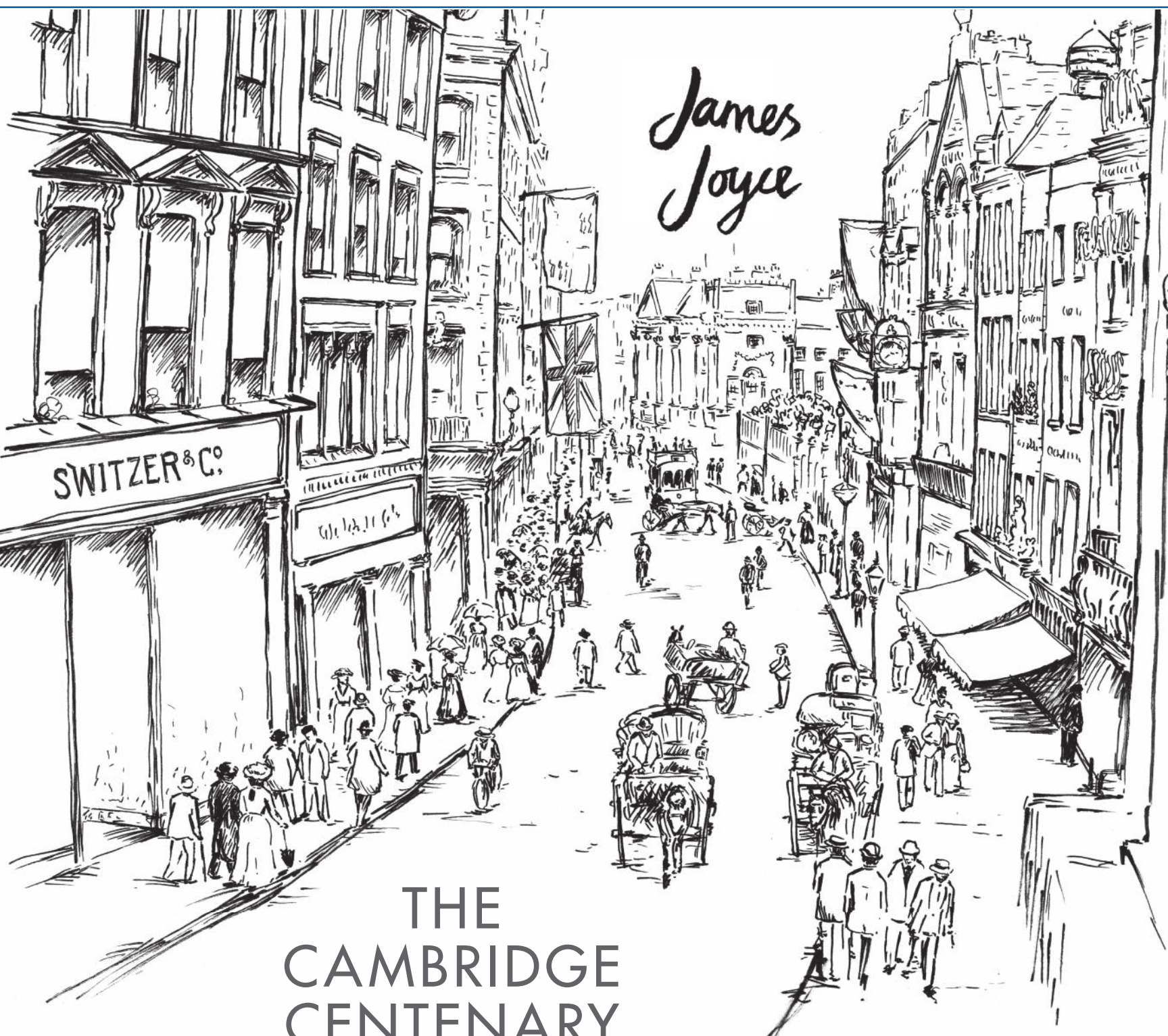


The Cambridge Centenary Ulysses

James Joyce's *Ulysses* is considered one of the greatest novels of the twentieth century. This new edition – published to celebrate the book's first publication – helps readers to understand the pleasures of this monumental work and to grapple with its challenges. Copiously equipped with maps, photographs, and explanatory footnotes, it provides a vivid and illuminating context for the experiences of Leopold Bloom, Stephen Dedalus, and Molly Bloom, as well as Joyce's many other Dublin characters, on June 16, 1904. Featuring a facsimile of the historic 1922 Shakespeare and Company text, this version includes Joyce's own errata as well as references to amendments made in later editions. Each of the eighteen chapters of *Ulysses* is introduced by a leading Joyce scholar. These richly informative pieces discuss the novel's plot and allusions, while exploring crucial questions that have puzzled and tantalized readers over the last hundred years.

Catherine Flynn is Associate Professor of English at the University of California, Berkeley. She is the author of *James Joyce and the Matter of Paris* (Cambridge University Press, 2019) and the editor of the forthcoming *The New Joyce Studies* (Cambridge University Press, 2022). Before studying literature, she practiced as an architect in Vienna, Austria, and in her native Ireland.



THE
CAMBRIDGE
CENTENARY

ULYSSES

The 1922 Text with Essays and Notes

Edited by CATHERINE FLYNN



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For you, the reader, setting off on a long and arduous adventure

“Sing in me, Muse, and through me tell the story of that man skilled in all ways of contending,
the wanderer, harried for years on end, after he plundered the stronghold on the proud height
of Troy.”
Homer, *The Odyssey*, Book 1, lines 1–5, translated by Robert Fitzgerald

O, rocks! she said. Tell us in plain words.
Ulysses

That is how poets write, the similar sounds. But then Shakespeare has no rhymes: blank verse.
The flow of the language it is. The thoughts. Solemn.
Ulysses

CONTENTS

<i>List of Illustrations</i>	<i>page</i> ix
<i>List of Maps</i>	xi
<i>Notes on Contributors</i>	xii
<i>Preface</i>	xv
<i>Chronology of Joyce’s Life</i>	xvii
<i>List of Abbreviations</i>	xxii
<i>A Note on Annotations</i>	xxiii
<i>Guide for Readers</i>	xxvi
 Introduction	 I
Catherine Flynn	
 Joyce’s Schemata for <i>Ulysses</i>	 I 2

ULYSSES with Introductory Essays

I	“Telemachus”	25
	Karen R. Lawrence	
2	“Nestor”	58
	Robert Spoo	
3	“Proteus”	81
	Sam Slote	
4	“Calypso”	105
	Margot Norris	
5	“Lotus Eaters”	130
	Maud Ellmann	
6	“Hades”	156
	Barry Devine	

