

1967

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THE JOYCE MENAGERIE:  
ANIMAL IMAGERY IN  
THE FIRST THREE NOVELS

BY

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A THESIS  
SUBMITTED TO THE GRADUATE FACULTY  
OF THE UNIVERSITY OF RICHMOND  
IN CANDIDACY  
FOR THE DEGREE OF  
MASTER OF ARTS IN ENGLISH

AUGUST, 1967

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## Introduction

If James Joyce had written novels with largely rural settings, like many written by Lawrence and Faulkner, it would not be particularly unusual to find many references to animals and birds. However, Joyce's novels take place in Dublin, which certainly is not the ideal habitat for large numbers of animals; and yet the number of references to animals and birds in his novels is astounding. The brief portion of Stephen Hero contains nearly fifty primary references, A Portrait of the Artist as a Young Man has ninety-four, and there are more than eight hundred in Ulysses. Not only is the total number of animal references surprising, but the variety is also. For example, Joyce mentions zebras, rocs, baboons, hares, elephants, badgers, and plovers, plus many species that are more "exotic" than these.

In order to differentiate the distinctions among terms to be used in this paper, several points should

be made here. First, a "primary reference" is a mention that differs from any other references adjacent to it. For example, if there is a paragraph devoted to the description of one dog, the entire paragraph is then counted as one reference, no matter if Joyce uses the word "dog" fifty times within the paragraph. This method was adopted for simplification of the number of references; if one wishes to know precisely how many times "dog" appears in Ulysses, he may consult a wordlist or concordance. Second, discretion has been exercised in omitting references that seem to have no significance to the discussion. An example of this would be "Mr. Fox" or "Bull harbour." And third, the general term animal includes anything vertebrate; the birds and fish thus are counted but insects and the like are left out.

Joyce uses these references on several levels, as metaphors, similes, images and symbols. Such figures of speech are often confused or used in different ways, so for purposes of clarity in this study, a few definitions are in order. An image is defined as "a literal and concrete representation of a sensory experience or of an object that can be known by one or more of the senses."<sup>1</sup>

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<sup>1</sup>Thrall, Hibbard, and Holman, A Handbook to Literature (New York: Odyssey Press, 1963) p. 232.

A symbol is closely related to an image; it is "an image which evokes an objective and concrete reality and has that reality suggest another level of meaning."<sup>1</sup> In simple terms, Joyce uses images and symbols this way: if a dog brings to mind a person, it is an image in that it forms a concrete representation in the reader's mind. If the dog seems not only to bring to mind a concrete representation of a person, but also connotes some quality such as fear, then the image is acting on a higher level and is a symbol. Another way of explaining the differentiation is this:

At a certain point in our use of the term image, we refer not to a single picture but to an abstraction or condensation of a series of pictures. Thus we speak of the image of autumn in Keats's poem as a symbol for the writer's feelings about the nature of time and its passage. All symbols, in fact, are apprehended through specific images....<sup>2</sup>

A symbol is included in the term: "imagery," as are metaphors and similes, so throughout this study the general

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<sup>1</sup>Ibid., p. 478.

<sup>2</sup>Karl Beckman and Arthur Ganz, A Reader's Guide to Literary Terms (New York: The Noonday Press, 1960), p. 86.

term "animal imagery" has been used to refer to the references under consideration.

The first part of this paper is concerned with A Portrait and Stephen Hero, not only because they are closely related, but also because the animal imagery in Ulysses differs and deserves a separate discussion. Joyce uses the animal references in three separate ways in Stephen Hero and A Portrait. First, the similes and metaphors are on a purely literal level as description. Here, for instance, we see people described as animals, or having similar habits. Second, images are used to indicate the structure of the novel, through the workings of the human mind. Finally, the symbols work together and unify all the other references in terms of theme. It should be pointed out also that Stephen Hero is only a fragment and cannot be treated as a complete novel.

The animal imagery in Ulysses breaks down into different categories from A Portrait or Stephen Hero. Of course there still are the similes and metaphors used on the literal level, but the images and symbols are not categorized exactly according to structure, but actually imply both simultaneously. First there are the epic parallels, which show much of the relationship between Ulysses and the Odyssey. Next, animal imagery is concerned a great deal with Stephen and Bloom, the principal

characters. Third are the miscellaneous references which are important in themselves but are not related to the broader patterns of imagery in the novel.

With these preliminary thoughts in mind we can turn to an examination of the works themselves.



## I. Stephen Hero and A Portrait

### A. Metaphor as Description

On the literal level, there are two major types of animal reference: figures of speech in the vernacular and metaphorical description. Examples of the first actually contribute little to our understanding of the novels, but do provide a background of animal imagery and often equate people with animals. Joyce refers to the enemies of the priests as "wolves of disbelief,"<sup>1</sup> the peasant is "as cute as a fox," (SH, 54), Stephen is called "a sly dog."<sup>2</sup> Although these references at first seem quite innocuous,

<sup>1</sup>James Joyce, Stephen Hero (New York: New Directions, 1963), p. 54. Subsequent references are "SH."

<sup>2</sup>James Joyce, A Portrait of the Artist as a Young Man (New York: Viking Press, December 1963), p. 76. Subsequent references are "PA."

Joyce often manages to make very clever insinuations. When Stephen comments that the students "love their religion: they wouldn't say boo to a goose," (SH, 135) he actually is criticizing their beliefs by mocking their timidity. Such figures of speech abound in Stephen Hero, occasionally falling to the level of triteness as in: "It would be so much simpler to take the bull by the horns and have done with it." (SH, 98) There are very few such figures of speech in A Portrait, where Joyce seems to rely entirely on similes and metaphors to carry his literal level. In Stephen Hero we had seen the beginnings of such description where a man is like a greyhound (25), or students like a "reptile," (34), but such references are nearly all very general. In A Portrait there are many comparisons involving Stephen's acquaintances: Dixon is like a monkey (227), Lynch looks like a cobra (205), Davin is "one of the tame geese" (181), and Heron has a face "beaked like a bird's," (76). Joyce expands this type of description beyond individuals -- similes of motion include "flitting like bats" (PA,238), "hustling the boys...like a flock of geese" (PA, 74), a "swallow-flight of song" (SH, 182), and a football that "flew like a heavy bird through the grey light" (PA, 8).

Closely associated with some of the major themes of the novels are the descriptions of priests, who are

"low-lived dogs" and "like rats in a sewer." (PA, 34)  
Ireland is significantly referred to as "the sow who eats her farrow" (PA, 203), a reference that is very important later when related to the theme of Stephen's escape.

What references such as these do is act as foreshadowing on the figurative level as certain events might foreshadow more important ones on the narrative level. The constant reference to people as animal-like prepares us for other descriptions of creatures part-man, part-animal. The motion images associated with animals likewise prepare us for some of the epiphanies which will deal with birds in flight. Early references to monkeys (SH, 65 and PA, 68) will be much more significant later involving two particularly symbolic parables. And even though these are mere metaphorical images, their significance is often very great. The apparently non-complex reference to "the baboon-faced Irishman that we see in Punch" (SH, 65) is not only related to the general monkey imagery but also to the English view of the average Irishman as an inferior. As another example of this same sort, William York Tindall sees significance in the dog imagery, and comments that dog is the verbal mirror of God, but "Closely related by appearance, God and dog remain opposites, and Stephen,

desiring to be one, remains the other."<sup>1</sup> This interpretation for A Portrait rests solely upon simple references like Stephen being called a "puppy" (PA, 29), and a "sly dog" (PA, 76) and not upon any extended symbolic passages.

Perhaps it is proper here to make a comment on the relationship between Stephen Hero and A Portrait of the Artist as A Young Man. In terms of the animal references on the literal level there is the general difference in that the earlier book uses the animals more as figures of speech in the vernacular or slang than as comparisons. This is in keeping with comparisons between other parts of the two novels, for as Theodore Spencer comments: "Even when the same incidents are mentioned, the present text usually treats them in a different manner — a more direct and dramatic manner — than that used in the Portrait."<sup>2</sup> Thus the references in Stephen Hero invariably seem simpler and more direct than those in A Portrait. A statistical

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<sup>1</sup>William York Tindall, A Reader's Guide to James Joyce (New York: The Noonday Press, 1959), pp. 79-80.

<sup>2</sup>Theodore Spencer, "Introduction," Stephen Hero (New York: New Directions, 1963), p. 11.

comparison reveals that over half of the references in Stephen Hero are on the literal level — pure description or figures of speech, while more than three-quarters of the references in A Portrait go beyond the mere literal level. This in itself implies a change in Joyce's style from book to book — his later writing is more oblique and not nearly so direct as it is in Stephen Hero.

### B. Image as Structure

Structure and theme are often so close as to be nearly indistinguishable, with some critics saying that many times structure is theme. As far as James Joyce is concerned, structure is most closely related to theme in Ulysses and Finnegan's Wake; in Stephen Hero and A Portrait it is easier to separate them. The structure of the later novels is far more complex in that it involves more than one character. The early novels are about Stephen only, and the structure is based upon Stephen and his reactions to life. The organization of Stephen Hero and particularly A Portrait is predicated upon Stephen's development; each chapter shows a particular part of his struggles, mostly through his own mind. In the first chapter of A Portrait we see Stephen as a young child, first listening to his father's story and then later at Clongowes. At the end of the novel we are still in Stephen's mind, but he is an older youth, ready to flee his past and start anew.

