view; for it signifies that the Lord of the faithful is their master as well, that there is no escape from Him.

Stephen is expressing the effect of his psychological and physical experiences in nighttown when he lies semiconscious in the street, recovering from Carr’s blow, because
the blow is only the final confirmation of that which he recognizes before it strikes—the absolute futility of trying to defy God when he is one of His creatures living an existence willed by Him in His world. He had told himself all day that it was so; and in nighttown, God has demonstrated the fact to him. He only does two things: he "doubles himself together," curls into the form of a foetus; and he recites Yeats' song. The position he assumes suggests dependence, and the song makes it plain that he is acknowledging his dependence on God. When Mulligan told him, in a snatch from the song, to "turn no more aside and brood," he stimulated his "brooding"; the mother did so as well by mentioning the song; but now he himself recites the lyric that instructs the young man to no longer stand alone and despond, to acknowledge his subjection to the conditions of life, "go with" "Fergus."

There is nothing in Stephen's experience, from the moment the discordant singing by the soldiers and the girl is heard in the brothel parlor to his recital of "Who Goes With Fergus?", to indicate that his conception of God has changed. Rather, he has acknowledged the dominion he formerly fought so painfully and frantically, will no longer "battle against hopelessness" with sophistical heresies and artificial distinctions between a "father" and a very different "mother." He does not recognize that God is not the corpsechewer conceived by his reason but merciful, and so he has not come to the reverence for God that would liberate him. But if he has not yet been enabled to "fly" any more than Bloom has restored his family, like Bloom he has made his salvation possible. The preceding chapter made the point that Stephen Dedalus must receive divine grace before he can achieve "Holiness"; having accepted God's dominion, he has put himself in a position to accept His grace.

The manifestation of that grace is the Jew who has followed Stephen from the maternity hospital to Burke's tavern, from Burke's to Stephen's unsuccessful argument with Mulligan and Haines at Westland Row Station over the key to
the argument of ulysses

the tower (apparently he and Lynch ran into them there by accident), and from the station to nighttown. Although most of the chapter is devoted to the private experiences of each of the protagonists, a significant fact of the novel is that Stephen is the reason Bloom is in a position to experience and then act as he does; and Bloom becomes, by the time the singing soldiers appear in the street, just as instrumental in Stephen's story.

From his agitated pursuit of the young man to the end of the chapter, Stephen remains the object of Bloom's inchoate project for adopting a son; and his actions when they concern Stephen are consistently and blatantly those of a father. Minutes after his discovery of Stephen in Bella Cohen's brothel, Bella enters the parlor (precipitating the fantasy by which he restores his manhood) in order to demand payment. Capable of asserting himself at just that moment, he rescues the excess money Stephen gives Bella and gains, in addition to her admiration, an opportunity to suggest to Stephen that he care for Stephen's money. Stephen acquiesces and he rounds out the sum in Stephen's favor (545). Immediately after, when Stephen drops his cigarette, he throws it in the grate, says, "Don't smoke. You ought to eat," and asks Zoe for some food. When Zoe sees something disturbing in Stephen's palm, he substitutes his own hand. When Stephen strikes the lamp, he not only protects his money and his reputation but pays the damages out of his own pocket, like the father of any wayward boy (at the end of the chapter he still refers to Stephen's money as "One pound seven"). When he learns of the trouble in the street, he rushes out, and he remonstrates not only with Stephen but with Carr and even with the girl. When a bystander examines the prostrate Stephen, he "(Glances sharply at the man.) Leave him to me." When the watch of whom he was so terrified an hour earlier arrive, he challenges Carr "(Angrily)" and instructs the watch to report him. Finally, when Kelleher abandons him with the prostrate young man, he stands guard, thinks of Stephen's welfare, pledges himself to secrecy, and has the psychological experience that expresses what he has been about. This same vision of Rudy which appears to him at the culmination of his pseudo-paternal activity and con-
cludes the chapter is, however, proof to the reader of the futility, the pathetic sentimentality, of his project. Stephen cannot truly mean for Bloom what Bloom wishes.