7	“Aeolus” Terence Killeen	192
8	“Lestrygonians” Matthew Hayward	234
9	“Scylla and Charybdis” Matthew Creasy	276
10	“Wandering Rocks” Scarlett Baron	320
11	“Sirens” Katherine O’Callaghan	367
12	“Cyclops” Vincent J. Cheng	412
13	“Nausicaa” Vicki Mahaffey	473
14	“Oxen of the Sun” Sarah Davison	520
15	“Circe” Ronan Crowley	572
16	“Eumaeus” Tim Conley	740
17	“Ithaca” Fritz Senn	803
18	“Penelope” Catherine Flynn	884
	<i>The Errata</i> Ronan Crowley and Catherine Flynn	938
	<i>Further Reading</i>	943
	<i>Index of Recurrent Characters</i>	948

ILLUSTRATIONS

1 Sandycove Point with a view of the Martello Tower in the background (National Library of Ireland)	<i>page</i> 26
2 Martello Tower, Sandycove (Ian Gunn, Elizabeth Tyndall Layton)	27
3 Dalkey from Sorrento (joyceimages.com)	59
4 Strand Road, Sandymount (National Library of Ireland)	82
5 7 Eccles Street (Ian Gunn, Elizabeth Tyndall Layton)	106
6 Tram at the corner of Grafton Street and Nassau Street (joyceimages.com)	131
7 Lincoln Place Turkish Bath Company (Ian Gunn, Elizabeth Tyndall Layton)	132
8 The Old Circle, Glasnevin Cemetery (joyceimages.com)	156
9 The grave of Parnell, with the O’Connell monument and mortuary chapel in the background (National Library of Ireland)	157
10 Nelson’s Pillar (National Library of Ireland)	193
11 A boy selling newspapers at Harcourt Street Station (National Library of Ireland)	194
12 College Green, with the Bank of Ireland and Trinity College Dublin (National Library of Ireland)	234
13 Sackville Street (now O’Connell Street) (Dublin City Library and Archives)	235
14 The National Library (Dublin City Library and Archives)	276
15 William Humble, Earl of Dudley (Wikimedia Commons)	323
16 A man walking on Eden Quay, accompanied by a policeman (John J. Clarke) (National Library of Ireland)	324
17 Grattan Bridge and Ormond Quay (Robert French) (National Library of Ireland)	367
18 Miss Ellaline Terriss (joyceimages.com)	368
19 Bernard Kiernan’s public house, 8–10 Little Britain Street (joyceimages.com)	412
20 Dublin Corporation Fruit, Vegetable, and Flower Market (Historical Picture Archive)	413
21 Woman sitting on a wall (National Library of Ireland)	473
22 Fragment of Ian Gunn’s composite, fictionalized, “ <i>Ulysses</i> Telegraph Poster,” Split Pea Press, 1990 (Ian Gunn)	478
23 Sir John Martin-Harvey (Wikimedia Commons)	481
24 The National Maternity Hospital, 29–31 Holles Street (Dublin City Library and Archives)	521
25 A group of people at the Great Exhibition, Herbert Park (1907), including “highly respectable ladies” (National Library of Ireland)	573
26 Faithful Place, off Lower Tyrone Street in Dublin’s “Monto” (Royal Society of Antiquaries of Ireland)	574
27 Custom House (National Library of Ireland)	740

x · List of Illustrations

28	A 1917 protest meeting at Beresford Place, Butt Bridge (and cabman’s shelter) (National Library of Ireland)	741
29	7 Eccles Street area (Ian Gunn, Elizabeth Tyndall Layton)	804
30	Lancers and spectators attend the Queen’s visit to Dublin, Merrion Square (National Library of Ireland)	885

MAPS

1 Sandycove	<i>page</i> 28
2 Dalkey	60
3 Sandymount Strand	83
4 Eccles Street	107
5 Sir Rogerson’s Quay to Leinster Street	133
6 Sandymount to Glasnevin Cemetery	158
7 Princes Street to Bachelors Walk	195
8 Sackville Street (O’Connell Street) to Kildare Street	236
9 The National Library and the National Museum, Kildare Street	277
10 Viceregal Lodge, Phoenix Park to the Royal Dublin Society Showgrounds, Ballsbridge	327
11 Ormond Quay and Grattan Bridge	369
12 Stoney Batter to Little Britain Street	414
13 Sandymount Strand	479
14 Holles Street Hospital to Westland Row	522
15 Amiens Street Station to Monto, “Nighttown”	575
16 Amiens Street to the cabman’s shelter, Butt Bridge	742
17 Cabman’s shelter to Eccles Street	805
18 Eccles Street	886

CONTRIBUTORS

Catherine Flynn, Volume Editor, is Associate Professor of English at the University of California, Berkeley. She is the author of *James Joyce and the Matter of Paris* (Cambridge University Press, 2019), editor of *The New Joyce Studies* (Cambridge University Press, 2022), and editor with Richard Brown of a special issue of *James Joyce Quarterly*, “Joycean Avant-Gardes.” She has also published on Walter Benjamin, Brecht, Kafka, Surrealism, De Stijl, Marxist literary criticism, the avant-garde, and Flann O’Brien. She hosts a podcast related to this volume called U22: The Centenary Ulysses Podcast.

Scarlett Baron is Associate Professor in the English Department at University College London. She is the author of “*Strandentwining Cable*”: *Joyce, Flaubert, and Intertextuality* (Oxford University Press, 2012) and *The Birth of Intertextuality: The Riddle of Creativity* (Routledge, 2019). She has written several essays on Joyce and his relations to other modernist and postmodernist authors. She is an elected Trustee of the International James Joyce Foundation.

Vincent J. Cheng is Shirley Sutton Thomas Professor of English at the University of Utah. He is the author of many scholarly articles and books, including *Joyce, Race, and Empire* (Cambridge University Press, 1995), *Shakespeare and Joyce: A Study of “Finnegans Wake”* (Penn State University Press, 1990), “*Le Cid*”: *A Translation in Rhymed Couplets, Inauthentic: The Anxiety Over Culture and Identity* (Rutgers University Press, 2004), and, most recently, *Amnesia and the Nation: History, Forgetting, and James Joyce* (Palgrave, 2018).

Tim Conley is Professor of English and Comparative Literature at Brock University in Canada. His works on Joyce include *Joyces Mistakes: Problems of Intention, Irony, and Interpretation* (University of Toronto Press, 2003), *Joyce’s Disciples Disciplined* (as editor, University College Dublin, 2010), *Doubtful Points: Joyce and Punctuation* (as co-editor, Brill, 2014), *Useless Joyce: Textual Functions, Cultural Appropriations* (University of Toronto Press, 2017), and *The Varieties of Joycean Experience* (Anthem Press, 2020).

Matthew Creasy is a Senior Lecturer in English Literature at the University of Glasgow. His critical edition of Arthur Symonds’s *The Symbolist Movement in Literature* was published by Fyfield-Carcanet in 2014 and he is currently editing George Moore’s *Confessions of a Young Man* for the Modern Humanities Research Association. He led the Arts and Humanities Research Council-funded network “Decadence and Translation” and the “Scottish Cosmopolitanism at the Fin de Siècle” workshop for the Royal Society of Edinburgh. He has published essays and articles on the work of James Joyce, William Empson, Arthur Symonds, and Victorian periodicals and decadence.

