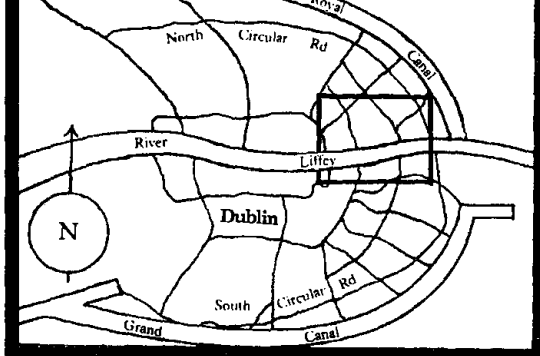


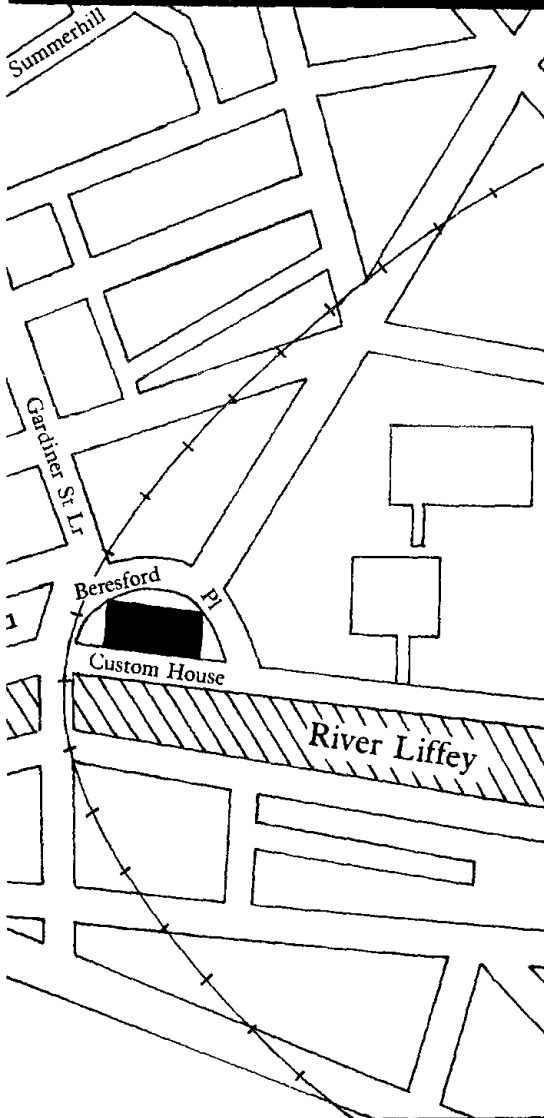
EPISODE 11. *Sirens*



## EPISODE II

### *Sirens*

(II.I—I294, PP. 256–91)



**Episode 11: Sirens, 11.1-1294 (256-291).** In Book 12 of *The Odyssey*, Circe, in the course of advising Odysseus about his voyage and its dangers, warns him about the two Sirens on their isle, "crying / beauty to bewitch men coasting by" (12:40; Fitzgerald, p. 222). She tells Odysseus that they will "sing [a man's] mind away on their sweet meadow lolling" (12:43; *ibid.*) so that he will be led to his death on the rocky shore of their isle. If, however, Odysseus wishes to "hear those harpies' thrilling voices" (12:60; Fitzgerald, p. 223) he must stop the ears of his men with wax and have himself tied to the mast, his men warned not to release him no matter how violently he protests. Later in Book 12 he follows Circe's advice and, without paying the penalty, hears the Sirens' song (promising pleasure and merriment after the perils of war and false-promising knowledge of the future to those who land on their rock). He then sails on to the passage between Scylla and Charybdis.

Time: 4:00 P.M. Scene: the Concert Room—the saloon at the bar and restaurant of the Ormond Hotel, 8 Ormond Quay Upper. The Ormond bar was a favorite haunt of Dublin's amateur musicians, and the saloon was frequently the setting for the small concerts that were popular in turn-of-the-century Dublin and in which the distinction between amateur and professional was not of much importance (see 11.275n). Organ: ear; Art: music; Color: none; Symbol: barmaids; Technique: *Fuga per canone*.<sup>1</sup> Correspondences: *Sirens*—barmaids; *the Isle*—the bar.

The Linati schema lists as "Colour, Coral," and as Persons, in addition to Ulysses and Menelaus: *Leucothea*: or Ino, the wife of Athamas, a king in Boeotia. When he went mad and killed one of their sons, she threw herself and her other son into the sea (to protect Athamas from further infanticide). The gods transformed her into the sea-deity Leucothea to aid men who were in peril at sea. In *The Odyssey* 5:333-53, she takes pity on Odysseus when he is storm-

lashed by Poseidon after leaving Calypso's island. She speaks to him and lends him her magic veil for the swim to the island of the Phaeacians (Nausicaa's people). *Parthenope*: the siren who threw herself into the sea when the attempt to beguile Odysseus failed. *Orpheus and the Argonauts*: in Greek myth, Orpheus is the celebrated poet-musician whose lyre could charm into dance not only wild beasts but also trees and rocks. The Argonauts enlisted him for their expedition in quest of the Golden Fleece, and he was of considerable help: he charmed the Symplegades (Wandering Rocks) so that they were fixed in their places as the Argo passed through them, and he lulled to sleep the Colchian dragon that guarded the fleece. When his wife, Eurydice, died, he went down to Hades and almost succeeded in bringing her back to life, but, overcome by the anxiety of love, he broke the spell by looking back just before they passed the boundary of Hades. His grief at the second and final loss of Eurydice stunned him into treating the Thracian women with contempt. They revenged themselves by tearing him to pieces in a Bacchanalian orgy.

11.1-62 (256:1-257:24). **Bronze by gold . . . Be pfrwritt. Done** – This sequence of sixty fragments is usually described as an introductory announcement of the episode's musical motifs; the episode's musical "form" may also be developed by regarding this sequence as the "keyboard" on which the "fugue" is to be performed. The initial appearance in the episode of each of these "motifs" or "notes" is cited below.

11.1 (256:1). **Bronze by gold heard the hoof-irons, steelyringing** – The barmaids in the Ormond Hotel, Miss Douce (bronze) and Miss Kennedy (gold), hear the viceregal procession (11.64-65 [257:26-28]). Bronze and gold were the principal metals in the world of Homer's epics; iron was the metal of Homer's own time.

11.2 (256:1-2). **Imperthnthn thnthnthn** – The "boots" (busboy) mimics Miss Douce's threat that she will report his "impertinent insolence" (11.99 [258:24]).

11.3 (256:3). **Chips, picking chips off rocky thumbnail, chips** – Simon Dedalus enters the bar (11.192-93 [261:4-5]).

11.4 (256:3-4). **Horrid! And gold flushed** – Miss Kennedy protests Miss Douce's "crude" remark (11.183-84 [260:34-36]).

11.5 (256:5). **A husky fifenote blew** – Simon

<sup>1</sup> "A fugue according to rule." It involves three classes of subject: (1) *Andamenti*, a complete melody, beautiful in itself; (2) *Soggetti*, a short passage with a characteristic interval; and (3) *Attaco*, a short figure, usually *staccato*. In the opening section of the fugue the subject is presented together with the answer and a repetition of the subject in a different key (if there is to be a countersubject it is introduced in this section). The next section, the exposition, is a complete statement of the subject(s) and/or answer(s) by all the voices. This is followed by the "free" middle section; the climax then presents the subject in its most exciting aspect; and the coda concludes the fugue with the "desire for home."

Dedalus prepares his pipe for tobacco (11.218 [261:31]).

**11.6 (256:6). Blew, Blue bloom is on the –** From “When the Bloom Is on the Rye”; see 10.524n. Bloom decides to buy notepaper on which to write Martha Clifford (11.229–31 [262:1–2]).

**11.7 (256:7). Gold pinnacled hair –** Miss Kennedy’s hair (11.166 [260:15]).

**11.8 (256:8). \*A jumping rose . . . rose of Castile –** See 7.591n; Lenehan (and his pun) merge with descriptions of the barmaids (11.329ff. [264:28ff]).

**11.9 (256:9). Trilling, trilling: Idolores –** Miss Douce sings a line from the light opera *Flora-dora* (1899) (11.225–26 [261:38–39]), music by Leslie Stuart, book by Owen Hall, lyrics by E. Boyd-Jones and Paul Rubens. The opera takes place on a South Sea island that produces *Floradora*, a world-famous perfume. Idolores, the beautiful and flirtatious heroine, is being pursued (and spoiled) by a host of men, including the nasty villain, but her eventual salvation is ensured when she falls in love with Frank Abercoed (surprisingly enough, a lord in disguise). At the end of Act I they pledge their love, even though they have to part, and Abercoed sings “The Shade of the Palm.” Refrain: “Oh Idolores, queen of the eastern sea, / Fair one of Eden look to the West for me, / My star will be shining, love, / When you’re in the moonlight calm, / So be waiting for me by the Eastern sea, / In the shade of the sheltering palm.”

**11.10 (256:10). Peep! Who’s in the . . . peep-ofgold? –** Lenehan attempts to flirt with Miss Kennedy (11.242 [262:13]). “Peep! Who’s in the corner?” is a traditional discovery question in a game of hide-and-seek.

**11.11 (256:11). Tink cried to bronze in pity –** Diners in the Ormond Hotel summoned a waiter by ringing a small bell. The pity is Miss Douce’s for the “blind stripling” (11.286 [263:21]).

**11.12 (256:12). And a call, pure, long and throbbing. Longindying call –** The sound of the tuning fork that the blind stripling (piano tuner) has left behind in the bar (11.313–16 [264:11–15]).

**11.13 (256:13–14). \*Decoy. Soft word. But look: the bright stars fade. Notes chirping answer –** Lenehan chats with the barmaids (11.320–32 [264:19–31]), and there is an allusion to the song “Goodbye, Sweetheart, Goodbye,” words by Jane Williams (1806–85), music by John L. Hatton (1809–86): “The bright stars fade, the morn is breaking, / The dew-drops pearl each bud and leaf, / And I from thee my leave am taking, / Too brief with bliss, With bliss too brief, / How sinks my heart with fond alarms, / The tear is hiding in mine eye, / For time doth thrust me from thine arms, / Goodbye, sweetheart, goodbye. // The sun is up, the lark is soaring, / Loud swells the song of chanticler, / The levret bounds o’er earth’s soft flooring, / Yet I am here, yet I am here, / For since night’s gems from heav’n did fade / And morn to floral lips doth hie, / I could not leave thee though I said, / Goodbye, sweetheart, goodbye.”

**11.14 (256:13–14). \*O rose! Castile. The morn is breaking –** Combines allusions to *The Rose of Castile* (see 7.591n) and “Goodbye, Sweetheart, Goodbye” (see preceding note).

**11.15 (256:15). Jingle jingle jaunted jingling –** Boylan approaches the Ormond Hotel (11.212 [261:25]). A “jingle” is a two-wheeled horse-drawn carriage; for “jaunted,” see 5.98n. Also recalls the song “Jingle Bells” by John Pierpont (1785–1866), particularly the phrases “Laughing all the way” in the first verse and “Take the girls tonight” in the third. Chorus: “Jingle bells! Jingle bells! / Jingle all the way! / Oh, what fun it is to ride / In a one-horse open sleigh— / Jingle bells! Jingle bells! / Jingle all the way! / Oh, what fun it is to ride / In a one horse open sleigh!”