And yet Bloom truly has for Stephen the no less singular significance of emissary of Stephen’s Father, bringer of the light to one in shadow. This fact, which is apparent at the end of the last chapter, when the Messiah-sinner follows Stephen because of an impulse to “turn his heart” to a son, is stressed at the very beginning of the present one, at the point at which the focus shifts from Stephen and Lynch to Bloom. The young men pass a street lamp which is then carried by a drunken day-laborer to a tram siding; and “On the farther side under the railway bridge Bloom appears.” On the next page, Bloom sees the “light-bearer” and suddenly remembers his mission (“I’ll miss him. Run. Quick”).

During the body of the chapter, this relationship is developed. An instance of the symbolic use of light occurs in the fantasy Stephen experiences when he first sees Bloom in Bella’s parlor. Lyster the librarian’s injunction, “Seek thou the light,” is Stephen talking to himself about Bloom, not about “Mananaan MacLir.” His eventual acknowledgment of subservience to God follows, not only the meaningful sequence of fantasies and blows in parlor and street, but also his recognition of God’s emissary, already identified for the reader, who carries “light to the gentile” unawares.

The recognition occurs in the period between Bloom’s entering the parlor and the singing in the street which begins the action devoted to Stephen. This part of the chapter contains, along with all the natural action involved, the last three in Bloom’s sequence of fantasies (those concerning Virag, Bello and the nun-nymph, and Molly and Boylan), various other fantasies experienced by both characters, and the simultaneous fantasies of Shakespeare. However, it begins and ends with—is framed by—two brief fantasies experienced by Stephen. When Bloom enters, Stephen envisions “The Hobgoblin” and the auditors of his Shakespeare talk; when his vision of his winged father and of a horserace ends, he hears the passing soldiers and their girl. The fantasies occur only minutes apart despite all the pages that separate them, and they are related. Their
subject, and the subject of most of the action involving Stephen framed by them, is his recognition of Bloom's significance for him.

When Bloom and Zoe enter the brothel parlor, Stephen is arguing with Lynch (in his drunken imagination, with Lynch's cap), toying with the piano, and apparently discoursing on the diatonic scale. But his statement that "the fundamental and the dominant [tones] are separated by the greatest possible interval" "Consistent with. The ultimate return" to form "The octave," is in reality a reassertion of the conclusion of his Shakespeare talk. He had said that in trying to escape from himself, a man "going forth" only meets himself, that the "battle" against the identity willed him by God is "hopeless"; as with the octave, no variation from the fundamental can be great enough to violate the pattern that leads to the "ultimate return." While he makes his comment on his "battle" in this new guise, a phonograph in the street begins to play an evangelical song, the first element in the evangelism to which he is to be subjected, and:

STEPHEN

(Abruptly.) What went forth to the ends of the world to traverse not itself. God, the sun, Shakespeare, a commercial traveller, having itself traversed in reality itself, becomes that self. . . . Damn that fellow's noise in the street. Self which it itself was ineluctably preconditioned to become. Ecco! (494)

This passage deserves quotation in full for three reasons: it reiterates more explicitly Stephen's belief in the "hopelessness" of his "battle" when the action that ends in his capitulation—when his story in nighttown—has just begun; it discloses that Stephen regards the evangelical music as an expression of God; and it shows Stephen characterizing God in terms applicable to Bloom, before he is aware of Bloom's presence ("the sun [a light], Shakespeare, a commercial traveller").

The fantasy develops out of Florry's comment on his proclamation. She says, "They say the last day is coming this summer." Zoe expresses Stephen's feelings, saying laughingly, "Great unjust God!", and Florry responds
“(Offended.) Well, it was in the papers about Antichrist.” At this, he envisions newsboys announcing the “Safe arrival of Antichrist” and, apparently simultaneously, “(Stephen turns and sees Bloom).” He says, “A time, times and half a time,” and experiences the fantasy presenting, in order: “Reuben J. Antichrist, wandering jew” bearing on his shoulders his near-drowned son; the “Hobgoblin” who so ghoulishly juggles worlds and causes them to explode; “the End of the World” and the “second coming of Elijah”; finally, Mananaan MacLir—A.E., demigod of Stephen’s companions in the librarian’s office, Lyster, Best, and Eglinton, who is announced by them.

