

something not very nice that you could imagine sometimes in the bed. But this was altogether different from a thing like that because there was all the difference because she could almost feel him draw her face to his and the first quick hot touch of his handsome lips. Besides there was absolution so long as you didn't do the other thing before being married."

Of the stream of Bloom's thought little need be said. You understand the physiological situation—love at a distance (*Bloomism*). You recognize the stylistic contrast between the rendering of Bloom's thought, impressions, recollections, sensations, and the vicious parody of a literary girlishness in the first part of the chapter. His batlike thoughts vibrate and zigzag in the twilight. There is always, of course, his thought about Boylan and Molly; and there is also the earliest mention of Molly's first admirer in Gibraltar, Lieutenant Mulvey, who kissed her under the Moorish wall beside the gardens, when she was fifteen. We also realize with a pang of compassion that Bloom did notice, after all, the newsboys in the street near Nelson's Pillar in the newspaper-office chapter, who imitated him as he walked. Bloom's highly artistic definition of a bat ("Like a little man in a cloak he is with tiny hands") is absolutely enchanting, and an equally charming and artistic thought comes to him about the sun: "Stare the sun for example like the eagle then look at a shoe see a blotch blob yellowish. Wants to stamp his trademark on everything." This is as good as Stephen. There is the touch of the artist about old Bloom.

The chapter ends with Bloom dozing away for a few winks, and the clock on the mantelpiece of the priest's house nearby (the service in the church now over) proclaims with its cuckoo cuckoo cuckoo the plight of Bloom, the cuckold. It was very odd, he finds, that his watch had stopped at half past four.

PART TWO, CHAPTER 11

Time: Around ten o'clock at night.

Place: The first line means in Irish, "Let us go south [of the Liffey] to Holles Street," and it is thither that Bloom wanders. In the second paragraph the pun in Horhorn refers to the head of the maternity hospital in Holles Street, Sir Andrew Horne, a real person. And in the next paragraph in "hoopsa boyaboy" we hear a generalized midwife elevating a generalized newborn baby. Bloom comes to the hospital to visit Mrs. Purefoy in the throes of childbirth (her baby is born in the course of the chapter). Bloom is not able to see her but instead has beer and sardines in the medical mess.

Characters: Nurse Callan whom Bloom talks to; the resident doctor, Dixon, who once treated Bloom for a bee sting. Now, in keeping with the grotesquely epic tone of the chapter the bee is promoted to a dreadful dragon. There are also various medical students: Vincent Lynch, whom we and Father Conmee saw around three with a girl in a suburban field, Madden, Crotthers, Punch Costello, and a very drunken Stephen, all sitting at a table where Bloom joins them. A little later Buck Mulligan appears with his friend Alec Bannon, the Bannon from whom came the postcard in the first chapter that he was attracted by Milly, Bloom's daughter, in Mullingar.

Action: Dixon leaves the company to attend to Mrs. Purefoy. The rest sit and drink. "A gallant scene in truth it made. Crotthers was there at the foot of the table in his striking Highland garb, his face glowing from the briny airs of the Mull of Galloway. There too, opposite to him was Lynch, whose countenance bore already the stigmata of early depravity and premature wisdom. Next the Scotchman was the place assigned to Costello, the eccentric, while at his side was seated in stolid repose the squat form of Madden. The chair of the resident indeed stood vacant before the hearth but on either flank of it the figure of Bannon in explorer's kit of tweed shorts and salted cowhide brogues contrasted sharply with the primrose elegance and townbred manners of Malachi Roland St John Mulligan. Lastly at the head of the board was the young poet who found a refuge from his labours of pedagogy and metaphysical inquisition in the convivial atmosphere of Socratic discussion, while to right and left of him were accommodated the flippant prognosticator, fresh from the hippodrome [Lenehan], and that vigilant wanderer [Bloom], soiled by the dust of travel and combat and stained by the mire of an indelible dishonour, but from whose steadfast and constant heart no lure or peril or threat or degradation could ever efface the image of that voluptuous loveliness which the inspired pencil of Lafayette [the photographer who took a picture of Molly] has limned for ages yet to come."

Mrs. Purefoy's child is born. Stephen suggests that they all go to Burke's, a bar. The hullabaloo at the bar is rendered in a manner where I find reflected the grotesque, inflated, broken, mimicking, and punning style of the author's next and last novel, *Finnegans Wake* (1939), one of the greatest failures in literature.

Style: To quote from Richard M. Kain's *Fabulous Voyager* (1947): "The style of this chapter is a series of parodies of English prose from Anglo-Saxon down to modern slang. . . ."