**11.16 (256:16). Coin rang. Clock clacked –** The clock strikes four as Boylan pays for his sloe gin (11.371–84 [265:31–266:4]).

**11.17–18 (256:17–19). Avowal. Sonnez. I could . . . Sweetheart, goodbye –** Miss Douce snaps her garter for Lenehan and Boylan. *Sonnez la cloche!* is French: “Sound the bell.” See the song “Goodbye, Sweetheart, Goodbye,” 11.13n.

**11.19 (256:20). Jingle. Bloo –** Boylan’s and Bloom’s notes are juxtaposed as Boylan leaves the Ormond for 7 Eccles Street (11.456–58 [267:42–268:3]).

**11.20 (256:21–22). Boomed crashing chords** . . . **The tympanum** – Simon Dedalus, Ben Dollard, and “Father” Cowley gather around the piano in the Ormond Hotel saloon (11.436–59 [267:19–268:5]). “When love absorbs my ardent soul. War! War!” after a duet for tenor (or soprano) and bass, by T. Cooke, “Love and War” or “When Love Absorbs My Ardent Soul.” The core of the duet: “LOVER (Soprano or Tenor): While love absorbs my ardent soul, / I think not of the morrow . . . ; SOLDIER (Bass): While war absorbs my ardent soul, / I think not of the morrow.” The mock contest of the duet is resolved when Love and War sing together: “Since Mars lov’d Venus, Venus Mars, / Let’s blend love’s wounds with battle’s scars, . . . / And call in Bacchus all divine, . . . / To cure both pains with rosy wine, / . . . / And thus, beneath his social sway, / We’ll sing and laugh the hours away.” For “tympanum,” see 11.536–37 (270:13–14).

**11.21 (256:23). A sail! A veil awave upon the waves** – Cowley sings to a picture, “A Last Farewell,” on the wall (11.588–92 [271:26–31]). This passage, preceded as it is by “boomed crashing chords,” also alludes to the opening scene of Verdi’s *Otello* (1887). The orchestra announces a great storm at sea, and the chorus of Cypriots announces the sighting of Otello’s ship, “una vela, una vela” (a sail, a sail) just before Otello’s safe arrival and his proclamation (“Esultate!”) of victory over the Turks. (T. C. Theoharis.) For “veil,” see Leucothea, p. 290.

**11.22 (256:24). Lost. Throstle fluted. All is lost now** – Richie Goulding whistles a tenor air, “Tutto è sciolto” (Italian: “All Is Lost”), from Vincenzo Bellini’s (1801–35) opera *La sonnambula* (The Sleepwalker) (1831) (11.610–41 [272:9–273:4]). The heroine, Amina, innocently sleepwalks her way into a situation that makes her appear faithless to her fiancé, the peasant Elvino. In Act II he laments: “All is lost now, / By all hope and joy / I am forsaken. / Nevermore can love awaken; / Past enchantment, no nevermore.” Amina answers by assuring Elvino, “Thou alone hast all my heart,” and condemns him as “faithless” because he will not “deign to hear” her.

**11.23 (256:25). Horn. Hawhorn** – Combines Lenehan’s question “Got the horn or what?” (i.e., Are you sexually aroused?) (11.432 [267:15]) with Boylan’s departure for Eccles Street (11.526–27 [270:1–2]).

**11.24 (256:26). When first he saw. Alas! – Si-**

mon Dedalus is encouraged to sing “M’appari” from Flotow’s opera, *Martha* (11.582ff. [271:25ff.]). The air for Lionel (tenor) begins: “M’appari, tutt’ amor, il mio sguardo l’incontro.” Italian: “All [perfect] love appeared to me, that encounter filled my eyes [completely won me].” Simon Dedalus sings one freely translated performing version (words by Charles Jeffreys): “When first I saw that form endearing; / Sorrow from me seem’d to depart: / Each graceful look, each word so cheering / Charmed my eye and won my heart. / Full of hope, and all delighted, / None could feel more blest than I; / All on Earth I then could wish for / Was near her to live and die: / But alas! ’twas idle dreaming, / And the dream too soon hath flown; / Not one ray of hope is gleaming; / I am lost, yes I am lost for she is gone. / When first I saw . . . won my heart. / Martha, Martha, I am sighing; / I am weeping still; for thee; / Come thou lost one, / Come thou dear one, / Thou alone canst comfort me: / Ah Martha return! Come to me!” For the opera, see 7.58n.

**11.25 (256:27). Full tup. Full throb** – Bloom responds to “M’appari” (11.699–709 [274:30–40]). For “tup,” see 11.706–7n.

**11.26 (256:28). Warbling. Ah, lure! Alluring** – Bloom recalls Molly singing a song (11.730–34 [275:23–28]).

**11.27 (256:29). Martha! Come! – Again “M’appari,”** 11.24n (11.735, 740–41 [275:29, 35–36]).

**11.28 (256:30). \*Clapclap. Clipclap. Clappy-clap** – Simon Dedalus’s performance of “M’appari” is applauded (11.754–60 [276:9–16]).

**11.29 (256:31). Goodgod henev erheard in-all** – Richie Goulding recalls an occasion when his brother-in-law, Simon Dedalus, sang particularly well (11.778–83 [276:37–277:2]).

**11.30 (256:32). Deaf bald Pat brought pad knife took up** – Bloom asks the waiter for pen, ink, and blotter (11.822–23 [278:7–8]) and receives them (11.847–48 [278:36–37]).

**11.31 (256:33). A moonlit nightcall: far: far** – Simon Dedalus imitates the sounds of an Italian barcarole he once heard in Cork Harbor (11.854–55 [279:3–5]).

**11.32 (256:34). I feel so sad. P. S. So lonely blooming** – Bloom adds a postscript to his letter to Martha Clifford (11.894 [280:10–11]),

echoing Thomas Moore's song "The Last Rose of Summer." The song is used extensively in Flotow's *Martha*. First verse: "'Tis the last rose of summer / Left blooming alone; / All her lovely companions / Are faded and gone. / No flower of her kindred, / No rosebud is nigh, / To reflect back her blushes, / Or give sigh for sigh."

11.33 (256:35). **Listen!** – Miss Douce holds a seashell to George Lidwell's ear (11.923–25 [281:4–6]).

11.34–35 (256:36–37). **The spiked and winding . . . and silent roar** – The shell has various sounds (11.923–36 [281:4–19]), including an echo of Lenehan's question "Got the horn or what?" (11.432 [267:15]).

11.36 (256:38). **Pearls: when she. Liszt's rhapsodies. Hisss** – Bloom meditates on Molly and "chamber music" (11.979–85 [282:27–34]). Franz Liszt (1811–86), a Hungarian pianist and composer, wrote a popular series of virtuoso pieces for piano called "Hungarian Rhapsodies."

11.37 (256:39). **You don't?** – Miss Douce withdraws her arm from George Lidwell to the accompaniment of banter about believing and not-believing (11.814–20 [277:36–278:4]).

11.38 (256:40). **Did not: no, no: . . . with a carra** – The byplay between Lidwell and Lydia Douce ("Lidlyd") (11.814–20 [277:36–278:4]) is set in counterpoint against Boylan's rapping at the door of 7 Eccles Street (11.986–88 [282:35–37]).

11.39 (256:41–42). **\*Black. Deepsounding. Do, Ben, do** – Ben Dollard is encouraged to sing as Cowley plays the opening chords of "The Croppy Boy" (11.998–99 [283:6–7]), a ballad about the Rebellion of 1798 by William B. McBurney (pseudonym Carroll Malone, d. c. 1902). A "croppy" was a Wexford or Irish rebel in 1798:

"Good men and true! in this house who dwell,

To a stranger *bouchal* [Irish: boy] I pray you tell

Is the priest at home? or may he be seen?

I would speak a word with Father Green."

"The Priest's at home, boy, and may be seen:

5

'Tis easy speaking with Father Green;  
But you must wait, till I go and see  
If the holy father alone may be."

The youth has entered an empty hall—  
What a lonely sound has his light foot-  
fall!

10

And the gloomy chamber's still and bare,

With a vested Priest in a lonely chair;

The youth has knelt to tell his sins;

"*Nomine Dei*" [Latin: "in God's name"],  
the youth begins:

At "*mea culpa*" [Latin: "I am guilty"] he  
beats his breast,

15

And in broken murmurs he speaks the rest.

"At the siege of Ross did my father fall,  
And at Gorey my loving brothers all,  
I alone am left of my name and race,  
I will go to Wexford and take their place.

20

"I cursed three times since last Easter day—

At mass-time once I went to play;  
I passed the churchyard one day in haste,

And forgot to pray for my mother's rest.

"I bear no grudge against living thing;  
But I love my country above the king.  
Now, Father! bless me, and let me go  
To die, if God has ordained it so."

25

The Priest said nought, but a rustling noise

Made the youth look above in wild surprise;

30

The robes were off, and in scarlet there  
Sat a yeoman captain with fiery glare.

With fiery glare and with fury hoarse,  
Instead of blessing, he breathed a curse:—

" 'Twas a good thought, boy, to come here and shrive,

35

For one short hour is your time to live.

"Upon yon river three tenders float,  
The Priest's in one, if he isn't shot—  
We hold his house for our Lord and King,

And Amen! say I, may all traitors swing!"

40

At Geneva Barrack that young man died,

And at Passage they have his body laid.  
Good people who live in peace and joy,  
Breathe a prayer and a tear for the Croppy Boy.

**11.40 (257:1). Wait while you . . . while you hee** – Bloom improvises on Bald Pat, the waiter (11.915–19 [280:36–41]), incidentally echoing the mocking deception of line 7 of “The Croppy Boy” (see 11.39n).

**11.41 (257:2). But wait!** – Bloom decides not to leave the Ormond before the singing of “The Croppy Boy” (11.1005 [283:14]).

**11.42 (257:3). Low in dark . . . Embedded ore** – Bloom hears the opening chords of “The Croppy Boy” (11.1005–6 [283:14–15]). The phrases recall Stephen’s musing (10.805–7 [241:29–32]) as well as scene iii of Wagner’s *Das Rheingold* (The Rhinegold), the first of the four operas of *Der Ring des Nibelungen* (The Ring of the Nibelung) (1853–74). In scene iii, Wotan, the threatened king of the gods, descends into Nibelheim, the cavern residence of the dwarf Nibelungs. The Nibelungs have been enslaved by the dwarf Alberich, who has stolen the Rhinegold and suffered the curse of having to forswear love forever in order to rule the whole world through the magical power of a ring made out of the Rhinegold. In this phase of the fantastically complex Wagnerian plot, Wotan and his fellow gods trick Alberich and strip him of the ring and his power.

**11.43 (257:4). Naminedamine. Preacher is he** – Latin: “in the name of God”; the Croppy Boy does penance (see following note).

**11.44 (257:4). All gone. All fallen** – The Croppy Boy recounts the destruction of his family (11.1063–65 [285:1–3]); see “The Croppy Boy” (11.39n), stanzas 4 and 5. See also “The Last Rose of Summer,” quoted in 11.32n.

**11.45 (257:5). Tiny, her tremulous fernfoils of maidenhair** – The singing of “The Croppy Boy” affects Miss Douce (11.1104–8 [286:8–13]).

**11.46 (257:6). Amen! He gnashed in fury** – The song reaches its climax (11.1120 [286:27]); see “The Croppy Boy” (11.39n), line 40.

**11.47 (257:7). Fro. To, fro. A baton cool protruding** – Miss Douce fondles the beerpull as she listens to the song (11.1112–17 [286:18–24]).