Dorothy Van Ghent has commented:

Don Quixote may be looked on as an extensive investigation of the creative effects of language upon life. Joyce's Portrait is also an investigation of this kind; appropriately so, for the "artist" whose youthful portrait the book is, is at the end to find his vocation in language; and the shape or reality that gradually defines itself for Stephen is a shape determined primarily by the association of words.<sup>1</sup>

Miss Van Ghent thus sets the stage for an investigation of the animal imagery in terms of structure, for not only is a great part of the structure involved with Stephen's developing mind, but also with the function of the mind in general. It is difficult to examine Stephen Hero from this angle because we do not have the complete manuscript and therefore cannot trace any development of structure through it. Although it is possible to extract symbols out of context from Stephen Hero, it will be better to limit our discussion of image as structure to A Portrait.

In each chapter of A Portrait there is animal imagery which reveals the workings of Stephen's mind at that particular age. The first chapter introduces certain animal images that are not only significant for Stephen at the time they are brought up, but continue to influence the

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<sup>1</sup>Dorothy Van Ghent, The English Novel: Form and Function (New York: Harper & Row, 1953), pp. 264-265.

development of his mind. The "moocow" (7) starts the cow imagery which will haunt Stephen throughout this novel and Ulysses too. In Ulysses it is so broad that it includes many characters. The eagles that will pull out his eyes (8) are associated with punishment and apology even now, and they will compound into more complex symbols later in the novel. Another important image in this first chapter is that of rats. They are used to evoke pictures of the slimy water he was pushed into by Wells — "A fellow had once seen a big rat jump into the scum." (11) This phrase recurs later in the form "And a fellow had once seen a big rat jump plop into the scum." (15). The rat is an image of Stephen himself in that ditch, and during his early years he cannot seem to get the sensation out of his mind:

...he felt his forehead warm and damp against the prefect's cold damp hand. That was the way a rat felt, slimy and damp and cold. Every rat had two eyes to look out of. Sleek, slimy coats, little little feet tucked up to jump, black slimy eyes to look out of. They could understand how to jump. But the minds of rats could not understand trigonometry. When they were dead they lay on their sides. Their coats dried then. They were only dead things. (22)

Stephen's mind associates certain people and things with animals — Eileen is mentioned only in connection with a fox terrier "scampering to and fro on the sunny lawn"



(43 and 69), while horses are (quite naturally) associated with trams on at least four occasions, as we see in later chapters.

Chapter Two involves cows again, reiterating the image for later emphasis. This time Stephen is "sickened" by the appearance of cows in the mud (63). The tram horses that were only mentioned in the first chapter are more completely described and the phrase "The lank brown horses knew it and shook their bells to clear the night air in admonition" (69) is repeated verbatim in the last chapter (222).

The rats that bothered Stephen earlier are mentioned again in Chapter Three as "scuttling plumbellied rats" (112) and are associated with death. This chapter contains the sermon delivered at the retreat, so it is not surprising that certain animals appear in Stephen's mind as associated with sin and evil. "Serpents," (118, 122, 139) "beasts of the field" (119), and the "goatish" satyrs (137) dominate the imagery of this section and reveal Stephen's current preoccupation with his own sin of Chapter Two.

Chapter Four is filled with bird imagery, actually more important to theme than structure, but it does show that the birds as cruel eagles earlier have now changed into seabirds that are connected with the feminine form. The harsh eagles were associated with Dante, but the young

girl on the beach is like a beautiful seabird. Stephen also identifies himself with the birds in the form of his namesake, Daedalus.

In a sense Chapter Five reinforces the animal imagery we have seen in the previous chapters. Stephen still thinks of serpents (205), cows (214), birds (216, 218, 224, 228) and those same "lank brown horses," (222) but most of the images of sin and death are now gone as he celebrates his imminent escape from Ireland.

What Joyce has done with the animal imagery here is to present us with an excellent picture of the operations of Stephen's mind as it develops into maturity. Each chapter then reflects Stephen's growing awareness, and the recurrent animal references serve to link the chapters together. The actual workings of Stephen's mind recall John Locke's theory of the association of ideas. Locke's theory states that certain ideas are associated in a man's mind, either by natural means or by mere chance or custom. In this sense, an example of ideas associated by natural means would be a bird and the sky, or a dog and a bone. Ideas associated by mere chance or custom can reflect a particular society or country (Ireland and green) or an individual's mind, as we see with Stephen. In either case, these associated ideas, as Locke puts it:

...always keep in company, and the one no sooner at any time comes into the understanding, but its associate appears with it; and if they are more than two which are thus united, the whole gang, always inseparable, show themselves together.<sup>1</sup>

This could be the reason why Eileen is always associated with a fox terrier, water with rats and the horses with bells; the two were connected the first time Stephen received them as sense-data and were forever linked in his mind (either would immediately recall the other). This idea can be applied to symbols as well as images, as we shall see in the next section of this paper, but other examples further illustrate this theory. The phrase about a "heavy bird" flying low through a "grey light" is used twice (8, 22), both times when Stephen is watching things in the poor visibility of the evening light. Early in the novel an old woman is described "like a monkey" (18) and later an old man is described similarly (227). Race horses and greyhounds are invariably associated with the rich students at Clongowes (26, 27).

The technique used in the structure of these images is clearly stated by Stephen: "The image, it is clear,

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<sup>1</sup>John Locke, An Essay Concerning Human Understanding (Philadelphia: Hayes and Zell, 1856), 2.33.3, p. 261.

must be set between the mind or senses of the artist himself and the mind or senses of others." (213) If we relate this to Locke's statement we see that the activities of Stephen's mind imply Joyce's and Joyce's mind implies the mind of any human being.

If the images relating to structure seem complex, when transferred to theme they become even more so. It would be wise to note the words of William York Tindall:

...for these images are not signs with one fixed meaning...(any one meaning, enlarged by many connections, fails to limit or exhaust the meaning, which, though directed by tradition remains indefinitely suggestive.<sup>1</sup>

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<sup>1</sup>Tindall, p. 90.

### C. Symbol as Theme

There are several major themes in these two novels and many subsidiary ones. Since both books concern the development of the artist as a young man, nearly all of the themes will concern some facet of Stephen's growth and changes. The animal references are a key to the understanding of these themes because the mentions of the animals are transformed from images to symbols; this is because they conjure meanings and emotions not only in Stephen, but also in the reader. There are two themes which underlie the entire novels, so perhaps it would be better to consider those first, and then study the themes which develop later. These two primary themes involve the conception of Ireland as a country, and the nature and effects of religion, particularly Irish Catholicism. It is significant that Stephen says that "Ireland is the old sow that eats her farrow," (203) because it is consistent with his view that the country is stifling, old fashioned

and generally absurd. Stephen's opinion is based upon his childhood experiences. He was ridiculed for being different from the rest in character, if not in wealth. (His family's lack of greyhounds and racehorses is an indication that they are not particularly well off.) His hatred of Ireland also stems from his views on religion, and this includes all religion, not only Catholicism. Once Stephen comments ironically to Cranly: "You are no Israelite...I see you eat the unclean animal." (SH, 118) This statement implies his scepticism of religious belief, and references we have seen earlier to Mr. Dedalus' crude comment that the priests are "low lived dogs" (PA, 34) have probably influenced Stephen greatly. Stephen's friends undoubtedly have had something to do with his feelings about the church. In Stephen Hero there is a parable told by Temple (it is not in A Portrait) that bears quoting (in its entirety):

--Dearly beloved Brethren: There was once a tribe of monkeys in Barbary. And...these monkeys were as numerous as the sands of the sea. They lived together in the woods in polygamous ...intercourse...and reproduced... their species.... But, behold there came into Barbary the holy missionaries, the holy men of God...to redeem the people of Barbary. And these holy men preached to the people...and then...they went into the woods...far away into the woods ...to pray to God. And they lived

as Hermits...in the woods...and praying to God. And, behold, the monkeys of Barbary who were in the trees... saw these holy men living as hermits ...as lonely hermits...praying to God. And the monkeys who, my dearly beloved brethren, are imitative creatures...began to imitate the actions ...of these holy men...and began to do like wise. And so...they (left their wives) separated from one another...and went away, far away, to pray to God...and they did as they had seen the holy men do...and prayed to God.... And they did not return ...anymore...nor try to reproduce the species.... And so...gradually... these po...or monkeys... grew fewer and fewer...and fewer and fewer.... And today...there is no monkey in all Barbary. (sic, SH, 225)

All of this is delivered by Temple with mock solemnity and he crosses himself after it is over as the audience applauds. Once again we see the church not as a great adversary to be fought in open battle, but rather as an insidious thing — and in this case, a sterilizing force. Closely related to the subject of religion is the conception of sin and punishment. Early in A Portrait we saw that this was related to Stephen's apology, for Dante said:

— O, if not, the eagles will come  
and pull out his eyes —  
    Pull out his eyes,  
    Apologise,  
    Apologise,  
    Pull out his eyes. (8)