The *dramatis personae* of Stephen’s fantasy are all variations on one familiar theme, his conception of God. What is significant is that Bloom is implicated. The conjunction of Stephen’s first sight of Bloom and the announcement in his imagination of the “safe arrival of Antichrist” invokes the fantasy, and Bloom is (consequently) related to its first figure. Stephen knows that Bloom followed him and Lynch from Burke’s, and he knows that Bloom is a Jew. Thus “Reuben J. Antichrist” is rescuing the drowning (with the special significance of the term to Stephen) young man for the hangman God (anti-Christ) whose agent he is. Bloom is almost as certainly the inspiration for the hobgoblin. When he and Zoe enter the parlor and Zoe (significantly) turns the chandelier light up full, Lynch says, “Enter a ghost and hobgoblins.” Stephen knows that Zoe has entered, because she speaks a number of times before the fantasy; but he is not aware that Bloom is with her. The sight of Bloom identifies Lynch’s hobgoblin as his own “Reuben J. Anti-Christ,” and so the hobgoblin is the next divine agent in his fantasy. Of the remaining three figures, only the End of the World is not recognizable as part of the identification of Bloom by Stephen’s imagination as an emissary of the unjust God; and that apparition is accompanied by an Elijah who talks like the parody of the evangelist Dowie which Stephen created at the end of the last chapter, when Bloom and Dowie were brought to his attention together. Following the pattern set up by Reuben J. Antichrist’s rescue of his drowned son and Elijah’s evangelical appeal (“God’s time is 12.25 [the actual time]. Tell
mother [!] you'll be there... Join on right here!"'), Lyster tells Stephen to "Seek... the light"; and here, too, Bloom is suggested, for Mananaan MacLir has not appeared yet, and Lyster also says ambiguously, "He is our friend. I need not mention names."

The ridiculousness of Mananaan and the fact that a "judashand strangles the light" and ends the fantasy promptly suggest that Stephen remains defiant. Furthermore, there is no indication that he consciously accepts the identification of Bloom made in his imagination, even though Bloom invoked the fantasy in the first place. However, the irony at Stephen's expense that results later on from his striking the lamp is anticipated here. "A time, times and half a time" occurs twice in the Bible, both times in the Book of Daniel. Its first occurrence is a description of the length of the reign of Antichrist, and this is apparently the object of Stephen's allusion when he sees Bloom and the fantasy begins. Subsequently, however, the phrase denotes the period, following the destruction of Antichrist, during which salvation is awaited. The irony that the unintended product of Stephen's erudition confirms the beneficence of Bloom's mission and defeats his own blasphemy is yet another example of his folly in defying God.

Stephen's fantasy, and all the natural action that leads to and accompanies it, occurs before Bloom does anything in the brothel parlor; he has followed Zoe in, and he merely stands. After the manner of the daymare, the end of Stephen's fantasy coincides with a malfunction of the chandelier which causes it to dim. Zoe goes to adjust it, Lynch exposes her lower body, and Bloom is visited by his "Granpapachi," Virag. Bloom's mind remains the focus of the narrative until (many pages but mere minutes later) the real Bella demands payment and a manly Bloom begins to confirm Stephen's inchoate belief about him by his protectiveness and ministrations. When he substitutes his hand for Stephen's during Zoe's palm-reading and explains about a scar on it, "Fell and cut it twenty-two years ago. I was sixteen," Stephen reflects on the conjunction between Bloom's history and his own and calls it a confirmation of Mr. Deasy's definition of history ("All history moves towards one great goal, the manifestation of God"): "See?
Moves to one great goal. . . . Sixteen years ago I twenty-two tumbled" (549).

Having identified him consciously, although perhaps whimsically, as someone divinely linked to himself, Stephen implicates Bloom in his paradigm for God ("the sun, Shakespeare, a commercial traveller") by seeing him in the mirror as Shakespeare. And moments later, Stephen remembers his dream of the previous night, in which he "flew," and in which a Levantine man ("Haroun al Raschid") had held a melon "against my face" and invited him "in." The dream had been interrupted by the "unfaithful" Haines' nightmare of a panther; and at the very end of the first part of the novel, as the two protagonists met in front of the library, Bloom (who had had a dream that corresponds to Stephen's) was identified for the reader as the "pard" who is Stephen's destined host and deliverer.

The talk of cuckoldry in the parlor leads Stephen to entertain the company by imitating a French guide conducting a tour of the Paris demimonde. When he mentions two combined forms of the word "water," "Waterloo. Watercloset. (He ceases suddenly and holds up a forefinger.)" and says, "Mark me. I dreamt of a watermelon." The others chide him, but he continues:

STEPHEN  
(Extending his arms.) It was here. Street of harlots. In Serpentine Avenue Beelzebub showed me her, a fubsy widow. Where's the red carpet spread?

