

Chapter 1 - Summary

The novel opens with an excerpt from a children's story "Once upon a time and a very good time it was . . ." The story is about a "moocow" who comes down the road and meets a nice little boy named "baby tuckoo." This is a story Stephen's father tells him. His father looks at Stephen through the glass and Stephen notes that his father has a hairy face. Stephen also remembers a nursery rhyme that includes the words "O, the wild rose blossoms / On the little green place." When he sings it, he says "O, the green wothe botheth."

Stephen feels the sensations of cold and warm upon getting into his bed. His mother puts an oilsheet on his bed and he notices that it smells odd. He also notices that his mother has a nicer smell than his father does. His mother plays a song on the piano, "The Sailor's Hornpipe" and Stephen dances to it. The sound is like this "Tralala lala / Tralalala tralaladdy . . ." When Stephen dances, Uncle Charles and Dante clap for him. Stephen knows these two are older than his parents.

Stephen notices that Dante commemorates two Irish nationalist heroes, Michael Davitt and Parnell. When Stephen brings Dante a tissue, she sneezes for him. In Stephen's family's building live the Vances. Their daughter's name is Eileen. He plans to marry Eileen when he grows up. When Stephen gets into trouble, he hides under the table. His mother says he will apologize and Dante teases him that if he does not apologize, eagles will pull out his eyes. She sings a chant to him "Pull out his eyes / Apologise, Apologise, / Pull out his eyes."

When Stephen goes to boarding school, he does not like sports. The playground is full of boys and the prefects urge them to play hard. Stephen stays on the fringe in football, out of sight of his prefect and out of reach of the kicking feet. He acts like he was running for the ball every once and a while. "He felt his body small and weak amid the throng of players." In contrast is Rody Kickam. Stephen knows Rody would be the captain. Stephen thinks Rody is a "decent fellow." On the other hand, Nasty Roche is a "stink." One day Nasty asks Stephen what his name is. When Stephen responds, Nasty wants to know what kind of name that is. Stephen cannot answer. Nasty asks him, "What is your father?" Stephen responds that his father is a gentleman. Nasty wants to know if Stephen's father is a magistrate.

On the football field, Stephen creeps from point to point on the fringe. His hands are bluish with cold. He keeps his hands in the pockets of his suit. He thinks of the two meanings he knows for belt. One is a belt worn with clothing and the other is to hit someone. He remembers hearing some boy tell Cantwell that he would give him a belt in the second match of the football game. Cantwell offered a counter-challenge and said Cecil Thunder would give him a "toe in the rump."

Stephen knows that is not a nice expression and he remembers his mother's warning that he not speak with the rough boys in his college. At the thought of his mother, he pictures her saying good-bye to him on his first day of school. She had lifted her veil and kissed him. Her nose and eyes were red from crying. He had pretended that he didn't see that she was crying. He thinks she is a nice mother, but he does not like it when she cries. His father had given him some pocket money and told him to write home if he needed anything. He advised Stephen never to "peach" (tell) on a fellow. Stephen had watched as the rector had shaken hands with his parents and as they drove off calling out "good-bye" to him.

On the football field, Stephen gets "caught in the whirl of a scrimmage." He is afraid of the "flashing eyes and muddy boots." He bends over to look through the legs. He sees the rough game from that angle. Then he sees Jack Lawton's yellow boots kick the ball and all the other boots run after it. Stephen runs after them half-heartedly and then stops. He thinks

of the upcoming holiday and remembers that after supper in study hall, he will change the number in his desk from seventy-seven to seventy-six, the number of days until he goes home for holidays.

He wishes he were in study hall instead of being out in the cold. He looks at the castle (his school building) and wonders from which window Hamilton Rowan had thrown his hat. Stephen remembers a day when he was called to the castle and shown the slugs of the bullets in the wood. The butler had also given him a piece of shortbread. He liked the look of the castle. It reminded him of what he had imagined Leicester Abbey would look like. He likes the sentences in *Doctor Cornwall's Spelling Book*. They are like poetry to Stephen "Wolsey died in Leicester Abbey / Where the abbots buried him. / Canker is a disease of plants, / Cancer is one of animals." Stephen wishes he could lie on a rug by a fire and think of these sentences.

He shivers. He remembers Wells pushing him into the square ditch because he refused to trade his snuffbox for Wells's seasoned hacking chestnut. The water had been horribly cold and slimy. Stephen is especially horrified by the fact that one of the boys in his class said he once saw a rat jump into the ditch water.

Stephen's thoughts turn to his mother at home. He imagines that she would be sitting with her feet on the fender of the fireplace. Her "jewelry slippers" are hot and have a warm smell. Thinking of his mother reminds Stephen of Dante. Dante knows a lot of things. She had taught him geographical landmarks in Africa, America, and the moon. Stephen compares Father Arnall's knowledge to Dante's and knows the priest knows more because he is a priest, but he also remembers his father and uncle Charles saying she was clever and well-read. Stephen knows that when Dante makes a noise in her throat after eating, it is called heartburn.

On the playground, Stephen hears voices yell out, "All in!" The players huddle together and Stephen is glad to go in among the "flushed and muddy" group. Roddy Kickam holds the ball and a boy asks him to kick it one last time. Simon Moonan says not to kick it because the prefect is looking. The boy accuses Simon Moonan of being "McGlade's suck." Stephen thinks about the odd sound of the word "suck." Stephen knows why the boy called Simon this name. Simon used to tie the prefect's false sleeves together behind his back and the prefect played at being angry. Stephen doesn't like the sound of sucking. He remembers a time at the Wicklow hotel when he had washed his hands in the lavatory and his father had pulled the stopper. The dirty water went down the hole and the last of it had made a sound like the word "suck," only louder.

At this memory of the sound and the sight of the white lavatory, Stephen feels cold and then hot. He remembers that there are two knobs that turn on the water, one for hot and one for cold. He feels hot and then he feels cold. He thinks it is odd that he can picture the words printed on the knobs. He is chilled by the air in the corridor of his dormitory. It is damp. He had noticed the sound the gas makes when it comes on. It makes a "light noise like a little song." When the boys stop talking, he can hear it.

Stephen thinks of his mathematics class. Father Arnall writes a hard problem on the chalkboard. He organizes the class into two teams, named after the war of the roses, Lancaster, the red rose, and York, the white rose. Stephen wears a white rose. The figure is too hard for him. He is confused. Jack Lawton, on the Lancaster side, wins. Then, for the next figure, the priest urges them on. Stephen suddenly loses his eagerness to win. He feels his face turn white. He thinks it doesn't matter after all. White and red roses are lovely colours to think about and the prize cards for first, second, and third place were equally

beautiful colours. He wonders if a wild rose could be those colours, lavender, cream, and pink. He remembers a song about "the wild rose blossoms on the little green place." He wonders if it is possible to have a green rose. He thinks "maybe somewhere in the world you could."

When class is over, the boys go to the refectory for dinner. He looks at the pieces of butter on his plate, but cannot eat his damp bread. He notices that the tablecloth is also damp and limp. He drinks his weak tea and wonders if the scullion's (the servant's) apron is also damp. He wonders if all white things are cold and damp. Stephen remembers that Nasty Roche and Saurin drink cocoa that their families sent them in the mail. Their fathers are magistrates.

All the boys at his school seem strange to Stephen. They all have different parents and different clothes and voices. Stephen wishes he were at home laying his head on his mother's lap. He knows he cannot be, though, so he wishes he were in bed. He drinks more tea and Fleming asks him what is the matter with him. Fleming says Stephen is "sick in his breadbasket" (his stomach) but that it will go away. Stephen knows he is not sick there; instead, he feels sick in his heart. Stephen wants to cry. He leans his elbows on the table and shuts and opens the flaps of his ears so he hears the noise of the refectory like the roar of a train at night and like the train going into a tunnel. He closes his eyes and opens and shuts the flaps of his ears, enjoying the sound.

The higher line boys (older boys) come into the middle of the refectory. They are Paddy Rath, Jimmy Magee, the Spaniard, a boy who is allowed to smoke, and a Portuguese. Then the lower line tables (tables designated for lower grades in the school) get up. Stephen notices that all the boys have a different way of walking. Stephen sits in a corner of the playroom and pretends to watch a game of dominoes. He listens for the sound of the gas heater. Stephen sees the prefect standing at the door. Simon Moonan is knotting his sleeves. When the prefect goes away, Wells comes over to Stephen and asks him to tell the group if he kisses his mother before he goes to bed. Stephen answers that he does. Wells yells this news out to the others. All the boys laugh at Stephen. Then Stephen blushes and says he does not. Wells turns to the boys and says, "here's a fellow says he doesn't kiss his mother before he goes to bed."

Stephen tries to laugh with the others, but his body feels hot and confused. He cannot figure out what the right answer to the question is. He tries to think of what Wells's mother must look like, but he doesn't dare look at Wells's face. He does not like Wells's face. Stephen remembers Wells pushing him into the ditch water the day before. All the boys agreed that it was a mean thing to do. Stephen remembers the water as cold and slimy and he cannot stop thinking of the rat one boy had seen go into the water. "The cold slime of the ditch covered his whole body; and, when the bell rang for study and the lines filed out of the playrooms, he felt the cold air of the corridor and the staircase inside his clothes." He cannot stop trying to figure out what the right answer would be to Wells's question about him kissing his mother. He muses on what it means to kiss. He thinks of the actions of putting his face up to say goodnight and his mother putting her face down. His mother put her lips on his cheek. Her soft lips wet his cheek and "made a tiny little noise kiss." He wonders why people do that with their two faces.

As he sits in the study hall, he opens the lid of his desk and changes the number from seventy-seven to seventy-six. The Christmas vacation is far away, "but one time it would come because the earth moved round always." He has a picture of the earth on the first page of his geography book. It is "a big ball in the middle of clouds." Fleming had coloured the earth green and the clouds maroon. They were the same two colours that Dante used

to represent Parnell and Michael Davitt. Stephen opens his geography book, but he cannot study the places in America. He thinks about the categories of geography "countries were in continents and the continents were in the world and the world was in the universe." On the flyleaf of his book he had written "Stephen Dedalus, Class of Elements, Clongowes Wood College, Sallins, County Kildare, Ireland, Europe, the World, the Universe." One night, Fleming had written on the opposite page "Stephen Dedalus is my name, / Ireland is my nation. / Clongowes is my dwellingplace / And heaven my expectation." When Stephen read the verses backwards, they were not poetry.

He reads the flyleaf from bottom to top until he gets to his name, "that was he," then he reads down the page again. He wonders what comes after the universe and decides "nothing." He wonders "was there anything round the universe to show where it stopped before the nothing place began?" He knows it cannot be a wall, but thinks it might be a "thin thin line there all round everything." He realizes how "big" it is to think about everything and everywhere and thinks only God can do that. He tries to think that big thought, but can only think of God. He thinks "God" is God's name, just as Stephen was his own. When anyone prayed to God and said "Dieu," God knew it was a French person. Stephen knows that no matter what name people used in all the countries of the world, God understood all those languages and "still God remained always the same God and God's real name was God."