The eagle, of course, is a traditional symbol of power and authority, and is contrasted with a symbol of innocence

in the Lamb of God (SH, 190; PA, 113, 131). The central incident which contributes to Stephen's sense of sin and guilt is the sermon delivered at the retreat. The animal references within the body of the sermon are traditional, with the priest constantly referring to serpents: "now a foul fiend in the shape of a serpent, the subtlest of all beasts of the field." (PA, 118) This also recurs later in Stephen's mind in the identical phrase (139). Other animal references in this sermon include the more general "beasts of the field" (PA, 123) and another interesting parable:

In olden times it was the custom to punish the parricide, the man who had raised his murderous hand against his father, by casting him into the depths of the sea in a sack in which were placed a cock, a monkey and a serpent. The intention of those law givers who framed such a law, which, seems cruel in our times, was to punish the criminal by the company of hurtful and hateful beasts. (122)

This does precisely what earlier metaphors have done: it reduces man to the level of animals. The implication is that since man acts like a beast, he should be treated like one. This is also referred to in Stephen Hero, once when "the noise of the diners reached him rhythmically as the wild gabble of animals" (184) and again when Lynch is pleased that Stephen's estheticism is united with an



acceptance of "the animal needs of young men." (151)  
Stephen, of course, believes in this idea to a certain extent, and comments to Lynch in A Portrait: " — As for that...we are all animals. I also am an animal." (205)

The sermon at the retreat is a severe trial for Stephen because he is worried about his previous sin with the prostitute. His terrible dream right afterwards not only reminds him of his sin, but is the motivation for his confession (which he had not made for eight months). It is characteristic that the dream should concern animal imagery:

Creatures were in the field; one, three, six: creatures were moving in the field, hither and thither. Goatish creatures with human faces, horny browed, lightly bearded and grey as indiarubber. The malice of evil glittered on their hard eyes, as they moved hither and thither, trailing their long tails behind them. A rictus<sup>1</sup> of cruel malignity lit up greyly their old bony faces. One was clasping about his ribs a torn flannel waist coat, another complained monotonously as his beard stuck in the tufted weeds. Soft language issued from their spittleless lips as they swished in slow circles round and round the field, winding hither and thither through the weeds, dragging their tails amid the rattling cannisters. They moved in slow circles,

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<sup>1</sup>rictus — a gaping mouth.

circling closer and closer to  
enclose, to enclose, soft language  
issuing from their lips, their long  
swishing tails besmeared with stale  
shite, thrusting upwards their  
terrific faces....

Help!

He flung the blankets from him  
madly to free his face and neck.  
That was his hell. God had allowed  
him to see the hell reserved for his  
sins: stinking, bestial, malignant,  
a hell of lecherous goatish fiends.  
For him! For him! (137-138)

This finally completes the images of sin and hell for Stephen. Man is no longer merely like animals, he is now half-animal, a satyr, and ready to turn completely into a beast. There are several references in the two novels to creatures that are part-men, part-animal or -bird. While the part-man, part-mammal creatures are mostly evil, the part-man, part-bird creations are invariably "good," as we shall soon see.

After Stephen's experience at the retreat, he begins to develop more fully his theories of beauty and creativity. Again, animal references abound during Stephen's most significant moments, this time during his most poetic ones. When Stephen sees the girl on the beach and has the epiphany, she is described entirely in terms of bird imagery:

A girl stood before him in midstream,  
alone and still, gazing out to sea.  
She seemed like one whom magic had  
changed into the likeness of a strange

and beautiful seabird. Her long slender legs were delicate as a crane's and...her thighs, fuller and soft-hued as ivory, were bared almost to the hips where the white fringes of her drawers were like the feathering of soft white down.... Her bosom was as a bird's, soft and slight, slight and soft as some dark-plumaged dove. (171)

Stephen shouts "in an outburst of profane joy" (171) at the beauty he sees in the girl's appearance and "Her image had passed into his soul for ever and no word had broken the holy silence of his ecstasy" (170-171). And thus in his joy, the epiphany is complete.

Later, as Stephen is thinking of E. C. (Emma Clery), he wonders if he judged her too harshly and asks himself: "Her heart simple and willful as a bird's heart?" (216) The most extended bird imagery occurs near the end of A Portrait when Stephen is standing on the steps of the library (224-226). After wondering what kind of birds they are,

He watched their flight; bird after bird: a dark flash, a swerve, a flutter of wings. He tried to count them before all their darting quivering bodies passed: Six, ten, eleven: and wondered were they odd or even in number. Twelve, thirteen: for two came wheeling down from the upper sky. They were flying high and low but ever round and round in straight and curving lines and ever flying from left to right, circling about a temple of air.

(224)

Stephen listens to the cries of the birds, first thinking they are "like the squeak of mice" (224), and then changes his mind as the notes become long and shrill. All of this is preliminary to the epiphany he will soon experience; the birds at first seem to relax him:

The inhuman clamour soothed his ears  
in which his mother's sobs and re-  
proaches murmured insistently and  
the dark frail quivering bodies  
wheeling and fluttering and swerving  
round an airy temple of the tenuous  
sky soothed his eyes which still saw  
the image of his mother's face. (224)

So far we have had references to two dominant themes within Stephen's experience: religion (barely mentioned in the "temple" reference) and family (i.e. his mother). Another important theme soon develops when Stephen next wonders:

Why was he gazing upwards from  
the steps of the porch, hearing the  
shrill twofold cry; watching their  
flight? For augury of good or evil?  
(224)

With the last quotation, ethical questions begin to arise, which are related to his imminent flight from Ireland. He says that birds are not tainted because they follow their natural instincts and

...know their times and seasons  
because they, unlike man, are in the  
order of their life and have not  
perverted that order by reason.  
(225)

The next paragraph is of very great importance because it begins to fuse the birds and man:

And for ages man had gazed upward  
as he was gazing at birds in flight....  
A sense of fear of the unknown moved  
in the heart of his weariness, a  
fear of symbols and portents, of the  
hawklike man whose name he bore  
soaring out of his captivity on osier-  
woven wings, of Thoth, the god of  
writers, writing with a reed upon  
a tablet and bearing on his narrow  
ibis head the cusped moon. (225)

Daedalus and Thoth will be discussed shortly, after this epiphany is examined, for they relate as much to the entire novel as to this one scene. Stephen begins to identify with the birds:

Then he was to go away for they were  
birds ever going and coming, build-  
ing ever an unlasting home under the  
eaves of men's houses and ever leav-  
ing the homes they had built to wan-  
der. (225)

Stephen is now expatriated like the birds, and we see the final stage of the epiphany begin:

A soft liquid joy like the noise of  
many waters flowed over his memory  
and he felt in his heart the soft peace  
of silent spaces of fading tenuous sky  
above the waters, of oceanic silence,  
of swallows flying through the seadusk  
over the flowing waters. (225-226)

The flowing waters foreshadow Stephen's departure for Paris across the English Channel. Now the epiphany is completed:

A soft liquid joy flowed through the  
words where soft long vowels hurtled

noiselessly and fell away, lapping  
and flowing back and ever shaking the  
white bells of their waves in mute  
chime and mute peal and soft low swoon-  
ing cry; and he felt that the augury  
he had sought in the wheeling darting  
birds and in the pale space of sky  
above him had come forth from his heart  
like a bird from a turret quietly and  
swiftly. (226)

Before the mood is shattered by the noise of the students, Stephen has time for one more question: "Symbol of departure or of loneliness?" (226) It is probably of both, for Stephen will have to leave Ireland and find new surroundings in order to create, and also dedicate himself to a life apart from others because he is different, because he has the creative gift. His epiphany that identifies him with the swallows strengthens his resolve to leave Ireland. Later Stephen says he will defend himself while creating by using "silence, exile, and cunning (247), a statement that ties in very well with the themes of loneliness and departure.

The mentions of Daedalus and Thoth are significant because they bring up the part-man, part-animal symbolism we had seen earlier with the satyrs. Thoth was an Egyptian god, described by Robert Graves as having the head of an ibis on a man's body.<sup>1</sup> William York Tindall comments:

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<sup>1</sup>Robert Graves, *The Greek Myths: I* (Baltimore: Penguin Books, 1955), see pp. 66, 133, 184.

Commonly called Hermes Trismegistus, Egyptian Thoth, inventor of magic, astrology and writing, discovered the correspondence among all things that is the basis of these arts.... There seems to be little doubt that Joyce intended this scene as clue to his method of correspondence, analogy or symbol. Thoth, "god of writers," was Joyce's god of images.<sup>1</sup>

Thoth also is a transposition of Stephen into a bird, as well as a reflection of his desire to be a writer. The part-man, part-animal (satyr) was associated with sin and repentance while the part-man, part-bird is connected with creativity and symbolism.

In this chapter Stephen Dedalus becomes the mythical Daedalus he earlier only suggested; the classical Daedalus was the "hawklike man" who escaped from Crete by fixing feathers on his "wings." Daedalus too was a creative craftsman; he built the labyrinth on Crete for Minos. The correspondence of the escape of Daedalus from the island Crete and Stephen Dedalus from the island Ireland is so obvious that it needs no analysis, but there is a fascinating connection which ties Stephen in with bull imagery in the novels. In the myth, Minos had married Pasiphae, a beautiful maiden. Poseidon caused Pasiphae to fall in love with a white bull which had been withheld from sacrifice to him,

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<sup>1</sup>Tindall, p. 82.

but she was unable to consummate her desire with the bull.