Ronan Crowley is a postdoctoral researcher at Aarhus University in Denmark and the Vice President and President-Elect of the International James Joyce Foundation. He has co-edited two collections of essays on Joyce, *New Quotatoes* (Brill, 2016) and *The Art of James Joyce* (University of Tulsa Press, 2020), and is part of the editorial team behind jamesjoycecorrespondence.org, an open access scholarly edition of the unpublished Joyce letters. He is currently completing a monograph on the writing of *Ulysses*.

Sarah Davison is Assistant Professor in English Literature at the University of Nottingham. She is the author of *Modernist Literatures: A Reader's Guide to Essential Criticism* (Palgrave, 2014), as well as several articles on Joyce's source materials for the "Oxen of the Sun" episode. Her next monograph, *Modernist Parody: Imitation, Origination, and Experimentation in Early Twentieth-Century Literature* is forthcoming with Oxford University Press.

Barry Devine is Assistant Professor of English at Heidelberg University. He is currently researching James Joyce's revisions to *Ulysses* during the six months before publication in February 1922. He has published numerous articles and essays on Joyce, including "Daren't Joke about the Dead: James Joyce's Concerted Effort to Include Humor in the Hades Episode of *Ulysses*" in *Genetic Joyce Studies*.

Maud Ellmann is Randy L. & Melvin R. Berlin Professor of the Development of the Novel in English at the University of Chicago. She is the author of *The Nets of Modernism: Henry James, Virginia Woolf, James Joyce, and Sigmund Freud* (Cambridge University Press, 2010), *Elizabeth Bowen: The Shadow Across the Page* (Edinburgh University Press, 2003), *The Hunger Artists: Starving, Writing, and Imprisonment* (Harvard University Press, 1993), and *The Poetics of Impersonality: T. S. Eliot and Ezra Pound* (Harvard University Press, 1987). She is the editor of *Psychoanalytic Literary Criticism* (Longman, 1994) and the *Edinburgh Companion to Irish Modernism*, co-edited with Siân White and Vicki Mahaffey (Edinburgh University Press, 2021).

Matthew Hayward is Senior Lecturer in Literature and Director of Education at the University of the South Pacific, Fiji. He has published on James Joyce, modernism, and Pacific literature in such journals as *Modernism/modernity*, *Texas Studies in Literature and Language*, and *James Joyce Quarterly*, and in numerous collections. He is co-editor (with Maebh Long) of the volume *New Oceania: Modernisms and Modernities in the Pacific* (Routledge, 2019), and is currently working on two monographs, *Joyce in Business*, and (with Maebh Long) *Oceanian Modernism*.

Terence Killeen is Research Scholar at the James Joyce Centre, Dublin. He is the author of *Ulysses Unbound: A Reader's Companion to Ulysses*, recently reissued by the University Press of Florida. He regularly leads seminars and lectures at both the Dublin and Trieste James Joyce Summer schools. His most recent publication is an essay on the earliest version of *A Portrait of the Artist as a Young Man*, which appears in the collection *Joyce's Non-Fiction Writings*. He is a former journalist at the *Irish Times*, where he still writes on Joyce-related matters. A member of the board of the James Joyce Centre, Dublin, he was a keynote speaker at the North American James Joyce Conference in Mexico City in 2019.

Karen R. Lawrence is President of the Huntington Library, Art Museum, and Botanical Gardens, former President of Sarah Lawrence College, Dean of Humanities at the University of California, Irvine, and Professor of English and Comparative Literature. She is the author of *Who's Afraid of James Joyce?* (University Press of Florida, 2010), *Techniques for Living: Fiction and Theory in the Works of Christine Brooke-Rose* (Ohio University Press, 2010), *Transcultural Joyce* (Cambridge University Press, 1998), *Penelope Voyages: Women and Travel in the British Literary*

Tradition (Cornell University Press, 1994), *Decolonizing Tradition: New Views of Twentieth-Century “British” Literary Canons* (University of Illinois Press, 1991), and *The Odyssey of Style in Ulysses* (Princeton University Press, 1981), as well as numerous essays and articles. She served as President of the International James Joyce Foundation from 1991 to 1996.

Vicki Mahaffey is Kirkpatrick Professor of English and Gender and Women’s Studies at the University of Illinois, Urbana-Champaign. She is the author of several works on Joyce and modernism, including *Modernist Literature: Challenging Fictions* (Oxford University Press, 2007), *States of Desire: Wilde, Yeats, Joyce and the Irish Experiment* (Oxford University Press, 1998), and *Reauthorizing Joyce* (University Press of Florida, 1995).

Margot Norris is Chancellor’s Professor Emerita of English and Comparative Literature at the University of California, Irvine. She is the author of numerous books on the works of James Joyce, including *The Decentered Universe of “Finnegan’s Wake”* (Johns Hopkins University Press, 1977), *Joyce’s Web: The Social Unraveling of Modernism* (University of Texas Press, 1992), *Suspicious Readings of Joyce’s “Dubliners”* (University of Pennsylvania Press, 2003), *Ulysses* (Cork University Press, 2004), a study of the 1967 Joseph Strick film of the novel, and *Virgin and Veteran Readings of “Ulysses”* (Palgrave, 2011).

Katherine O’Callaghan lectures on James Joyce, modernism, Irish literature, and the role of music in novels at the University of Massachusetts, Amherst. She is a member of the Board of Trustees of the International James Joyce Foundation. She received her PhD on the topic of Joyce and Music from University College Dublin. She is the editor of *Essays on Music and Language in Modernist Literature: Musical Modernism* (Routledge, 2018), and the co-editor, with Oona Frawley, of *Memory Ireland Volume IV: James Joyce and Cultural Memory* (Syracuse University Press, 2014). Her essays on Joyce have appeared in *James Joyce Quarterly* and *European Joyce Studies*.

Fritz Senn has directed the Zurich James Joyce Foundation since its inception in 1985. He has been connected with the *Wake Newslitter* and *James Joyce Quarterly* and published on Joyce and translation issues. His books include *Joyce’s Dislocutions: Essays on Reading as Translation* (Johns Hopkins University Press, 1984); *Inductive Scrutinies: Focus on Joyce* (Lilliput Press, 1995); *Joycean Murmurs: Fritz Senn on James Joyce* (edited by Christine O’Neill, Lilliput Press, 2007), and *Noch mehr über Joyce: Streiflichter* (Frankfurt: Schöffling & Co., 2012).