BLOOM  
(Approaching Stephen.) Look. . .

STEPHEN  
No, I flew. My foes beneath me. And ever shall be. World without end. (He cries.) Pater! Free!

BLOOM  
I say, look. . .

STEPHEN  
Break my spirit, will he? O merde alors! . . . Hola! Hillyho! (557)
Were his opposition to God not so adamantine, this incident would be the resolution of Stephen's story. He remembers the principal details of the dream, and remembers that the stranger in it frees him from his predicament. The "melon" is now also a "fubsy widow," and it has not been offered him; but Bloom does approach and directly, although unwittingly, answer his question. In a sense, their encounter in the "street of harlots" is even a fulfilment of Stephen's adolescent quest of "the unsubstantial image" which "would, without any overt act of his, encounter him" in a "secret place" and enable him to be "transfigured"; for his dream of a meeting that will accomplish his deliverance is a dream of meeting the agent of that once-sought transfiguration—not a woman, not even simply Bloom, but Bloom as that unsubstantial image, agent of the grace of God.

However, Stephen looks to Satan's minion Beelzebub, not to the minion of God, for help. The man in the dream delivered him, and he thinks he needs deliverance from God. So when Bloom answers his question, he says, on some level rejecting Bloom's unwitting identification of himself as that man even if only ignoring it consciously, "No, I flew. My foes beneath me. And ever shall be. World without end." He distorts the *Gloria Patri* into a statement that he spurns not only the emissary of God but God himself, says not "Glory be to the Father and to the Son and to the Holy Ghost as it was in the beginning, is now and ever shall be, world without end," but "I flew," beyond the reach of his foes, the Father, the Son, and the Holy Ghost, and that he ever shall be, world without end, beyond their reach. Then, with the voice of Icarus (215), he calls on his consciously adopted forebear.

He is more vehement when Bloom reiterates, still unwittingly, the answer to his question: "I say, look." And hilloe-ing, he calls again on "Pater," the fabulous artificer who flies above the dominion of God. Immediately he experiences the second of the two significant fantasies that frame the portrayal of his recognition of God's emissary. Dedalus appears, but turns out to be his own father. Characteristically, the genial Simon delivers himself of comforting words, snobbish complaints about his son's associations, and empty encouragement. Stephen is telling himself that he cannot call on or emulate the "fabulous artificer" he designates as
his spiritual father. That ancient Greek who was able to devise and effect his flight was indeed "fabulous," and his father is really and merely Simon Dedalus. The remainder of the fantasy presents what must happen if Stephen is to be delivered: a fox who has just "buried his grandmother" is pursued by dogs and hunters "hot for a kill," when suddenly by the kaleidoscope of the daymare the chase becomes a horserace, won by "a dark horse riderless," whose field includes "Sceptre, Maximum the Second, Zinfandel"—horses that ran in the Ascot Gold Cup (632). Both at the hospital and at Burke's, Lenehan spoke in Stephen's presence about Bloom's tip on the "dark horse" Throwaway and the outcome of the Gold Cup. The two things Stephen's fantasy signifies are his awareness that a fabulous pagan cannot help him "fly" from his plight, and his recognition that "the johnny in the black duds" can rescue him from it. In other words his imagination asserts, as it did in the fantasy that stands opposite this one in the episode, that he should recognize that Bloom is God's emissary sent to save him; only now there is no condemnation of a Reuben J. Antichrist or hobgoblin, or mockery of a Dowie or Mananaan, to qualify his portrayal of Bloom to himself and exhortation of himself.

But he has no chance to reconsider God, Bloom, and the deliverer of his dream. The fantasy is ended precisely when the singing of Private Carr and his companions is heard through the window, and the narrative moves from the story of Stephen's recognition of Bloom's significance for him to the story of Stephen's submitting to God.

The novel emphasizes the principal elements of Bloom's significance for Stephen at the climax of that story of his submission. When Stephen strikes the lamp and runs out into the street and Bloom tries to pacify Bella, he raises Stephen's stick in order to demonstrate what Stephen did; and Bella cries, "Jesus! Don't!" Just before he rushes out to aid Stephen, Bella asks, "Who are you incog?"; and, as though in answer, he is described a few lines below, with the same abbreviation, as "incog Haroun al Raschid" hastening "with fleet step of a pard" to Stephen's rescue.