She told Daedalus of her problem and convinced him to help her. Robert Graves tells the rest:

Daedalus...built a hollow wooden cow, which he upholstered with a cow's hide set on wheels concealed in its hooves, and pushed it into the meadow near Gortys, where Poseidon's bull was grazing under the oaks among Minos's cows. Then, having shown Pasiphae how to open the folding doors in the cow's back, and slip inside with her legs thrust down into its hindquarters, he discreetly retired. Soon the white bull ambled up and mounted the cow, so that Pasiphae had all her desire, and later gave birth to the minotaur, a monster with a bull's head and a human body.<sup>1</sup>

Actually Daedalus built the labyrinth to hide the minotaur and Pasiphae, but after Minos discovered that Daedalus had helped his wife couple with the bull, he imprisoned him and Icarus in the maze. Once again we are back to a part-man, part-animal; in this case the image of part-man, part-bull. References to cows, oxen and bulls abound in A Portrait (see 7, 63, 214, 249) and finally reach their full importance in Ulysses. Stephen is called "Bous Stephanoumenos" (168), which actually means ox, and at that precise time thinks of himself as the "fabulous artificer":

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<sup>1</sup>Graves, p. 293.



...he seemed to hear the noise of dim waves and to see a winged form flying above the waves and slowly climbing the air. What did it mean? Was it a quaint device opening a page of some medieval book of prophecies and symbols, a hawklike man flying sunward above the sea, a prophecy of the end he had been born to serve and had been following through the mists of childhood and boyhood, a symbol of the artist forging anew in his workshop out of the sluggish matter of the earth a new soaring impalpable imperishable being? (168-169)

It is possible that Stephen becomes Icarus as well as Daedalus in these passages. William York Tindall suggests that Stephen becomes Icarus at the point when someone yells: "—O cripes, I'm drownded!"<sup>1</sup> This relates closely to the fate of Icarus, who drowned after falling into the sea. This theory is supported by the fact that Stephen refers to Daedalus as "Old father," (253) which marks Stephen as the son, or at least as a fledgling Daedalus. Harry Levin also thinks that Stephen becomes Icarus; he notes the similarity in rebellious spirit between the two, and comments:

On the brink of expatriation, poised for his trial flight, Stephen... is more akin to the son.... His wings take his fatherland. The labyrinth

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<sup>1</sup>Tindall, p. 75.

leads toward a father.<sup>1</sup>

Stephen seems to be both characters: Daedalus in creativity and Icarus in spirit.

We have seen the animal imagery closely related to the themes which affected Stephen's life. Out of all this animal imagery a pattern emerges in the end which ties together all the themes. The pressures of family and religion, combined with Stephen's developing moral and esthetic philosophies, serve to cause him to break away from the home that imprisons him and find the place to "forge the uncreated conscience of (his) race." (253)

Stephen feels that:

He would create proudly out of the freedom and power of his soul, as the great artificer whose name he bore, a living thing, new and soaring and beautiful, impalpable, imperishable. (169-170)

The themes of departure are merged in the final sentence of the novel, and it is singularly appropriate that this last sentence should have the essence of what all the animal imagery has produced:

Old father, old artificer, stand me now and ever in good stead. (253)

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<sup>1</sup>Harry Levin, James Joyce: A Critical Introduction (Norfolk: New Directions, 1941), p. 62.

Stephen's development is far from complete, as we shall soon see. By leaving Ireland he loses a father, and must return in order to find his true "parent." Stephen leaves as a bird, flying over the nets, but returns in Ulysses as a dog. Joyce's reasons for Stephen's apparent failure are hidden in Ulysses; a further exploration of Stephen inevitably leads us to more animal imagery in a far more complex novel.

## II. Ulysses

### A. The Animal Ulysses, Literally

Ulysses is a far more complicated novel than either Stephen Hero or A Portrait, so we might expect that even animal references on the literal level would be more complex. This is true for the total number of literal references, but for the most part, the specific references differ little in kind from what we have seen earlier. The major problem in Ulysses is deciding which references are purely symbolic and which are only literal. This was not so difficult in the first two novels because Joyce's style was far simpler. Robert Adams has designated the difference between the literal and more complex references by the phrase "surface and symbol," and in his book of the same name he explains what an example of a reference can entail:

It serves to separate the surfaces  
from the symbols -- the things which

were put into the novel because they are social history, local color, or literal municipal details, from the things which represent abstract concepts of special import to the patterning of the novel. This is not a clear-cut separation; we may assume that Joyce's frequent purpose, like Ibsen's, was to present both a solid surface and a luminous symbol at the same time. But in a book as large and complicated as Ulysses, it would be inevitable, even if it were not desirable, that one of these purposes should sometimes prevail perceptibly over the other.<sup>1</sup>

A brief example of this difficulty can be advanced. Early in Ulysses Buck Mulligan makes the comment that "redheaded women buck like goats." (22)<sup>2</sup> We must decide whether this is purely on the literal level as a reference which lowers man to the level of animals, or whether it somehow might be symbolic. "Buck," of course, is a pun, refers to Mulligan's own nickname, and conjurs up images of deer in the rutting season. The reference to goats would not appear to be symbolic, except that Bloom twice refers to Molly in terms of a goat — once as a "shegoat" (63) and

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<sup>1</sup>Robert M. Adams, Surface and Symbol (New York: Oxford University Press, 1962), p. xvii.

<sup>2</sup>James Joyce, Ulysses (New York: Modern Library, Random House, 1961).

again as a "nannygoat." (176) Can we then surmise that this is a veiled foreshadowing of Molly Bloom's sexual prowess? This is stretching the point, but only to show the amazing possibilities inherent in the myriad of animal references in Ulysses.

The references on the literal level in Ulysses seem to be of three distinct types: figures of speech, descriptions of locations or action, and references that unite men with animals. Although the figures of speech in Ulysses are generally less trite than those in Stephen Hero, they are more frequent. As could be expected, Joyce exercises every imaginable possibility in the use of his references. From rather trite references like "two birds with one stone" (217), "eagle eye" (662), and "bull by the horns" (33), Joyce ventures from pure inventiveness like "gabbles of geese" to repeated references of the classic phrase "making the beast with two backs." (139, 197, 560) Certain locations also have animal names or are described in terms of animals: "Bullock harbour" (21), "Cock lake" (49), "Dolphin's barn" (64) and the cape of Bray Head, which "lay on the water like the snout of a sleeping whale." (7) For the most part it is correct to say that these references and many other similar ones are purely the "surface" that Adams speaks about. They are used only for descriptive purposes and their meaning does

not go beyond this purpose. An example of this would be a reference selected at random: when Ned says "Heart as big as a lion." (322) Although there are about ten references to lions in Ulysses (see Appendix III), there is no pattern that would indicate a consistent symbolic meaning for lions, so therefore this reference apparently is purely literal.

Also on the literal level are the hundreds of references to people looking or acting like animals. With some of these references it becomes very difficult to distinguish surface from symbol, as we shall see. In the earlier discussion on this sort of imagery in A Portrait (p. 9), it was mentioned that the references to people as animals tended to foreshadow later developments involving the symbolism. This is true in a sense in Ulysses too, but Joyce uses another sort of device that makes these references additionally important. This device is his tendency to increase the number of literal animal references in a chapter which has important symbolic references. In the Circe episode, for example, there are continual mentions of people as dogs and pigs (see 580, 556, 530 and 520). These occur on the literal level, but are closely associated with the symbolism involving dogs and pigs in the episode.

Examples of references apparently uninvolved with symbolism are common also: "the bear Sackerson" (188), "horse Lenehan" (174), a man who moves "frogwise" (21) and "eyes of a toad." (103) But these are simple images, equivalent to saying to a person: "You skunk!" (538) These references, however, do become very significant even on the literal level when they describe man having purely "animal spirits" (549) and "animal needs." (473) This leads to the belief that Joyce is concerned with the side of man which reduces itself to the lower habits of the animals. This is the reason why women "buck like goats" and Molly refers to "those pigs of men" (776). That sexual activity is often animalistic is not disputed, but Joyce does not limit the animal references to sex. Eating habits too are associated with animal imagery. All of Bloom's eating habits are singularly animal-like, as are those of some of the people he associates with:

See the animals feed.

Men, men, men.

Perched on high stools by the bar, hats shoved back, at the tables calling for more bread no charge, swelling, wolfing gobfuls of sloppy food, their eyes bulging, wiping wetted moustaches . . . . A man spitting back on his plate: halfmasticated gristle: no teeth to chewchewchew it. Chump chop from the grill. Bolting to get it over. Sad boosers eyes. Bitten off more than he can chew. Am I like that? (169)



The answer to that last question is "yes." Bloom is like that and all of us are like it to some extent.

As in A Portrait and Stephen Hero, we have man constantly lowered to the status of the animals. This is done on the literal level here, but on the level of symbol in the Circe episode where the transformation of men into pigs occurs. Frank Budgen notes:

The essence of the animal into man metamorphosis seems to be that man becomes an animal when he loses his many-sided human wholeness. One of his functions gets out of hand and usurps the power belonging to the governing authority of his virtuous republic. Beastliness is one-sidedness.<sup>1</sup>

Budgen further suggests that animals can be seen as man's lapses on his moral side, while the physical lapses are shown as diseases which result from animals.<sup>2</sup> A reflection of this idea is in A Portrait as

Canker is a disease of plants,  
Cancer one of animals. (10)

In Ulysses we have continual references to foot and mouth disease, and one reference indicates that it is transferred to man: "By Jesus, she had the foot and mouth disease and

<sup>1</sup>Frank Budgen, The Making of Ulysses (Bloomington: Indiana University Press, 1960), p. 229.

no mistake." (132) This disease attacks and is transmitted by cattle, so here we have another example of imagery which leads us back to a central reference.