Sam Slote is Associate Professor in the School of English at Trinity College Dublin. He is the author of *Joyce’s Nietzschean Ethics* (Palgrave, 2013) and is the co-editor, with Luca Crispi, of *How Joyce Wrote “Finnegans Wake”* (University of Wisconsin Press, 2007). His *Annotations to James Joyce’s “Ulysses,”* co-written with Marc Mamigonian and John Turner, will be published by Oxford University Press in 2021. In addition to Joyce and Beckett, he has written on Virginia Woolf, Vladimir Nabokov, Raymond Queneau, Antonin Artaud, Dante, Mallarmé, and Elvis.

Robert Spoo is Chapman Distinguished Professor of Law at the University of Tulsa. He served as tenured faculty in the English Department at the University of Tulsa and as editor of the *James Joyce Quarterly*. He is the author of *Without Copyrights: Piracy, Publishing, and the Public Domain* (Oxford University Press, 2013), *Copyright and Joyce: Litigating the Word: James Joyce in the Courts* (Dublin James Joyce Centre, 2008), as well as *Three Myths for Aging Copyrights: Tithonus, Dorian Gray, Ulysses* (National Library of Ireland, 2004), *James Joyce and the Subject of History* (University of Michigan Press, 1996), and *James Joyce and the Language of History: Dedalus’s Nightmare* (Oxford University Press, 1994).

PREFACE

James Joyce's *Ulysses* is a book that many try but fail to read. In celebration of the centenary of its first appearance, this edition is designed to help you grapple with its difficulties. You can, of course, read *Ulysses* right through, unassisted, and confront its challenges head on. Alternatively, you can avail of the support this book offers. At its local level, *Ulysses* features a mass of obscure reference and arcane diction, and this volume provides footnotes on each page to assist your progress through the text, although not in so much detail as to overwhelm you. These footnotes avoid involved scholarly interpretation and, sometimes, for a complex passage, they offer the logic of a set of references rather than an explanation of each one. There is a list of more detailed glossaries at the back of this volume.

At a larger scale, *Ulysses* challenges the reader through its defiance of conventional modes of narration and characterization. In the introduction, I discuss why Joyce wrote such a challenging book. This difficulty, I argue, is the novel's response to its historical and political moment, in which Ireland is emerging into freedom from centuries of colonial rule and in which, at a global scale, traditional values and conventions are being questioned. In an unprecedented way, Joyce reimagines the novel as a genre, to give us the thoughts, sensations, and memories of lower-middle-class people on a relatively unremarkable day. In *Ulysses* Joyce reworks Homer's *Odyssey*, one of the original epic struggles, to give expression to the challenges of modern experience. But there is also a limit to the usefulness of Homeric parallels. *Ulysses*' refusal of easy answers shows the possibility of new meanings in a world that can be represented and remade in new and vibrant ways.

In addition to the general introduction, there is an introductory essay on each chapter of the novel by a Joyce scholar of note. These eighteen essays are conceived as waystations to help the reader regroup for the next challenge, providing them with necessary orientation, information, and questions to ponder. The essays provide information on each episode's events at a realistic level, its parallels to the *Odyssey*, its situation in the topography of Dublin, and its most significant historical and literary referents. I would like to thank the wonderful scholars who contributed to this volume. Their essays display their deep understanding of *Ulysses*, their skill in unfolding its significance, and their unique voices.

This edition reproduces the historic 1922 Shakespeare & Company edition of *Ulysses*. I am grateful to the Bancroft Library at the University of California, Berkeley, for providing a photo facsimile of a first edition from their special holdings. In this volume, in the margins beside the facsimile are the errata notes Joyce himself compiled in response to the printer's mistakes in the first edition. At the back of this volume is an essay I have co-written with Ronan Crowley on the errata, and their compilation from Joyce's various lists. This volume is not meant to replace the Hans Walter Gabler's *Ulysses*, which has become the standard edition for scholars; indeed, it features keys in its margins to the line numbers of the Gabler edition, so that readers can move

easily between this volume and the Gabler and scholarly literature that cites it. It also features, in its footnotes, references to amendments in Gabler's edition, itself a compendium of previous attempts to correct the text and a repository of new corrections based on Joyce's manuscripts.

To put together a volume like this is to be indebted to a community of Joyce scholars. This book follows in the wake of many exemplary editions of *Ulysses*, including Jeri Johnson's Oxford World Classics facsimile edition of the 1922 text. The footnotes throughout this volume, and the index of recurrent characters starting on p. 949, draw on a body of annotation that scholars have developed over the past hundred years: early works like Thornton's *Allusions in "Ulysses"* were built on by Gifford and Seidman's *"Ulysses" Annotated*, which in turn has been revised and extended by Sam Slote, Marc Mamigonian, and John Turner in their recent *Annotations to James Joyce's "Ulysses."* Full details of these works are given in the Note on Annotations on p. xxiii.

I would like to thank David Cox for his care in drawing the maps for each episode; I'm grateful to Ian Gunn for his extraordinarily informative *James Joyce's Dublin* and for sharing the 1912 Ordnance Survey map which forms the basis of David's drawings. I would also like to thank Patrick Flynn, of the *James Joyce Gazette*, for his help. I'm thankful to Fritz Senn for sharing images from the Zurich Foundation and likewise to Aida Yared for sharing images from her joyceimages website. I'd like to thank Elizabeth Tindall Layton for permitting me to reproduce images from her father William York Tindall's book, *The Joyce Country*. I would like to thank the National Library of Ireland, the Royal Society of Antiquaries of Ireland, and the Dublin City Library and Archive for permission to reproduce images from their collections.

I'm very grateful to Ray Ryan, senior commissioning editor at Cambridge University Press, for his vision and support through the various stages of this project. I would also like to thank the team at Cambridge University Press who managed its complex production: Sarah Starkey, Sharon McCann, and Edgar Mendez. I am very grateful to Elizabeth Abel, Dan Blanton, Ronan Crowley, Matthew King, Katherine O'Callaghan, Vincent Sherry, and Sam Slote for their perceptive and insightful readings of drafts of my essays. I want to offer my deepest thanks to Ronan Crowley for his meticulousness in the compilation and labeling of the errata. I am very grateful to my research assistants Andy Haas, Emily Moell, and Jesus Diaz for their work. I want to thank the valiant students of my Spring 2020 *Ulysses* seminar at the University of California, Berkeley, who despite the onset of quarantine for COVID-19 continued with energy, insight, and curiosity, even when discussing footnotes, helping me to see again what the first-time reader sees in *Ulysses*. I am delighted that four students from the seminar are working with me on the U22 Podcast which accompanies this volume: Rafael Aguilar, Max Ambrose, Emily Moell, and Louie Poore. My hope is that the podcast, like this volume, will offer readers new ways through Joyce's book.