But Stephen does not accept that Bloom is either a true deliverer or the Levantine man. When he bends over the prostrate young man and calls his name:
Aroused by Bloom, Stephen for the first time explicitly identifies him with God—as the agent of the “corpsechewer.” Stephen’s grogginess is not material, for just as he understood the significance of his argument with Carr before he was struck down, so he understood (imaginatively at least) the significance of Bloom’s presence and ministrations before Carr came along. Therefore, finding that the rescuer sent by God revives him from the demonstration of God’s omnipotence, he sighs, the common expression of resignation. And then he declares his submission by reciting Yeats’ poem. The passage is the dénouement of his adventure in nighttown.

Ironically, Stephen’s harsh description of Bloom includes a reference to the traditional symbol for Christ which has been used so frequently in connection with Bloom in the novel, and which, in fact, was invoked when the “incog Haroun al Raschid” ran to Stephen’s rescue a few minutes before. But his view of Bloom is clear; and in keeping with it, he will tolerate the company of the older man because to defy God’s will is futile, but he will be inclined to be less than friendly.

God’s grace has been extended to Stephen, as the conclusion to the “Telemachia” (the three-masted schooner incident) and the conclusion to the first part of the novel (his meeting with Bloom on the library steps) forecast; not Kelleher, but Bloom, a minister to the living, is to undertake the care of him. But he fails to apprehend God’s true nature, considers Bloom, whom he recognizes as His emissary, his enemy for that very reason. And so he continues to hate the God he has ceased to defy.
Bloom's attitude toward women and toward his relations with them has changed dramatically. Because he turned his own heart to his son in obedience to the injunction of Malachi with such intensity that he followed a drunken and arrogant near-stranger to the brothel quarter, he is brought closer to the salvation promised by the prophet. But he fails to apprehend the fatuity of his adoptive intentions toward Stephen. And so he continues in his dogged and futile attempt to simulate a family.

The pattern is the same for both characters. Bloom has routed the nun and Bello, restored himself to manhood, but has not resolved the root problem of his estranged wife and nonexistent son. Stephen has submitted to God's dominion, ceased his futile and wracking defiance, but has not resolved the root problem of his misunderstanding and consequent bitterness. In the seventeenth (house) chapter of Ulysses, the present chapter is called "Armageddon," an indication that it contains the critical action in the novel and that that crisis is the battle between Good and Evil which prepares the way for the Kingdom of God. Bloom and Stephen have fought the battle; and although one of them went there to commit Carnal Concupiscence and the other has recovered his ability to do so, they turn their backs on nighttown and proceed to the next chapter: "atonement."

appendix

The following is a sketch of the disposition of the fantasies in the fifteenth chapter. Most run their course uninterrupted by the natural action; when interruptions occur, they are brief, and it is generally clear which fantasies are fragments of larger wholes.
Stephen and Lynch enter nighttown and are accosted by an old bawd. The focus shifts to Bloom. He follows their route, buys a pig’s foot and a sheep’s foot, and is almost run down by a streetcar.

[Bloom, 429: He exchanges words with a sinister woman, assumed to be spying for the citizen.]

Bloom alerts himself against pickpockets.

[Bloom, 430-34: His parents appear and chastise their wayward son, Molly her negligent husband.]

He is approached by the bawd who accosted Stephen and Lynch

[Bloom, 434-42: Three former objects of his amatory endeavors confront him]

and by prostitutes. He reviews the occurrences between the departure of the group from Burke’s and his arrival in nighttown in pursuit of Stephen, then feeds the two animals’ feet to a stray dog. The watch pass.

[Bloom, 445-66: He is tried and almost hanged for a number of offenses.]

He hears Stephen playing the piano. Zoe accosts him, tells him that Stephen is inside, and takes from him a shrivelled black potato. He makes a bombastic remark about cigarettes, and she replies, “Go on. Make a stump speech out of it.”

[Bloom, 469-88: He makes his speech, becomes the successor to Parnell, is rejected, then becomes the Messiah, is rejected and immolated.]