Even though much of the cattle imagery is on the literal level, Joyce had more important uses for it in mind. Also, it is not coincidental that the foot and mouth disease refers inevitably back to man, for cattle themselves are close to man. Joyce explores this theme, as he did many others, in his adaptation of parts of the Odyssey for Ulysses.

## B. The Epic Parallels

Since Ulysses was based on the wanderings of Odysseus, it is not unusual to find many correspondencies between the two works of art. As far as parallels in animal imagery are concerned, the most obvious involves the stock epithet. In the Odyssey, the characters are often described in terms like "oxeyed Hera," "Odysseus, wily as the fox," or "grey-eyed Athena." Joyce uses similar epithets in a limited manner, as a parody on the Odyssey. Examples are "foxy Geraghty" (293), "bullock befriending bard" (36, etc.) and the very obvious reference to the "month of the oxeyed goddess." (322) These references are on the literal level as were those discussed in the previous section, so that actually they add little to our understanding of the novel. They are still part of the "surface," — in this case, the epic background which related to the Ody-  
ssey.

Robert Adams comments that "three animals in particular are associated with Odysseus, the pig, the dog, and the fox."<sup>1</sup> The pig relates to Circe and Eumaeus, the dog to Odysseus's faithful hound, Argos, and the fox to the idea that Odysseus is very clever. There are, however, many more animals to be found in the Odyssey which have a parallel in Ulysses, and it will be best to discuss them as we come to them.

In the Nestor episode of Ulysses, we are introduced to the schoolmaster Deasy, who is the Joycean parallel for Homer's Nestor. The two characters have a lot in common; Deasy has pictures of race horses on his walls:

Framed around the walls images of  
vanished horses stood in homage, their  
meek heads passed in air.... Elfin  
riders sat them, watchful of a sign. (32)

Nestor too has an interest in horses; Athena mentions his fondness for "a racing team."<sup>2</sup> More important than this is their concern for cattle. Deasy has written a paper on foot and mouth disease which he wants Stephen to help him publish. By enlisting Stephen's help in the defense of cattle (symbolically the defense of Ireland or

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<sup>1</sup>Adams, p. 113.

<sup>2</sup>Robert Fitzgerald, trans., The Odyssey (Garden City, New York: Doubleday & Co., 1963), p. 46.

fertility) he indicates their intrinsic worth. Stephen dubs himself the "bullock befriending bard." (36) To Nestor the cow is also very sacred; there is a long description in Book III of the sacrifice of a heifer (lines 418-471).<sup>1</sup> The importance of this is that the heifer is being sacrificed for Telemachus in order to help him find his father. The parallel for Ulysses is that Stephen's decision to help Deasy will soon lead him to his first contact with Bloom: in the newspaper office. Thus Stephen too is set upon his search for a father.

The Lestrygonians provide our next parallel, though this is rather weak compared to the others. In the Odyssey the monstrous Lestrygonians have thrown rocks at the ships and then leaped down upon the men to eat them. Tyndall observes:

In Joyce's parody the gulls, swooping from their heights, "pouncing on prey," (153) suggests the habits of Lestrygonians as do the table manners at the Burton. "Eat or be eaten. Kill! Kill!" ruminates Bloom, digesting the limerick of the Rev. Mr. MacTrigger and his cannibals. (170-172)<sup>2</sup>

Another brief and vague parallel occurs in the Scylla and Charybdis episode. Stephen appears to be like the monster

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<sup>1</sup>Ibid., pp. 47-48.

<sup>2</sup>Tyndall, p. 169.

Scylla and sticks his neck out<sup>1</sup> in the argument. This is even more significant if we remember that Stephen is always identified with dogs and Scylla herself is described by Circe as having "a newborn whelp's cry."<sup>2</sup> Also in this section is a reference to "the tusk of the boar has wounded him," (196) which has its Homeric parallel in the fact that Odysseus is scarred by a boar's wound that he received on Parnassus:

"If you are Odysseus, my son, come back, give me some proof, a sign to make me sure." His son replied:  
"The scar then first of all.  
Look, here the wild boar's flashing tusk  
Wounded me on Parnassus; do you see it?"<sup>3</sup>  
(Book XXIV, ll. 296-300)

The Cyclops episode in Ulysses is an excellent parallel from the standpoint of animal imagery. The Cyclops is well known for his flocks of sheep, so it is not surprising that early in this episode in Ulysses there is the mention:

And by that way wend the herds innumerable of bell wethers and flushed ewes and shearling rams and lambs.... (294)

The Cyclops seems to attach a great importance to these sheep and in this same episode there is a parody on the

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<sup>1</sup>Ibid., p. 174.

<sup>2</sup>Fitzgerald, p. 212.

<sup>3</sup>Ibid., p. 455.

Homeric sacrifice to the gods:

Hard by the block stood the grim figure of the executioner, his visage being concealed in a tenebrion pot with two circular perforated apertures through which his eyes glowered furiously. As he awaited the fatal signal he tested the edge of his horrible weapon by honing it upon his brawny forearm or decapitated in rapid succession a flock of sheep which had been provided by the admirers of his fell but necessary office. (309)

This cruelty is similar to that of the Cyclops who

...clutched at my companions and caught two in his hands like scurrying puppies to beat their brains out, spattering the floor. Then he dismembered them and made his meal, gaping and munching like a mountain lion — everything: innards, flesh and marrow bones.<sup>1</sup>

(Book IX, ll. 289-293)

The Joycean parallel of this entire episode has Bloom in Barney Kiernan's bar arguing with a nationalistic citizen who represents the "blinded" Cyclops. Odysseus and his men escape by blinding the monster and hiding under the sheep. After they are safe on board ship, Odysseus taunts the Cyclops, who retaliates by hurling boulders at them. In Ulysses this scene is described as the citizen throwing a bisquit-tin at Bloom:

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<sup>1</sup>Ibid., p. 153.

Be gob he drew his hand and made swipe and let fly. Mercy of God the sun was in his eyes or he'd have left him for dead. Gob, he near sent it into the county Longford. The bloody nag took flight and the old mongrel after the car like bloody hell and all the populace shouting and laughing and the old tin box clattering along the street. (343-344)

As a final reference to this in the chapter we see this picture of the fleeing Bloom:

And the last we saw was the bloody car rounding the corner and old sheepface<sup>1</sup> on it gesticulating and the bloody mon-grel after it with his lugs back for all he was bloody well worth to tear him from limb to limb. (345)

In effect, the Cyclops has been irritated and defeated by mere men — and in fact, men who must take on the appearance of sheep to escape. Joyce is amused at this and later has Bloom speculate:

People could put up with being bitten by a wolf, but what properly riled them was a bite from a sheep. (658)

The act of putting out the single eye of the Cyclops-citizen in Ulysses is accomplished at the very beginning of the chapter:

I was just passing the time of day with old Troy of the D.M.P. at the corner of

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<sup>1</sup>Italics mine.



Arbour hill there and be damned but a  
bloody sweep came along and he near  
drove his gear into my eye. (292)

The Joycean version of Odysseus' landing on the island of the Oxen of the Sun is a long and difficult parallel to Homer's story. While Mrs. Purefoy is upstairs in the hospital giving birth, the medical students plus Stephen and Lenehan are downstairs drinking and telling jokes. Bloom, different in nature from the others, is nevertheless invited to join them and feels uncomfortable. After Mrs. Purefoy gives birth, the revelers adjourn to a pub, and Bloom decides to watch out for Stephen. The main difficulty of this section is its style, for Joyce uses parodies of the development of literary and social language throughout the ages. Animal references abound, especially to cattle as a traditional symbol of fertility. It will be best to start with the Homeric version of this tale in order to discover the parallels between the two versions.

Circe has carefully explained to Odysseus that they will land on the Island of Thrinakia, which has large herds of cattle and sheep protected by Helios, the Sun God. Odysseus and his men must not harm these cattle on penalty of their own destruction. After the men land on the island, they are kept there by gales and eventually their food runs out. Odysseus tries to prevent them from killing the sacred cows, but when he is away and asleep the hungry men

flay and sacrifice some cattle and begin to eat others. Helios, furious, applies to Zeus, who destroys the men and ships with a thunderbolt. Only Odysseus escapes on a timber and floats to Calypso's island.