Stephen gets tired thinking like this. He turns the page and looks at the green earth amidst the maroon clouds. He wonders which it was best, to be for the green or the maroon. Dante had ripped up her green that was for Parnell and told Stephen that Parnell was a bad man. Stephen wonders if his family is arguing at home about this issue at that moment. He knows this is called politics and that there were two sides to it Dante was on one side and his father and Mr. Casey were on the other. His mother and uncle Charles took no sides. The newspaper always included something on politics. Stephen is upset that he doesn't know what politics mean and that he also doesn't know where the universe ends.

He feels small and weak. He wonders when he will be like the boys in poetry and rhetoric. "They had big voices and big boots and they studied trigonometry." That time of his life was far away. He would have to go home to vacation, then next term of school, then vacation, then another term, and so on. It was like a train going in and out of tunnels, an image that reminds him of the noise in the refectory when he closed and opened the flaps of his ears. It is so far away. He wishes he could go to bed, but he still has to go to chapel. He thinks of how lovely it will be when he gets into bed and gets the sheets warm. He knows he will first have to get into cold sheets. The thought makes him shiver. Then he thinks of how the sheets get hot and feels how lovely it is to be tired. He yawns and feels very sleepy.

The bell rings for night prayers and Stephen files out with the others. The corridors on the way to the chapel are darkly lit as is the chapel. The chapel is cold and the marbles in the chapel are the colour of the sea at night. Stephen thinks the sea is cold day and night, but colder at night. Under the sea wall by his father's house it is cold and dark. Yet, the kettle is always on the hob ready for making punch.

The prefect of the chapel prays and Stephen knows the answers by heart "O Lord, open our lips / And our mouth shall announce Thy praise. / Incline unto our aid, O God! / O Lord, make haste to help us!" Stephen notices that there is a cold, night smell in the chapel, but thinks it is a holy smell. Stephen thinks of the smell of the old peasants who kneel in the back of the chapel at Sunday mass, the "smell of air and rain and turf and corduroy." He thinks they are "holy peasants." One boy said they live in Clane. Stephen knows there are small cottages in Clane. From the train from Sallins, he had once seen a woman standing in

the door of a cottage holding a child. He thinks it would be lovely to sleep one night in that cottage. The thought occurs to him, "But, O, the road there between the trees was dark! You would be lost in the dark." He feels afraid.

The prefect of the chapel says his last prayer. He prayed also "against the dark outside under the trees." He prays that God will visit them and drive away the snares of the enemy and he prays that God's angels will stay with them and that God will always bless them.

In the dormitory, Stephen's fingers tremble as he unbuttons his clothes. He hurries himself so he can have time to say his prayers before the gas is lowered. Otherwise, he will go to hell. He prays for God to bless his father, mother, brothers, sisters, Dante, and uncle Charles. He climbs into bed and curls "himself together under the cold white sheets, shaking and trembling." He consoles himself with the thought that he wouldn't go to hell when he died and that the shaking would stop.

He hears the prefect say good-night and walk away. He pictures where the prefect is walking. He wonders if it is true that a black dog with eyes as big as carriage lamps walked along the end of the dark corridors at night. The boys said it was the ghost of a murderer. Stephen feels a shiver of fear. He sees the dark entrance hall of the castle. He pictures old servants in old dress in the ironing room. He thinks of it as being a long time ago. The servants were quiet. A figure came up the staircase. He wore the cloak of a marshal. His hand was pressed to his side. He looked at his servants out of strange eyes. They saw him and knew that he had received his death wound in the battle of Prague.

Stephen thinks of how cold and strange it is to think of that story. He thinks of the dark as being like that. It contains pale, strange faces, eyes as big as carriage lamps, ghosts of murderers, and figures of marshals. He wonders what they wanted to say that made their faces seem so strange. He remembers the chapel prefect's prayer beseeching God to visit them and drive away . . .

This thought is interrupted by Stephen's new thought of how wonderful it will be to go home for the holidays. The other boys had told him of the celebratory mood of the leave-taking. They would all get onto the cars early in the morning and send up three cheers for the rector. Stephen pictures the cars driving past the chapel. The boys' caps would all be raised. They would drive along country roads to Bodenstown. They would pass the Jolly Farmer and the boys would send up cheer after cheer. They would drive through Clane and see peasant women standing in their doorways. He would smell the lovely smell of Clane "rain and wintry air and turf smouldering and corduroy."

The train was a "long chocolate train with cream facings." He would see guards going to and fro. The trains would race past the Hill of Allen. He would see the "telegraph poles passing, passing." He saw coloured lanterns in his father's house and ropes of greenery. Holly and ivy would be wound around the chandeliers and around the old portraits on the walls. Everyone would exclaim, "Welcome home, Stephen!" His mother would kiss him. He wondered if that was right. His father would be a marshal, higher than a magistrate.

The noises of Stephen's dream meld together with the noises of curtain rings being pulled back and of water being splashed into basins. He hears the noises of boys getting up and dressing. He hears the prefect clapping his hands and telling the boys to "look sharp." Stephen's bed is very hot and he feels his face and body very hot. He sits up on the side of his bed feeling weak. Fleming asks him if he is ill. He tells Stephen to get back into bed and assures him that he will tell McGlade.

Stephen "crouched down between the sheets, glad of their tepid glow." He hears his classmates talk about him as they dress. They say it was a mean thing for Wells to do to throw Stephen in the ditch. Then, Stephen hears a voice at his bed asking him if he plans to tell. It is Wells. Stephen remembers his father saying that "whatever he did, never to peach on a fellow." He shakes his head no and feels glad. Wells says he did not mean to do it and apologizes. Stephen knows Wells apologized only because he was afraid. Stephen is afraid it is some disease. He remembers his lessons "canker was a disease of plants and cancer one of animals." It feels like a long time ago that he was out on the football field creeping on the fringe of the line. He remembers the story of "Leicester Abbey lit up. Wolsey died there. The abbots buried him themselves."

Stephen sees the prefect's face. He has to assure the prefect that he is not "foxing" (faking) his illness. When he feels the prefect's cold damp hand, he thinks it is "the way a rat felt, slimy and damp and cold." He thinks of rats with their two eyes to look out of, their sleek, slimy coats, their "little little feet tucked up to jump." He figures that rats can understand how to jump but cannot understand trigonometry. When they are dead, they lay on their sides and they become "only dead things."

The prefect comes back into his room and tells him to get up and dressed to go to the infirmary. He makes a joke "We must pack off to Brother Michael because we have the collywobbles! . . . How we wobble when we have the collywobbles!" Stephen thinks the prefect is "very decent to say that" because he was trying to make Stephen laugh, but he cannot laugh. The prefect calls out "Quick march! Hayfoot! Strawfoot!" At the infirmary, Stephen sees Brother Michael and smells the medicine from the bottles on the shelves. Stephen notices that Brother Michael calls the prefect "sir" and wonders why he always had to be a brother. "Was he not holy enough or why could he not catch up on the others?"

A boy out of the third of grammar (third grade in the grammar school) is also in the infirmary. He calls out a request for some buttered toast. Brother Michael says he will soon "get his walking papers." Brother Michael stirred the fire and shook the poker at the boy then left. The boy fell asleep.

Stephen wonders if the school officials had written home to his parents. He imagines his letter to his mother telling her he is sick, wants to go home, and requesting that she come and get him from the infirmary. He thinks of how far away his parents are. He wonders if he will die. Even though it is a sunny day, he knows a person can die just as well then. He thinks about what would happen if he died before his mother came. The school would have a dead mass for him in the chapel just as he was told they had had for Little. He thinks of all the boys being there at the mass with sad faces, including Wells, who would be ostracized by the others. The rector would be there in his raiments, and candles would surround the catafalque (a raised structure on which the coffin would stand). They would carry his coffin to the cemetery and Wells would be sorry for what he had done. The bell would toll slowly.

Stephen can hear the bell tolling. He sings to himself a song Brigid had taught him "Dingdong! The castle bell! / Farewell, my mother! / Bury me in the old churchyard / Beside my eldest brother . . ." He thinks of how beautiful the words of the song are. He wants to cry for the beauty of the words. The rhyme of bell and farewell appeals to him.

Brother Michael appears at his bedside with a bowl of beef-tea. Stephen can hear the other boys playing outside. As Brother Michael leaves, the other boy tells him to tell him all the news in the paper when he returns. The boy introduces himself to Stephen as Athy. He says his father keeps a lot of racehorses. He tells Stephen that his father will give Father Michael a tip for giving him all the news. The papers have all kinds of news accidents, shipwrecks,

sports and politics. Athy asks Stephen if his family also talks politics all the time at home. He then tells Stephen he has a queer name, Dedalus, and that his name, Athy, is queer also.

Athy's name is the name of a town and Stephen's is Latin. Athy asks Stephen to solve a riddle about why the county Kildare is like the leg of a pair of breeches. He answers it for Stephen there is a thigh in it, Athy. They are quiet for a while, then Athy exclaims that the riddle can be told backwards as well. Then he lies back and says he will not tell.

Stephen wonders why he won't tell. He thinks Athy's father must be a magistrate also. He thinks of his own father, who sings songs while his mother plays the piano and who always gives him a shilling when he asks for a sixpence. He feels sorry for his father that he is not a magistrate. He wonders why he was sent to Clongowes with them. His father had told him his grand-uncle had presented an address at Clongowes to the liberator fifty years earlier. Stephen can tell at what time in history the people lived by noticing their dress. It seems as if it were a solemn time. He wonders if it was the time when the boys wore blue coats, brass buttons, yellow waistcoats, caps of rabbit skin, drank beer, and kept greyhounds.

He listens to the outside sounds and realizes the boys have left the field. They are probably in the classroom doing themes or Father Arnall was reading a legend to them. He wonders why he has not gotten any medicine. He felt better now. He thinks of how nice it will be to get well slowly. He could get a book out of the library. He thinks of a book in the library about Holland. It has "lovely foreign names in it and pictures of strange looking cities and shops. It made you feel so happy."

The light at the window is very pale. The reflection of the fire rises and falls on the wall like waves. He hears talking and it is like the noise of waves. "Or the waves were talking among themselves as they rose and fell." He sees a sea of waves, rising and falling on a dark, moonless night. He sees the tiny light of a ship entering the harbour. He sees a multitude of people gathered at the water's edge. A tall man stood on the deck of the ship. Stephen can see his face in the light at the pier head. It is the sorrowful face of Brother Michael. He hears him say in a voice of sorrow, "He is dead. We saw him lying upon the catafalque." The people wail the name of Parnell. Stephen sees Dante in her maroon velvet dress walking proudly and silently among the people who knelt in sorrow.

A big fire roars inside the grate and Stephen sees the Christmas table spread under the ivy-twined branches of the chandelier. They had come home early, but still had to wait for dinner. They sit around the room and wait for the servants to come in with the food. At the table sits uncle Charles, Dante, Mr. Casey, Stephen, Mr. Dedalus, who keeps looking at himself in the mirror and waxing and re-waxing his moustache, Mr. Casey, who taps the gland on his neck with his fingers. Stephen smiles at the sight. He knows it isn't true that there is a purse of silver in Mr. Casey's throat. He remembers that once the silvery noise that Mr. Casey makes in his throat had made him think it was full of silver. He had tried Mr. Casey's hand to see if the silver were there, but his fingers will not straighten. Mr. Casey said he had gotten those cramped fingers giving Queen Victoria a birthday present.