He feels the effect of disappointment and expresses his feeling to Zoe. She solicits him again

[Bloom, 490: He is a baby. The buckles of Zoe’s slip entice him on]

and they enter the brothel. In the parlor they find Stephen, Lynch, Kitty, and Florry. Stephen asks Lynch, “Which side [of Lynch’s cap] is your knowledge bump?”

[Stephen, 493-94: He denounces Lynch’s cap. He re-asserts the impossibility of escaping oneself.]
Florry makes her first contribution of the evening: "They say the last day is coming this summer." Zoe and Kitty respond curtly and Florry "(offended)" says, "Well, it was in the papers about Antichrist." At this, "(Stephen turns and sees Bloom.)"


Lynch lifts Zoe’s slip. The sight of her naked body and a subsequent look "with sidelong meaning" from the prostitute excite Bloom.

[Bloom, 500-506: *His grandfather, Lipoti Virag, discusses sex and women and prods him to take one of the prostitutes.*]

Stephen plays a piece on the piano.

[Stephen, 506: *Almidano Artifoni reproaches him.*]

Florry asks Stephen to sing a song, suggests "Love’s Old Sweet Song." He refuses.

[Stephen, 507: *Philip Sober and Philip Drunk argue.*]

Florry repeats her request and Stephen again refuses.

[Stephen, 508: *Philip Sober and Philip Drunk speak in unison to him.*]

Florry suspects Stephen of being a priest. Zoe mentions that a priest has been to her.

[Bloom, 508: *His grandfather renews his lecherous patter.*]

Bloom, Lynch, and Zoe discuss the priest.

[Bloom, 509: *Virag recounts various theories denying the existence or divinity of Christ.*]

Kitty mentions the misfortunes of an associate.

[Stephen, 509-10: *Philip Sober and Philip Drunk blaspheme against the Holy Ghost.*]

Lynch teases the prostitutes.
Stephen makes remarks that cause Florry to call him "a spoiled priest. Or a monk." Lynch replies, "He is. A cardinal's son."

[Bloom, 512-13: "Simon Stephen Cardinal Dedalus" appears and sings a bawdy song and a love song.]

Bloom wonders if a man on the doorstep is Boylan.

[Bloom, 514: "In Svengali's fur overcoat," he exorcises the man on the doorstep.]

Bloom mutters "Thanks." Zoe offers him some of the chocolate he had previously given her. He associates eating it with determining to have normal sexual relations with Zoe and decides in favor of the chocolate "aphrodisiac," when Bella enters the room.

[Bloom, 515-41: "Bello" compels his servitude, then torments him about the consequences of his neglect of Molly. The nymph of the Blooms' bedroom picture replaces Bello as the dominant figure, tries to brand Bloom a lecher, and fails. Finally he is able to assert his masculine power over the once more feminine chief antagonist, Bella.]

Bloom retrieves his potato from Zoe. Bella asks for payment, and Stephen produces money with drunken indifference. Bloom rescues some of it and convinces Stephen to let him hold his money. Zoe offers to read Stephen's palm. Lynch, teasing her, mentions the word "pandybat."

[Stephen, 547-48: Father Dolan appears, to unjustly pandy the child Stephen.]

Zoe suddenly looks at Stephen's palm closely and asks him if he wants to hear "what's not good for you." Bloom tells her to read his palm instead. Zoe almost immediately observes "Henpecked husband. That wrong?"

[Bloom, 549: A black rooster lays an egg.]

The girls giggle.

[Bloom, 550-53: Boylan makes love to Molly. A lackey, he watches them with great pleasure.]
The constant whispering and giggling are explained by a reflection in the mirror in which the hatrack antlers appear to be on Bloom's head.

[Bloom and Stephen, 553: *The face of Shakespeare appears to both Stephen and Bloom in the mirror.*]

Bloom asks, "When will I hear the joke?"

[Bloom, 553-54: *Mrs. Dignam and her brood and the Martin Cunninghams appear.*]

Stephen imitates a French guide for lecherous English tourists. While the others laugh, he mentions the dream he'd thought of twice before. He gets excited, cries "*Pater! Free!*"


They hear Private Compton, Private Carr, and "Cissy Caffrey" pass by in the street, singing "My Girl's a Yorkshire Girl." Zoe, from Yorkshire, shouts "That's me. Dance! Dance!" Stephen seizes her and they dance to the pianola.