The cattle on Thrinikia are a parallel to cattle on Ireland. While being a traditional symbol of Ireland, motherhood and fertility, the cattle in Ulysses often appear as sterile. Now those of Helios are sterile too, as Circe comments:

"No lambs are dropped, or calves,  
and these fat cattle never die."<sup>1</sup>  
(Odyssey, Book XII, ll. 97-98)

During the discussion going on below as Mrs. Purefoy labors, Bloom questions whether all the cows will be butchered because of the plague. Stephen answers and an interesting tale is soon revealed:

Mr Stephen, a little moved but very handsomely, told him no such matter and that he had dispatches from the emperor's chief tailtackler thanking him for the hospitality, that was sending over Doctor Rinderpest, the bestquoted cowcatcher in all Muscovy, with a bolus or two of physic to take the bull by the horns. Come, come, says Mr Vincent, plain dealing. He'll find himself on the horns of a dilemma if he meddles with a bull that's Irish, says he. Irish by name and Irish by

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<sup>1</sup>Fitzgerald, p. 213.

nature, says Mr Stephen, and he sent the ale purling about. An Irish bull in an English chinashop. I conceive you, says Mr Dixon. It is that same bull that was sent to our island by farmer Nicholas, the bravest cattle breeder of them all, with an emerald ring in his nose. True for you, says Mr. Vincent cross the table, and a bulls-eye in the bargain, says he, and a plumper and a portlier bull, says he, never shit on a shamrock. He had horns galore, a coat of gold and a sweet smoky breath coming out of his nostrils so that the women of our island, leaving doughballs and rollingpins, followed after him hanging his bulliness in daisychains. What for that, says Mr Dixon, but before he came over farmer Nicholas that was a eunuch had him properly gelded by a college of doctors, who were no better off than himself. (399-400)

Thus both fertility and infertility abound in the chapter.

Tindall comments:

That oxen or gelded bulls are the titular symbols of fertility may seem curious; but Joyce liked infertile things as symbols of agents of fertility. Molly herself, less fertile, after all, than the fertility she implies, is nothing compared to Mrs. Purefoy.<sup>1</sup>

This episode solves the cow imagery much in the manner the Circe episode does for pigs. From the "moo-cow" that we saw on the very first page of A Portrait, the imagery has

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<sup>1</sup>Tindall, p. 198.

led us, through Stephen, to this final statement of what it implies. The cattle, whether they be bull, cow, ox, heifer or steer, imply fertility and birth, Ireland and the mother.

The Circe episode is by far the most difficult in the novel because it deals simultaneously in dream, hallucination and reality, and there is little to distinguish which is which. As expected, pigs (and dogs) abound in the episode. This is all related to Joyce's use of part-man, part-animal creatures, as well as the metamorphoses that turn men into animals. Again we must go back to the Odyssey for the beginning of these references. After Odysseus and his men land on Aiaia, the island of Circe, an exploring party sent into the interior is beguiled by Circe and the men are turned into pigs. Odysseus goes to the rescue after being given advice and a magic herb by Hermes. In order to free his men, Odysseus uses this herb to protect himself from Circe's drugged wine and threatens her with his sword. She promises to do no more harm if he will go to bed with her. The agreement is made and the hero's men are released while Odysseus enjoys Circe. The association of the release of the men as pigs with the sexual act is a significant one for Ulysses, not only because it implies animal nature, but because the episode takes place entirely within Bella Cohen's brothel.

The pig imagery starts early in this episode, with Bloom buying some pigs feet that he later feeds to a dog on the street. This is possibly symbolic of what is to come, for Stephen is still a "young dog" and Bloom is ready to intercede and help the immature artist. It has been mentioned that dog imagery and symbolism are important in this chapter — indeed, all animal references in this episode are significant. As Anthony Burgess notes:

Here there is more of a zoo than a farm — every form of beast, especially the lowlier forms will swallow a man's soul. When man remains man he becomes twisted, stunted, drooling. Only Bloom remains the paragon of animals, Odysseus the untouched of any debasing word.<sup>1</sup>

The first indication of transformation we have occurs when the dog that follows Bloom around the streets is changed, apparently by the "magic" emanating from Bella, from a spaniel (432) to retriever (437) to terrier (441) to wolfdog (453) to bulldog (454). These dogs, again, can be viewed symbolically as Stephen. Soon Molly appears with a camel (239) and she is "plump as a pampered pouter pigeon" (441). Paddy Dignam has a beagle face with a

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<sup>1</sup>Anthony Burgess, ReJoyce (New York: Ballantine Books, 1965), p. 200.

"dachshund coat" (472) while Tom Rochford is "robinred-breasted" and "executes a daredevil salmon leap into the air" (474). All off these metamorphoses (or hints of them) are a prelude to the central Homeric analogue of the change to swine. This starts when Bloom "with asses' ears seats himself in the pillory" (496) and is subjected to shouts of "You hig, you hog, you dirty dog." (497) More hints of it occur when Virag "Prompts into his ear in a pig's whisper." (515) It is only after Bella's magnificent entrance with the classic comment "My word! I'm all of a mucksweat...." (527) that the pig symbolism moves closer to the Homeric idea. Bella has turned to the masculine Bello, and changes Bloom into a female pig:

(He taps her on the shoulder with his fan....) With a piercing epileptic cry she sinks on all fours, grunting, snuffling, rooting at his feet, then lies, shamming dead with eyes shut tight, trembling eyelids, bowed upon the ground in the attitude of most excellent master.) (531)

If we are to keep to the Homeric parallel, Bloom here must represent the crew rather than Odysseus, for the captain is never changed into a pig. Bello's fan is Circe's stick or magic wand. This sadistic scene continues with Bloom groveling at the feet of Bello and confessing all of his sins until he finally admits: "O, I

have been a perfect pig." (551) All of Blooms and Stephen's past sins are brought to light, including appearances by Blazes Boylan and Buck Mulligan, who accuses Stephen of killing his mother's "dogsboddy bitchboddy." (580) Finally the spell is broken as Stephen adopts the role of Odysseus and smashes the chandelier with his stick. Now Bello becomes Bella again (the stick is Odysseus' sword) and Bloom takes over by raising the ashplant, which represents the herb given by Hermes. Effectively then, the spell is broken; and the crew, as Bloom, is released, so that Bloom can once again regain his stature as Odysseus.

This episode is a further reiteration of Joyce's feelings on man's animal nature often winning over his moral or intellectual natures. In this chapter everyone is a beast; even poor Paddy Dignam says "I must satisfy an animal need." (473) The particular relationship of some of the animal references (aside from pigs and dogs) and their concern with Bloom and Stephen will be discussed in another section, but the major importance here is that Joyce has adapted the animal imagery of the Odyssey for his own purposes. The only parallel Joyce seems to have missed is Argos, the faithful dog of Odysseus who waits twenty years for his master to return only to die as soon as he sees his master. There seems to be no dog in Ulysses to parallel Argos.

C. The Animals of Stephen and Bloom

Stephen Dedalus, poet and teacher, proposes this riddle to his students:

The cock crew  
The sky was blue  
The bells in heaven  
Were striking eleven.  
Tis time for this poor soul  
To go to heaven. (26)

His students are bewildered, so Stephen gives the answer: "--The fox burying his grandmother under a hollybush." (27) This seemingly unimportant reference is a significant part of the animal imagery which follows Stephen throughout Ulysses. In the fox imagery Stephen himself is the fox and the grandmother is a veiled reference to his mother. Stephen is troubled with guilty feelings that he might have been partially responsible for his mother's death. Such guilt started from Buck Mulligan's comment: "--The aunt thinks you killed your mother...." (5) Stephen also comments:

A poor soul gone to heaven: and  
on a heath beneath winking stars



a fox, red reek of rapine in his  
fur, with merciless bright eyes  
scraped in the earth, listened,  
scraped up the earth, listened,  
scraped and scraped. (28)

Stephen's sense of guilt is actually older than Ulysses, for it ultimately stems from the scene in A Portrait where he refuses to kneel and pray for his dying mother. The motif of Stephen as the fox is repeated twice in the Circe episode also. The first time occurs after Stephen has repeated the riddle (558), when he says:

Why striking eleven? Proparoxyton.  
Moment before the next Lessing says.  
Thirsty fox. (He laughs loudly.)  
Burying his grandmother. Probably  
he killed her. (559)

If Stephen really believes that he "killed" his mother, what punishment can he expect? The magic of the Circe episode provides an answer:

(The fronds and spaces of wallpaper  
file rapidly across country. A stout  
fox drawn from covert, brush pointed,  
having buried his grandmother, runs  
swift for the open, brighteyed, seek-  
ing badger earth, under the leaves.  
The pack of staghounds follows, nose  
to the ground, sniffing their quarry,  
beaglebaying, burblbrbling to be  
blooded.) (572)

This passage takes on an even more significant symbolic meaning if we remember that Stephen is also a dog in A Portrait and Ulysses. A fox is a feral canine, a "wild dog" in a manner of speaking, so it seems that Stephen's

punishment is that he will always accuse himself of being responsible for his mother's death. The civilized part of his mind (the trained staghounds) will always "hound" the uncontrolled, non-logical (foxlike) thoughts he has. In other words, Stephen will chastize himself for believing that he might have been responsible, when, of course, he could not have been. The fox symbolism is actually just a holdover from A Portrait in that it reflects his ambivalence towards religion. Stephen always tries to escape it, but he cannot.