Mr. Dedalus makes light conversation about their walk. He asks Mrs. Riordan (Dante), if she took a walk. She frowns and gives him a short "no" in answer. Mr. Dedalus goes to the sideboard and fills the decanter. He gives a glass to John Casey. Mr. Casey brings up the story of their friend Christopher manufacturing something, but breaks down into a fit of laughter at the thought. Then he gets out something about Christopher manufacturing champagne for some men. Mr. Dedalus laughs loudly in response and says Christy has more cunning in "one of those warts on his head than a pack of jack foxes." Mr. Dedalus licks his lips profusely and imitates the voice of the hotel-keeper, saying what a soft mouth he has

when he's speaking and how moist and watery he is "about the dewlaps" (lips). When Stephen hears the voice of the hotel-keeper come out of his father's mouth, he laughs. Mr. Dedalus looks down at him and asks him kindly what he is laughing about, calling him a little puppy.

The servants come in with the food. Mrs. Dedalus comes with them and tells everyone where to sit. When everyone is seated, Mr. Dedalus puts his hand on the cover from the turkey and requests Stephen to say the prayer. Mr. Dedalus lifts the cover from the turkey with pleasure. Stephen looks at it. He had seen it trussed and skewered on the kitchen table and he knows his father had paid a guinea for it in Dunn's. He remembers the voice of the man who had sold it to Mr. Dedalus. He had said, "Take that one, sir. That's the real Ally Daly." Stephen wonders why Mr. Barret at Clongowes called his pandybat a turkey. However, Clongowes is far away. Stephen is relishing the smells of the food and the anticipation of eating.

It is Stephen's first Christmas dinner. His younger siblings are upstairs waiting in the nursery for their food. Stephen is wearing an Eton jacket and the collar makes him feel odd as if he were old now. That morning when his mother had brought him down dressed for mass, his father had cried at the sight of him. Stephen knows his father was thinking of his own father as is uncle Charles.

Simon Dedalus passes food to his guests. Mr. Dedalus begins a political-religious conversation. He says it was a good answer their friend made to the canon "I'll pay your dues father, when you cease turning the house of God into a polling booth." Dante disagrees vigorously. She thinks any Catholic should never give such an answer to a priest. Mr. Dedalus says that the priest should keep their opinions to religion alone. Dante argues that it is religion and that the priest are doing their duty to warn the people. Mr. Casey says they go to church to pray not to hear election addresses. Dante persists in her opinion that politics and religion are one and that priests should address political issues because "it is a question of public morality."

Mrs. Dedalus tries to stop the argument by appealing to everyone that it is Christmas dinner. Uncle Charles agrees with her and tries to calm Simon. Mr. Dedalus agrees and uncovers the dish again to distribute more turkey to his guests. Dante says again that it is "nice language for a Catholic to use." Mrs. Dedalus appeals to her to stop the argument. Dante answers that she cannot sit still while the pastors of her church are being flouted. Mr. Dedalus says no one is speaking against them as long as they stay out of politics. Dante responds, "The bishops and priests of Ireland have spoken, and they must be obeyed." Mr. Casey says that if they don't leave politics alone, the people will leave the church. Mr. Dedalus wants to know if the Irish are to desert Parnell at the bidding of the English people. Dante says he is not worthy to lead because he was a "public sinner." Mr. Casey says "we are all sinners," and Mrs. Riordan begins quoting from the Bible "Woe be to the man by whom the scandal cometh! . . ." and says it is the language of the Holy Ghost. Mr. Dedalus responds, "And very bad language if you ask me." Uncle Charles exclaims that Simon should watch his language around Stephen and Simon acts as if he were talking about the bad language of the railway porter.

He heaps food on Stephen's plate. Everyone is quiet. Dante is red-faced. Mr. Dedalus cuts a piece from the turkey and says it is a tasty bit that is called "the pope's nose." When no one speaks up to take it, he puts it on his own plate and winks at Stephen. He tries to make light conversation about the weather and the strangers in town for the holiday. Nobody speaks. He looks at them and then says his Christmas dinner has been spoiled. Dante says there is no luck or grace in a house that profanes the church. Mr. Dedalus throws his knife and fork

down and says, "Respect! Is it for Billy with the lip or for the tub of guts up in Armagh? Respect!" When Dante reiterates that they are the Lord's anointed, he spits out, "Tub of guts. He has a handsome face, mind you, in repose. You should see that fellow lapping up his bacon and cabbage of a cold winter's day. O Johnny!" He twists his face into an ugly look of "heavy bestiality" and makes a lapping noise. Mrs. Dedalus comes in again to warn Simon against speaking in such a way in front of Stephen. Dante warns that Stephen will always remember this day as the day he heard God and religion and priests put down in his own home. Mr. Casey cries out that Stephen should remember the language with which the "priests and the priests' pawns broke Parnell's heart." Mr. Dedalus calls them sons of bitches and says when Parnell was down they betrayed him. He calls them rats and dogs. Dante repeats that they behaved properly in obeying the bishops and priests. Mrs. Dedalus again asks for peace and uncle Charles asks why people cannot have opposing opinions without all the rancour. Mrs. Dedalus tries to talk to Dante in a low voice, but Dante yells out that she will always defend her church when it is spit upon by renegade Catholics.

Mr. Casey rudely pushes his plate forward and asks Simon if he had heard the story of the famous spit. He says it is an instructive story and it happened in county Wicklow where they are now. He interrupts himself to turn to Dante and say to her that he is not a renegade Catholic, that he is as Catholic as his father was and his father before him. They gave up their lives rather than sell their faith. Dante tells him he should be more ashamed in that case. Mr. Dedalus prompts him to tell the story. Dante interrupts and says the "blackest Protestant in the land would not speak the language" she has heard them speaking. Mr. Dedalus croons out like a singer and Mr. Casey says, "I am no Protestant." Mr. Dedalus keeps crooning and swaying his head. He sings, "O, come all you Roman Catholics / That never went to mass." He begins eating again and urges Mr. Casey to tell his story.

Stephen looks at Mr. Casey. He likes to sit near Mr. Casey and look up at his dark, fierce face. Only his face was fierce. His eyes were not and "his slow voice was good to listen to." He wonders why Mr. Casey was against the priests. He thinks Dante must be right, but then he remembers his father saying that Dante was a spoiled nun and that she had come out of the convent in the Alleghenies when her brother had made money off the "savages" by selling them trinkets. Stephen wonders if it is that which has made her so severe against Parnell. Dante did not like Stephen to play with Eileen because she was Protestant. Dante remembers hearing Protestant children making fun of the Catholic litany of the Virgin Mary. They had sung, "Tower of Ivory, House of Gold!" Stephen cannot figure out how a woman could be either thing. He cannot decide who is right. He remembers his evening in the infirmary when he imagined the dark waters and the moans of the people when they heard Parnell was dead. Stephen thinks of Eileen's long, white hands. She once put her hands over his eyes. He thinks of that as ivory, "a cold white thing," and decides it must be the meaning of "Tower of Ivory."

Mr. Casey begins his story. He says it happened on a very cold day in Arklow not long before the chief (Parnell) died. Mr. Dedalus interjects, "Before he was killed, you mean." Mr. Casey says they were at a meeting in Arklow and after it, they walked toward the railway station. The crowd called them all kinds of horrible names and "booed" them. One old woman attached herself to Mr. Casey and kept screaming out in his face, "Priest-hunter! The Paris Funds! Mr. Fox! Kitty O'Shea!" Mr. Casey says he just let the woman scream. He had a mouthful of tobacco juice. When the woman called Kitty O'Shea a particularly bad name and stuck her face into Mr. Casey's and he spit his tobacco juice in her eye. He imitates her scream that she was blinded and drowned. Mr. Dedalus laughs loudly at the story. Uncle Charles shakes his head back and forth. Dante looks furious.

Stephen wonders what the name was that the woman had called Kitty O'Shea. Stephen pictures Mr. Casey in crowds of people making speeches from wagons. He had been in prison for it. Stephen remembers one night when Sergeant O'Neill came to their house to speak to Simon. He had nervously chewed his chinstrap. Stephen knows that Mr. Casey and his father are for Ireland and Parnell. He knows that Dante is too because one night she had hit a man on the head with her umbrella when he took off his hat to the band's rendition of "God Save the Queen."

Mr. Dedalus snorts and says it is such a shame that Ireland is such a "priest-ridden race." He points to a portrait of his grandfather hanging on the wall. He tells John Casey that his grandfather was a good Irishman when it was not popular to be so and that he had been condemned to death as a "whiteboy." He had a saying that he would never let any priest put his feet under his mahogany (table). Dante interrupts him and says they should be proud to be a priest-ridden race. She quotes the Bible "Touch them not for they are the apple of My eye." Mr. Casey wonders if they are not allowed to love their country and follow a man who was born to lead them. Dante calls Parnell a traitor and an adulterer. She says the priests have always been true friends of Ireland. Mr. Casey cites several instances in Irish history when priests betrayed the country in favour of union with England. His face is red with anger.

Stephen feels his own face getting hot in response to the passionate speech. Dante cries out excitedly, "God and religion before everything! Go and religion before the world!" Mr. Casey says if it comes to that, no God for Ireland, then. Mr. Dedalus tries to calm Mr. Casey. He stands up and yells at Dante, "Away with God." Dante yells back, calling him a blasphemer and a devil. Mr. Dedalus and uncle Charles pull Mr. Casey back into his chair. Dante throws her napkin down and Stephen notices that her napkin ring rolls off the table and rests at the foot of the easy chair. Dante rushes toward the door, followed by Mrs. Dedalus trying to stop her. She goes out the door. Mr. Casey frees his arms from Simon and Charles and rests his head on the table sobbing, "Poor Parnell! My dead king." Stephen sees that his father is also crying.

At Clongowes, Stephen hears the other boys talking about some boys who had been caught near the Hill of Lyons by Mr. Gleeson and the minister. They had been hiding in a train car. Fleming asks why the boys ran away and Cecil Thunder claims that the boys stole cash from the rector's room. He says Kickham's brother is the one who stole it, but all the boys shared it. Stephen wonders how they could have stolen. Wells comes in and refutes Thunder's story. He says the boys ran because the boys drank the altar wine out of the press in the sacristy. Stephen is afraid to say anything. He feels sick with awe. He cannot imagine what made the boys do such a thing. He thinks of the sacristy with its wooden presses and crimped surplices folded quietly. Even though it wasn't the chapel, they still spoke in whispers there because it was a holy place. One evening he had been there to be dressed as boat bearer when they had the procession to the altar in the wood. The boy who held the censer had swung it gently and how the charcoal burned quietly as the boy swung the censer. When the rector put incense in, it had hissed on the red coals.

Stephen looks at the boys standing in small groups on the playground talking. They seem smaller to him because he had broken his eye glasses the day before when a sprinter had knocked him down. The goal posts also look very thin and far away and the sky looks very far up. There is no play on the fields because cricket is coming. Stephen listens to the boys discuss if it will be Barnes who will be the professor or Flowers. On the playground, boys are "playing rounders and bowling twisters and lobs." Stephen hears the sound of cricket bats.

"They said pick, pack, pock, puck like drops of water in a fountain slowly falling in the brimming bowl."