*VN adds, "and is not a success." Ed.

For what they are worth, here are the most important parodies which have been identified: Anglo-Saxon, Mandeville, Malory, Elizabethan prose, Browne, Bunyan, Pepys, Sterne, the Gothic novel, Charles Lamb, Coleridge, Macaulay, Dickens (one of the most successful), Newman, Ruskin, Carlyle, modern slang, evangelistic oratory.

As the young medical students go off for drinks at Stephen's expense, the prose tumbles into broken sounds, echoes, and half-words, . . . a rendition of the stupor of intoxication."

PART TWO, CHAPTER 12

I do not know of any commentator who has correctly understood this chapter. The psychoanalytical interpretation I, of course, dismiss completely and absolutely, since I do not belong to the Freudian denomination with its borrowed myths, shabby umbrellas, and dark backstairs. To regard this chapter as the reactions of intoxication or lust on Bloom's subconscious is impossible for the following reasons:

1. Bloom is perfectly sober and for the moment impotent.
2. Bloom cannot possibly know of a number of events, characters, and facts that appear as visions in this chapter.

I propose to regard this chapter 12 as an hallucination on the author's part, an amusing distortion of his various themes. The book is itself dreaming* and having visions; this chapter is merely an exaggeration, a nightmare evolution of its characters, objects, and themes.

Time: Between eleven and midnight.

Place: Nighttown starts at the Mabbot Street entrance, in east Dublin, north of the Liffey, near the docks, exactly one mile west of Eccles Street.

Style: A nightmare comedy, with implied acknowledgement to the visions in a piece by Flaubert, *The Temptation of Saint Anthony*, written some fifty years earlier.

Action: The action can be split into five scenes.

Scene I: Main characters: Two English soldiers, Carr and Compton, who will attack Stephen later in scene 5. There is a streetwalker impersonating the innocent Cissy Caffrey of chapter 10, and there are Stephen and his friend the medical student Lynch. The two privates already in this first scene heckle Stephen: "Way for the parson." "What ho, parson!" Stephen

*Elsewhere in VN's notes is this passage: "Bernard Shaw writing of *Ulysses* in a letter to its publisher Sylvia Beach defined it as a reverie—but truthful record of a disgusting phase of civilization." Ed.

looks like a priest, being in mourning for his mother. (Both Stephen and Bloom are in black.) Another prostitute resembles Edy Boardman. The Caffrey twins also appear: street urchins, phantasms resembling the twins, climbing up street lamps. It is worth notice that these thought associations do not occur in the mind of Bloom, who had noticed Cissy and Edy on the beach but who is absent from this first scene, whereas Stephen who is present cannot know of Cissy and Edy. The only real event in this first scene is the fact that Stephen and Lynch are heading for a house of ill-fame in Nighttown after the others, among them Buck Mulligan, have dispersed.

Scene II: Bloom appears on a stage, representing an oblique street with leaning lamps; he is anxious about Stephen and is following him. The beginning of the scene is a description of a real entrance: puffing from having run after Stephen, Bloom does buy a pig's foot and a sheep's trotter at the butcher Othousen and does narrowly miss being hit by a trolley. Then his dead parents appear—this is the author's hallucination, and Bloom's. Several other women known to Bloom, including Molly and Mrs. Breen, and Gerty, also make an appearance in this scene as well as the lemon soap, sea gulls, and other incidental characters, including even Beaufoy, the author of the story in *Tubius*. There are also religious allusions. One will remember that Bloom's father was a Hungarian Jew who turned Protestant, whereas Bloom's mother was Irish. Bloom, who was born a Protestant, was baptized a Catholic. He is, incidentally, a Freemason.

Scene III: Bloom reaches the house of ill-fame. Zoe, a young harlot in a sapphire slip, meets him at the door on Lower Tyrone Street, a landmark that no longer exists. Presently in the author's hallucination Bloom, the world's greatest reformer (an allusion to Bloom's interests in various civic improvements) is crowned emperor by the citizens of Dublin to whom he explains his schemes for social regeneration but then is denounced as a fiendish libertine and finally proclaimed a woman. Dr. Dixon (the resident at the maternity hospital) reads his bill of health: "Professor Bloom is a finished example of the new womanly man. His moral nature is simple and lovable. Many have found him a dear man, a dear person. He is a rather quaint fellow on the whole, coy though not feeble-minded in the medical sense. He has written a really beautiful letter, a poem in itself, to the court missionary of the Reformed 'Priests' Protection Society which clears up everything. He is practically a total abstainer and I can affirm that he sleeps