The dog symbolism starts early in Ulysses with Buck Mulligan referring to Stephen as "poor dogsbody." (16) This same phrase is repeated twice (46, 580), with the last reference also spoken by Mulligan: "The mockery of it! Kinch killed her dogsbody bitchbody. She kicked the bucket." Such comments tie in perfectly with Mulligan's cruel jest at the beginning of the novel: "O, it's only Dedalus whose mother is beastly dead." (8) The word "beastly implies the lower forms, and we should keep in mind the serpents from A Portrait, which were associated with punishment and called the "subtlest of all beasts of the field." The association of Stephen and dogs actually begins with the literal references in A Portrait, which have already been discussed. William York Tindall was the one who observed that "dogsbody" is the opposite of "Godsbody,"

and Stephen, striving to be a young god, remains a young dog instead.<sup>1</sup> Stephen has not changed in Ulysses, and the "dogsbody" references not only remind us of the Stephen of A Portrait, but indicate his association with the death of his mother.

"Dogsbody" is but a preliminary to further dog imagery which soon becomes evident in the Proteus episode. Stephen comes upon a "bloated carcass of a dog" (44) while he is walking along the strand, and moments later encounters a live dog:

A point, live dog, grew into sight  
running across the sweep of sand.  
Lord, is he going to attack me? Re-  
spect his liberty You will not be  
master of others or their slave.  
I have my stick (45)

Stephen watches the dog, calls him "dog of my enemy," (45) and we are again reminded of A Portrait. During a conversation near the end of the novel, he says he fears many things, including dogs and the sea (PA, 243). In this scene from Ulysses the dogs and the sea are very close to each other, so perhaps Stephen's apprehension is understandable. As Stephen observes the dog on the beach, it seems to change form, but not into different breeds of dogs as in the Circe episode. As Stephen watches, the dog seems like a "bounding

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<sup>1</sup>See Tindall, p. 139.

hare," a "buck," and a bear with a "wolf's tongue" and a calf's gallop. (46) When the live dog runs into the dead one, the "dogsbody" imagery recurs:

He stopped, sniffed, stalked around it, brother, nosing closer, went round it, sniffing rapidly like a dog all over the dead dog's bedraggled fell. Dogskull, dogsniff, eyes on the ground, moves to one great goal. Ah, poor dogsbody. Here lies poor dogsbody's body. (46)

The dog leaves the corpse, scatters sand, and Stephen thinks: "he buried there, his grandmother." (46) For once we see "dogsbody" connected with a real dog's body.

Robert Adams has an extensive discussion of this part of the Proteus episode, and notices a parallel between Stephen's identification of himself with the man drowned off Maiden's Rock, and the dog sniffing at the dead dog. He goes on to observe:

The dead dog, being a part of the natural universe, is a manifestation of God as legitimate as Stephen Dedalus...or anything else.... Perhaps the abrupt dogginess of the dog, confronted with his own kind, suggests the shock and terror of unmediated vision, as the kick he gets from his master is its reward.<sup>1</sup>

Stephen is afraid of the dog but seems to identify with it nevertheless. There is still the implied guilt of "dogsbody," and the burial of the grandmother as a part of his

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<sup>1</sup>Adams, p. 109.

awareness. That the dog should seem to change form is in keeping with Stephen's character and the Proteus episode in general (the "ineluctable modality" (37) implies inescapable change). Stephen is aware that he too can change, and fears in himself what he sees in the dog. Joyce admitted that this dog is important: "Did you see the point about the dog? He is the mummer among beasts--the Protean animal."<sup>1</sup> In conclusion then, Stephen fears the dog mostly because he is afraid of becoming like it: callous and unfeeling toward the death of his own kind.

There are other animals closely associated with Stephen. In A Portrait, the birds were the most important symbols for him, and while they are not as significant in Ulysses, they do make an appearance. Stephen's comment "Here I watched the birds for augury. Aengus of the birds...." (217) is reminiscent of the scene on the library steps in A Portrait, when Stephen identifies with the swallows. Aengus was the Celtic god of love, also associated with birds (white ones). The reference to Aengus probably relates more to the wandering of Stephen throughout Ulysses (compare the poem by Yeats) than to any prospective romance.

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<sup>1</sup>James Joyce, quoted in Budgen, p. 53.

Daedalus too makes an appearance, along with Icarus:

Fabulous artificer, the hawklike man.  
You flew. Whereto? Newhaven-Dieppe,  
steerage passenger. Paris and back.  
Lapwing. Icarus. Pater, ait. Sea-  
bedabbled, fallen, weitering. Lap-  
wing he. (210)

Here Stephen seems to be fearing that he became Icarus, not Daedalus. His trip to Paris was a failure, and now he is back in the labyrinth in search of a father. He has fallen and failed, as indicated by "Lapwing he." Thoth, the Egyptian god who appeared in A Portrait, also is seen in Ulysses:

Coffined thoughts around me, in  
mummycases, embalmed in spice of  
words. Thoth, god of libraries,  
a birdgod, moony-crowned. And I  
heard the voice of that Egyptian  
highpriest. In painted chambers  
loaded with tilebooks. (193)

Here even the magic of words has lost its appeal for Stephen. Thoth, who used to supply nearly as much inspiration as Daedalus, now produces only "coffined thoughts." In A Portrait Thoth was the "god of writers" (225), while here he is only "god of libraries." Stephen's switch in designations reflects not only his disenchantment with his own failure to be a creative writer, but also his feeling that his old gods have not served him "in good stead." This is why he no longer is the hawk-like man Daedalus, soaring above the sea, but the son Icarus who fails and falls.

In the case of Thoth, he sees himself in libraries now, passively reading rather than actively creating. Anthony Burgess points out:

But Stephen, though a prince of words, is not yet big enough to write Ulysses. He needs Leopold Bloom.<sup>1</sup>

Stephen is also identified with cattle as the "bullock-befriending bard." He gives this name to himself after he agrees to help Mr. Deasy publish a paper on foot and mouth disease, and imagines that this would be the name Buck Mulligan would call him. This animal reference is actually less complicated than many others dealing with Stephen for the simple reason that it is ironic. It is hardly fitting for Stephen to be the supporter of Ireland and motherhood, and cows often symbolically represent these two things. Stephen is at first reluctant to help Mr. Deasy, but soon decides: "Still I will help him in his fight. Mulligan will dub me a new name: the bullockbefriending bard." (36) Throughout Ulysses, then, we see that the cow imagery is closely related to him, but rather than directly symbolizing him, it progresses through him. In other words, the irony is that the cattle do not represent Stephen's love of Ireland or his mother, but just the opposite. Joyce's

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<sup>1</sup>Burgess, p. 133.

point here is precisely what it was for the religious symbolism: even if Stephen hates Ireland and his mother, it is impossible for him ever to escape their influence. His agreement to help Mr. Deasy is a symbolic indication that he can never free himself from Ireland or his mother.

Leopold Bloom is associated mostly with cats and pigs throughout Ulysses. The first indication we have of cats is actually a foreshadowing of Bloom's later appearance in the novel. The mention of Haines' dream<sup>1</sup> on page four brings up the reference of a "black panther." Although we have no way of knowing it at that stage of the story, this reference is the veiled reference to Bloom. Bloom often wears black, and since a panther is a leopard, Bloom's first name can be read as "Leo-pard" instead of "Leo-pold." If this seems at all far-fetched, later references support this reading. At one point Bloom is described like this:

A dark back went before the. Step  
of a pard, down, out by the gateway,  
under portcullis barbs. (218)

(A pard is, of course, a leopard.) When Stephen walks on the beach, the dog which smelled the dead dog appears

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<sup>1</sup>Also, Haines is anti-Semitic. See Tindall, p. 138.



as "a pard, a panther...vulturing the dead." (47) This can be interpreted that the dog, as Stephen, will be transformed into Bloom as pard and panther.

All of this is preliminary to Bloom's first appearance in Ulysses. When he finally does make an appearance, he is "eating with relish the inner organs of beasts and fowls," (55) and talking to his cat. This initial passage of Bloom and his cat is lengthy, but not as revealing as its size might indicate. All we really discover is that Bloom has a very kindly nature and is concerned with the well-being of animals. (Stephen, associated with dogs, fears them; Bloom likes his cat, to the point of affectionately calling it "pussens.") Bloom loves kidneys, and so does his cat:

While he unwrapped the kidney the cat  
mewed hungrily against him. Give her  
too much meat and she won't mouse.  
Say they won't eat pork. Kosher. Here.  
He let the bloodsmeared paper fall to  
her....(62)

In the discussion of Homeric parallels it was noted that apparently there is no corresponding dog in Ulysses for Odysseus' dog Argos. Because Bloom is so attached to his cat (a black one, at that), can we assume that this is the missing parallel? We can accept one of two hypotheses along this line: one, that the cat is the missing parallel, and since it is a cat and not a dog, there is some symbolic

importance to it that no one has discovered yet. The second alternative is more reasonable and is expressed by Stuart Gilbert:

There is much of the ewig weiblich about the hero of Ulysses; he is no servile replica of his Homeric prototype, for he has a cat instead of a dog, and a daughter instead of a son.<sup>1</sup>

Gilbert's surmise about Bloom's "eternal femininity" seems essentially correct, especially when we remember that the cat is traditionally feminine. Joyce's ironic sense is at work again in showing us the contemporary Odysseus as a sensitive but weak individual.