**11.48 (257:8). Bronzelydia by Minagold** – Miss Douce and Miss Kennedy are juxtaposed (11.1213 [289:4–5]).

**11.49 (257:9–10). By bronze, by gold . . . Old Bloom** – Bloom is leaving the hotel (11.1134–37 [287:1–4]).

**11.50 (257:11). One rapped, one tapped with a carra, with a cock** – The sound of the blind piano tuner’s cane blends with the echo of Boylan’s knocking and crowing (11.1118–19 [286:25–26]).

**11.51 (257:12). Pray for him! Pray, good people!** – Ben Dollard sings the closing lines of “The Croppy Boy” (11.1139–41 [287:6–8]); see 11.39n.

**11.52 (257:13). His gouty fingers nakkering** – Ben Dollard Spanish-dances his way to the bar after his song (11.1151–53 [287:18–20]); to “nakker” or “naker” is to sound a kettledrum.

**11.53 (257:14). Big Benaben. Big Benben** – Dollard is applauded (11.1154 [287:21]), with appropriate echoes of Big Ben, originally the name of the deep bell but applied now more generally to the clock in the clock tower of the Houses of Parliament, London.

**11.54 (257:15). \*Last rose Castile . . . so sad alone** – Combines *The Rose of Castile* (see 7.591n) with “The Last Rose of Summer” (see 11.32n) as Bloom’s meeting with “the whore of the lane” overlaps the continuing scene in the Ormond (11.1254, 1271 [290:9, 29]).

**11.55 (257:16). Pwee! Little wind piped wee** – Bloom’s digestive processes as he leaves the Ormond (11.1203 [288:36]).

**11.56–57 (257:17–18). True men, Lid . . . tschink with tschunk** – Lidwell, Kernan, Cowley, Dedalus, and Dollard clink glasses (11.1269–72, 1280 [290:27–31, 40]). The fragment echoes lines 7–8 of Ingram’s “The Memory of the Dead” (see 10.790n): “But a true man, like you, man, / Will fill your glass with us.” It also echoes Timothy Daniel Sullivan’s (1827–1914) “The Thirty-two Counties,” a drinking song that names all the counties of Ireland. The chorus: “Then clink, glasses, clink, ’tis a toast we all must drink, / And let every voice come in at the chorus. / For Ireland is our home, and wherever we may roam / We’ll be true to the dear land that bore us.”

**11.58 (257:19). Fff! Oo!** – Bloom farts (11.1247, 1288 [290:1, 291:7]).

**11.59 (257:20–21). Where bronze from . . . Where hoofs?** – The sounds of the sirens (11.1269 [290:27]) and of the viceregal procession are fading.

**11.60 (257:22). Rrrpr. Kraa. Kraandl** – The sound of Bloom's fart is masked by the sound of a passing tram.

**11.61 (257:23). \*Then not till then . . . Be pfwrwitt** – Bloom reads Robert Emmet's last words (see 11.1275n) in the window of an antique shop (11.1289–92 [291:8–11]).

**11.62 (257:24). Done** – The last of Robert Emmet's last words (see 11.1275n) signals the end of this prologue of fragments and the beginning and end of the fugue (11.1294 [291:13]).

**11.64 (257:26). \*miss Douce's . . . miss Kennedy's** – Lydia Douce and Mina Kennedy, the two barmaids in the Ormond Hotel, are apparently fictional, but Kennedy has a real address; see 11.517–18 (269:30–31).

**11.67 (257:30). his ex** – That is, his excellency, the lord lieutenant.

**11.67 (257:30–31). eau de Nil** – French: literally, "water of the Nile"; in this case, a cloth of a pale greenish-blue color.

**11.70 (257:34). the fellow in the tall silk** – The honorable Gerald Ward, A.D.C. (aide-de-camp); see 10.1179 (252:6–7).

**11.77 (257:41). He's killed looking back** – As Odysseus, tormented by the Sirens' song, struggles against the bonds that secure him to the mast.

**11.79 (258:1). O wept!** – Dodging the mild oath *Jesus wept*; see 3.68n.

**11.86 (258:9). Bloowho** – See 8.8ff. (151:9ff.).

**11.86 (258:9). Moulang's pipes** – Daniel Moulang, jeweler and pipe importer, 31 Wellington Quay; the quay is on the south bank of the Liffey east of Grattan (formerly Essex) Bridge. Bloom is walking west toward Grattan Bridge, which he will cross, turning west again along Ormond Quay Upper toward the Ormond Hotel.

**11.86/88 (258:10/11). the sweets of sin/for Raoul** – The novel Bloom has selected for Molly; see 10.606n.

**11.87 (258:10). Wine's antiques** – Bernard Wine, general dealer in jewelry and antiquities, 35 Wellington Quay (east of Moulang's).

**11.88 (258:11). Carroll's** – John Carroll, watchmaker and jeweler and dealer in old plate, 29 Wellington Quay (west of Moulang's).

**11.89 (258:12). boots** – The boy who polishes the hotel guests' boots at night and is an odd-jobber and busboy during the day.

**11.93 (258:17). lithia crate** – "Lithia" was a bottled spring water.

**11.98 (258:22). Mrs de Massey** – The proprietor of the Ormond Hotel, 8 Ormond Quay Upper.

**11.110–11 (258:35). two and nine a yard** – A moderately expensive material.

**11.116–17 (259:2). the borax with cherry laurel water** – (Sometimes with glycerine added), a popular cosmetic "remedy" for blemishes of the skin (including sunburn).

**11.125 (259:10). Boyd's** – Adams (p. 12) suggests Boileau and Boyd, Ltd., wholesale druggists, manufacturing chemists, and color merchants, 46 Mary Street (two blocks north and slightly east of the Ormond). But since both barmaids know "that old fogey" and since at least one of them (Miss Kennedy) lives in Drumcondra (a suburban area north of central Dublin), it could as easily be James Boyd, druggist, at 21 Grattan Parade, Drumcondra.

**11.131 (259:17). No, don't, she cried** – See 11.1201n.

**11.139 (259:25). the Antient Concert Rooms** – At 42 Great Brunswick (now Pearse) Street, a hall that private groups rented for concerts, plays, and other public gatherings.

**11.144–45 (259:32). \*like a snout in quest** – As though she were a hunting dog baying on the trail of a quarry.

**11.148 (259:36). And your other eye** – A music-hall catch phrase of the 1890s, associated with the song "When [or Then] You Wink the Other Eye" and with the music-hall star Marie Lloyd (Matilda Alice Victoria Wood, 1870–1922), who "made appalling innuendoes with . . . apparently harmless ditties. . . . She may

be said to have invented "The Other Eye" (Erlene Stetson, *JFQ* 19, no. 2 [1982]: 180).

**11.149 (259:37). Aaron Figatner's** – Diamond setter and jeweler, 26 Wellington Quay.

**11.150 (259:38–39). Prosper Loré's** – Wholesale hat manufacturer, 22 Wellington Quay.

**11.151 (259:39). Bassi's blessed virgins** – Aurelio Bassi, statue and picture-frame maker, 14 Wellington Quay.

**11.151–52 (259:40). Bluerobed, white under** – The traditional colors of the Virgin Mary's costume.

**11.152 (259:40). come to me** – This common phrase suggests both the Virgin's sympathy for the sinful and the heavily burdened and her role as intercessor with her son; in context, the phrase identifies the Virgin as another sort of Siren.

**11.156 (260:4). The sweets of sin** – See 10.606n.

**11.175 (260:25). ringing in changes** – The art of ringing a diatonically tuned set of bells (six, eight, or more) in continually varying order. It is an art-sport practiced enthusiastically by teams of change-ringers in the British Isles, particularly in England, where many parish churches have well-tuned rings of bells.

**11.185 (260:37). Cantwell's offices** – Cantwell and M'Donald, wholesale wine and whiskey merchants and rectifying distillers, 12 Wellington Quay.

**11.185 (260:37). Greaseabloom** – Involves a pun, "when it is remembered that *grease* is pronounced *grace* in Ireland" (P. W. Joyce, *English*, p. 137).

**11.185 (260:37). Ceppi's virgins** – Peter Ceppi & Sons, picture-frame and looking-glass factory and statuary manufacturers, 8–9 Wellington Quay.

**11.186 (260:38–39). Nannetti's father hawked those things about** – That is, Nannetti's father peddled religious objects from door to door.

**11.189 (260:41–42). The Clarence** – The Clarence Commercial Hotel, 6–7 Wellington Quay.

**11.189 (260:42). Dolphin** – The Dolphin Ho-

tel, restaurant and luncheon bar, 46–48 Essex Street (just off Wellington Quay to the south).

**11.197 (261:9). Rostrevor** – A town in the Mourne Mountains on the shore of Carlingford Lough, an arm of the sea fifty-five miles north of Dublin.

**11.207 (261:20). simple Simon** – After the nursery rhyme: "Simple Simon met a pieman, / Going to the fair. / Said Simple Simon to the pieman, / 'Let me taste your ware.' / Said the pieman to Simple Simon, / 'Show me first your penny.' / Said Simple Simon to the pieman, / 'Indeed, I haven't any.'"

**11.208 (261:21). a doaty** – Someone to doat (dote) on; a Dublin term of affection or endearment.

**11.212 (261:25). Jingle** – See 11.15n.

**11.214–15 (261:27–28). Cantrell and Coch-rane's** – See 5.193n.

**11.219 (261:32–33). the Mourne mountains** – On the Irish Sea in County Down, about fifty miles north of Dublin.

**11.222 (261:35–36). mermaid's** – A popular brand of finely cut tobacco.

**11.226 (261:39). O, Idolores . . . eastern seas!** – See 11.9n.

**11.227 (261:40). Mr Lidwell** – J. George Lidwell (d. 1919), solicitor, 4 Capel Street, Dublin. See Ellmann, pp. 314, 329–31, 462.

**11.229 (261:42). Essex bridge** – The original name (1755) for Grattan Bridge; the name was officially changed before 1888.

**11.230 (262:1). Daly's** – Teresa Daly, tobacconist, 1 Ormond Quay Upper, at the foot of Grattan Bridge just east of the Ormond Hotel.

**11.230–31 (262:2). \*Blue bloom is on the rye** – See "When the Bloom Is on the Rye," 10.524n.

**11.241 (262:12). sandwichbell** – A glass bell that protected and displayed sandwiches on the bar.

**11.242 (262:13). Peep! Who's in the corner?** – See 11.10n.

**11.243–44 (262:15). To mind her stops** – A

“stop” is a mark of punctuation; hence, “Be careful.” But a stop is also a contrivance by which the pitch of an instrument is altered.

**11.244 (262:15–16). To read only the black ones: round o and crooked ess** – That is, to pay attention only to periods and question marks.

**11.247 (262:19). solfa** – The set of syllables (*do, re, mi, fa, sol, la, ti, do*) sung to the steps of the diatonic scale.

**11.247 (262:20). plappering** – Falling with a flat impact.

**11.248–49 (262:21–22). Ah fox met ah stork . . . pull up ah bone?** – Lenehan mixes the characters from two of Aesop’s fables. In “The Wolf and the Crane,” the wolf offers to pay a crane to remove a bone from his throat; when the crane removes the bone, he is told that his payment is that he has not been eaten. In “The Fox and the Stork,” the fox invites the stork to dine and serves him soup in a flat plate so that the stork cannot eat; the stork invites the fox to dine and turns the tables by offering him mincemeat in a jar with a narrow neck.

