# Annotations to JAMES JOYCE'S *ULYSSES*

Sam Slote,
Marc A. Mamigonian,
and John Turner

OXFORD

'Joyce the untiring chronicler of detail has met his match in the compilers of these annotations' (Colm Tóibín, *London Review of Books*)

James Joyce's *Ulysses* is filled with all sorts of references that can get in the way of many of its readers. This volume, with over 12,000 individual annotations (and more than double the word count of *Ulysses* itself), explains these references and allusions in a clear and compact manner and is designed to be accessible to novices and scholars alike.

This volume provides full, thorough, and accurate annotations for James Joyce's *Ulysses*. The annotations cover the full range of information referenced in *Ulysses*: a vast array of literary allusions, such as Shakespeare, Aristotle, Dante, and Aquinas; slang from various eras and areas; foreign language words and phrases; Hiberno-English expressions; Catholic ritual and theology; Irish histories; Theosophy; Freemasonry; cricket; astronomy; fashion; boxing; heraldry; the symbolism of tattoos; horse racing; advertising slogans; nursery rhymes; superstitions; music-hall songs; references to Dublin topography precise enough for a city directory; and much more besides.

The annotations reflect the latest scholarship and have been thoroughly reviewed by an international team of experts. They are designed to be accessible to first-time readers and college students and will also serve as a resource for Joycean specialists. The volume includes contemporaneous maps of Dublin to illustrate the cityscape's relevance to Joyce's novel. Unlike previous volumes of annotations, almost every note includes documentation about sources.

Cover image: The door of 7 Eccles Street, courtesy of the James Joyce Centre, Dublin

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# 1. 'Telemachus'

**Map 1** Sandycove Martello Tower (25 inch OSI map 1907/9)

Time: 8–9 am
Location: Martello Tower, Sandycove
Art: Theology
Colour: white, gold
Symbol: Heir
Technic: Narrative (young)
Correspondences: Stephen: Telemachus, Hamlet; Buck Mulligan: Antinous; Milkwoman: Mentor
Serialised: *The Little Review* 4.11 (March 1918)

*Ulysses* begins in a Martello Tower—a former military fortification (see note at 1.542)—in Sandycove, a small seaside resort about 12 km south of Dublin (map 1). The Tower sits on Sandycove Point, right at the coast and just by the Forty Foot Hole, a popular bathing place (see note at 1.600). On Bloomsday 1962, the Sandycove Tower was officially opened as the James Joyce Museum. Joyce himself lived at the Tower for less than a week in September 1904 (Ellmann, pp. 171–76) with Oliver St John Gogarty (see note at 1.1) and Richard Samuel Chenevix Trench (see note at 1.49). Gogarty wrote about life in the Tower with Joyce in several of his books, notably *Mourning Became Mrs. Spendlove* (1948). At the Tower, Joyce, Gogarty, and Trench were visited by the writer William Bulfin (1863–1910), who was on a cycling tour of Ireland. In the book he wrote about the tour, *Rambles in Eirinn* (1907), he describes his visit:

> As we were leaving the suburbs behind us my comrade, who knows many different types of Irish people, said casually that there were two men living in a tower down somewhere to the left who were creating a sensation in the neighbourhood. They had,

# 14. 'Oxen of the Sun'

Map 14 National Maternity Hospital and Merrion Square (25 inch OSI map 1907/9); a = National Maternity Hospital (29–31 Holles Street); b = J. Burke (17 Holles Street); c = Denzille Lane; d = Merrion Hall; e = Westland Row Station

Time: 10–11 pm
Location: National Maternity Hospital (29–31 Holles Street)
Organ: Womb
Art: Medicine
Colour: white
Symbol: Mothers
Technic: Embryonic development
Correspondences: Trinacria: Hospital; Lampetie, Phaethusa: Nurses; Helios: Horne; Oxen: Fertility; Crime: Fraud
Serialised: *The Little Review* 7.3 (September–December 1920)