Athy tells the boys they were all wrong about why the boys ran away. He points across the playground to Simon Moonan and advises the others to ask him. At their prompting, Athy says the boys ran because they were caught with Simon Moonan and Tusker Boyle in the square one night smuggling. Stephen doesn't know what this means. His mind wanders to Simon Moonan's nice clothes. One night at the refectory, Simon had shown Stephen a ball of candy the other boys had given him. He remembers one day Boyle telling the others that an elephant had two tuskers, not tusks, and that was why he was called Tusker Boyle. The other boys sometimes called him Lady Boyle because he was always paring his nails. Stephen thinks of Eileen's "long thin cool white hands" like ivory and remembers his thought that that is the meaning of Tower of Ivory, but that since Protestants couldn't understand it, they made fun of it. One day he had stood with Eileen and she had put her hand into his pocket. Her fingers felt cool and thin and soft. She broke away suddenly and went running down the curve of the path. Her hair shone gold in the sunlight and he thought, "Tower of Ivory. House of Gold." He realizes, "By thinking of things you could understand them."

His thoughts return to the question of the boys smuggling in the square. He doesn't understand why it took place in the square. He pictures the square. It has thick slabs of slate and water always trickles there, leaving a stale smell. Behind the door of a closet there is a drawing of a man dressed Roman style and under the picture are the words, "Balbus was building a wall." Another wall has the words, "Julius Caesar wrote The Calico Belly." The boys stand around silently. Fleming asks if they are all to be punished for what a few boys did. Cecil Thunder threatens not to come back to the school. He complains about the punishment of three days' silence in the refectory and getting sent up for every infraction. Wells agrees that he, too, won't come back. Fleming suggests getting up a rebellion, but no one responds. Athy tells them the punishment for the boys will be flogging (corporal punishment) or expulsion for the higher line boys, but that Simon Moonan and Tusker must take the flogging. All the higher line boys are taking the option of expulsion except Corrigan, who will be flogged by Mr. Gleeson. The boys begin to joke about the floggings. Athy chants a saying "It can't be helped; / It must be done. / So down with your breeches / and out with your bum." The boys laugh, but Stephen can tell they are afraid.

Stephen hears the cricket bats going "pock." He thinks of it as a sound that is heard, but also something used to hit with. Then, it would be the feeling of pain. He thinks of the pandybat (instrument used for corporal punishment). It is said to be made of whale bone and leather with lead inside. Stephen realizes there are different kinds of pains that correspond with different sounds. He cannot understand why the boys are laughing. It made him feel shivery. He knows he always feels shivery when he lets down his pants. He wonders who lets the pants down, the boys or the school master.

Athy has rolled up his sleeves to show what Mr. Gleeson would do, but his hands are "knuckly inky" and Mr. Gleeson has "round shiny cuffs and clean white wrists and fattish white hands and the nails of them were long and pointed." Stephen thinks of the long, cruel nails on the gentle white fattish hands and of the high whistle that the cane makes as it is swung through the air and of the chill of being bare-bottomed, and "yet he felt a feeling of queer quiet pleasure inside him to think of the white fattish hands, clean and strong and gentle." He remembers that Cecil Thunder said Mr. Gleeson wouldn't flog him too hard.

Stephen's thoughts are interrupted by the call on the field, "All in!" In writing class, he sits and listens to the slow scraping of pens. Mr. Harford walks around the classroom giving boys

individual attention. He tries to write out his letters of the sentence, "Zeal without prudence is like a ship adrift," but the lines are like "fine invisible threads" and he has to close his right eye tight to see the capital letter. He is relieved that Mr. Harford is so decent as to never "get into a wax" (never get worked up into a temper). All the other masters got into terrible waxes.

He still cannot understand why all the boys had to be punished for what the higher line boys did. He remembers Wells saying the boys had drunk the wine. He wonders if they stole a monstrance and run away with it. He thinks it must be a terrible sin to go into the sacristy quietly at night and open the press and steal the flashing gold monstrance, "into which God was put on the altar in the middle of flowers and candles at benediction while the incense went up in clouds at both sides" while the boy swung the censer and Dominic Kelly sang the first part of the benediction solo. He assures himself that God was not in the monstrance when the boys stole it. Still, he thinks it is a terrible and strange sin to touch the monstrance. He is thrilled to think of it in the silence to the scraping of the pens. However, to drink the wine and to be found out by the smell was also a sin, but not terrible and strange.

He remembers the day he made his first holy communion. He had smelled "a faint winy smell of the rector's breath after the wine of the mass." The word "wine" is a beautiful word. It makes Stephen think of dark purple because the grapes that grew in Greece outside houses like white temples were dark purple. The smell of the rector's breath had made him feel sick. It was supposed to be the happiest day of one's life. Once Napoleon was asked what the happiest day of his life was and he had replied that it was the day of his first holy communion.

Father Arnall came in and conducted the Latin lesson. He handed back the boys' theme books and said they were "scandalous" and that the boys would have to be written out again with the corrections immediately. He is especially annoyed with Fleming's theme book because the pages are stuck together with a blot of ink. Father Arnall holds the book up by a corner and claims that it is an insult to any master to submit such a theme. He asks Jack Lawton to decline the noun "mare" and Jack stops short before finishing. He shames Jack and asks boy after boy to do the same grammar, but no one knows it. His face is "blacklooking." When he asks Fleming, Fleming says the word has no plural. Father Arnall shuts the book and tells Fleming to kneel in the middle of class and calls him one of the idlest boys he's ever met. He orders the rest of the boys to copy out their themes.

The class is silent. Stephen sees that Father Arnall's face is a little red from his temper. He wonders if it is a sin for Father Arnall to get in a temper like that or if it was okay since that made the boys study more. Then he wonders if Father Arnall is only faking that he is in a temper. He wonders if a priest could sin since he knows what sin is and would not do it. Then he wonders what happens if a priest does it by mistake one time. Where would he go to confession? They would go to the minister and the minister would go to the rector and the rector to the provincial and the provincial to the general of the Jesuits. He remembers his father talking about the Jesuit order, saying all the men were clever and could have become "highup people" in the world. He wonders what Father Arnall, Paddy Barrett, Mr. McGlade, and Mr. Gleeson would have become. He finds it a difficult line of thought because it made him think of them in different clothes.

The door opens and a whisper runs through the class. It is the prefect of studies. He hears the loud crack of a pandybat on the last desk. The prefect calls out the question to Father Arnall if any of the boys need a flogging. He comes upon Fleming kneeling and exclaims over

him. He calls Fleming a born idler and says it is visible in Fleming's eyes. He orders Fleming to stand up and hold out his hand. He hits Fleming's hand six times and then hits his other hand six times and then orders him to kneel down again. Fleming kneels with a pained look. Stephen has heard that Fleming hardens his hands by rubbing rosin into them. Stephen's heart is beating fast. The prefect yells at all the boys to work. He speaks of himself in the third person, promising that Father Dolan will be in every day to check on them.

Suddenly the prefect asks Stephen for his name and why he is not working like the others. Stephen cannot speak for fright. Father Arnall says Stephen is exempted from work for having broken his glasses. He makes Stephen stand up, calling him a "lazy schemer." Stephen looks at "Father Dolan's whitegrey not young face, his baldy white grey head with fluff at the sides of it, the steel rims of his spectacles and his nocoloured eyes looking through the glasses." He orders Stephen to hold out his hand. He hears the priest's garments swish as he lifts his arm and he feels the "hot burning stinging tingling blow." It makes a loud "crack of a broken stick" and Stephen's hand crumbles. His whole body shakes and his hand shakes. He holds back his tears and his cry. The prefect makes him hold out his other hand and he is hit again. He bursts into "a whine of pain" and his body "shakes in a palsy of fright." He feels shame and rage at his tears. The prefect makes him kneel down. Stephen presses his hands to his sides and feels sorry for them as if they were not his own hands.

The prefect orders all the boys to get at their work and promises to be in every day. Father Arnall rises from his seat and walks among the desks helping the boys with gentle words. He tells Fleming and Stephen to return to their seats. Stephen is red with shame. He opens his book and puts his face close to it. He thinks of how unfair it was to have been flogged when the doctor had told him not to read without his glasses. He is indignant for being called a schemer and flogged in front of the class when he always won the card for first or second place in his class and was the leader of the Yorkists. He remembers the touch of the prefect's hand as he steadied his hand before striking it. He had thought at first that Father Dolan was going to shake hands with him. Then he had heard the Father's sleeve make a swish sound and had felt the crash.

Stephen thinks it is unfair of Father Arnall to tell him and Fleming to return to their seats making no difference between them. He notices Father Arnall is being gentle now and thinks the priest must feel sorry. Stephen knows that even though Father Dolan was a priest, it was still unfair and cruel. On the way out of the classroom, Fleming says it was a "stinking mean thing" to hit a boy who was not being bad. Nasty Roche asks Stephen if he really broke his glasses by accident. Stephen's heart is full at Fleming's words. Fleming answers Nasty Roche for Stephen saying of course it was an accident. Fleming urges Stephen to go up and tell the rector on Father Dolan. Cecil Thunder agrees, saying that he had seen Father Dolan lift the bat over his shoulder, a practice prohibited. All the boys agree that Stephen should tell the rector. A boy from the second of grammar overhears them and says, "The senate and the Roman people declared that Dedalus had been wrongly punished."

As Stephen sits in the refectory he keeps suffering from the humiliating memory of the flogging. He wishes he had a mirror to look into to see if he does have the face of a schemer as Father Dolan had said. He cannot eat his fish and potato. He resolves to do as the others had urged. He thinks of his history book which contains Richmal Magnall's questions and Peter Parly's Tales about Greece and Rome. These stories of injustice filled history books. He thinks of his task as easy. All he has to do is go on walking, but toward the staircase after dinner, instead of down the corridor.

At the end of dinner, the boys of the higher line march out of the refectory. Stephen notices Corrigan, who himself will be flogged by Gleason. The infraction of these older boys was the reason the prefect of studies had flogged Stephen. Corrigan did something to be flogged and Mr. Gleason was not going to flog him hard and Stephen remembers how big Corrigan looks in the shower. Stephen is debating whether to go up the stairs. He worries that the rector will side with the prefect of studies and then the prefect would be especially mean in retaliation. He notices that even though the others had urged him to go, they seem to have forgotten about it now. "No, it was best to hide out of the way because when you were small and young you could often escape that way."

His own class passes out of the refectory. He thinks of the humiliation of the prefect asking him his name twice. He wonders if the prefect was making fun of him. All the great men of history had names like that and were never made fun of. Stephen thinks Dolan's name should be made fun of since it was the name of a woman that washed clothes.

At the door, Stephen suddenly decides to go up. He sees that all the other boys are standing and watching him go. He passes all the portraits along the corridors and his eyes are weak and tired, tearing up. He thinks these must be the portraits of the great men of the order saint Ignatius Loyola, saint Francis Xavier, Lorenzo Ricci, the three patrons of holy youth, saint Stanislaus Kostka, saint Aloysius Gonzaga and blessed John Berchmans, all with young faces because they had died young, and Father Peter Kenny.