**11.258 (262:32). Dry** – Lenehan is trying to cadge a drink.

**11.264 (262:39). Mooney’s *en ville* and in Mooney’s *sur mer*** – For “Mooney’s *en ville*” (French: “in town”), see 7.892n. Mooney’s *sur mer* (on the sea) was on the north quayside of the Liffey one short block south of the other Mooney’s; Gerald Mooney, wine and spirit merchant, 3 Eden Quay.

**11.264 (262:40). the rhino** – Slang for ready money.

**11.268–69 (263:3). that minstrel boy of the wild wet west** – Burke is characterized as being from the west of Ireland, which Dubliners regard as both “wild” and “wet.” “The Minstrel-Boy” (The Moreen) is a song from Thomas Moore’s *Irish Melodies*: “The Minstrel-Boy to war is gone, / In the ranks of death you’ll find him; / His father’s sword he has girded on, / And his wild harp slung behind him. / Land of song! said the warrior-bard, / Though all the world betrays thee, / One sword at least, thy right shall guard, / One faithful harp shall praise thee! // The Minstrel fell!—but the foe-man’s chain / Could not bring his proud soul under; / The harp he lov’d ne’er spoke again /

For he tore its chords asunder; / And said, No chains shall sully thee, / Thou soul of love and bravery! / Thy songs were made for the pure and free, / They shall never sound in slavery.” According to Zack Bowen (*Musical Allusions in the Works of James Joyce* [Albany, N.Y., 1974] p. 164), there may also be an allusion to “The Men of the West”: “I give you the gallant old West, boys, / Where rallied our bravest and best: / When Ireland lay broken and bleeding; / Hurrah for the men of the West!”

**11.273 (263:7). faraway mourning mountain eye** – Suggests a Percy French (1854–1920) song, “The Mountains of Mourne,” in which the speaker, an Irish laborer in London, insists that for all the sights of the city, the painted city girls, etc., he prefers his Mary “where the Mountains o’ Mourne sweep down to the sea.”

**11.275 (263:9). the saloon door** – The saloon is a large room in a one-story wing at the back of the hotel. In 1904 it was off the bar, which was then along the western side of the hotel (today it is off the dining room). The saloon’s ceiling, a large mullioned window under a skylight, combines with the floor-to-ceiling paneling of the walls to make a resonant interior. In 1904 it was used for small, relatively informal concerts, song-fests, etc.

**11.277–78 (263:12). the smoking concert** – The sort of small-scale amateur-professional musical evening for which the Ormond was noted.

**11.285 (263:20). God’s curse on bitch’s bastard** – See 10.1119–20 (250:18–19).

**11.286 (263:21). a diner’s bell** – See 11.11n.

**11.287 (263:22). bothered** – Deaf, after the Irish “*bodhar*, deaf, used both as a noun and a verb” in Irish English (P. W. Joyce, *English*, p. 221).

**11.296 (263:33). Daly’s** – See 11.230n.

**11.296–97 (263:34). Are you not happy in your home?** – A question from Martha Clifford’s letter (5.241–59 [77:32–78:13]).

**11.297 (263:34–35). Flower to console me** – In the language of flowers the appropriate flower for “consolation” is a scarlet geranium; see 5.261n.

**11.297 (263:35). a pin cuts lo** – See 8.630n.

11.298 (263:35-36). **language of flow** – See 5.261n.

11.298 (263:36). **a daisy? Innocence that is** – In the language of flowers a daisy does mean “innocence” unless it is colored, in which case it means “beauty.”

11.300-301 (263:39). **Smoke mermaids, coolest whiff of all** – The advertising slogan for Mermaid cigarettes, ten for three pence. See 11.222n.

11.302 (263:41). **\*jaunting car** – See 5.98n.

11.309-10 (264:7-8). **Bloo smi qui go. Ternnoon** – “Bloom smiled quick go. Afternoon.” But “qui” suggests a pun on the Latin and French word for “who.” And “ternnoon” is a printer’s word for a group of three as well as the name for a triple chance in a numbers lottery.

11.310 (264:8-9). **the only pebble on the beach** – Proverbially, the sole desirable or remarkable person available or accessible.

11.320/322/327/344 (264:19/21/26/265:3). — *The bright stars fade . . . / — . . . the morn is breaking. / — The dewdrops pearl . . . / And I from thee . . .* – From “Goodbye, Sweetheart, Goodbye”; see 11.13n.

11.321 (264:20). **A voiceless song** – See 11.1092n.

11.329 (264:28). **rose of Castile** – See 7.591n.

11.335 (264:34). **Ask no questions . . . hear no lies** – After *She Stoops to Conquer*; or, *The Mistakes of a Night* (1773), by Oliver Goldsmith (1728-74). In Act III, Tony Lumpkin turns aside the question of how he “procured” his mother’s jewels: “Ask me no questions, and I’ll tell you no fibs.”

11.340 (264:39). **See the conquering hero comes** – The opening line of a poem by Thomas Morell (1703-84): “See, the conquering hero comes! / Sound the trumpets, beat the drums; / Sports prepare, the laurel bring; / Sounds of triumph to him sing.” Handel used the song in the oratorio *Judas Maccabaeus* (1747) and repeated it in Part III of *Joshua* (1748), where it is sung by a chorus of youths in celebration of Joshua’s victory at Jericho. They are answered by a chorus of virgins: “See the godlike youth advance!”

11.350 (265:9). **bitter** – A type of English beer.

11.351 (265:10). **Wire in yet?** – Referring to the results of the Gold Cup at Ascot; see 10.510n.

11.353 (265:12). **lugs** – Ears.

11.353 (265:12-13). **the sheriff’s office** – 30 Ormond Quay Upper; see 10.934n.

11.368 (265:28). **Fine goods in small parcels** – “‘Good goods are tied up in small parcels’: said of a little man or a little woman, in praise or mitigation” (P. W. Joyce, *English*, p. 110).

11.374 (265:34). **Sceptre** – Lenehan’s hot tip for the Gold Cup; see 10.507n.

11.379 (265:39). **Idolores. The eastern seas** – From “The Shade of the Palm”; see 11.9n.

11.383-84 (266:2-4). **Fair one of Egypt . . . Look to the west . . . For me** – After “The Shade of the Palm”; see 11.9n. “Egypt” implies the substitution of Cleopatra for the “Eve” of the song.

11.390 (266:10). **ryebloom** – Echoes “When the Bloom Is on the Rye,” 10.524n.

11.396/402/425 (266:17/23/267:8). — . . . *To Flora’s lips did hie / — I could not leave thee . . . / — . . . Sweetheart, goodbye!*—From “Goodbye, Sweetheart, Goodbye”; see 11.13n.

11.404 (266:25). **Sonnez la cloche!** – French: “Sound the bell!”

11.407 (266:30). **lost chord** – See 11.478n.

11.432 (267:15). **Got the horn . . . ?** – See 11.23n.

11.438 (267:21). **the long fellow** – John Fanning, in fiction the subsheriff.

11.438 (267:22). **a barleystraw** – Slang for a trifle; the word recalls the proverb “Thou knowest a barley straw / Will make a parish parson go to law.”

11.438-39 (267:22). **Judas Iscariot’s** – Judas, the man of Kerioth (in Judah), the disciple who betrayed Jesus for thirty pieces of silver (here, Reuben J. Dodd).

11.444 (267:27). **Power** – That is, Irish whis-

key made by John Power & Son, Ltd., Dublin distillers.

**11.449 (267:33). \*Begone dull care** – An anonymous drinking song first printed in Playford's *Musical Companion* (1687): "Begone, dull care! I prithee begone from me! / Begone, dull care! Thou and I shall never agree."

**11.459 (268:4). *Love and war*** – See 11.20n.

**11.463 (268:9–10). (why did he go so quick when I?)** – Miss Douce is playing the part of the suicidally disappointed Siren Parthenope; see p. 290.

**11.465 (268:12–13). *eau de Nil*** – See 11.67n.

**11.468 (268:16). Collard grand** – A middle-grade and relatively expensive English piano, priced from £110 in 1904.

**11.473 (268:22). by Japers** – Dodging the curse by *Jesus*.

**11.473 (268:22–23). wedding garment** – Slang for formal clothes.

**11.478 (268:28). the lost chord** – A song, words by Adelaide A. Procter (1825–64), music by Arthur Sullivan (1842–1900): "Seated one day at the Organ, / I was weary and ill at ease. / And my fingers wander'd idly / Over the noisy keys; / I know not what I was playing, / Or what I was dreaming then, / But I struck one chord of music, / Like the sound of a great Amen, / Like the sound of a great Amen. / It flooded the crimson twilight / Like the close of an Angel's Psalm, / And it lay on my fever'd spirit / With a touch of infinite calm; / It seem'd the harmonious echo / From our discordant life; / It linked all perplexed meanings / Into one perfect peace, / And trembled away into silence, / As if it were loth to cease. / I have sought, but I seek it vainly, / That one lost chord divine / Which came from the soul of an organ / And enter'd into mine. / It may be that Death's bright Angel / Will speak in that chord again; / It may be only in Heav'n / I shall hear that grand Amen."

**11.486 (268:37). the coffee palace** – The Dublin Temperance Institute and Coffee Booths and Restaurant, operated by the Dublin Total Abstinence Society, at 6 Townsend Street, just south of the Liffey in eastern Dublin.

**11.487 (268:38). gave me the wheeze** – Slang: "gave me the information."

**11.487 (268:39). the other business** – When they were "on the rocks" in Holles Street, Molly and Bloom collected and sold secondhand clothes and theatrical costumes.

**11.489 (268:40). Keogh's** – The implication is that Keogh's was a shop or a pub in the Holles Street neighborhood, but I have been unable to identify it.

**11.493 (269:4). Merrion square style** – Merrion Square was a fashionable (and expensive) residential area. Holles Street, where the Blooms lived, is off Merrion Square, but it was a "mixed" street with tenements as well as lower-middle-class housing and a hospital.

**11.496–97 (269:7–8). has left off clothes of all descriptions** – Vincent Deane reports, "A relative of mine claims that Dublin trams, at the beginning of the century, carried an advertisement which read 'Miss White has left-off clothes of every description.' The joke consisted in ignoring the hyphen."

**11.500 (269:13–14). Paul de Kock** – See 4.358n.

**11.507 (269:20). Daughter of the regiment** – *La fille du régiment* (1840), a French comic opera by the Italian Gaetano Donizetti (1797–1848). As the title suggests, the heroine is an orphan adopted by a regiment (in Napoleon's army). She falls in love with the opera's peasant hero, but their romance is interrupted by the disclosure that she is an aristocrat by birth. True love eventually crosses the class barriers.

**11.508 (269:21). drummajor** – In the British army, a bandmaster or drum major, in charge of a regimental fife and drum corps or band, is usually accorded the rank of warrant officer, entitling him to mess and associate with commissioned and noncommissioned officers as he chooses (with certain restrictions, depending on regimental tradition). There is also an allusion to *The Drum Major's Daughter* (*La fille du tambour-major* [1879] by Jacques Offenbach [1819–80]), a popular, light-opera adaptation of Donizetti's opera.

**11.512–13 (269:26). My Irish Molly, O** – A recurrent phrase in an anonymous Irish ballad, "Irish Molly O." "A poor unhappy Scottish youth" is brokenhearted because Molly's father has forbidden her to "wed a foreigner." As the youth puts it: "A poor forlorn pilgrim, I must wander to and fro, / And all for the sake of my

Irish Molly O!” The chorus describes Molly as “modest, mild and beautiful . . . / The primrose of Ireland.”