This volume has been a few years in the making but it is largely a product of quarantine in Berkeley and in Cork. In these straitened times, I owe so much to Thomas O'Dogherty and his sense of proportion. And to Kristin Primus and Colin Garretson for laughter, conversation, and companionable silence. I owe Denny O'Donovan for saving my bacon. My biggest debt is to my parents, for their inspirational energy and generosity. It was wonderful to be in a pod of Flynn's, with them, my brothers Michael and Denis, their partners Linda and Orla, and their kids, Corey, Michael, and Elsie. To John, my brother here in California, and his partner Alisa, I am grateful in endless ways. Like Bloom, the modern-day Odysseus, we find our way home, to places that are both familiar and new, carried "by the proper perpetual motion of the earth through everchanging tracks of neverchanging space."

CHRONOLOGY OF JOYCE’S LIFE

1882	James Joyce born on February 2, at 41 Brighton Square West, Rathgar, Dublin, eldest son of John Stanislaus Joyce, rate collector, and Mary Jane (“May”) Joyce, née Murray.	Virginia Stephen (Woolf) and Wyndham Lewis born. Phoenix Park murders.
1884	Birth of Stanislaus Joyce, who, of JJ’s nine surviving siblings, was closest to him.	Fenians launch “dynamite campaign” in England. Gaelic Athletic Association founded.
1885		Ezra Pound and D. H. Lawrence born; Marx, <i>Das Kapital</i> . Irish Home Rule Party wins 86 of 103 contested seats in Parliament.
1886		Defeat of Gladstone’s Home Rule Bill for Ireland; Plan of Campaign (rent strike) begins.
1887	JJ’s uncle, William O’Connell, moves in with the family, as does Mrs “Dante” Hearn Conway, who is to act as governess.	Letters published in London <i>Times</i> implicate Charles Stewart Parnell in murder of Lord Frederick Cavendish, but are subsequently shown to be forgeries (1889).
1888	Joyce family moves to Bray, a fashionable suburb of Dublin. Joyce enrolls at Clongowes Wood College, a Jesuit boarding school, twenty miles west of Dublin.	T. S. Eliot born. Captain William O’Shea files petition for divorce, citing his wife’s adultery with Parnell.
1890		Ibsen’s <i>Hedda Gabler</i> ; exposure of Parnell’s affair with Kitty O’Shea forces Gladstone to withdraw political support; Parnell repudiated by Irish Catholic clergy and ousted as leader of Home Rule Party.
1891	Withdrawn from Clongowes in June after father loses his position; writes a verse broadside on the occasion of the death of Charles Stewart Parnell, “Et Tu, Healy!” (none of the copies printed by John Joyce survives).	Parnell dies in Brighton and is buried in Glasnevin Cemetery.
1892	Joyce family moves to Blackrock, halfway between Bray and Dublin, and then into central Dublin.	
1893	After brief attendance at the Christian Brothers’ school in North Richmond Street, JJ and his brothers enroll in Belvedere College, a Jesuit day school, where he achieves a brilliant academic record; the Joyces move into central Dublin, their fortunes declining.	Gaelic League founded. Home Rule Bill passes in the House of Commons but is defeated in the House of Lords.
1894	Travels to Cork with his father. Joyces move to Drumcondra. At Belvedere, wins the first of several prizes for state examinations. Joyces move to North Richmond Street.	

xviii · Chronology of Joyce’s Life

1895	Joins the Sodality of the Blessed Virgin Mary.	Trials of Oscar Wilde.
1896	Becomes prefect of the Sodality; attends retreat; has an encounter with a prostitute for the first time.	Socialist Republican Party formed.
1897	Wins prize for best English composition in Ireland in his grade.	
1898	Begins to read Ibsen. Enters Royal University, now University College, Dublin (UCD). Joyce family moves repeatedly.	Dreyfus Affair in France.
1899	Attends opening night of Yeats’s play <i>The Countess Cathleen</i> and refuses to sign a protest by UCD students.	Irish Literary Theatre debuts in Dublin.
1900	Reads “Drama and Life” before the UCD Literary and Historical Society; publishes essay “Ibsen’s New Drama” in the <i>Fortnightly Review</i> and receives thanks from Ibsen. Joyce visits London; writes poems and plays, mostly destroyed.	Bergson, <i>Rire</i> (Laughter); Freud, <i>The Interpretation of Dreams</i> .
1901	Attacks the insularity of the Irish Literary Theatre in “The Day of the Rabblement”; the essay is refused by the college magazine <i>St Stephen’s</i> and JJ publishes it in a pamphlet with Francis Skeffington’s essay on women’s equality.	Boer War in South Africa ends; Queen Victoria dies, succeeded by Edward VII; anarchism and strikes in Italy and France; Freud, <i>The Psychopathology of Everyday Life</i> ; Irish literary renaissance under Yeats, Lady Gregory, George Moore, and A. E. (George Russell).
1902	Delivers paper to Literary and Historical Society on James Clarence Mangan; brother George dies; JJ graduates from UCD with a degree in modern languages (proficiency in Latin, Italian, French, German, and literary Norwegian); leaves Dublin for Paris (ostensibly to study medicine) in late November; en route through London, introduced by Yeats to Arthur Symons; returns to Dublin for two weeks at Christmas.	
1903	Hungry and isolated in Paris, studies in Bibliothèque Nationale and Bibliothèque Sainte-Geneviève; writes epiphanies, poems, the essay on aesthetics, and reviews; meets Synge; in April receives news his mother is dying and returns to Dublin; Mary Joyce dies on 13 August.	Synge’s <i>In the Shadow of the Glen</i> , staged at Irish National Theatre, stirs controversy over national art; Henry James, <i>The Ambassadors</i> .
1904	Writes “A Portrait of the Artist,” on January 7; revises it, after its rejection for publication in <i>Dana</i> , as <i>Stephen Hero</i> ; publishes several future <i>Chamber Music</i> poems in the <i>Speaker</i> , <i>Saturday Review</i> , <i>Dana</i> , <i>Venture</i> , and three future <i>Dubliners</i> stories in the <i>Irish Homestead</i> ; teaches in Dalkey at the Clifton School; in September, stays for ten days in the Martello Tower, Sandycove, with Oliver St John Gogarty (model for Buck Mulligan); satirizes Dublin literary scene in “The Holy Office”; meets Nora on June 10; they first go out together on June 16; they leave Dublin on October 8, traveling to Zurich, Trieste, and finally Pola (now Pula in Croatia), where JJ teaches in Berlitz school.	General Strike by anarcho-syndicalists in Italy; Abbey Theatre, Dublin, founded.
1905	Transferred to Berlitz school in Trieste; son Giorgio born on July 27; begins a nine-year struggle to publish <i>Dubliners</i> by submitting a manuscript (still lacking “Two Gallants,” “A Little Cloud,” and “The Dead”) to Dublin publisher Grant Richards; Stanislaus joins the family in Trieste.	Arthur Griffith presents “The Sinn Féin Policy.”