At the landing above the entrance hall he looks around. He sees it's where the soldiers' slugs are and where the old servants had seen the ghost in the marshal's cloak. Stephen asks a servant where the rector's office is. Stephen knocks and is bid enter. The rector is at his desk writing. A skull sits on top of his desk. At the rector's prompting Stephen tells him he broke his glasses. The rector says he must write home for a new pair. Stephen says he has done so and that Father Arnall said he did not have to study in the meantime. The rector agrees with this decision. Stephen then tells him about Father Dolan's punishment. The rector asks him if his name is Dedalus. He asks Stephen where he broke his glasses. Stephen describes the accident. The rector smiles and says it was a mistake on Father Dolan's part, that Father Dolan did not know. Stephen insists that he told Father Dolan. The rector asks if Stephen had informed Father Dolan that he had written home for a new pair. Since Stephen did not, Father Dolan did not understand. Stephen tells the rector of Father Dolan's threat to come in again the next day and hit him again. The rector promises to speak to Father Dolan to prevent it. He shakes Stephen's hand and Stephen leaves the room.

Stephen hurries faster and faster down the corridor and when he gets outside he breaks into a run to reach the third line playground. The boys circle around him asking him for the story. When he tells them, the boys throw their caps into the air and shout "Hurroo!" The hoist Stephen up and carry him along. He gets free of them and they all run in different directions flinging their caps up and calling out "Hurroo!" They gave three groans for Baldyhead Dolan and three cheers for Conmee.

Stephen stands alone, happy and free, as the cheers die away. He decides he will not act proud in front of Father Dolan. He wishes he could do something kind for him to show him his good intentions. The air is soft and grey and smells of evening. The boys are practicing cricket throws on the field "pick, pack, pock, puck like drops of water in a fountain falling softly in the brimming bowl."

NOTES

The narrative line of Joyce's first chapter is difficult to follow since it operates out of fragmentation rather than the seamless whole of more traditional narratives. The first chapter traces Stephen's earliest childhood memories. There are a few memories of his infancy, the sound of his father telling him a story about a "moocow" and the song of the wild rose blooming in the green field which Stephen in his child's voice mispronounces and mixes up as the "green wothe blotheth." However, most of Stephen's memories of his early childhood are of his first years at Clongowes. Joyce presents these memories with few time markers, forcing the reader to read actively, deducing from titbits how old Stephen is, whether what is being narrated is truth, dream, or fantasy, and whether Stephen's child's perceptions are accurate.

To accomplish this narration, Joyce uses the stream-of-consciousness technique of free association of thoughts. For example, the roses in the war of the roses turn his thoughts to the colours of the prize cards, then to the song of his nursery days about the green rose. This technique is the dominant one used in this section of the novel. In this way, Joyce shows how a perceptive and sensitive child's mind works. After all, it is Joyce's purpose to trace the development of an artist from childhood into adulthood. Free association of thoughts is the best method for doing this.

The chapter is not entirely chaotic. It is punctuated with recurring thoughts, images, and sounds. For instance, the "All in!" of the field at Clongowes recurs at significant moments in the narration, the green rose of his childhood confusion over his nursery rhyme comes up several times, and the sound of the cricket bats hitting the balls are a recurring source of fascination for Stephen. Each of these recurring sounds or images contribute to the language and sound world of the young artist.

The kind of artist that Stephen will be is yet to be mentioned. It is clear, however, that he is already influenced by the Aesthetes of the late nineteenth century. These writers and artists included Walter Pater, Oscar Wilde, and William Morris. The aesthetic movement came up with the principle "art for art's sake," by which they meant that art should not be asked to serve other interests, but should exist for the sake of beauty alone. It should not be instructive or socially useful outside the simple existence of beautiful objects and performances. It was also a movement which reversed the classical privilege of nature over art. The Aesthetes claimed that art was not in imitation of nature, but was something better than nature. Joyce gets in a witty allusion to Oscar Wilde's famous green carnation, a tribute to artifice (art) over nature, the power of the imagination.

Perhaps the most moving aspect of this first chapter is Joyce's sharp depiction of the injustices and difficulties of childhood. Stephen feels small and weak in several instances in this chapter. Joyce captures the sense of a child in a world geared for adults. He feels small and weak on the football field and he feels a similar smallness when he considers the big thoughts of God and the boundaries of the universe and the boundaries of his knowledge of politics which seem to be so important to the adults in his world. When he faces the giant task of telling the rector that Father Dolan has been unfair with him, he momentarily decides not to go through with it "No, it was best to hide out of the way because when you were small and young you could often escape that way."

Stephen's childhood is made even more difficult by his small size, his lack of athletic prowess, and his loner sensibilities. Yet it is just these characteristics that enable him to stand back and observe with an artist's eye. Memorable passages include the one on the soccer field. Stephen holds back from playing, afraid of the rough sport, but at one point,

he bends down to look among all the legs of the players "The fellows were struggling and groaning and their legs were rubbing and kicking and stamping. Then Jack Lawton's yellow boots dodged out the ball and all the other boots and legs ran after." Another vivid scene of the child's/artist's perception occurs during the dramatic argument between Mrs. Riordan and Mr. Casey and Mr. Dedalus. When Dante gets up suddenly to leave, she throws her napkin down and the napkin ring rolls off the table. All the other people in the room are busy with the issue of the argument, but Stephen. He notices the ring roll slowly and come to rest by the easy chair.

The reader will also notice a number of compound words like "strangelooking." Like many modernists, Joyce experimented with the representation of spoken language in his novels. He was quite interested in the way language changes with use, how every time and place twists language to its own uses.

Stephen's dreams are vividly described. Joyce takes the excellent opportunity of Stephen's illness to trace the line of his thinking, illness being a time when a person is forced to sit quietly, often alone, and think. For instance, as Stephen lies sleepily in the infirmary, he imagines the sight of waves as he sees the reflection of the fire rising and falling on the wall, then he imagines the sound of waves when he hears the voices rising and falling from the sports field nearby. Then he slips into a dream of a ship coming in to a dark harbour, carrying Brother Michael who announces to a multitude the death of Parnell.

In the famous political argument of the first chapter, Joyce counterpoises two very different types of language-consciousness. First, there is the absolute language of the church, a language which brooks no arguments, which issues from a central authority, which is based on sacred, and thereby unchangeable, text. Second, there is the decentred language of the folk, of the street, of the body. It is a language which defies the absolute with laughter and bawdiness. Dante Riordan uses the absolute language of the church while Mr. Dedalus and Mr. Casey respond with the language of the body and the streets. Stephen is moved by the exchange. It is between these two kinds of language that Stephen will struggle throughout his life--the sacred and the profane, the serious and the carnival.

CHAPTER 2 - Summary

Uncle Charles smokes such cheap tobacco that Simon suggests he begin smoking in the outhouse. Uncle Charles readily agrees, saying the garden and the outhouse are very serene. Every morning after that, uncle Charles goes to the outhouse, but first he dresses carefully. While he smokes, his tall hat and the end of his pipe are barely visible over the wall of the outhouse. He calls the outhouse his arbour. He likes to sing in it. He sings songs such as "O, twine me a bower," "Blue eyes and golden hair," and "The Groves of Blarney."

Stephen spends all his time with uncle Charles during the first part of the summer in Blackrock. Stephen accompanies his uncle when he takes messages between the house in Carysfort Avenue and the shops with which his family deals in the main street of the town. Charles helps himself to the contents of the open boxes and barrels of shops. He hands Stephen handfuls of grapes or apples while the shop man stands by uneasily. He insists Stephen take them, saying they are good for his bowels. When they have booked their orders, they go to the park together and see an old friend of Simon's named Mike Flynn. Stephen runs around the park while Mike Flynn stands at the gate with a stop watch. After the morning's practice, Flynn gives Stephen suggestions and even demonstrates by running a couple of yards. Children and nursemaids gather around watching and they even stay to hear uncle Charles and Mike Flynn sit down and discuss politics and sports. Stephen had heard his father talk about Mike Flynn's experience training the best runners of modern

times, but seeing his flabby face and his "lustreless eyes," Stephen mistrusts the truth of this.

On the way home, uncle Charles visits the chapel and prays. He dips his hand in the font and sprinkles holy water all over Stephen's clothes and on the floor. Stephen kneels beside him "respecting, though he did not share, his piety." He wonders what it was that uncle Charles prays about, if it is for the souls in purgatory or for getting back the big fortune he had squandered in Cork.

On Sundays, Stephen goes with his father and uncle Charles on their constitutional (walk). They often walk as much as ten or twelve miles. They walk to the village of Stillorgan and then either go towards the Dublin mountains or along the Goasttown road and then to Dundrum. When Stephen walks with them or stands with them at pubs, he hears their constant talk of Irish politics, of Munster, and of the legends of their own family. Stephen listens avidly. "Words he did not understand he said over and over to himself till he had learned them by heart and through them he had glimpses of the real world about him." Stephen thinks the time is coming soon when he will take part in the exciting events of the world. He imagines he will play a great part in them.

In the evenings, Stephen reads "The Count of Monte Cristo" and, for him, a figure of the dark avenger stands for everything he hears of the strange and terrible. On the parlour table, he builds a model of the wonderful island cave with paper flowers and coloured tissue paper and strips of silver and gold paper of his chocolate wrappers. He always has an image in his mind of a girl named Mercedes. There is a whitewashed house outside of Blackrock and he imagines that another Mercedes lives there. In his imagination, he lives through a long train of adventures and at the end of all of them, he is older and sadder and he stands in a moonlit garden with Mercedes who had slighted him years before and says to her, "Madam, I never eat muscatel grapes."

Stephen becomes close friends with a boy named Aubrey Mills. They gather a group of boys together. Each boy has something dangling from his belt to represent a weapon. Stephen, however, had once read that Napoleon cultivated a plain style of dress, and so refrains from all ornamentation. The gang runs around the neighbourhood having adventures or runs up to the castle and fights battles on the lawn. Aubrey and Stephen ride with the milkman out to the Carrickmines where the cows graze in the fields. He and Aubrey ride a mare around while the men do the milking. In Autumn, Stephen is horrified to see the conditions of the cows when they are moved from the fields to the filthy cow yard.

Stephen is not bothered by September this year since he will not be sent back to Clongowes. He has to stop practicing running in the park when Mike Flynn goes into the hospital. Aubrey goes to school and has only a couple of hours a day for playing. Stephen goes with the milk car at night sometimes for deliveries. These drives blow away his memory of the filthy cow yard and repugnance for the milk. When they stop at a house, Stephen likes to look into well-scrubbed kitchens or to see how the servant holds the milk jug. He thinks being a milkman would be a pleasant life. Yet he has a sense of foreknowledge that his life will not ever be this way.

Stephen has a vague understanding that his father is in financial trouble. This is why he was not sent back to Clongowes. He has felt slight changes in the house for some time "and these changes in what he had deemed unchangeable were so many slight shocks to his boyish conception of the world." His ambition seeks no outlet. "The dusk of the outer world obscured his mind."

He broods on the image of Mercedes and feels a strange unrest in his blood. Sometimes he feels a fever inside him and he responds by walking the avenue in the evening. The peaceful gardens quiet him. He is annoyed by the noise of children at play, and he feels even more than he did while at Clongowes that he is different. He doesn't want to play. "He wanted to meet in the real world the insubstantial image which his soul so constantly beheld." He does not know where or how to seek this image, but he has a premonition that this image will encounter him. They would meet quietly in some secret place and in a "moment of supreme tenderness he would be transfigured. He would fade into something impalpable under her eyes . . ." He would no longer be weak, timid, or inexperienced.