**11.516 (269:29). They pined in depth of ocean shadow** – Saddened by their failure to lure Odysseus to their rocks? See Parthenope, p. 290.

**11.517–18 (269:30–31). 4 Lismore Terrace, Drumcondra** – Occupied in 1904 by a Mr. William Molony.

**11.518 (269:31). Idolores, a queen, Dolores** – After “The Shade of the Palm”; see 11.9n.

**11.524 (269:40). Bachelor’s walk** – The northern quayside of the Liffey east of Ormond Quay Upper and Lower.

**11.530, 551–52 (270:5, 29–30).—When love absorbs my ardent soul . . . / . . . my ardent soul / I care not for the morrow** – See 11.20n.

**11.531 (270:7). roofpanes** – In the ceiling of the saloon; see 11.275n.

**11.532 (270:8). War! War! . . . You’re the warrior** – Ben Dollard is singing the wrong part. His heavy bass voice is not appropriate to the lighter tenor or soprano voice of Love in the “Love and War” duet (see 11.20n).

**11.533 (270:9–10). your landlord** – The Reverend Hugh C. Love.

**11.533–34 (270:10). Love or money** – Recalls the stock expression of absolute refusal: “not for love or money.”

**11.536–37 (270:13–14). you’d burst the tympanum . . . organ like yours** – The remark refers to the soprano in the duet (see 11.20n) and recalls the medieval belief that the Virgin Mary conceived Jesus (by the Word of God) through the unbroken tympanum of her ear; see 15.2601–2 (521:23).

**11.541 (270:18). Amoroſo ma non troppo** – Italian (music): “soft and tender, but not too much so.”

**11.547 (270:25). Independent** – The *Irish Weekly Independent and Nation*, published Thursdays.

**11.568 (271:5//6). \*Jingle** – See 11.15n.

**11.569–70 (271:7). the Burton** – See 8.369–70n.

**11.580–82 (271:19–20). Poop of a lovely . . . Golden ship . . . Cool hands** – Recalls Enobarbus’s description of Cleopatra in *Antony and Cleopatra*: “The barge she sat in, like a burnished throne, / Burn’d on the water: the poop [stern] was beaten gold . . . at the helm / A seeming mermaid steers: the silken tackle / Swell with touches of those flower-soft hands, / That yarely [with a sailor’s efficiency] frame the office [do their duty]” (II.ii.196–97, 213–16). For the ship *Erin’s King*, see 4.434n.

**11.581–82 (271:20). The harp that once or twice** – See “The Harp that Once Through Tara’s Halls,” 8.606–7n.

**11.587, 594–95 (271:25, 33–34).—M’appari / M’appari tutt’ amor: / Il mio sguardo l’incontr . . .** – See 11.24n.

**11.590 (271:28–29). A Last Farewell** – A print on the wall is appropriately an illustration of a song by John Willis, “The Last Farewell”: “Farewell! and when the dark dark sea / Is wafting thee away / Then will you give one thought to me / As o’er the deep you stray. // Farewell, and when the sun’s last rays / Sink down beneath the main / Thou’lt think of joys in other days / And sigh for home again.”

**11.591 (271:29–30). A lovely girl, her veil awave upon the wind** – See 11.21n; also Leucothea, p. 290.

**11.599 (271:38). Ah, sure, my dancing days are done** – From the third verse of the song “Johnny, I Hardly Knew Ye” (see 5.551–52n): “Where are the legs with which you run / When you went to carry a gun? / Indeed your dancing days are done! / Faith, Johnny, I hardly knew ye.”

**11.602 (271:41–42). Play it in the original. One flat** – In Flowtow’s opera, “M’appari” is in the key of F major (“one flat”); see 11.24n; and cf. 7.59–60n.

**11.606 (272:5). Graham Lemon’s** – Lemon & Co., Ltd., wholesale confection, lozenge, and comfit manufacturers to the queen, 49 Sackville (now O’Connell) Street Lower. Boylan has turned north from the Liffey side.

**11.606 (272:5). Elvery’s elephant** – Elvery’s Elephant House, John W. Elvery & Co., water-

proof and gutta-percha manufacturers, 46–47  
Sackville (now O'Connell) Street Lower (north  
of Lemon's).

**11.610 (272:9–10). *Sonnambula*** – See 11.22n.

**11.611 (272:10). Joe Maas** – Joseph Maas  
(1847–86), a famous English tenor (lyric rather  
than dramatic) who began his career as a choir-  
boy and who starred in the German impresario  
Carl Rosa's (1842–89) opera company. Rosa's  
company was noted for its presentations of En-  
glish versions of foreign operas.

**11.611 (272:11). M'Guckin** – Barton  
M'Guckin (1852–1913), an Irish tenor who also  
began his career as a choirboy and also sang in  
Rosa's company.

**11.615 (272:14). Backache he. Bright's bright  
eye** – Backache and bright eyes were com-  
monly taken as "symptoms" of Bright's disease,  
a disease of the kidneys that could be caused by  
excessive consumption of alcohol.

**11.615–16 (272:15). Paying the piper** – After  
the common saying (c. 1681) "If you dance to  
the tune, you must pay the piper [fiddler]."

**11.616 (272:15). Pills, pounded bread** –  
Echoes the popular suspicion that most miracle-  
cure pills contained very little in the way of  
drugs or effective medication. In 1904 drugs  
were regarded as of very little help in the treat-  
ment of Bright's disease; change of climate, ab-  
stinence from alcohol, and a strict diet were  
usually recommended.

**11.617 (272:16–17). Down among the dead  
men** – Anonymous English song: "Here's a  
health to the Queen, and a lasting peace, / To  
faction an end, to wealth increase, / Come let's  
drink it while we have breath, / For there's no  
drinking after death. // And he that will this  
health deny / Down among the dead men, /  
Down among the dead men, / Down, down,  
down, down, / Down among the dead men let  
him lie!"

**11.617 (272:17). Kidney pie. Sweets to the** –  
A common joking use of Gertrude's line in  
*Hamlet* (V:i): "Sweets to the sweet. Farewell"  
(as she scatters flowers in Ophelia's grave);  
hence, as sweets to the sweet, so kidneys for  
those with kidney trouble.

**11.619 (272:20). Vartry water** – Dublin's pub-  
lic water supply was created by diverting the

River Vartry into a large reservoir, the Vartry or  
Roundwood Reservoir, eighteen miles south of  
Dublin.

**11.619 (272:20). fecking** – To "feck" is to dis-  
cover a safe method of robbing or cheating.

**11.621 (272:22). Screwed** – Drunk.

**11.624 (272:25). the gods of the old Royal** – In  
other words, in the cheapest balcony seats. The  
old Royal Theatre in Hawkins Street was de-  
stroyed by fire in 1880, when Bloom was four-  
teen years old; it was replaced by a new Theatre  
Royal in 1884.

**11.624 (272:25). little Peake** – See 6.158  
(91:17) and 6.157n.

**11.627 (272:29–30). But want a good mem-  
ory** – It is proverbial wisdom that to be a suc-  
cessful liar one must have an extraordinary  
memory.

**11.629 (272:32). All is lost now** – See 11.22n.

**11.630 (272:34). banshee** – Irish: "a female  
fairy. . . . In modern times . . . a female spirit  
that attends certain families, and is heard *keen-  
ing* or crying aloud at night round the house  
when some member of the family is about to  
die" (P. W. Joyce, *English*, p. 214).

**11.633 (272:36). Blackbird** – Similar in size  
and behavior to the American robin, with sim-  
ilar warning notes. The song is richer than a  
robin's, "deliberate, loud and melodious war-  
bling" with "*lack of repetitive habit*" and with  
considerable improvisation on fragments of  
melody picked up from the surround (Roger  
Tory Peterson et al., *A Field Guide to the Birds  
of Britain and Europe* [Boston, 1967], p. 269).

**11.633 (272:37). the hawthorn valley** – An-  
other name for the Furze or Furry Glen, a ra-  
vine in southwestern Phoenix Park near the  
Knockmaroon gate. It is "a deep hollow lined  
on either side with furze bushes and unnum-  
erable hawthorn trees" (D. A. Chart, *The Story of  
Dublin* [London, 1907], p. 314).

**11.634–35 (272:38–39). Echo. How sweet the  
answer** – After Thomas Moore's "Echo," in  
*Irish Melodies*: "How sweet the answer Echo  
makes / To music at night, / When roused by  
lute or horn, she wakes, / And far away, o'er  
lawns and lakes, / Goes answering light. // Yet  
love hath echoes truer far, / And far more

sweet, / Than e'er beneath the moon light's star, / Of horn or lute, or soft guitar, / The songs repeat. // 'Tis when the sigh, in youth sincere, / And only then,— / The sigh that's breath'd for one to hear, / Is by that one, that only dear, / Breathed back again!"

11.635 (272:39). **All lost now** – See 11.22n.

11.638–39 (272:42–273:1). **In sleep she . . . in the moon** – That is, the innocent heroine Amina of *La sonnambula*; see 11.22n.

11.640 (273:2). **Call name. Touch water** – Popular superstition held that there was danger of shock or injury to a sleepwalker who was abruptly awakened, with two exceptions: the sleepwalker could be softly called by name, or it could be arranged for the sleepwalker to touch water (in which case he or she would return to bed rather than risk drowning).

11.640 (273:3). **She longed to go** – Bloom interprets Amina's sleepwalking (dream) as an expression not of her innocence but of her desire.

11.644 (273:7–8). **Still harping on his daughter** – Hamlet ("mad") baits Polonius with crude jokes about his daughter. "POLONIUS (*aside*): How say you by that? Still harping on my daughter" (II.ii.188–89).

11.644–45 (273:8). **Wise child that knows her father** – See 6.53n.

11.648 (273:12). **Crosseyed Walter sir I did sir** – See 3.67–69 (38:35–37).

11.659 (273:24). **a heart bowed down** – "The Heart Bowed Down" is a song in Act II of Michael William Balfe's (1808–70) opera *The Bohemian Girl* (1843): "The heart bowed down by weight of woe, / To weakest hopes will cling, / To thought and impulse while they flow, / That can no comfort bring, / . . . / With those exciting scenes will blend, / O'er pleasure's pathway thrown; / But memory is the only friend, / That grief can call his own."

11.661 (273:26–27). **in cool glaucous eau de Nil** – In *The Odyssey*, the Sirens sing of the waters around their rock as "our green mirror" (12:186; Fitzgerald, p. 227). For *eau de Nil*, see 11.67n.

11.665–751 (273:30–276:6). **When first I saw . . . —To me!** – The italicized lines in these pages are from Lionel's air "M'appari" in *Martha*; see 11.24n.

11.668 (273:33). **Braintipped** – That is, the scalp tingles with pleasurable excitement.

11.681 (274:6). **love's old sweet song** – See 4.314n.

11.682–84 (274:7–10). **the elastic band . . . in octave gyved them fast** – Bloom, playing cat's cradle with the rubber band from his package of stationery, is cast in the role of Odysseus who, in the midst of the transit past the Sirens, is secured more firmly to the mast by his crew.

11.686 (274:12). **Increase their flow** – After the popular belief that intense sexual activity increased a singer's vocal capacity, and that more singing increased sexual desire.

11.687/688 (274:13/14–15). **My head it simply/ Your head it simply swirls** – Boylan's song; see 4.282n.

11.688 (274:14). **for tall hats** – Implies an unfounded pretension to elegance or ability.