1906	JJ and family move to Rome, where he works as foreign correspondent in bank; conceives of a short story called “Ulysses,” featuring a cuckolded Dubliner named Hunter believed to be Jewish; begins “The Dead.”	
1907	Returns to Trieste and gives private lessons in English; <i>Chamber Music</i> published by Elkin Matthews, London; writes three articles on Ireland for <i>Il Piccolo della Sera</i> ; lectures on “Ireland, Island of Saints and Sages” at the Università del Popolo in Trieste; eye troubles begin following rheumatic fever; daughter Lucia Anna born on July 26; finishes “The Dead” in September and begins to revise <i>Stephen Hero</i> as <i>A Portrait of the Artist as a Young Man</i> ; tells Stanislaus he will expand “Ulysses” into a short book as a “Dublin <i>Peer Gynt</i> .”	Women organize to gain suffrage in Europe and America; riots in Dublin after staging of Synge’s <i>Playboy of the Western World</i> ; Picasso’s <i>Demoiselles d’Avignon</i> and emergence of Cubism in Paris. National Council and Sinn Féin League combine to create Sinn Féin.
1908	Finishes three chapters of <i>Portrait</i> .	Irish Transport and General Workers’ Union formed.
1909	Returns to Ireland twice: first, to arrange a contract with Maunsel & Co. for <i>Dubliners</i> , during which visit Vincent Cosgrave tells JJ that Nora had been unfaithful to him; JJ writes Nora a series of impassioned letters; second, to manage the Cinematograph Volta, which opened, with the backing of Triestine businessmen, on December 20.	Gertrude Stein, <i>Three Lives</i> ; Wyndham Lewis, first stories published in Ford Madox (Hueffer) Ford’s <i>English Review</i> .
1910	Returns to Trieste in January, with sister Eva; Volta fails to make a profit and is sold; publication of <i>Dubliners</i> postponed by Maunsel & Co., who feared the effect on their reputation.	
1911	Stanislaus continues to support the family, expresses resentment.	Suffragette riots in London; Forster, <i>Howards End</i> ; Home Rule bill defeated in House of Lords.
1912	Lectures on Blake and Defoe at the Università; writes article on Parnell for <i>Il Piccolo</i> ; returns in July for last time to Ireland, visiting Galway and Dublin; Maunsel burns the sheets of <i>Dubliners</i> , prompting Joyce’s attack on Irish cultural parochialism, “Gas From a Burner.”	
1913	Grant Richards expresses renewed interest in <i>Dubliners</i> ; Yeats tells Ezra Pound of JJ; Pound contacts him and interests Dora Marsden, editor of the <i>Egoist</i> , in manuscript chapters of <i>Portrait</i> .	Irish National Volunteers founded (active in 1916 Easter Rising); Lawrence, <i>Sons and Lovers</i> ; Einstein’s Theory of Relativity; first issues of Dora Marsden’s <i>New Freewoman</i> (later the <i>Egoist</i>) Third Home Rule bill fails. “Lock-out” by Dublin employers begins against Irish Transport and General Workers’ Union.
1914	<i>Portrait</i> serialized in the <i>Egoist</i> from February 2 to September 1, 1915; begins work on <i>Ulysses</i> in March; begins <i>Exiles</i> ; writes <i>Giacomo Joyce</i> ; <i>Dubliners</i> published by Richards on June 15; JJ faces internment in Trieste following the outbreak of the War.	Lock-out ends in defeat for workers. Wyndham Lewis, <i>Blast</i> (first issue); Austrian Archduke Ferdinand and wife assassinated in Sarajevo; World War begins in August.
1915	JJ permitted to move to Zurich with his family in June, pledging neutrality to the Swiss authorities; Stanislaus interned in Austria; JJ finishes <i>Exiles</i> ; receives £75 from British Royal Literary Fund through recommendations of Pound, Yeats, and Edmund Gosse.	Zeppelin attacks on London; Italy joins Allies; Lawrence, <i>The Rainbow</i> (suppressed after an obscenity trial); Ford, <i>The Good Soldier</i> ; <i>Blast</i> 2 (War Number).
1916	Receives £100 grant from British Treasury Fund; <i>Portrait</i> and <i>Dubliners</i> published in New York by B. W. Huebsch	Lewis’s <i>Tarr</i> serialized in the <i>Egoist</i> ; emergence of Dada in Zurich; Easter Rising in Dublin.

1917	<i>Portrait</i> published in London by Egoist Press; eight poems published in <i>Poetry</i> (Chicago); receives first (anonymous) gift from Harriet Shaw Weaver, eventually his chief patron; receives money in March for the manuscript of <i>Exiles</i> from John Quinn, a New York lawyer, who writes favorable review of <i>Portrait</i> in <i>Vanity Fair</i> in May; worsening of eye troubles followed by eye operation late in the summer and three-month recuperation in Locarno; JJ writes first three chapters of <i>Ulysses</i> ; Weaver agrees to serialize <i>Ulysses</i> in the <i>Egoist</i> .	October Revolution in Russia; United States enters World War; Eliot, <i>Prufrock and Other Observations</i> .
1918	Joyces return to Zurich; JJ receives monthly stipend from Mrs. Harold McCormick; organizes the English Players who stage Oscar Wilde's <i>Importance of Being Earnest</i> ; argues with leading actor and enters into lawsuits; Pound sends first episodes of <i>Ulysses</i> to the <i>Little Review</i> (New York), which begins to serialize it; JJ completes draft of episode 9 by end of December 1920; <i>Exiles</i> published by Grant Richards in London and Huebsch in New York.	General Strike and influenza epidemic in Switzerland; Armistice signed on November 11.
1919	Five installments of <i>Ulysses</i> published in the <i>Egoist</i> ; continued serialization in <i>Little Review</i> ; US Postal Authorities burn January and May issues; subsidy withdrawn by Mrs. McCormick; JJ returns with family to Trieste in October; teaches English and continues work on <i>Ulysses</i> .	Irish War of Independence begins. Treaty of Versailles signed in June; National Socialist Party founded in Germany; Fascisti formed in Italy by Mussolini; Red and White armies battle in Russia; Shakespeare & Co. founded in Paris by Sylvia Beach.
1920	Meets Pound in northern Italy and, at his suggestion, moves with family to Paris; serial publication of <i>Ulysses</i> in the <i>Little Review</i> discontinued at episode 14, "Oxen of the Sun," following the New York Society for the Prevention of Vice's charge of pornography, prompted by "Nausicaa."	League of Nations established; the Government of Ireland Act proposes separate parliaments for North and South; Pound, <i>Hugh Selwyn Mauberley</i> ; Eliot, <i>The Sacred Wood</i> ; Lewis meets and draws Joyce in Paris.
1921	The <i>Little Review</i> is convicted for obscenity; JJ refuses to alter <i>Ulysses</i> and Huebsch declines it; Sylvia Beach proposes to publish <i>Ulysses</i> in Paris under the imprint of Shakespeare & Co; Valery Larbaud delivers lecture on <i>Ulysses</i> to 250 people in Shakespeare & Co.	War reparations imposed on Germany; Fascists elected to Italian Parliament; War of Independence ends and Treaty signed between England and Ireland; Pirandello, <i>Six Characters in Search of an Author</i> .
1922	Receives a copy of <i>Ulysses</i> on his fortieth birthday, February 2, and Beach displays another copy to a crowded Shakespeare & Co; copies go on sale a week later; Valery Larbaud's essay on <i>Ulysses</i> published in <i>Nouvelle Revue Française</i> .	Irish Free State proclaimed; Irish Civil War breaks out; Fascists' "march on Rome" and Mussolini's appointment as Prime Minister; Woolf, <i>Jacob's Room</i> ; Eliot, <i>The Waste Land</i> .
1923	Begins to write "Work in Progress," eventually published as <i>Finnegans Wake</i> ; visits England in summer.	Irish Civil War ends; Yeats wins Nobel Prize for Literature.
1924	Severe eye trouble, continuing for the rest of Joyce's life; first fragment of "Work in Progress" published in the <i>Transatlantic Review</i> (Paris).	Lenin dies; Stalin comes to power; Hitler, imprisoned for nine months, writes <i>Mein Kampf</i> ; Surrealist Manifestos.
1925	Second fragment from "Work in Progress" published in the <i>Criterion</i> (London); first version of "Anna Livia Plurabelle" section from "Work in Progress" published in <i>Navire d'Argent</i> (Paris).	Woolf, <i>Mrs Dalloway</i> ; Yeats, <i>A Vision</i> ; Kafka, <i>The Trial</i> ; Eliot, "The Hollow Men"; Shaw awarded Nobel Prize for Literature.
1926	Much of <i>Ulysses</i> pirated serially in <i>Two Worlds Monthly</i> (New York).	General Strike in England; Pound, <i>Personae</i> (collected shorter poems); 2RN, later RTÉ, begins radio broadcasts.
1927	First of seventeen installments (by 1938) of "Work in Progress" published in <i>transition</i> (Paris) by Eugene Jolas; <i>Pomes Penyeach</i> published by Shakespeare & Co. Publication in May of <i>Our Exagmination Round His Factification for Incamination of Work in Progress</i> , by Samuel Beckett and eleven others.	Lewis, <i>Time and Western Man</i> ; Woolf, <i>To the Lighthouse</i> .