One morning two big vans come to Stephen's house and the men come in and dismantle the house. They take the furniture and leave. From the window of the railway carriage where he sits with his red-eyed mother, Stephen sees the vans drive away. That evening Mr. Dedalus cannot get the parlour fire to light well. Uncle Charles sits in the half-furnished room dozing. The family portraits lean against the wall. The floor is muddied by the movers. Stephen sits at his father's feet and listens to his father give a long monologue, little of which he understands. His father mentions having enemies and assures Stephen he plans to fight them. Stephen gets the feeling he is being enlisted in the fight and that he has some duty to perform.

For Stephen, "the sudden flight from the comfort and reverie of Blackrock," and traveling through the gloomy city of Dublin to a "bare cheerless house" is very sad. He has a vague sense of foreboding about the future. He now understands why the servants often stood in hallways and whispered among each other. His father tells him he still has the drive of his youth and that the family's fortunes are not dead yet.

Dublin very different from his earlier experiences. Uncle Charles is now senile and unable to be sent out on errands by the family, so Stephen is freer than he had been in Blackrock. He explores the city gradually, expanding his knowledge of its geography, passing through the docks and quays, "wondering at the multitude of corks that lay bobbing on the surface of the water in a thick yellow scum." He sees the vast and strange merchandise stacked up at the port and it awakens in him the same kind of unrest that had sent him out in the evenings in search of Mercedes. He imagines himself in another Marseilles, except he doesn't have the bright sky and trellises. He feels vaguely dissatisfied, but continues wandering.

Occasionally, Stephen goes with his mother to visit relatives. They pass brightly lit shops festive in the Christmas season, but "his mood of embittered silence did not leave him." He has many causes for being so embittered. He is angry at being young and he is angry at his family's financial hardship "which was reshaping the world about him into a vision of squalor and insincerity." Yet his anger does nothing for his vision. He chronicles what he sees in a detached way, "testing its mortifying flavour in secret."

One day he sits in his aunt's kitchen. His aunt is reading the evening paper. She exclaims over a picture of Mabel Hunter. A little girl stands next to her and looks at the picture. She exclaims just as Stephen's aunt just did "The beautiful Mabel Hunter!" She adds that this actress is an "exquisite creature." A boy comes in from the street carrying coal. He drops his load and rushes over to look at the picture. He shoulders the girl aside to see.

The kitchen is in an "old darkwindowed house." A woman sits in front of the fire and makes tea. She tells the story of what the priest and doctor had said and of the changes she has noticed lately. Stephen sits listening to "the words and following the ways of adventure that lay open in the coals, arches and vaults and winding galleries and jagged caverns. His attention is drawn to a figure coming into the room. "A skull appeared suspended in the

gloom of the doorway." The figure asks if that is Josephine. The woman at the fireplace answers, "No, Ellen. It's Stephen." When Stephen greets her, she smiles a silly smile. She repeats several times that she thought Stephen was Josephine.

One day Stephen attends a children's party at Harold's Cross. "His silent watchful manner had grown upon him and he took little part in the games." The children run and play noisily and Stephen tries to take part but cannot. "He felt himself a gloomy figure among the gay cocked hats and sunbonnets." When he goes to a corner to sit alone, he relishes his loneliness. The joy of the party had at first seemed false and trivial to him, but now it soothes him. It hides the "feverish agitation of his blood." Stephen sees a girl keep glancing his way.

When the party is over, Stephen stands in the hallway with the others as they put on their things. The girl puts on a shawl and Stephen walks with her toward the tram. It is the last tram of the evening. The horses know it and shake their heads. Everything is quiet except for the sound of the horses. The horses seem to listen to him. Stephen stands on the upper step and the girl on the lower one. She moves back and forth between his step and hers and a couple of times stands close to him on his step. "His heart danced upon her movements like a cork upon a tide." He hears what her eyes say to him. He feels as if in "some dim past" he has heard her tale before. He sees her dress, sash and stockings - her "vanities" - and feels as if "he had yielded to her a thousand times." He hears an inner voice asking him if he will take her gift. He remembers when he and Eileen had stood together looking at the hotel grounds and she had suddenly laughed and run down the curve of the path. "Now, as then, he stood listlessly in his place, seemingly a tranquil watcher of the scene before him." He thinks to himself that this girl, like Eileen, wants him to catch hold of her. He thinks how easily he could kiss her. However, he doesn't act on his impulse. When he sits alone on the empty tram he tears his ticket to pieces and stares ahead gloomily.

The next day, Stephen sits at his table with a new pen and a new bottle of ink along with a new green exercise book in front of him. Out of habit, he has written the Jesuit motto on the first page, "A.M.D.G." He has written a title to a poem he is trying to write, "To E.____ C.____. He knows this is the best way to begin because he has seen the collected poems of Lord Byron with similar titles. After having written the title he starts daydreaming and doodling on the cover of the book. He remembers that on the morning after the big Christmas dispute, he had tried to write a poem about Parnell on the back of one of his father's second notices of payment due. He had been unsuccessful. Instead, he had written the names and addresses of his classmates.

Now he worries that he will fail again in writing a poem, but he "thought himself into confidence." During the process of thinking about the incident, all the things about it that he thought were common and insignificant disappeared. In his vision, there is now "no trace of the tram itself nor of the tram-men nor of the horses nor did he and she appear vividly." He writes of the night, the breeze, "and the maiden lustre of the moon." The two protagonists of his poem feel some sorrow for no clear reason and when the moment comes to kiss in parting, they do so. After he finishes the poem, Stephen writes the letters L.D.S. and hides the book. Then he goes to his mother's bedroom and stares at his face in the mirror of her dressing table for a long time.

Stephen's long time of leisure and free time is almost over. One night, his father comes home with news that keeps him talking all through dinner. He has been looking forward to his father's return all day because he knew they were having mutton hash for dinner and he anticipated his father making him dip his bread in the gravy. However, he does not get to

enjoy it because his father is talking about running into a man who would get Stephen into a school. Mr. Dedalus wants to keep Stephen going to Jesuit schools because he believes the Jesuits can get a person a position later. Mr. Dedalus pushes his plate to Stephen and tells him to finish what's on it. He tells him his long holiday is over. Mrs. Dedalus says she is sure Stephen will work hard especially since he will have Maurice with him. Mr. Dedalus calls Maurice over and tells him he is sending him to school.

Mr. Dedalus tells Stephen that the rector, now a provincial, had told him the story of Stephen and Father Dolan. He calls Stephen an "impudent little thief." Mrs. Dedalus worries whether Father Conmee was annoyed at Stephen's behaviour. Mr. Dedalus says that on the contrary, the provincial had called Stephen a "manly little chap." The rector said that on the night Stephen talked to him, he had joked with Father Dolan about it, saying that if he didn't watch out, young Dedalus would send him up for twice nine (suspension). As Mr. Dedalus tells the story, he imitates Father Conmee's voice. He repeats the priest's words that they all had a hearty laugh together.

It is the night of the Whitsuntide play. Stephen is in the dressing room looking out the window at the lawn where Chinese lanterns are set up. He watches the visitors coming down from the house and entering the theatre. The theatre is set up in the gymnasium. Stephen imagines all the props set up in the gym, the large bronze shield, the vaulting horse, and he pictures all the gym equipment pushed to the side. Stephen is the secretary of the gymnasium, elected to this position by virtue of his reputation for essay writing. He had no part in the first part of the program, but would play the part of a farcical pedagogue in the second part. He is now at the end of his second year at Belvedere.

A bunch of young boys come down from the stage and into the chapel. The vestry and chapel are full of excited boys and masters. The plump bald sergeant major is testing the springboard of the vaulting horse. A young man who will give a display of club swinging stands nearby and watches. The rattle of the dumbbells sounds out as another team gets ready to go on stage. Then, a prefect hustles the boys into the vestry. A group of boys dressed as Neapolitan peasants practices at the end of the chapel. In a corner of the chapel, an old lady kneels, but when she stands up, it is clear that there is a golden haired figure dressed in pink beside her. The boys are curious about who this is. A prefect goes over to her and asks "Is this a beautiful young lady or a doll that you have here, Mrs. Tallon?" Then, he says he realizes it is instead little Bertie Tallon after all. Stephen hears them all laughing. He feels impatient. He walks out into the chapel and goes out to the shed beside the garden. He can hear the sounds from the theatre. The side door of the theatre opens and Stephen can hear a burst of music. When the door shuts, he can hear the music faintly. The sentiment of the music "their languor and supplied movement," evoke Stephen's "incommunicable emotion" that had been with him all day. Suddenly, he hears a noise like a "dwarf artillery." It's the applause that greets the dumbbell team when they get on stage.

Stephen notices a speck of pink and walks towards it. It's two boys smoking. One of them is Heron who announces Stephen's presence as "noble Dedalus" and then bows and laughs. Heron says he was just telling his friend, Wallis, how funny it would be if Stephen satirized the rector with his part of the schoolmaster. Heron makes a poor attempt to imitate the rector's voice and then asks Stephen to do it. Just as he is saying "He that will not hear a church let him be to thee as the heathena and the publicana." The impersonation is interrupted by Wallis who begins lightly to curse the mouthpiece of his cigarette holder. Upon hearing that Stephen doesn't smoke, Heron assures Wallis that Stephen is a model youth, that he doesn't smoke, go to bazaars, flirt, "damn anything or damn all." Stephen laughs at Heron's joke and thinks about how odd it is that Heron has both a bird's name and

a bird's face. The hair on his forehead is like the bird's crest, and a hooked nose stands out between prominent eyes. Stephen and Heron are rivals and friends. They are the virtual heads of the school since they excel so much in studies. They often go to the rector and ask for a free day or speak on behalf of boys who are in trouble.

Heron says he saw Stephen's "governor" (father) go into the theatre. This makes Stephen stop smiling. Any time a classmate or a master mentions his father, he always loses his calm. He worries what Heron will say next, but Heron says he is a "sly dog." He says he and Wallis saw a girl accompanying Mr. Dedalus and asking questions about Stephen. Stephen feels a moment of anger. For him, there is nothing amusing in a girl's interest in him. All day he has thought about her when he parted with her at the tram at Harold's Cross and the poem he had written about it. He had felt the "old restless moodiness" again which, on the night of the party, had not been released by writing the poem. It has been two years since that night. It was these emotions that had made him impatient when the prefect joked with Bertie Tallon. Heron jokes again and hits Stephen softly on the calf of his leg with his cane. Stephen's anger has passed because he knows that the adventure in his mind cannot be touched by their joking. He wears a false smile like Heron's. Heron says, "Admit!" and strikes him again with his cane, this time a little harder. Stephen bows and begins to say the confession. Heron and Wallis laugh at Stephen's irreverence.