11.688–89 (274:15–16). **What perfume does . . . want to know** – From Martha Clifford's letter (5.258 [78:12–13]).

11.691 (274:18). **kissing comfits** – Various candies used to sweeten the breath.

11.692 (274:19). **Hands felt for the opulent** – From *Sweets of Sin*; see 10.606n.

11.696 (274:24–25). **Singing wrong words** – Simon Dedalus sings a popular version of "M'appari" (see 11.24n); but Bloom is right: Dedalus does half-remember and improvise some of the lines.

11.698 (274:26–27). **Keep a trot for the avenue** – That is, retain the ability to make a good appearance on occasion even though one is in decline, after the aging horse that can still show in competitive moments.

11.699–700 (274:28–29). **Jenny Lind soup . . . pint of cream** – Jenny Lind (1820–87) was a Swedish soprano whose abilities as a singer together with her personal qualities and generosity made her one of the most popular of nineteenth-century performers. She was noted for

the abstemiousness of her diet; a bland but nourishing soup of the sort Bloom's recipe suggests, *Soup à la Cantatrice* (Professional Singer's Soup), was renamed in her honor. As Mrs. Isabella Beeton put it in *The Book of Household Management* (London, 1861), "Note: This is a soup, the principle ingredients of which, sago [not sage] and eggs, have always been deemed very beneficial to the chest and throat. In various quantities, and in different proportions, these have been partaken of by the principal singers of the day, including the celebrated Swedish Nightingale, Jenny Lind, and, as they have always avowed, with considerable advantage to the voice, in singing."

**11.701 (274:30–31).** *That's the chat* – Slang: "That's the right or correct thing."

**11.706–7 (274:36–37).** *Tipping her tepping . . . topping her. Tup* – All of these *t-p* "verbs" have in common the (archaic) meaning: to copulate as animals. To "tup" and to "tip" mean to copulate as a ram does. To "top" means to cover as an animal covers, and both "tap" and "tep" are dialect variants of "top." "Tipping" is also a musical term for double-tonguing.

**11.722 (275:13).** *Drago's* – Adolphe Drago, hairdresser and wigmaker, 36 Henry Street and 17 Dawson Street, Dublin.

**11.725 (275:17).** *Mat Dillon's in Terenure* – See 6.697n. Terenure is another name for Roundtown.

**11.730 (275:23).** *Waiting* – A song for soprano or tenor, words by Ellen H. Flagg, music by H. Millard (1867): "The stars shine on his pathway, / The trees bend back their leaves / To guide him to the meadow / Among the golden sheaves / Where I stand longing, loving / And list'ning as I wait / To the nightingale's wild singing, / Sweet singing to its mate, / Singing, singing, sweet singing to its mate. // The breeze comes sweet from heaven, / And the music in the air / Heralds my lover's coming, / And tells me he is there. / And tells me he is there, // Come for my arms are empty! / Come for the day was long! / Turn the darkness into glory, / The sorrow into song. / I hear his footfall's music, / I feel his presence near. / All my soul responsive answers / And tells me he is here. // O stars . . . shine out your brightest! / O night . . . ingale, sing sweet / To guide . . . him to me, waiting / And speed his flying feet, / To guide . . . him to me, waiting / And speed his flying feet."

**11.733 (275:27).** *in old Madrid* – A song with words by G. Clifton Bingham, music by Henry Trotter (Trotter): "Long years ago in old Madrid / Where softly sighs of love the light guitar, / Two sparkling eyes a lattice hid. / Two eyes as darkly bright as love's own star / There on a casement ledge when day was o'er, / A tiny hand lightly laid. / A face looked out, as from the river shore, / There stole a tender serenade. / Rang the lover's happy song, / Light and low from shore to shore, / But ah, the river flowed along / Between them evermore, / Come my love, the stars are shining, / Time is flying, love is sighing, / Come, for thee a heart is pining, / Here alone I wait for thee."

**11.734 (275:27).** *Dolores shedolores* – See 11.9n.

**11.762–63 (276:18–19).** *by monuments of sir John . . . Theobald Mathew* – In sequence up Sackville (now O'Connell) Street (as Boylan proceeds north). For Gray, see 6.258n; for Nelson, 6.293n; for Father Mathew, 6.319–20n.

**11.764 (276:20–21).** *Cloche. Sonnez la. Cloche. Sonnez la.* – See 11.17–18n.

**11.765 (276:22).** *the Rotunda, Rutland square* – At the top of Sackville (now O'Connell) Street, the Rotunda on Rutland (now Parnell) Square is an eighteenth-century building that housed a maternity hospital and a series of public rooms available for concerts, meetings, and exhibitions.

**11.779–82 (276:39–277:1).** *'Twas rank and fame . . . since love lives not* – See 7.471–72n.

**11.789 (277:9).** *We never speak as we pass by* – The title of a song (1882) by the American Frank Egerton: "The spell is past, the dream is o'er, / And tho' we meet, we love no more, / One heart is crush'd to droop and die, / And for relief must heav'nward fly, / The once bright smile has faded, gone, / And given way, to looks forlorn! / Despite her grandeur's wicked flame, / She stoops to blush beneath her shame. [Chorus:] We never speak as we pass by / Although a tear bedims her eye; / I know she thinks of her past life, / When we were loving man and wife. [Second verse:] In guileless youth, I sought her side, / And she became my virtuous bride, / Our lot was peace, so fair and bright, / One summer day, no gloomy night, / No life on earth more pure than ours / In that dear home midst field and flow'rs / Until the

tempter came to Nell, / It dazzled her, alas! she fell."

**11.789–90 (277:10).** *Rift in the lute* – After Tennyson's song "The Rift within the Lute," in *Idylls of the King*, "Merlin and Vivien" (1859). The deceptive Vivien sings the song to the doubting Merlin in the attempt to convince him that she is trustworthy: "In love, if love be love, if love be ours, / Faith and unfaith can ne'er be equal powers: / Unfaith in aught is want of faith in all. // It is the little rift within the lute, / That by and by will make the music mute, / And ever widening slowly silence all. // The little rift within the lover's lute / Or little pitted speck in garner'd fruit, / That rotting inward slowly moulders all. // It is not worth the keeping: let it go. / But shall it? answer, darling, answer, no. / And trust me not at all or all in all."

**11.797 (277:17).** *Barraclough's* – Arthur Barraclough, professor of singing, 24 Pembroke Street Lower, Dublin.

**11.798 (277:18–19).** *a retrospective sort of arrangement* – See 6.150 (91:7).

**11.802 (277:23).** *Thou lost one* – "M'appari"; see 11.24n.

**11.805–6 (277:27–28).** *Corpus paradisum* – Latin: literally, "the body of paradise." The phrase combines two liturgical fragments that Bloom has heard: *Corpus* (5.350 [80:34]) and *In paradisum* (6.628 [104:25]).

**11.812 (277:34).** *Dorset street* – Boylan has continued from Sackville (now O'Connell) Street through its northwesterly extensions, Rutland (now Parnell) Square East and Frederick Street North, to Dorset Street Upper where he turns northeast, one short block from the east end of Eccles Street.

**11.822 (278:7).** *A pad* – A blotter.

**11.844 (278:32).** *Blumenlied* – German: "Flower Song." There are literally hundreds of songs so titled; the most famous is by the German lyric poet Heinrich Heine (1797–56).

**11.845 (278:33–34).** *the stables near Cecilia street* – There were stables at 5–6 Cecilia Street, in the midst of a commercial warehouse district just south of the Liffey in central Dublin.

**11.850 (278:39).** *Ringabella, Crosshaven* – See 10.400n.

**11.851 (278:40).** *Queenstown harbour* – Queenstown is now Cobh, the seaport of Cork, on the south coast of Ireland; the harbor is called either Cobh Harbor or Cork Harbor.

**11.852 (278:41–279:1).** *those earthquake hats* – When ashore, Italian sailors wore conical straw hats made of a straw similar to what the Irish would call "earthquake grass."

**11.856 (279:6–7).** *your other eye* – See 11.148n.

**11.857–58 (279:7–8).** *Callan, Coleman . . . Fawcett* – A fictional list of deaths in the obituary column of the day's *Freeman's Journal*; see 6.158 (91:16).

**11.860 (279:11).** *Greek ees* – Handwriting with Greek e's (ε) was thought to indicate an artistic temperament.

**11.867 (279:19).** *Elijah is com* – See 8.13n.

**11.868 (279:20).** *p.o.* – Post office; here, a postal money order.

**11.868 (279:20–21).** *two and six* – 2s. 6d., on the order of a ten-to-fifteen-dollar gift in 1985 values.

**11.870 (279:23).** *O, Mairy lost the pin of her* – See 5.281–84 (78:38–41).

**11.877 (279:31).** *Sauce for the gander* – "What's sauce for the goose is sauce for the gander." This proverbial attack on the double standard dates from at least 1671.

**11.878–79 (279:32–34).** *A hackney car . . . avenue, Donnybrook* – One James Barton is listed in *Thom's* 1904 as living at Rose Cottage, the first of three houses listed on Harmony Avenue in Donnybrook. *Thom's* does not list him as a "cab proprietor," and his role as driver of no. 324 is lost in "history."

**11.881 (279:35).** *George Robert Mesias* – See 6.831n.

**11.882 (279:37).** *John Plasto* – See 4.69n.

**11.883–84 (279:38–39).** *This is the jingle that joggled and jingled* – See 11.15n; and cf. 7.210–13n and 14.405–7n.

**11.884 (279:39). Dlugacz' porkshop** – Where Bloom purchased his breakfast kidney; see 4.46n.

**11.884 (279:40). Agendath** – See 4.191-92n.

**11.887 (280:1). Town traveller** – A traveling salesman.

**11.888 (280:3). best references** – A standard phrase used in letters by job applicants.

**11.896 (280:13-14). Messrs Callan, Coleman and Co, limited** – A nonexistent company that Bloom concocts out of the fictional obituary column (11.857 [279:8]).

**11.898-99 (280:16-17). c/o P. O. Dolphin's barn lane** – Bloom writes to Martha Clifford in care of a town sub-post office in what is now Dolphin Barn Street in southwestern Dublin.

**11.901-3 (280:19-21). prize titbit . . . the laughing witch** – See 4.502n.

**11.904-5 (280:23-24). Music hath charms. Shakespeare said** – No, it was William Congreve (1670-1729) in *The Mourning Bride* (1697), Act I, scene i: "Music hath charms to soothe the savage breast, / To soften rocks, and bend the knotted oak."

**11.905 (280:24). Quotations every day in the year** – Books and calendars of this sort were extraordinarily popular in the nineteenth century. William Schutte (*Joyce and Shakespeare* [New Haven, Conn., 1957], p. 126) cites *The Shakespeare Calendar; or, Wit and Wisdom for Every Day in the Year* (New York, 1850).

**11.905 (280:25). To be or not to be** – The opening line of Hamlet's famous soliloquy (III.i.56ff.).

**11.907-8 (280:26-27). In Gerard's roseray . . . Do. But do** – See 9.651-54 (202:9-12).

**11.909 (280:28). Post office lower down** – Town Sub-Post Office, Money Order and Savings Bank Office, 34 Ormond Quay Upper; west of the Ormond Hotel and just east of where Bloom would turn north toward Barney Kiernan's.

**11.910 (280:29). Barney Kiernan's** – Bernard Kiernan & Co., wholesale tea and spirit merchants, wine and brandy shippers, 8-10 Little Britain Street.