1928	<i>Anna Livia Plurabelle</i> published in New York in book form in order to protect copyright.	
1929	<i>Ulysse</i> , the French translation of <i>Ulysses</i> , published in February.	
1930	Travels to Zurich to be operated on by eye specialist Alfred Vogt; Gorman begins his authorized biography, <i>James Joyce</i> (published 1939)	International economic collapse; Pound, <i>A Draft of XXX Cantos</i> ; Eliot, ‘Ash Wednesday’; Lewis, <i>The Apes of God</i> .
1931	Joyce and Nora marry “for testamentary reasons” in London on July 4; death of John Joyce on December 29.	Woolf, <i>The Waves</i> .
1932	Stephen James Joyce born on February 15 to Giorgio and Helen (Kastor Fleischmann) Joyce; mental breakdown suffered by Lucia Joyce, whose deepening schizophrenia will occupy Joyce through the rest of his life.	De Valera withholds land annuities and begins “Economic War” with Britain.
1933	<i>Ulysses</i> judged to be not pornographic by John M. Woolsey in New York, making possible an American publication.	Hitler named chancellor of the German Reichs; Irish “Blueshirts,” or “National Guard” declared illegal.
1934	<i>Ulysses</i> published in New York by Random House.	Italy invades Ethiopia; meeting of Mussolini and Hitler.
1936	<i>Ulysses</i> published in England by Bodley Head.	Spanish Civil War.
1937	Translates <i>Anna Livia Plurabelle</i> into Italian with Nina Frank.	Picasso, <i>Guernica</i> ; Stalin’s purges in Moscow; De Valera’s constitution bill approved by the Dáil and by voters in referendum.
1938		German troops enter Austria; Douglas Hyde becomes first president of Ireland.
1939	First bound copy of <i>Finnegans Wake</i> exhibited by Joyce on February 2 (not published officially until May by Faber in London, Viking in New York); upon declaration of war moves near Lucia’s sanitarium at St Gerand-le-Puy.	De Valera announces Irish neutrality.
1940	Forced to leave France for Zurich without Lucia in mid-December.	Fall of France; Battle of Britain.
1941	Dies of perforated ulcer on January 13, in Zurich; buried in Fluntern cemetery, Zurich.	
1951	Nora Barnacle Joyce dies in Zurich.	

ABBREVIATIONS

Throughout the introductory essays, *Ulysses* is cited parenthetically, with the page number of the first edition reproduced in this volume, followed by the episode and line number of *Ulysses* edited by Hans Walter Gabler with Wolfhard Steppe and Claus Melchior (New York: Vintage, 1986), for example (67; 4:551).

The following works are cited parenthetically using these abbreviations; citations of other works are provided in the footnotes to the essays.

<i>D</i>	<i>Dubliners</i> , ed. Jeri Johnson (World’s Classics; Oxford: Oxford University Press, 2000)
<i>FW</i>	<i>Finnegans Wake</i> , ed. John Bishop (London: Faber; New York: Viking, 1939). Cited with page and line numbers, e.g. (<i>FW</i> 213:28)
<i>G</i>	<i>Ulysses</i> , ed. Hans Walter Gabler with Wolfhard Steppe and Claus Melchior (New York: Vintage, 1986); links to Gabler’s line numbers are marked in the margins of this edition
<i>JJ</i>	<i>James Joyce</i> , Richard Ellmann, revised edition (Oxford: Oxford University Press, 1982)
<i>JJA</i>	<i>James Joyce Archive</i> , vols. XII–XXVII, ed. Michael Groden (New York: Garland Publishing, 1978)
<i>L I, II, III</i>	<i>Letters of James Joyce</i> , vol. 1, ed. Stuart Gilbert (New York: Viking, 1966); vols. II and III, ed. Richard Ellmann (New York: Viking, 1966)
<i>OCPW</i>	<i>Occasional, Critical and Political Writing</i> , ed. Kevin Barry (World’s Classics; Oxford: Oxford University Press, 2000)
<i>P</i>	<i>A Portrait of the Artist as a Young Man</i> , ed. Jeri Johnson (World’s Classics; Oxford: Oxford University Press, 2000)
<i>PE</i>	<i>Poems and Exiles</i> , ed. J. C. C. Mays and Seamus Deane (London: Penguin, 1992)
<i>SH</i>	<i>Stephen Hero</i> , ed. Theodore Spencer, rev. John J. Slocum and Herbert Cahoon (London: Paladin, 1991)
<i>SL</i>	<i>Selected Letters of James Joyce</i> , ed. Richard Ellmann (London: Faber, 1975)

A NOTE ON ANNOTATIONS

The annotations at the foot of the facsimile pages in this volume are designed to help readers find their way through *Ulysses*. Those wishing to dig deeper into particular moments should refer to the copious annotations provided by Gifford, Slote, and the James Joyce Online Notes. These footnotes draw on those works and sometimes build upon them (entries on “altarlist,” “jennet” or “for the rest, let look who may,” for example). All annotators refer to a set of reference works on Joyce’s writings and general sources of information. The key works are listed here and more recommendations are to be found in the “Further Reading” section starting on p. 943.