[Bloom 560-64: *Professor Goodwin plays for and Professor Maginni directs a "dance of the hours."*]

Stephen makes Zoe dizzy, dances with Florry and Kitty in succession. Then he cries "*Pas seul!*" and, with his ashplant, dances fiercely. The others are all dancing now as well. Suddenly he stops.

[Stephen, 564-67: *"The mother" comes to implore him to reform and God to save him.*]

Stephen shouts "*Non Serviam!*" and "Break my spirit all of you if you can." Then he strikes the "chandelier" and runs out. Lynch, Kitty, and Zoe chase him. Bella demands that Bloom pay her for the lamp even after he proves that it is only slightly damaged. Bloom finally chastens her by revealing that he knows of her son at Oxford. At this point Zoe announces, "There's a row on," and Bloom rushes out. On the steps he sees Corny Kelleher approaching in a cab accompanied by two strange men and averts his face.

[Bloom, 570-72: *He becomes Haroun al Raschid, incognito. He is chased by a great mob.*]
Bloom goes over to the “noisy quarrelling knot.” Stephen addresses the two soldiers as “my guests. The uninvited.” Because of Stephen’s supposed insult to Private Carr’s girl, Private Compton suggests that he “biff him one.”

[Stephen, 573: Tennyson appears, representing England.]

Stephen rambles on drunkenly. Bloom tries to draw him away. He refuses to leave and provokes the simple-minded Private Carr further by an innocent reference to “the king.”

[Stephen, 575-76: Edward VII appears.]

Bloom tries to mollify the soldiers’ anger, without success, and Stephen says, “I seem to annoy them. Green rag to a bull.”

[Stephen, 577: Kevin Egan and a composite of wild geese appear.]

Bloom tries again to get Stephen to leave. Different members of the crowd make remarks supporting Stephen, as an Irishman, or the British soldiers.

[Bloom, 578-79: Rumbold hangs and draws the croppy boy.]

Carr again challenges Stephen, who is less willing to brave him than a moment before.

[Stephen, 579-80: “Old Gummy Granny” appears.]

Private Carr’s belligerency increases, and Bloom “(Terri­fied),” intercedes again.

[Bloom, 580: The citizen and Major Tweedy prepare for battle.]

Private Compton incites his comrade to “Do him one in the eye,” and Bloom speaks of the service of the Irish in the British army.

[Bloom, 580: Major Tweedy orders a charge.]

Private Carr prepares to act. Bloom turns in desperation to the girl. She cries “Police!”, and other voices take up the cry.
[Stephen 582-84: There is a general holocaust, and a unique “camp mass” is celebrated.]

Private Carr continues to threaten Stephen.

[Stephen, 584: “Old Gummy Granny” commands him to “remove” the British soldier.]

Lynch refuses Bloom’s appeal for help and drags Kitty away. Stephen refers to him as Judas. Bloom makes a last desperate effort to get Stephen to leave. “Cissy Caffrey” does the same with Private Carr. But the soldier breaks away from her and knocks Stephen down.

[Bloom, 585: Major Tweedy orders his victorious men to cease fire.]

Bloom pushes the crowd back, and “two raincape watch, tall,” question them. Bloom orders the watch to take Carr’s regimental number. The watch refuse and ask Stephen’s name and address. Bloom tries to avoid giving them the information, and just in time Corny Kelleher arrives and gets them to leave. Kelleher goes off, Bloom attempts to wake Stephen and then, holding his hat and ashplant, stands guard over him. He recites the masonic oath.

[Bloom, 593: “A fairy boy of eleven” appears.]

Bloom addresses the boy “inaudibly” as “Rudy.”

2. Budgen, p. 252.
4. Mr. Ellmann reviews in detail the parallels between Venus in Furs and Bloom’s fantasies. See James Joyce, pp. 380-81.
5. Joyce said that among the “many leaves” of Bloom’s “moly,” the plant which protects Odysseus from Circe’s spell, is “laughter, the enchantment killer.” See Letters, p. 144.
7. Sacher-Masoch himself, however, observed through a keyhole his mistress and the second lover he induced her to take. See James Cleugh, The Marquis and the Chevalier (New York, 1952), pp. 186-87. The incident may have been Joyce’s source.
9. The two occurrences of the phrase are in Daniel 7:25 and 12:7.