anthologies of English literature as he was preparing this episode, such as: George Saintsbury's *History of English Prose Rhythm*, William Peacock's *English Prose from Mandeville to Ruskin*, A. F. Murison's *Selections from the Best English Authors*, and Annie Barnett and Lucy Dale's *An Anthology of English Prose* (see Robert Janusko, *The Sources and Structures of James Joyce's 'Oxen'*; Gregory M. Downing, 'Joyce's "Oxen of the Sun" Notesheets'; and Phillip Herring, *Joyce's 'Ulysses' Notesheets in the British Museum*, pp. 162–264). In addition to these anthologies, Joyce also harvested many individual words and locutions from three etymological surveys written by Richard Samuel Chenevix Trench's (see note at 1.49) grandfather, Richard Chenevix Trench (Anglo-Irish archbishop and poet, 1807–86): *On the Study of Words*, *English Past and Present*, and *A Select Glossary of English Words Used Formerly in Senses Different from their Present* (see Downing, 'Richard Chenevix Trench and Joyce's Historical Survey of Words' and Davison, 'Trenchant Criticism'). While the notesheets can help identify specific texts Joyce used, via the various anthologies, this does not necessarily mean that in every instance Joyce is overtly citing from that text. Rather, it simply means that the text happened to provide Joyce with a lexical formulation he could use. 'Throughout "Oxen", Joyce tends to assimilate period spelling to the general spelling conventions of *Ulysses* as a whole, expressing a "period" feel with period diction and phrasing and attitudes rather than through period orthography' (Gregory Downing, 'Joyce's "Oxen of the Sun" Notesheets').

Both the opening (14.1–70) and closing sections (14.1440-1591) are extremely dense and are possibly the most difficult parts of *Ulysses*, although for different reasons. Since annotation on its own is insufficient for these sections, we will provide paraphrases and commentary in the Appendix.

The National Maternity Hospital is on Holles Street, around the corner from Merrion Square (see note at 8.281–82). To get back to town, Bloom travelled by tram (see note at 17.1469): the Sandymount Green line (see note at 10.1153) has a stop at Tritonville Road, near the Dignams' house, and another at North Merrion Square, near the hospital (S. A. O. Fitzpatrick, *Dublin: A Historical and Topographical Account*, p. 349). After leaving the hospital, the entourage goes to Burke's pub, at the corner of Holles and Denzille Streets (see note at 14.1391). After the pub closes, they walk along Denzille Lane (see note at 14.1446) (map 14).

### 14.1–6: Invocation

### 14.1: Deshil Holles Eamus

Deshil Holles Eamus: 'Let us go rightward to Holles Street.' Deshil: Anglicisation of the Irish *deasil*, 'towards the right [...] in the same direction as the hands of a clock, or the apparent course of the sun (a practice held auspicious by the Celts)' (*OED*). According to P. W. Joyce, turning rightward was a ritual gesture to attract good fortune and an act of consecration when repeated three times (*A Social History of Ancient Ireland*, vol. 1, p. 301). Holles: after Holles Street, location of the National Maternity Hospital (see note at 8.281–82). 'Deashil Holles' also echoes the name Denzil Holles (1599–1679), Earl of Clare, after whom Holles Street is named (C. T. McCready, *Dublin Street Names*, p. 51). Eamus (Latin): 'Let us go.' Triple incantations were associated with Druidism, and connected to childbirth. From John Smith, *Galic Antiquities* (1780): 'The ceremony of *deas-iul* is still used on many occasions in the Highlands of Scotland. Women with child go thrice in this direction round some chapels to procure an easy delivery' (p. 38; with thanks to Anne Marie D'Arcy).

The 'Oxen of the Sun' episode presents a specific challenge to reader and annotator alike, in that its narrative is conveyed through a series of burlesques that (apparently) trace out a genealogy of English prose styles from their beginnings in Latinate and Saxon forms to the contemporary. Joyce explained this in a letter to Frank Budgen from March 1920:

> Am working hard at *Oxen of the Sun*, the idea being the crime committed against fecundity by sterilizing the act of coition. Scene, lying-in hospital. Technique: a nineparted episode without divisions introduced by a Sallustian-Tacitean prelude (the unfertilized ovum), then by way of earliest English alliterative and monosyllabic and Anglo-Saxon ('Before born the babe had bliss. Within the womb he won worship'. 'Bloom dull dreamy heard: in held hat stony staring') then by way of Mandeville ('there came forth a scholar of medicine that men clepen &c') then Malory's *Morte d'Arthur* ('but that franklin Lenehan was prompt ever to pour them so that at the least way mirth should not lack') then the Elizabethan 'chronicle style' ('about that present time young Stephen filled all cups'), then a passage solemn, as of Milton, Taylor, Hooker, followed by a choppy Latin-gossipy bit, style of Burton-Browne, then a passage Bunyanesque ('the reason was that in the way he fell in with a certain whore whose name she said is Bird in the hand') after a diarystyle bit Pepys-Evelyn ('Bloom sitting snug with a party of wags, among them Dixon jun., Ja. Lynch, Doc. Madden and Stephen D. for a languor he had before and was now better, he having dreamed tonight a strange fancy and Mistress Purefoy there to be delivered, poor body, two days past her time and the midwives hard put to it, God send her quick issue') and so on through Defoe-Swift and Steele-Addison-Sterne and Landor-Pater-Newman until it ends in a frightful jumble of Pidgin English, nigger English, Cockney, Irish, Bowery slang and broken doggerel. This progression is also linked back at each part subtly with some foregoing episode of the day and, besides this, with the natural stages of development in the embryo and the periods of faunal evolution in general. The double-thudding Anglo-Saxon motive recurs from time to time ('Loth to move from Horne's house') to give the sense of the hoofs of oxen. Bloom is the spermatozoon, the hospital the womb, the nurse the ovum, Stephen the embryo. How's that for high? (*Letters*, vol. I, pp. 138–39).

This description was a basically accurate assessment of how the episode was structured on the drafts from this particular time in March 1920, but Joyce's subsequent revisions blur the divisions between the stylistic imitations. No single paragraph in the final text of 'Oxen' is restricted to just one authorial source; indeed, many paragraphs contain echoes of multiple, historically distant authors. Therefore, the episode's stylistic imitations are neither as linear nor as discrete as the letter to Budgen implies (see Sarah Davison, 'Joyce's Incorporation of Literary Sources in "Oxen of the Sun"' and also Ronan Crowley, 'Earmarking "Oxen of the Sun"').

We will identify the broad stylistic divisions, but these are meant only as a general and imprecise guide to the styles of this episode. Where possible and relevant, our naming of the broad categories will follow from Joyce's letter above. In addition, we will identify selected individual, specific lexical borrowings; these will show that the stylistic imitations are not as strictly regimented as the broad divisions might imply. Joyce's notesheets for 'Oxen' are invaluable in documenting his sources, thereby permitting identification (although much work still remains to be done in terms of identifying Joyce's sources). These notesheets show that he relied extensively, but not exclusively, upon various

God's command and promise to Adam and Eve, 'Increase and multiply, and fill the earth, and subdue it' (Genesis 1:28 and 9:7).

### 14.35: the art of medicine shall have been highly honoured

Ireland has a long history of excellence in the field of medicine, dating back to medieval times. After a visit to Ireland in 1640, Van Helmot, the great Dutch chemist, wrote that '[t]he Irish nobility have in every family a domestic physician, who has a tract of land free for his remuneration, and who is appointed not on account of the amount of learning he brings away in his head from colleges, but because he can cure disorders. These doctors obtain their medical knowledge chiefly from books belonging to particular families left them by their ancestors, in which are laid down the symptoms of the various diseases with the remedies annexed: which are remedies *vernacular*—the productions of their own country. Accordingly the Irish are better managed in sickness than the Italians, who have a physician in every village' (quoted in P. W. Joyce, *Social History of Ancient Ireland*, vol. 1, p. 600).

### 14.36: hostels

Hostel: derives from the medieval Latin *hospitale*, 'place of reception for guests' (*OED*, s.vv. hostel; hospital).

### 14.36: leperyards

That is, leper asylums. Lepers were segregated in houses or colonies in order to prevent the spread of infection. Due to the proliferation of leprosy in the Middle Ages, virtually every major town in France, Spain, Germany, and England had a leper house. By the fifteenth century, the spread of the disease diminished and by the start of the twentieth century, it was practically gone from Europe. 'At one time there were at least 95 religious hospitals for lepers in Great Britain and 14 in Ireland' (*EB11*, s.v. leprosy).