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GUIDE FOR READERS

Annotations

In these notes, the text of *Ulysses* is in bold font and the explanations are in regular. The most interesting and important of Gabler’s 1986 interventions are noted and labeled “G. corrections,” “G. inclusions,” and “G. reinsertions of displaced lines.” His inclusions, of words not present in the 1922 edition, are in Courier font.

G 6:20

164 · The Cambridge Centenary *Ulysses*

“Hades” · 84

Martin Cunningham, first, poked his silkhatted head into the creaking carriage and, entering deftly, seated himself. Mr Power stepped in after him, curving his height with care.

— Come on, Simon.

— After you, Mr Bloom said.

Mr Dedalus covered himself quickly and got in, saying :

— Yes, yes.

— Are we all here now? Martin Cunningham asked. Come along, Bloom.

Mr Bloom entered and sat in the vacant place. He pulled the door to after him and slammed it tight till it shut tight. He passed an arm through the armstrap and looked seriously from the open carriage window at the lowered blinds of the avenue. One dragged aside : an old woman peeping. Nose white-flattened against the pane. Thanking her stars she was passed over. Extraordinary the interest they take in a corpse. Glad to see us go we give them such trouble coming. Job seems to suit them. Huggermugger in corners. Slop about in slipperslappers for fear he’d wake. Then getting it ready. Laying it out. Molly and Mrs Fleming making the bed. Pull it more to your side. Our windingsheet. Never know who will touch you dead. Wash and shampoo. I believe they clip the nails and the hair. Keep a bit in an envelope. Grow all the same after. Unclean job.

All waited. Nothing was said. Stowing in the wreaths probably. I am sitting on something hard. Ah, that soap in my hip pocket. Better shift it out or that. Wait for an opportunity.

All waited. Then wheels were heard from in front, turning : then nearer : then horses’ hoofs. A jolt. Their carriage began to move, creaking and swaying.

the lowered blinds of the avenue: Irish funeral tradition. Huggermugger: secrecy; in *Hamlet* Claudius says of the burial of Polonius, “And we have done but greenly / In huggermugger to inter him” (iv.v.83–84).

slipperslappers: slippers; Old Mother Slipperslapper, character in the nursery rhyme “The Fox.” Then getting it ready: preparing the corpse. Molly and Mrs Fleming making the bed: memory of Rudy’s death.

Episode title

This is the name Joyce gave the chapter in the schemas he shared with Carlo Linati and Stuart Gilbert in 1920 and 1921. These schemas link each chapter with an episode in Homer’s *Odyssey*.

85 · “Hades”

The Cambridge Centenary *Ulysses* · 165

85

Other hoofs and creaking wheels started behind. The blinds of the avenue passed and number ten with its craped knocker, door ajar. At walking pace.

They waited still, their knees jogging, till they had turned and were passing along the tramtracks. Tritonville road. Quicker. The wheels rattled rolling over the cobbled causeway and the crazy glasses shook rattling in the doorframes.

— What way is he taking us? Mr Power asked through both windows.

— Irishtown, Martin Cunningham said. Ringsend. Brunswick street.

Mr Dedalus nodded, looking out.

— That’s a fine old custom, he said. I am glad to see it has not died out.

All watched awhile through their windows caps and hats lifted by passers. Respect. The carriage swerved from the tramtrack to the smoother road past Watery lane. Mr Bloom at gaze saw a lithe young man, clad in mourning, a wide hat.

— There’s a friend of yours gone by, Dedalus, he said.

— Who is that?

— Your son and heir.

— Where is he? Mr Dedalus said, stretching over, across.

The carriage, passing the open drains and mounds of rippedup roadway before the tenement houses, lurched round the corner and, swerving back to the tramtrack, rolled on noisily with chattering wheels. Mr Dedalus fell back, aying :

— Was that Mulligan cad with him? His *fidus Achates*!

— No, Mr Bloom said. He was alone.

— Down with his aunt Sally, I suppose, Mr Dedalus said, the Goulding faction, the drunken little costdrawer and Crissie, papa’s little lump of dung, the wise child that knows her own father.

Mr Bloom smiled joylessly on Ringsend road. Wallace Bros the bottleworks. Dodder bridge.

Richie Goulding and the legal bag. Goulding, Collis and Ward he calls the firm. His jokes are getting a bit damp. Great card he was. Waltzing in Stamer street with Ignatius Gallaher on a Sunday morning, the landlady’s two hats pinned on his head. Out on the rampage all night. Beginning to tell on him now : that backache of his, I fear. Wife ironing his back. Thinks he’ll cure it with pills. All breadcrumbs they are. About six hundred per cent profit.

— He’s in with a lowdown crowd, Mr Dedalus snarled. That Mulligan is a contaminated bloody doubledyed ruffian by all accounts. His name stinks all

for *ten* read *nine*

G 6:40

for *aying* read *saying*

G 6:60

Joyce’s errata notes
See the essay at the back of this volume for an account of why and when Joyce noted these printing errors.

Facsimile of the 1922 first edition
This is copy no. 876, held at the Bancroft Library, University of California, Berkeley.

Line-numbers of the Gabler edition
Gabler’s edition is often used in scholarly works. These numbers are keyed to the starting word of each twentieth line in Gabler.

number ten: Dignam’s house is at 9 Newbridge Avenue, Sandymount. **Tritonville road:** runs from Sandymount north into Irishtown. **a fine old custom:** that the funeral procession passes through the center of the city to allow Dubliners to acknowledge it. **Watery lane:** now Dermot O’Hurley Avenue, off Irishtown Road. **a lithe young man, clad in mourning, a wide hat:** Stephen, en route to Sandymount Strand. **fidus Achates:** Latin, “faithful Achates,” Aeneas’s close friend in Virgil’s *Aeneid*. **costdrawer:** cost accountant. **lump of dung:** Simon Dedalus’s distortion of Richie

Goulding’s term of endearment, “lump of love”; see 39. **the wise child that knows her own father:** proverbial expression. **Ringsend road:** runs west from Ringsend toward central Dublin. **Wallace Bros the bottleworks:** Wallace Brothers, Ltd, steamship owners and coal importers, 13 D’Olier Street; James Alex King, bottle manufacturer, Ringsend Road. **Dodder bridge:** stone bridge across the Dodder River in Irishtown. **Goulding, Collis and Ward:** Collis and Ward, solicitors, 31 Dame Street, where Goulding works as a clerk. **Stamer street:** south-central Dublin street near the Grand Canal.