**11.911 (280:30). House of mourning** – "It is better to go to the house of mourning than to go to the house of feasting: for that is the end of all men; and the living will lay it to his heart" (Ecclesiastes 7:2).

**11.911 (280:31). beetle** – (Or beetlehead) is slang for blockhead.

**11.927 (281:8). How Walter Bapty lost his voice** – Walter Bapty (1850-1915) was a professor of singing in Dublin and one of the organizers of the Feis Ceoil (1897), the annual Dublin music festival and competition. Tom Kernan's story may be just that: Tom Kernan's story (see Adams, p. 73).

**11.939/941 (281:22/24-25). Lovely seaside girls/Your head it simply** – From Boylan's song; see 4.282n.

**11.946 (281:30-31). Well, it's a sea. Corpuscle islands** – A remote allusion to Phineas Fletcher's (1582-1650) allegorical poem *The Purple Island; or, The Isle of Man* (1633), a seventeenth-century layman's poeticized conception of the human body; see Adams, p. 150.

**11.949 (281:34). What are the wild waves saying?** – The title of a duet, words by Joseph Edwards Carpenter, music by Stephen Glover (1813-70): "BROTHER: What are the wild waves saying, Sister the whole day long, / That ever amid our playing, I hear but their low, lone song? / Not by the seaside only, / There it sounds wild and free; / But at night when 'tis dark and lonely, / In dreams it is still with me . . . SISTER: Brother! I hear no singing! / 'Tis but the rolling wave / Ever its lone course winging / Over some ocean cave! / 'Tis but the noise of water / Dashing ag'st the shore, / And the wind from bleaker quarter / Mingling with its roar . . . CHORUS: No! no, no, no! No, no, no! / It is something greater. / That speaks to the heart alone / The voice of the great Creator / Dwells in that mighty tone."

**11.952 (281:38). Larry O'Rourke's** – See 4.105n and 4.112-13n.

**11.961-62 (282:7). \*One: one, one, one, one, one: two, one, three, four** – The numbers do not describe the music but "the step and motions of the dancers . . . the image of dancing couples which the music calls forth" (Zack Bowen, *Musical Allusions in the Works of James Joyce* [Albany, N.Y., 1974], p. 192).

**11.965 (282:10). Rutledge's door** – See 7.28 (116:30).

**11.965 (282:11). Minuet of Don Giovanni** – First heard in Act I, scene iv of the opera; in the next scene it is played by an onstage band in the ballroom of Don Giovanni's house as Don Giovanni dances with Zerlina and then leads her offstage for an attempt at seduction.

**11.967 (282:12–13). Peasants outside** – Suggested by *Don Giovanni*: in Act I, scene iii, Don Giovanni has discovered Zerlina in a group of singing and dancing peasants near his house; in the next two scenes (see preceding note) there is the sense that the peasants, particularly Masetto, Zerlina's peasant-fiancé, are "outside" the house as Don Giovanni and his servants try to distract Masetto so that he won't interfere with the proposed seduction.

**11.967 (282:13). eating dockleaves** – A traditional image of the plight of the Irish peasantry during the Great Famine. The leaves of young plants can be used as potherbs, but mature plants can prove almost indigestible.

**11.972 (282:19). My wife and your wife** – From the American folksong "The Grey Goose." The song begins: "It was one Sunday mornin,' / Lawd, Lawd, Lawd, / The preacher went a-huntin' [Fifth verse:] And my wife and your wife, / . . . / They give a feather pickin'" (unsuccessfully, as it turns out, since the grey goose is inedible).

**11.975 (282:22–23). quis est homo: Mercadante** – Mercadante (see 5.402n) did not write a *Stabat Mater*, as this phrase suggests, though Bloom has earlier thought of Rossini's *Stabat Mater* in conjunction with Mercadante's *Seven Last Words*; see 5.397–98n and 5.403–4n.

**11.977 (282:25). Dandy tan shoe of dandy Boylan** – Echoes a nursery rhyme and its variant: "Handy-spandy, Jack-a-dandy, / Loves plum-cake and sugar candy. / He bought some at a grocer's shop, / And pleased, away he went, hop, hop." Variant: "Handy-dandy / Sugary candy— / Top or bottom. // Handy-spandy, / Jack a dandy— / Which good hand will you have?"

**11.977–78 (282:26). socks skyblue clocks** – See 4.282n, lines 19–20.

**11.979 (282:27). Chamber music** – The title of

Joyce's first published book (London, 1907), a volume of thirty-six short lyrics.

**11.981–83 (282:29–31). Empty vessels make . . . law of falling water** – Bloom combines the acoustical principle that the resonance (and pitch) of a vessel changes as liquid is added with Archimedes' law of specific gravity (the ratio of the weight of water displaced by an object to the weight of the object).

**11.983 (282:32). those rhapsodies of Liszt's Hungarian** – See 11.36n.

**11.986–87 (282:36). Paul de Kock** – See 4.358n.

**11.990 (282:39). Qui sdegno** – Italian: "Here indignation"; in the Italian version of Mozart's opera *Die Zauberflöte* (The Magic Flute) (1791) these are the opening words of "In diesen heiligen Hallen" (In these sacred halls), an aria in Act II, scene iii. Shortly before the high priest of Isis and Osiris enters in this scene, the Queen of the Night has, in her "Revenge Aria," commanded her daughter, Pamina, to kill the high priest or be disowned. When the high priest enters, he is confronted by Pamina who, instead of assaulting him, confesses her dilemma and begs forgiveness for her mother. In his aria he comforts her and explains that "in these sacred halls" (in the halls of the temple of Light, over which he presides) there is no such thing as revenge: only love can bind human beings together.

**11.991 (282:40). The Croppy Boy** – The balance of this episode is larded with allusions to this song; see 11.39n.

**11.991 (282:40–41). Our native Doric** – See 7.326n.

**11.992 (282:42). Good men and true** – "The Croppy Boy" (11.39n), line 1.

**11.996 (283:4). What key? Six sharps?** – Six sharps is F-sharp major, as Dollard says.

**11.1001 (283:9). on for a razzle** – Slang: beginning a spree or a bender.

**11.1004 (283:12–13). waiting Patty come home** – See "Waiting," 11.730n.

**11.1005–8 (283:14–17). In a cave of . . . from hoary mountains** – See 11.42n.

11.1009 (283:18–19). **The priest he sought . . . speak a word** – “The Croppy Boy” (11.39n), lines 3–4.

11.1012–14 (283:23–25). **Big ships’ chandler’s . . . ten thousand pounds** – See Adams, p. 65.

11.1014–15 (283:25). **the Iveagh home** – In 1903 the Guinness Trust Dublin Fund (“for the amelioration of the poor laboring classes of Dublin”) was amalgamated into the Iveagh Trust (Lord Iveagh being one of the principal heirs of the Guinness fortune). The Guinness f245 Trust Buildings, a large charity lodging-house for men with 386 rooms or cubicles, off New Bride Street in central Dublin, thus became the Iveagh Trust Buildings or Iveagh House.

11.1015 (283:26). **Number one Bass** – See 8.121n.

11.1016–17 (283:27–28). **The priest’s at home . . . The holy father** – “The Croppy Boy” (11.39n), lines 5–8.

11.1019 (283:30). **Hushaby. Lullaby. Die, dog. Little dog, die** – “This sounds like the end part of a song used to finish a child’s turn on a swing. Usually it is a cat dying in such songs, but we have an example from Cheshire, c. 1900, which runs, ‘An apple for the King, / And a pear for the Queen, / And a good toss over the bowling green. / Die, die, little dog, die, / Die for the sake of your mother’s black eye. / Die, die-away!’” (suggested by Iona Opie).

11.1020–22 (283:31–34). **the youth had entered . . . sitting to shrive** – “The Croppy Boy” (11.39n), lines 9–12.

11.1023–34 (283:35–36). **Answers poet’s picture puzzle** – *Answers*, a popular and successful penny-weekly founded by Alfred Harmsworth (see 7.732–33n) in 1888. The magazine featured a weekly “picture puzzle” that, when deciphered, rendered the title of a famous poem; prize £5.

11.1025 (283:37). **Lay of the last minstrel** – The title of a poem (1802–4, 1805) by Sir Walter Scott (1771–1832).

11.1032–33 (284:3–5). **In nominie Domini . . . confessing: mea culpa** – “The Croppy Boy” (11.39n), lines 13–15.

11.1035–36 (284:8). **coffin or coffey** – See 6.595n.

11.1036 (284:8). **corpusnomine** – Another of Bloom’s Latin compounds: “body-name,” combining the *Corpus* he has heard (5.350 [80:34]) with *nominie* from “The Croppy Boy.”

11.1040–43 (284:13–16). **Since easter he had . . . had not prayed** – “The Croppy Boy” (11.39n), lines 21–24. For “you bitch’s bast,” see 10.1119–20 (250:18–19).

11.1045 (284:19). **dab** – An expert.

11.1047 (284:22–23). **to titivate** – To make small alterations in one’s toilet, etc. in order to add to one’s attractions.

11.1049 (284:25–26). **Way to catch rattle-snakes** – Popular notion of a practical application of Indian snake-charming practices.

11.1050 (284:26). **Michael Gunn** – (d. 1901) was involved in the management of the Gaiety Theatre in Dublin from 1871 until his death. Even after his death the managers of the theater continued to be listed as “Michael Gunn Limited” (Thom’s 1904). One measure of his reputation appears in R. M. Levey and J. O’Rourke, *Annals of the Theatre Royal, Dublin* (Dublin, 1880), with its dedication “To Michael Gunn, Esq., on whose sound Judgment the Future of the Drama in Dublin Hopefully Depends.”

11.1050 (284:27). **Shah of Persia** – Nasr-al Din (d. 1896) made two state visits to England, in June 1873 and July 1889; the Prince of Wales (later Edward VII) was assiduous in his attentions to the shah’s entertainment on both occasions. During the 1889 visit the shah caught the popular fancy and was “immortalized” in street songs and as the principal figure in innumerable stories of the sort Bloom recalls.

11.1051 (284:27–28). **home sweet home** – A song (1823), words by John Howard Payne, music by Henry Rowley Bishop: “‘Mid pleasures and palaces though I may roam, / Be it ever so humble, there’s no place like home; / A charm from the sky seems to hallow there, / Which, seek through the world, is ne’er met with elsewhere. // Home! Home! Sweet, sweet home! / There’s no place like home.”

11.1055 (284:32). **music hath jaws** – Cf. 11.904–5n.

11.1058 (284:36–37). **what Spinoza says in that book of poor papa’s** – Baruch Spinoza (1632–77) was a famous Dutch-Jewish philoso-

pher. On Bloom's bookshelf is *Thoughts from Spinoza* (17.1372 [708:26]). Molly (18.1115–16 [769:15–16]) recalls the incident and Bloom "talking about Spinoza and his soul that's dead I suppose millions of years ago." That is barely a hint, but as a guess: in the *Short Treatise on God, Man, and His Well-Being*, at the beginning of Appendix 2, "On the Human Soul," Spinoza comes close to suggesting that the soul is mortal—"What we call the Soul is a mode of the attribute which we call Thought, and that nothing else except this mode belongs to [man's essence]; so much so that when this mode comes to naught, the soul perishes also, although the above attribute remains unchanged." Nevertheless, Spinoza ends the appendix with the assertion that "knowledge of oneself" is distinctly possible: "And from all this (as also because our soul is united with God, and is a part of the infinite Idea, arising immediately from God) there can also be clearly seen the origin of clear knowledge, and the immortality of the soul." (The *Short Treatise* was written in the early 1660s but not published until 1862, trans. A. Wolf [London, 1910].)