As Stephen had said the confession, a memory was triggered in his mind. It is a memory of when he was at the end of his first term at the college and he was in number six (a grade in the school). He was still bothered by the "undivined and squalid way of life" and the "dull phenomenon of Dublin." He had been able to enjoy his free time in reverie for two years, and was now thrust into a new scene in which "every event and figure affected him intimately, disheartened him or allured and, whether alluring or disheartening, filled him always with unrest and bitter thoughts." He spent all his leisure time reading subversive writers "whose gibes and violence of speech set up a ferment in his brain before they passed out of it in his crude writings."

He spent his most conscientious time on his weekly essays. As he would walk to school, he would imagine that whatever happened to him on the way would be his fate. If he passed the figure in front of him, for instance, he felt sure that would win the essay contest that week. On one Tuesday, Mr. Tate, the English master, said Stephen had written heresy in his essay. Stephen did not even look up. "He was conscious of failure and detection." He thought of his mind and his home as squalid and he felt his jagged collar against his neck. Then, Mr. Tate laughed. He read from Stephen's essay, the subject of which was the Creator and the soul "'without a possibility of ever approaching nearer.' That's heresy." Stephen had responded, saying that he meant to write "reaching" rather than "approaching". Mr. Tate was appeased and passed him his essay. Stephen remembers that even though Mr. Tate was appeased, the class kept thinking of it. A few nights later, he was walking with a letter along Drumcondra Road and he heard someone say, "Halt!" It was the boys from his class, Heron, Boland, and Nash.

When they turned onto Clonliffe Road, they started up the subject of books and writers, comparing the number of books in their fathers' bookcases. Boland was the dunce and Nash was the idler in the class at school, so Stephen was surprised at their talk of books. Nash said Captain Marryat was his favourite writer. Heron asked Stephen who the greatest writer was and Stephen replies that in prose, the greatest writer was Cardinal John Henry Newman. Heron said Tennyson was the greatest poet. Stephen burst out that Tennyson was nothing but a rhymester. Stephen said Byron was the greatest. All the three boys laughed scornfully. Heron said Byron was only a poet for uneducated people. When Boland piped in, Stephen

told him to shut up, that he knew nothing about poetry but what he had written on the slates in the school yard "As Tyson was riding in Jerusalem / He fell and hurt his Alec Kafoozelum." This silenced Boland and Nash, but Heron continued, saying that Byron was a heretic and immoral. Stephen said he didn't care about that. Nash could not believe Stephen has said this. Stephen accused him of never having read any poetry. Boland said he did know that Byron was a bad man.

Heron told the others to catch hold of Stephen, the heretic. They reminded him of Tate calling him a heretic the other day. Boland said he would tell Tate tomorrow about Stephen. Stephen said he would be afraid and Heron told him to watch out and hit at Stephen's legs with his cane. Nash held his arms back and Boland grabbed a long cabbage stump off the ground and began hitting Stephen. Stephen struggled to get loose and was pushed back against the barbed wire fence. Heron said, "Admit Byron was no good." Stephen refuses. Heron keeps repeating, "Admit" and Stephen keeps saying, "no." Finally, he got free of them and the three of them ran toward Jones's Road laughing and jeering at him. Stephen was left with torn clothes, blinded by his tears, "clenching his fists madly and sobbing."

In the present scene, as he is still citing the Confiteor (the confession) for Heron and Wallis's amusement, he wonders why he doesn't feel any malice toward Heron any more. He had not forgotten any of the scene of their cruelty, but he does not feel anything about it now. In light of this fact, when he reads scenes of fierce love and hatred in books, they seem unreal to him. Even that night as he went home, he felt that some power was relieving him of his anger like a fruit losing its peel.

Stephen stands with Heron and Wallis listening to them talk. He thinks of E.C. sitting in the theatre. He tries, but can't remember what she looks like. He only remembers that she had worn a shawl over her head and that her eyes had "invited and unnerved him." He wonders if she has thought about him as he has thought about her. In the dark, he rests the fingertips of one of his hands in the palm of his other hand, but remembers the pressure of her fingers being lighter and steadier. Suddenly, the memory of their touch sends a warm wave of sensation through his brain and body.

A boy comes running toward him. He says Doyle is very upset about him because he is to go in and get dressed for the play. Heron haughtily tells the boy that Stephen will come in his own time and that the boy should tell Doyle that he, Heron, damns his eyes. Stephen says he will go in. Heron advises him not to. He is annoyed that Doyle would be so rude as to send for a senior boy in such a manner. Stephen is not seduced by Heron's "spirit of quarrelsome comradeship" into being disobedient. He does not trust this kind of comradeship. It seems to him to be a "sorry anticipation of manhood." The question of honour that Heron has raised seems trivial to Stephen.

While Stephen's mind had been "pursuing its intangible phantoms" and turning away from such a pursuit, he had heard around him "the constant voices of his father and of his masters urging him to be a gentleman above all things and urging him to be a good catholic above all things." Now, these voices sound hollow to him. At the opening of the gymnasium, he had heard "another voice urging him to be strong and manly and healthy." When the nationalist movement for Ireland had started on campus, "yet another voice had bidden him to be true to his country and help to raise up her fallen language and tradition." In the world outside of academia and religion, he knows another voice will urge him to raise his father's fallen fortunes. Meanwhile, the voice of his school buddies urged him to stand up for other students. In the "din of all these hollowsounding voices" he feels irresolute in the pursuit of

his phantoms. He is only happy when he is far from these voices, alone, or in the company of "phantasmal comrades."

When Stephen gets to the vestry, he sees a young Jesuit and elderly man dabbling in the case of paints and chalks. The boys who had been painted walk around touching their painted faces. A young Jesuit, who is on a visit to the college, stands in the midst of them rocking back and forth on his heels. As Stephen looks at him and tries to figure out what he's smiling about, he remembers a saying his father had told him before he went to Clongowes, "that you could always tell a Jesuit by the style of his clothes." Stephen thinks he sees a likeness between his father's mind and that of this well-dressed priest. He also thinks of the desecration of the priest's office and of the vestry itself.

While his face is being made-up by the elderly man, he listens to the young Jesuit who is telling him to speak up and make his points clearly. The band is playing "The Lily of Killarney" and he knows his turn is coming up, but feels no stage fright. However, he does feel humiliated at the thought of the part he will play. He thinks of E.C.'s "serious alluring eyes watching him from among the audience and their image at once swept away his scruples, leaving his will compact." His mood lifts and he gets caught up in the excitement around him. "For one rare moment he seemed to be clothed in the real apparel of boyhood."

Then, he is on stage. He is surprised that the play, which, in rehearsals was disjointed and lifeless, now comes alive. After the last scene, he listens to the applause from offstage. He peeks out at the audience and sees it dispersing. He hurries to get his costume off and goes out to the college garden looking for "some further adventure." He forces his way through the crowd in the hall only half-conscious of people smiling at his powdered head. He sees his family waiting for him outside on the steps. He sees that E.C. is not among them and feels angry. He tells his father he has to leave a message down in George's Street and will see him at home, then he runs across the road before his father has a chance to respond.

He walks very fast down the hill, not really knowing where he is going. He feels pride and hope and desire are all crushed in his heart, like herbs that when crushed, give out a strong scent. Finally, the air is clean and clear again. He comes to a stop and looks at the sombre porch of the morgue and across the street at the street with the word "Lotts" written on the wall. He thinks to himself "That is horse piss and rotten straw. It is a good odour to breathe. It will calm my heart. My heart is quite calm now. I will go back."

Stephen is sitting beside his father in a railway carriage at Kinsbridge, traveling by night mail to Cork. He remembers his first day at Clongowes. Now he feels no wonder as he did then. He sees the telegraph poles pass by, the little stations and a few sentries. He listens to his father's description of Cork and scenes from his youth, but feels nothing. His father interrupts his storytelling with sighs or sips from the flask he carries in his pocket whenever he mentions some friend who has died or whenever he remembers why he is going to Cork. Stephen hears but feels no pity. The dead that his father mention mean nothing to Stephen. Only his uncle Charles evokes feeling, but lately, Stephen had noticed even his memory was beginning to fade. He does know that his father's property is to be sold by auction "and in the manner of his own dispossession he felt the world give the lie rudely to his phantasy."

He falls asleep when the train gets to Maryborough, and when he wakes up, they have passed out of Mallow and his father is asleep on the other seat. He feels a sort of terror of sleep and he prays that day will come quickly. His prayer is not addressed to God or a saint. It begins in a shiver and ends in a "trail of foolish words which he made to fit the insistent rhythm of the train; and silently, at intervals of four seconds, the telegraphpoles held the

galloping notes of the music between punctual bars." This "furious music" lessens his feeling of fear and he falls asleep again.

He and his father drive in a small carriage across Cork in the early morning and they check into the Victoria Hotel where Stephen finishes his sleep. When he awakens, he sees his father standing at the dressing table looking closely at his hair and face and moustache. He is singing a song "'Tis youth and folly / Makes young men marry . . ." It is a song about a young man going to "Amerikay" and leaving behind a beautiful woman who will one day be old and faded. The sunny day and his father's song make Stephen lose the bad mood of the night before. He gets up and comments on his father's song "That's much prettier than any of our other 'come-all-yous." Mr. Dedalus tells him he should have heard Mick Lacy sing it.

At breakfast, Mr. Dedalus questions the waiter about the news of the town, but at every name he mentions, the waiter tells him about the son, while Mr. Dedalus is thinking of the father or grandfather. Stephen and his father visit the college. They are escorted by a porter with whom Mr. Dedalus discusses the local people he once knew, many of them dead now. Stephen feels feverishly restless with the plodding pace. Stephen is irritated by the southern accent which just that morning had so charmed him. In the anatomy theatre (lecture hall), Mr. Dedalus searches the desks for his initials. Stephen stands by uncomfortably. In a desk in front of him, he reads the word "Foetus" cut into the wood. Stephen feels startled by the word and he feels the absent students around him. He envisions their life. He imagines a broad shouldered student carving the word "Foetus" on the desk. He imagines other students hanging around the desk laughing at his work. Stephen's reverie is interrupted when his name is called. He hurries away from the desk to be as far away from the vision as he can. He looks at his father's initials. The word and the vision, however, stay on his mind as he walks across the quadrangle toward the college gate. "It shocked him to find in the outer world a trace of what he had deemed till then a brutish and individual malady of his own mind." He can't stop himself from thinking of his "recent monstrous reveries." They had also sprung into his mind evoked by words he saw. He had given into them and allowed them to "abase his intellect." He wondered where they came from.

Stephen's father exclaims over seeing the Groceries. He launches into a story of the times he and his friends used to go down there. Stephen notices that the leaves of the trees along the Mardyke river whispering in the sunlight. A team of cricket players passes them. On a side street a small German band plays to a group of people. A maid waters some plants on a sill. From another window, Stephen hears the sound of a piano practice. Stephen walks beside his father hearing him tell tales he has told before, "hearing again the names of the scattered and dead revellers who had been the companions of his father's youth." He feels faintly sick at heart. He thinks of his equivocal position at Belvedere. He's "a free boy, a leader afraid of his own authority, proud and sensitive and suspicious, battling against the squalor of his life and against the riot of his mind." He pictures the letters cut into the desk. He loathes himself for "his own mad and filthy orgies."

