NOTES

CHAPTER 1


6. James Joyce, Selected Letters, ed. Richard Ellmann (New York: Viking Press, 1975), pp. 157-96. Some examples: “You had an arse full of farts that night, darling, and I fucked them out of you, big fat fellows, long windy ones, quick little merry cracks and a lot of tiny naughty farties ending in one long gush from your hole (185); and, “Are you offended because I said I loved to look at the brown stain that comes from behind on your girlish white drawers?” (189).


12. Neumann points out that in many languages “to defecate” is translated as “to make” (*Child*, p. 118).


23. See the work of Margaret Church, "A Portrait and Giambattista Vico: A Source Study," in *Approaches to Joyce's Portrait: Ten Essays*, ed. Thomas F. Staley and Bernard Benstock (Pittsburgh: University of Pittsburgh Press, 1976); also A. Walton Litz, "Vico and Joyce," in *Giambattista Vico: An International Symposium*, ed. Giorgio Tagliacozzo (Baltimore: Johns Hopkins, 1969), pp. 245-55. Litz says that Joyce was familiar with Vico as early as 1904. Although his use of Vico in *Ulysses* involves mostly "verbal detail," *in Finnegans Wake* Vico's ideas provide the foundation of the work. Although interested in Vico's ideas about etymology and cycles of history, Litz suggests that "it was Vico's creative interpretations of poetry and language that appealed to Joyce."


26. Ibid., p. 88.


28. Ibid., p. 432.
Notes to Pages 11-44

30. Cassirer, Philosophy of Symbolic Forms, 1, p. 90.

CHAPTER 2

5. Ibid.
7. Sheldon R. Brivic, Joyce Between Freud and Jung (Port Washington, N.Y.: Kennikat Press, 1980), p. 31. Brivic is right that Mrs. Dadalus is grouped with Dante.
8. Ibid. Brivic views the scene as one of castration since Dante has the last "spit."
9. Anderson argues that because Stephen's wishes to incorporate the mother have been repressed and sublimated into "epistemophobia"—an intense desire to know”—any school failure is accompanied by a rejection of food. Hence Stephen's refusal to eat the damp bread is evidence of his "phobic attitude" (Baby Tuckoo," pp. 139, 155).
17. Robert Boyle's questions Buck's use of Christine instead of Christ and suggests that he "wants the rhythm and false rhyme which the—ine endings provide" ("The Priesthoods of Stephen and Buck," in Approaches to "Ulysses": Ten Essays, ed. Thomas F. Staley and Bernard Benstock [Pittsburgh: University of Pittsburgh Press, 1970, p. 44]). Boyle also thinks that Christine has a Hellenic ring. It may also be true that this is another example of one of Buck's sex reversals, the blurring of normal boundaries that is so much a part of this chapter.


24. Thornton, *Allusions in "Ulysses,"* p. 51. Thornton says that the phrase *fleshpots of Egypt* was used by the sorrowing Children of Israel upon their exile from the land "where we did eat bread to the full" (Exodus 16:3).

25. Slater, *Glory of Hera*, p. 89. Slater notes children's desire to "gobble up the mother and keep her forever inside."

26. Ibid., p. 94. Quicksand fantasies of the child are a result of the mother's excessive need for nurturance.


29. Ibid., p. 31.

30. See Elliott B. Gose, Jr., *The Transformation Process in Joyce's "Ulysses"* (Toronto: University of Toronto Press, 1980), pp. 35-37. Gose’s explication of this passage is illuminating. He views the last sentence as a description of “physical process, personal transformation, and spiritual metamorphosis,” in which Stephen’s submersion in existence is linked to his creator’s acceptance of the threatening aspects of the female by way of Nora. Joyce has, he says, “put into Stephen’s mind all the terms of a transformation cycle that he cannot yet appreciate."


CHAPTER 3


10. Gilbert mentions that Béard, whom Joyce apparently drew on for much of his Homeric material, though lot to be a Semitic word and that forgetfulness induced from the plant is partially a Homeric word play on lethe, the Greek river of oblivion (James Joyce's "Ulysses," p. 156.).
12. Ibid., p. 51.
13. Ibid.
16. Zack Bowen states that this line is derived from an early 18th century song "The Roast Beef of Old England," that laments the weakening of English blood via French foods, and extols the days when "mighty roast beef" "enobled our hearts, and enriched our blood." If Bloom uses the song ironically, then the exploitation of Irish cattle for the purposes of invigorating English blood and abetting English imperialism, may also be suggested. The song seems to be another indication that Bloom is aware of Process, where things eat one another [Musical Allusions in the Works of James Joyce [Albany: State University of New York Press, 1974], pp. 108-9).
21. Ibid., p. 168, italics mine.


28. See also Gaster's discussion in *Thespis*, pp. 423-24.


33. Ibid., p. 108.


44. Ibid., p. 205.


CHAPTER 4


3. Gaster, Festivals, p. 32.
4. Ibid., p. 43.
6. See ibid., p. 119, for a complete discussion of the “Shema Israel,” the “Krias Shema,” and a complete rendering of the “Chad Gadya.”
10. Ibid.
15. Hodgart argues that Stephen’s “Parable” is “true imaginative art, in contrast to merely brilliant oratory” (“Aeolus,” p. 126); Maddox says that the “Parable” “tells us more about Stephen’s direction as an artist than any other ‘works’ in the book” (Joyce’s “Ulysses,” p. 99).


35. Ibid., p. 298.


38. Ibid., p. 76.


41. Maddox, *Joyce's "Ulysses,"* p. 177.


43. Shechner calls "Circe" "a boastful acknowledgment of sin" (*Joyce in Nighttown*, p. 32); French calls it a "nightmare sent by god-Joyce to the reader" (*Book as World*, p. 87).


55. Shechner describes this scene as a dramatization of "obeisance of a guilt-ridden ego before the terrible internalized parent, the stern superego . . . the phallic mother" (*Joyce in Nighttown,* p. 116); Brivic says that aggressive women are attractive to Bloom, and because they are "essentially men," Bella is turned into Bello (*Joyce Between Freud and Jung,* p. 188). "The root fantasy of submission to father, both attractive and terrifying, is exposed here without its usual disguise."
63. Sheldon R. Brivic, "Time, Sexuality and Identity in Joyce's "Ulysses,"" *James Joyce Quarterly* 7 (Fall 1969): 35.
67. See John Henry Raleigh's excellent study, "On the Way Home to Ithaca: The Functions of the 'Eumaeus' selection in Ulysses," in *Irish Renaissance Annual,* 2 (Newark: University of Delaware Press, 1981). Raleigh sees the turds as "Joyce's comment on many things, past and present, in the public world of his times," and lists an impressive number of corresponding triads, stylistic, personal, political, sexual, and historical. He also views the turds as one of "two primary physical symbols of 'Eumaeus,' " a "culmination and conclusion to that galactic downward drift or movement of the episode."
Notes to Pages 145–155

78. Gifford, Notes for Joyce, p. 491.
81. Ibid., p. 425.

CHAPTER 5

2. Voelker, "'Nature it is,' " p. 46.
8. Erich Neumann, The Great Mother, Bollingen Series 47 (Princeton: Princeton University Press, 1963), pp. 31, 291. See also Neumann's plates, especially nos. 3, 6, 20, 24-35, which show goddess figures as vessels or as seated on them.
11. Ibid., p. 186.
14. Ibid., p. 278.
15. Ibid., p. 272.