**11.1061–62 (284:40–41). God made the country man the tune** – After William Cowper's (1731–1800) "God made the country, and man made the town" (*The Task* [1785], Book 1, line 749).

**11.1063–65 (285:1–3). All gone. All fallen . . . name and race** – "The Croppy Boy" (11.39n), lines 17–20. (Apparently Dollard alters the sequence of the poem's stanzas, reversing stanzas 5 and 6.) For the siege of Ross, see 10.793n. *Gorey*: after their defeat at Ross, the rebels regrouped at Gorey, ten miles south-southeast of Arklow (a town on the coast forty miles south of Dublin), and from there mounted on 9 June 1798 an attack on Arklow; the attack was another disaster for the rebels. *We are the boys of Wexford*: see 7.427–28n.

**11.1068 (285:7). He bore no hate** – "The Croppy Boy" (11.39n), line 25; and cf. 11.990n.

**11.1072 (285:12). My country above the king** – "The Croppy Boy" (11.39n), line 26.

**11.1072–73 (285:13). Who fears to speak of nineteen four?** – After "Who fears to speak of Ninety-eight"; see 10.790n.

**11.1074 (285:15–16). Bless me, father . . . let me go** – "The Croppy Boy" (11.39n), line 27.

**11.1076–77 (285:18–19). eighteen bob a week** – The barmaid's wage, 18s., can be translated as roughly \$75–80 a week (U.S., 1985).

**11.1077 (285:19). dibs** – Slang for money.

**11.1077–78 (285:20). Those girls, those lovely** – Boylan's song; see 4.282n.

**11.1078 (285:20–21). By the sad sea waves** – A song from Sir Julius Benedict's (1804–85) opera *The Bride of Venice* (1843): "By the sad sea-waves / I listen, while they moan / A lament o'er graves / Of hope and pleasure gone. / I am young, I was fair, / I had once not a care / From the rising of the moon / To the setting of the sun. / Yet I pine like a slave / By the sad sea-wave. [Chorus:] Come again, bright days / Of hope and pleasure gone; / Come again, bright days, / Come again, come again."

**11.1081–82 (285:24–26). The false priest . . . yeoman captain** – "The Croppy Boy" (11.39n), lines 29–32.

**11.1092 (285:37). \*Songs without words** – In German, *Lieder ohne Worte*, forty-eight piano pieces by Felix Mendelssohn (1809–47), published in eight groups of six (1834–45).

**11.1093–94 (285:39). Understand animals . . . Solomon did** – One popular bit of folklore about King Solomon was that he had a magic ring that enabled him to understand the language of animals.

**11.1097–99 (286:1–3). With hoarse rude fury . . . to live, your last** – "The Croppy Boy" (11.39n), lines 33–36.

**11.1105–6 (286:10). On yonder river** – "The Croppy Boy" (11.39n), line 37.

**11.1106 (286:11). (her heaving embon)** – From *Sweets of Sin*; see 10.606n.

**11.1109 (286:14). The bright stars fade . . . The morn** – From "Goodbye, Sweetheart, Goodbye"; see 11.13n.

**11.1109 (286:14). O rose! Castile** – See 7.591n.

**11.1120 (286:27). I hold this house . . . Traitors swing** – "The Croppy Boy" (11.39n), lines 39–40.

11.1126–27 (286:34–35). **O'er ryehigh blue. Bloom** – See “When the Bloom Is on the Rye,” 10.524n.

11.1131–32 (286:39–40). **At Geneva barrack . . . was his body laid** – “The Croppy Boy” (11.39n), lines 41–42. Geneva Barrack was a depot for army recruits that was converted into a prison in 1798 for the confinement of rebels. It was on Waterford Harbor in southeastern Ireland; Passage is a village on the harbor north of the barrack. The location implies that the Croppy Boy was attempting to cross from Waterford into Wexford, the heartland of rebel insurgency in southern Ireland (1798).

11.1132 (286:40). **Dolor! O, he dolores!** – *Dolor*, Latin: “suffering, anguish”; see “The Shade of the Palm,” 11.9n.

11.1139–41 (287:6–8). **Pray for him . . . was the croppy boy** – “The Croppy Boy” (11.39n), lines 43–44.

11.1150 (287:17). **Lablache** – Luigi Lablache (1794–1858), the Italian-born son of a French father and an Irish mother, was the most famous bass of his time in Europe. He was also noted for his acting, particularly as Leporello, the conniving servant in *Don Giovanni*. He gave Queen Victoria singing lessons off and on for over twenty years and was one of her “heroes.”

11.1152 (287:20). **nakker** – See 11.52n.

11.1154 (287:21). **Big Benaben** – See 11.53n.

11.1160 (287:28). **Ben machree** – *Machree*, Irish: “my heart.” Thus *Ben machree* is “Mountain [of] my heart.”

11.1164 (287:33). **rift in the lute** – See 11.789–90n.

11.1176 (288:5). **\*The Last Rose of Summer** – See 11.32n.

11.1180 (288:10–11). **Postoffice near Reuben J's** – The post office at 34 Ormond Quay Upper was in the same building as Reuben J. Dodd's office; see 11.909n.

11.1181 (288:12). **Greek street** – Would be on Bloom's “indirect” route to Barney Kiernan's (see 11.910n) if he went around by the post office.

11.1183–84 (288:13–14). **Her hand that rocks . . . rules the world** – After William Ross Wallace's (1819–81) “What Rules the World?": “They say that man is mighty, / He governs land and sea; / He wields a mighty scepter / O'er lesser powers that be; / And the hand that rocks the cradle / Is the hand that rules the world.”

11.1187 (288:17). **Lionelleopold** – Lionel is the character who sings “M'appari” in Flotow's *Martha*; see 11.24n and 7.58n.

11.1191–92 (288:23). **Better give way . . . man with a maid** – “The way of a man with a maid” is line 30 of Kipling's poem “The Long Trail,” where it is included in a paraphrase of Solomon's questions (Proverbs 30:18–19): “There be three things which are too wonderful for me, yea, four which I know not: The way of an eagle in the air; the way of a serpent upon a rock; the way of a ship in the midst of the sea; and the way of man with a maid.” But Bloom has in mind an anonymous late-nineteenth-century pornographic novel, *The Way of a Man with a Maid* (New York, 1968), in which the “heroine,” prudish Alice, refuses the “hero,” Jack, only to be trapped and debauched by him. Alice then “gives way,” not “halfway” but all the way, abandoning all prudery for debauchery and joining Jack in a series of seductions of other women.

11.1197 (288:29–30). **Organ in Gardiner . . . quid a year** – See 5.396n.

11.1198–99 (288:31). **Seated all day at the organ** – See “The Lost Chord,” 11.478n.

11.1199 (288:32). **Maunder** – Involves a pun on John Henry Maunder (1858–1920), a composer of sentimental church music.

11.1201 (288:34). **no don't she cried** – In *The Way of a Man with a Maid* (see 11.1191–92n), Jack and Alice (after her conversion) make use of his soundproof “snuggery” (a cozy little room) in their career of debauchery. “No, don't,” she cried” functions as a refrain, recurring again and again to spice the novel's sequence of seductions and violations.

11.1210 (289:1–2). **Simonlional first I saw** – Lionel's song “M'appari” begins with the phrase “When first I saw . . .”; see 11.24n.

11.1220–21 (289:12–13). **one last, one lonely, last sardine of summer** – See “'Tis the Last Rose of Summer,” 11.32n.

11.1224 (289:16). **Barry's** – J. M. Barry & Co., merchant tailors and outfitters, 12 Ormond Quay Upper, just west of the Ormond Hotel.

11.1224 (289:16-17). **that wonderworker** – See 17.1819-39 (721:38-722:20).

11.1225 (289:17). **Twenty-four solicitors in that one house** – Bloom is right; *Thom's* 1904 lists twenty-four solicitors' offices at 12 Ormond Quay Upper.

11.1228-29 (289:20-21). **the chap that wallops . . . Mickey Rooney's band** – There are similar Irish and Irish-American songs ("McNamara's Band," for example), but the source of this one is unknown.

11.1231 (289:24). **Asses' skins** – Traditionally regarded as the finest material for drum heads.

11.1235 (289:28). **Daly's** – See 11.230n.

11.1235 (289:28). **mermaid** – See 11.222n.

11.1242 (289:36). **Sweep!** – The call of a chimney sweep advertising his services.

11.1242 (289:37). **All is lost now** – See "Tutto è sciolto," 11.22n.

11.1243 (289:38). **bumbailiff** – Contemptuous for a sheriff's deputy or assistant who pursues and catches from behind (after *bum*, buttocks).

11.1243 (289:38-39). **Long John. Waken the dead** – That is, Long John Fanning's name recalls the song "John Peel" (c. 1820) by John Woodcock Graves. John Peel was a master of hounds who lived in Cumberland, England; the chorus of the song asserts that his "'View hallo!' would waken the dead, / Or the fox from his lair in the morning."

11.1244 (289:39). **nominedomine** – See "The Croppy Boy" (11.39n), line 14.

11.1245 (289:41). **da capo** – Italian (music): "From the beginning," a direction to repeat a passage; hence the suggestion: over (and over) again.

11.1248 (290:2). **shah of Persia** – See 11.1050n.

11.1248-49 (290:2-4). **Breathe a prayer . . . a yeoman cap** – See "The Croppy Boy" (11.39n), line 44 and *passim*.

11.1253-54 (290:8-9). **When first he saw that form endearing** – See "M'appari," 11.24n.

11.1258 (290:14). **we'd never, well hardly ever** – Captain Corcoran in Gilbert and Sullivan's *H.M.S. Pinafore; or, The Lass that Loved a Sailor* (1878) qualifies from the absolute "never" to the relative "hardly ever" in a responsive song with his crew. In Act I he asserts, "I am never known to quail / At the fury of a gale, / And I'm never, never sick at sea! CREW: What, never? CAPT.: No, never! CREW: What, never? CAPT.: Hardly ever!" The routine is repeated in Act II when the Captain announces that he intends to marry and that he will never be "untrue" to his wife.

11.1258-59 (290:15). **home sweet home** – Song; see 11.1051n.

11.1259 (290:16). **dip** – "When the family dinner consisted of dry potatoes, . . . dip was often used, that is to say, gravy or broth, or water flavoured in any way in plates, into which the potato was dipped at each bite" (P. W. Joyce, *English*, p. 247). The implication is that this sort of "family dinner" was a mark of poverty.

11.1261 (290:18). **Lionel Marks's** – Lionel Marks, antique dealer, watchmaker, jeweler, and picture-frame maker, 16 Ormond Quay Upper.

11.1269-70 (290:27-28). **they chinked their clinking glasses** – See "The Thirty-two Counties," 11.56-57n.

11.1271 (290:29). **last rose of summer** – See "'Tis the Last Rose of Summer," 11.32n.

11.1271 (290:29). **rose of Castile** – See 7.591n.

11.1273 (290:32). **A youth entered a lonely Ormond hall** – See "The Croppy Boy" (11.39n), line 9.

11.1275 (290:34). **Robert Emmet's last words** – For Robert Emmet, see 6.977-78n. The last paragraph of Emmet's speech to the court that condemned him to death: "Let no man write my epitaph; for as no man who knows my motives dares now vindicate them, let not prejudice or ignorance asperse them. When my country takes her place among the nations of the earth then and not till then, let my epitaph be written. I have done."