His father's voice drones on. His father is encouraging him to be sociable when he gets out on his own. He adds that when he was Stephen's age, he enjoyed hanging out with other young men. He says they could all do something, sing, oar, play sports, tell stories. He says they had a good time, but were all good gentlemen and "bloody good honest Irishmen too." Mr. Dedalus tells Stephen that is the kind of young men he wants his son to be friends with. He says he is talking as a friend, not as an authoritative father, because he doesn't think a young man should be afraid of his father. He says he and his father were more like brothers than father and son. Then he tells the story of the day his father (whom he calls "the governor") caught him smoking. He says that his father saw him smoking and passed by him

without saying anything. Then, the next day, he took out his cigar case and said, by the way, I didn't know you smoked. You should try one of these cigars. Simon Dedalus laughs, but his voice sort of breaks into a sob. Simon says his father was the handsomest man in Cork at the time. Stephen feels as though "his very brain was sick and powerless." He feels that by choosing a "monstrous way of life" he has put himself outside reality. "Nothing moved him or spoke to him from the real world unless he heard in it an echo of the infuriated cries within him." He feels totally alienated from his surroundings and from his father. He even has to repeat to himself, "I am Stephen Dedalus. I am walking beside my father whose name is Simon Dedalus. We are in Cork . . ."

He suddenly finds it hard to remember his childhood. He can only recall the names of Dante, Parnell, Clane, and Clongowes. He remembers as a child being taught geography by Dante and then being sent away to school where he had made his first communion and watched the firelight play against the wall of the infirmary and dreamed of being dead. Instead of him dying, Parnell died. "He had not died but he had faded out like a film in the sun." He feels as though he has wandered out of existence.

On the evening of the day the property is sold, Stephen goes with his father around the city of Cork. They go to bars, to the market, walk the streets. All evening, Mr. Dedalus tells the same tale about him being an old Corkonian, who has been trying for thirty years to get rid of his Cork accent in Dublin and that Stephen is "only a Dublin jackeen."

They leave their hotel early in the morning. At the coffeehouse, Mr. Dedalus's cup rattles loudly because he has delirium tremens from drinking so much. Stephen tries to cover the sound out of shame. He feels as though "one humiliation had followed another." His father's old friends had teased Stephen, testing his knowledge of Latin and making him say if Cork or Dublin girls were the prettier. When Mr. Dedalus says Stephen is not that sort, that he is level-headed and does not concern himself with girls, they tease him and tell Stephen that his father was a big flirt in his younger days. One old man tells Stephen he remembers seeing Stephen's grandfather as a young man "riding out to hounds." Stephen's father orders another round of drinks and says he feels no more than eighteen years old. He claims that he is a better man than Stephen is any day of the week. He boasts that he can sing better, vault better, and run the hounds better than Stephen can. The other man says Stephen will beat his father in intellect. Mr. Dedalus just says he hopes Stephen will be as good a man as his father. The old men thank God that they have lived so long and done so well.

Stephen watches them lift their glasses to drink. "An abyss of fortune or of temperament sundered him from them." He feels as if his mind were older than theirs. "It shone coldly on their strifes and happiness and regrets like a moon upon a younger earth." He feels no youth in himself as they do in themselves. Stephen thinks of how he has never known the pleasures of companionship, the vigour of health, nor filial piety. He feels nothing in his soul but "a cold and cruel and loveless lust." He feels as if he were "drifting amid life like a barren shell of the moon." He remembers a part of one of Shelley's poems about someone who is pale from the weariness of climbing alone to heaven and looking at the earth. He is chilled by its contrast of human powerlessness and inhuman cycles of activity.

Stephen wins a prize of thirty three pounds for an essay he wrote. His mother, brother, and cousin stand outside while he and his father go up to the bank of Ireland to collect his money. At the counter, Stephen acts as if he is calm and feels embarrassed when the teller stops to talk to him and his father. Mr. Dedalus lingers in the hall telling Stephen it used to be the house of commons of the old Irish parliament. He piously speaks of the old Irish

parliamentarians. He claims that these men of the older times would never be seen with the men who lead the nation today.

It is October and the wind blows around the bank. His mother, brother, and cousin have "pinched cheeks and watery eyes." Stephen notices his mother is not well clothed for the cold weather. He thinks of a mantle (cloak) he had seen the other day in a store. It cost twenty guineas. Stephen suggests they go to dinner. Mrs. Dedalus warns that they should choose an inexpensive place. Someone suggests a place called Underdone's. Stephen assures them the price doesn't matter and walks ahead of them so they have to hurry to keep up.

Stephen spends his money in a "swift season of merrymaking." He buys groceries and delicacies. He takes his family to the theatre. He keeps Vienna chocolate for his guests. He buys presents for everyone. He writes "resolutions." He loans money to his family members. He enjoys drawing up the papers and figuring up the interest. Then his money runs out "The pot of pink enamel paint gave out and the wainscot of his bedroom remained with its unfinished and illplastered coat." His house returns to its former poor economy. He returns to his regular life of school. All his resolutions and plans fall apart. He feels foolish for his optimism. "He had tried to build a breakwater of order and elegance against the sordid tide of life without him and to dam up, by rules of conduct and active interests and new filial relations, the powerful recurrence of the tides within him." He feels that this has all been useless. He feels that the water has come and overflowed his barriers.

He feels his "own futile isolation." He does not feel any bit closer to his mother, brother, or sister. He is amazed that he is even related to them. He wants desperately to satisfy the "fierce longings of his heart." He doesn't care that he is living in moral sin. He feels a "savage desire" in himself and nothing sacred gets in the way of satisfying it. "He bore cynically with the shameful details of his secret riots in which he exulted to defile with patience whatever image had attracted his eyes." He feels as if he is moving around in the daytime and nighttime around a distorted world. A feminine figure might come to him in the daytime who is very demure and innocent, while at night she is full of "lecherous cunning," her "eyes bright with brutish joy." He only feels guilty in the morning.

He returns to wandering. It is like he used to wander when he lived in Blackrock. Yet, here, he has no vision of nice gardens and kindly lights in the windows to pour a tender influence on him. Only now and then does he think of his image of Mercedes in the back of his mind. He remembers the scene and his "sadly proud gesture of refusal" which he had always imagined he would make after years of separation and adventure. These moments are rare in the midst of the "fires of his lust." He wanders up and down the "dark slimy streets." He moans to himself as if he were a beast. He wants to force a woman to sin with him. He feels agonized by this desire. He cries out in despair, "a cry for iniquitous abandonment, a cry which was but the echo of an obscene scrawl which he had read on the oozing wall of a urinal."

He wanders in a "maze of narrow and dirty streets." He hears drunken people and party-goers. He wanders among prostitutes. He trembles and his vision becomes blurred. The yellow light of the gaslights seem to be burning before some kind of altar. The women stand around in groups as if they are dressed for some rite. He feels as if he were in another world, awoken after several centuries' sleep. He stands still in the middle of the street. A young prostitute grabs his arm and calls him Willie. He goes with her to her room. She has a huge doll sitting in a chair with its legs apart. Stephen finds himself speechless as she gets undressed. He stands silently in the middle of the room and she comes over to him and embraces him "gaily and gravely." When he sees her warm calm, he feels like bursting out

into hysterical weeping. He has tears of joy and relief in his eyes. She runs her hand through his hair and asks for a kiss. He can't make himself kiss her. "He wanted to be held firmly in her arms, to be caressed slowly, slowly, slowly." When she holds him, he suddenly feels strong and fearless. She suddenly kisses him and he surrenders himself to her. In her kiss, he feels some vague speech and feels an "unknown and timid pressure, darker than the swoon of sin, softer than sound or odour."

NOTES

The scene of uncle Charles smoking his cheap tobacco in a stinking outhouse is a perfect image for the power of the imagination. While in reality he is consigned to the worst place to smoke his pipe, through his imaginative efforts, he transforms it into an arbour where the sweet songs of his youth can be given play. This effort will form a major part of Stephen's idea of the function of art.

Stephen listens avidly to the talk of his elders. He repeats their words to himself and learns them "and through them," Joyce writes, "he had glimpses of the real world about him." Stephen thinks the time is coming soon when he will take part in the exciting events of the world. He imagines he will play a great part in it. This is before his father loses his fortune. The talk of the preceding generation will both haunt Stephen and inspire his own version of what an artist's job is. He will eventually see himself as taking on the task of giving voice to Ireland in his words. This early experience listening to his father's generation glorify their early days will be crucial to completing that task.

Stephen's intense discomfort with his father is given full play in the description of their trip together to Cork to settle Mr. Dedalus's accounts after his bankruptcy. As the first son, he sees his father's fall from the middle class into poverty. He doesn't seem to have been kept informed of the events of this fall. He guesses vaguely that he has something to be ashamed of when the other boys question him about what his father does, or is. He feels the wretchedness of his rough collar in school. His father's bragging about his past just after being bankrupted makes Stephen miserable with shame. He has no one to look up to. His father is a foolish man who finds himself surrounded by other foolish men bragging about their past.

Stephen's attempt to make resolutions about his life after he wins the prize of thirty three pounds. With money, he feels hope. Without it, he feels despair. "He had tried to build a breakwater of order and elegance against the sordid tide of life without him and to dam up, by rules of conduct and active interests and new filial relations, the powerful recurrence of the tides within him."

The reader is signalled that Stephen has entered his adolescence with his fantasies about the ever elusive Mercedes. The ironic distance between the reader and Stephen is much greater in this chapter. His adolescent fantasies, culminating in the silly refusal of the scornful woman with the words, "Madam, I never eat muscatel grapes," will be a part of his later, young adult fantasies of women. Stephen's fantasy of Mercedes is romantic in more than one sense. It is the Yeatsian version of romanticism: the fantasy of leaving the material body behind and being transformed into something greater. In Stephen's case, it is leaving his weak and timid body behind and becoming something better.

The decline of the family's fortunes was signalled in chapter one with Stephen's worries over his classmates' questions of what his father does for a living. In Chapter Two and hereafter, the family gets poorer and poorer, ultimately leaving the middle class behind entirely. The effect of this class fall on Stephen as an artist is interesting to examine. It

makes him fantasize about transcending the real world. It attracts him to a theory of art that does this. Joyce is quite aware of this connection. He has Stephen attempt to write a poem about Parnell on the back of a late payment notice of his father's. The early poems which Stephen writes - or attempts to write - suffer from his aesthetic theory (his theory of how art should be made). He seems to be operating on a vaguely romantic theory of art in his early years, one which calls for a transcendence of the material world in favour of the sublime and lofty. When Stephen writes the poem "To E.____ C.____," he takes out all the vivid detail as unimportant to the scene, he even takes out the two figures of he and she. He then makes art fix life he gets the kiss! Later, he will try to find a way to incorporate all of life, the sordid and the sublime. The novel accomplishes what Stephen theorizes.

The last event of the chapter, Stephen's loss of his virginity to a prostitute is written in Joyce's gentle irony. Stephen is feminized in the scene and then he feels that he gains mastery. While the woman's femininity is recognized in her dress, sash and stockings - her "vanities" - Stephen feels as if "he had yielded to her a thousand times." Stephen's fantasies about Mercedes and E.C. have had a similar doubleness. He thinks of them as ethereal creatures (Mercedes is one, a production of his imagination.), and then he also thinks of them as sexual objects. His relief and joy at the embrace of the prostitute seem to reveal the loner's desire for oneness.