### 14.36: sweating chambers

Sweating house: effectively similar to a sauna, used for curing diseases in ancient Ireland. 'They are small houses, entirely of stone, from five to seven feet [1.5 to 2.1 metres] long inside, with a low little door through which one must creep: always placed remote from habitations: and near by is commonly a pool or tank of water. They were used in this way. A great fire of turf was kindled inside till the house became heated like an oven; after which the embers were swept out and vapour was produced by throwing water on the hot stones. Then the person, wrapping himself in a blanket, crept in and sat down on a bench of sods, after which the door was closed up. He remained there an hour or so till he was in profuse perspiration; and then creeping out plunged right into the cold water, after emerging from which he was well rubbed till he became warm. After several baths at intervals of some days he usually got cured' (P. W. Joyce, *Social History of Ancient Ireland*, vol. 1, pp. 625–26).

### 14.37: O'Shiels

The O'Shiels were a well-known medical family in Ireland, acting as hereditary physicians to the Mac Mahons of Oriel and the MacCoughlins of Devlin. The Book of the O'Shiels, transcribed in 1657, consists of a systematic treatment of the medicinal properties of herbs (P. W. Joyce, *Social History of Ancient Ireland*, vol. 1, p. 607).

### 14.37: O'Hickeys

The O'Hickeys were a prominent family of physicians serving the O'Briens of Thomond. The Book of the O'Hickeys is an Irish translation of a medieval Latin medical treatise,

**14.2–4: Send us bright one, light one, Horhorn, quickening and... wombfruit**
Stuart Gilbert describes this as 'an invocation to the Sun, Helios, personified by Sir Andrew Horne, the head of the Lying-in Hospital [from 1894–1908], the 'House of Horne" (p. 296). For Horne, see note at 8.282. Quickening: the stage of pregnancy at which the child first shows signs of life. Fruit: an embryo, foetus; also progeny (both *OED*). 'Wombfruit' is an example of a *kenning*, a common feature in Old English poetry, a two-word circumlocution for an ordinary noun by means of a condensed simile (Thomas Gardner, 'The Old English Kenning', p. 109).

**14.5–6: Hoopsa, boyaboy, hoopsa!... hoopsa!**
Stuart Gilbert describes this as 'the triumphant cry of the midwife as, elevating the newborn, she acclaims its sex' (p. 296).

**14.7–59: 'Sallustian-Tacitean prelude', as if poorly translated from the Latin**

**14.10–11: high mind's ornament**
Part of the complexity of this paragraph stems from the excessive use of ornamentation, which is signalled by the use of this word here. In rhetoric, ornamentation describes embellishment and flourish and, as such, is the quality of an extravagant and ornate style (Alex Preminger and T. V. F. Brogan, *The New Princeton Encyclopedia of Poetry and Poetics*).

**14.15: proliferant**
Proliferant: prolific, life-giving; from the post-Classical Latin *prolifer* and after the French *proliférant* (*OED*, s.v. proliferent). Joyce's use is the first listed by the *OED*.

**14.16: omnipollent**
Omnipollent: all-powerful; pollent, from the Latin *pollere*, 'to be strong' (*OED*, s.v. pollent).

**14.19: lutulent**
Lutulent: 'Muddy, turbid' (*OED*); here with the figurative sense of 'moral decay'.

**14.20–21: no nature's boon can contend against the bounty of increase**
In keeping with the tenor of this passage, this phrase uncritically endorses the 'bounty' of population increase. Ironically, the phrasing here is suggestive of Thomas Robert Malthus's (English economist, 1766–1834) *An Essay of the Principle of Population* (1798): 'Population, when unchecked, increases in geometrical ratio. Subsistence increases only in arithmetical ratio. A slight acquaintance with numbers will show the immensity of the first power in comparison of the second' (p. 71). He further claimed that periodic famines were one means of keeping population growth in check: 'Famine seems to be the last, the most dreadful resource of nature' (p. 118). See also note at 14.1415.

**14.23: semblables**
Semblable: a person similar to oneself, one's peer (*OED*).

**14.25: inverecund**
Inverecund: immodest, shameless, from the Latin *inverecundus*. The *OED* only has a listing for its contrary, *verecund*, 'Modest, bashful; shy, coy' (*OED*, s.v. verecund).

**14.29–30: that evangel simultaneously command... prophecy of abundance**
Evangel: 'A doctrine or principle (pertaining e.g. to politics, social reform, or morals) [...]. Sometimes with some notion of the etymological sense "good news"' (*OED*); in this case