Bloom not only thinks of cats, but of rats also. In A Portrait rats were symbolic of filth and evil, and in Ulysses they have similar connotations. As Bloom passes over O'Connell Bridge he thinks of the Guinness Brewery:

Regular world in itself. Vats of porter, wonderful. Rats get in too. Drink themselves bloated as big as a collie floating. Dead drunk on the porter. Drink until they puke again like Christians. Imagine drinking that! Rats: vats. (152)

The image of a rat in a vat is very similar to Stephen's picture of a rat in the water ditch (PA, 15, 22) and both

<sup>1</sup>Stuart Gilbert, James Joyce's Ulysses (New York: Vintage Books, 1930, 1952, 1962), p. 134.

are quite abhorrent. Earlier, Bloom had been thinking of rats while attending Paddy Dignam's funeral:

He looked down intently into a stone crypt. Some animal. Wait. There he goes.

An obese grey rat toddled along the side of the crypt, moving the pebbles. An old stager: greatgrandfather: he knows the ropes. The grey alive crushed itself under the plinth, wriggled itself in under it. Good hiding place for treasure.

Tail gone now.

One of those fellows would make short work of a fellow. Pick the bones clear no matter who he was. Ordinary meat for them. (114)

The same creature comes to mind again as "that old grey rat tearing to get in," (118) and later thinks Bloom: "Wonder where that rat is by now." (284) Clearly the rat symbolizes death for Bloom; we have a rat in a ditch (in A Portrait), a rat in a crypt, and one in a vat, all indicative of some horrible death: drowning or being eaten alive.

Rats are an unpleasant association for Bloom, gulls and birds are more on the pleasant side. He admires them because they "live by their wits," (152) and he enjoys feeding them while they fly about near him:

The hungry famished gull  
Flaps o'er the waters dull.  
(152)

Bloom does accuse the gulls of spreading foot and mouth disease (153), but pities them just the same: "Those poor

birds." (153) Later he recalls them (279) and finally uses them as examples of kindness:

Wait. Stop. Gulls. Good heart.  
I saw. Innocence. (471)

He often seems to identify with the gulls, and his admiration of their ability to live by their wits in the face of adversity is a reflection of his own situation in Ireland. As a Jew, he feels that he too is living by his wits and innate kindness.

Bloom's eating habits have been mentioned previously in terms of animal imagery. What can we assume from the fact that he enjoys eating the inner organs of beasts and fowls, including hearts, livers, and kidneys? Perhaps his preference for this type of food indicates that to Joyce he is the reduction of man to a basic form. He has intelligence and can use his wits, but there is little that is philosophic or intellectual about him. In this way he differs from Stephen, who does not care about physical considerations like food or bathing. (Stephen has not bathed for months, and we hardly see him take any nourishment in Ulysses.) Neither character is an example of human beings at their highest, but neither are they the lowest forms. Joyce seems offended by sloppy eaters and unclean people, and Stephen and Bloom are guilty of these apparent transgressions.

Bloom's transformation into a pig in the Circe episode is not only a Homeric parallel, but also a further indication of his physical habits. Molly refers to "those pigs of men" (776) during her reverie over a possible liason with Stephen. This is a reference to Boylan (as well as Bloom) in terms of cleanliness. Another pig reference to Bloom occurs when Molly calls him "Poldy pig-headed as usual," (752) but this reflects his mental capacity, not his physical attributes. Bloom as a pig reiterates what we have seen in other imagery: man is reduced to the level of animals because this is precisely where Joyce thought he belonged.

#### D. Other References

In addition to the major references already discussed, there are many symbolic animals which do not fit precisely into the established patterns (such as Homeric parallels). Many of these references are related to themes in A Portrait and Stephen Hero. For example, as mentioned earlier, Stephen still has not lost his hatred of Ireland; he remarks in the Circe episode about "The old sow who eats her farrow," which is a repetition of the phrase concerning Ireland in A Portrait (PA, 203). The references to Old Gummy Granny throughout Ulysses also concern Ireland, much in the same manner the milkwoman does in the opening scene with Mulligan and Haines. In this way Ireland is seen as the "old woman," and one that gives nourishment (milk).

A major theme in A Portrait was sin, and we saw that serpents were symbols of this moral condition. In Ulysses there are indications that Joyce is thinking along similar lines. When Bloom is staring at Gerty in the Nausicaa

episode, Joyce says "He was eyeing her as a snake eyes its prey." (360) This not only lowers Bloom to the level of animals again, but also suggests the sin involving the the serpent and Eve in the Garden of Eden. This theme is reiterated during the Circe episode when Bloom is considering the "bivalve" nature of women. Because of their sexual organs, he concludes, "...they fear vermin, creeping things." (516) He goes on to observe:

Yet Eve and the serpent contradict.  
Not a historical fact. Obvious analogy to my idea. Serpents too are gluttons for woman's milk. Wind their way through miles of omnivorous forest to sucksucculent her breast dry. Like those bubblyjocular Roman matrons one reads of in Elephantuliasis. (516)

Women seem to be closely associated with ~~snakes~~ throughout these novels. The sin of lechery in A Portrait involves the serpent, "subtlest of all beasts of the field." (PA, 118, 139) When Bloom crawls in bed with Molly, the description is in terms of snake symbolism:

How?  
With circumspection, as invariably when entering an abode (his own or not his own): with solicitude, the snake-spiral springs of the mattress being old, the brass quoits and pendant viper radii loose and tremulous under stress and strain; prudently, as entering a lair or ambush of lust or adder: lightly, the less to disturb: reverently, the bed of conception and of birth, of consummation of marriage and of breach of marriage, of sleep and death. (731)

This passage is similar to the one in the Oxen of the Sun episode in that images of fertility and sterility are presented together. (See p.49 of this paper.) If snakes are symbolic of sin and the sexual act (which implies conception), then they are paradoxical because snakes can imply death due to the poisonous nature of some species. The adder, mentioned in the passage above, is a poisonous variety of snake. Thus serpents (and women) imply "conception and birth" and "sleep and death" at the same time. Also, in a typically Joycean paradox, women can be both serpents and "serpent's prey" (14) at the same time; she is both Eve and the serpent! This seems more reasonable if we remember that Bloom is both Odysseus and the crew in the Circe episode. Joyce is repeating his theory that humans tend to adopt the habits of the people or animals that they are most closely associated with. In this way we can see why Stephen is a dog, Bloom a cat or pig, and Molly a serpent.

We have seen Ireland described in terms of cows and pigs. In the Cyclops episode there is another animal associated with the country: a dog. The unnamed citizen is very nationalistic in this scene, and his feelings about Ireland are reflected in his dog Garryowen. Like his master, the dog can detect anyone who does not belong in Ireland:



So they started talking about capital punishment and Bloom comes out with the why and the wherefore and all the codology of the business and the old dog smelling him all the time I'm told those Jewies does have sort of a queer odour coming off them for dogs about I don't know what all deterrent effect and so forth and so on. (304)

This dog certainly is a far cry from Argos in the Odyssey (who recognized Odysseus after all those years), especially in that he chases Bloom in the car at the end of the chapter. Joyce probably did not intend this dog to be a parody of Argos, but rather to show the ambivalence of an animal that would like some men but not others. Moreover, here is another reminder that Bloom is different from the others and is a "stranger" as far as his heritage is concerned. Ireland was harsh on Stephen, a native, and rougher on Bloom, the interloper.

In A Portrait the part-man, part-animal creatures fell into two categories. There were the men-goats (or satyrs) who represented Stephen's sin and eventual punishment, and the part-man, part-bird creatures (Daedalus and Thoth) who provided Stephen with guidance and inspiration. Joyce does not provide us with neat divisions like these in Ulysses. As we have seen, Daedalus and Thoth do make appearances, but the only significant reference to goats concerns Molly. There are, however, other part-man,

part-animal creatures in Ulysses--a mermaid, for example:

Tap. Tap. A stripling, blind, with  
a tapping cane, came taptaptapping  
by Daly's window where a mermaid,  
hair all streaming (but he couldn't  
see), blew whiffs of a mermaid (blind  
couldn't), mermaid coolest whiff of  
all. (289)

This is probably a minor Homeric parallel, since it occurs in the Sirens episode; perhaps Joyce intended it to be suggestive of the two barmaids, Miss Kennedy and Miss Douce, who are the real sirens of the episode. Once again humans are portrayed as lower creatures, and this particular portrayal relates to sexual activity. The Sirens of the Odyssey, also associated with the sea, use their songs to tempt the sailors to destruction.

The Sphinx, part-lion and part-woman, makes several appearances in Ulysses. We might expect some connection between the Sphinx and Bloom because Odysseus answered the riddle of the Sphinx, causing it to commit suicide. But the references in Ulysses (77,134,560) all seem to be on the literal level and have no symbolic significance as far as Bloom is concerned. Such references are on the order of "Mr O'Madden Burke's sphinx face reriddled." (134)

Other animal references remain mysterious. Why Joyce decided to mention elephants over seven times in Ulysses is anyone's guess. Also, why are fish mentioned once in

A Portrait but over sixty times in Ulysses? It certainly is understandable that Joyce should use many references to horses, for they were a natural part of the Dublin environment. But lions are not (nine references), and neither are hyenas (four), alpacas (two), monkeys (seven), or bears (six). There are many references to even more exotic animals like lemurs, yaks, brills and bitterns, but it should be noted that such mentions are usually isolated and part of a catalogue. In nearly all cases the most significant animals are the more common ones, and naturally they are mentioned many more times than the less familiar ones. Joyce did believe in variety; in the three novels he refers to over one hundred and thirty different species of animals, and even this number does not include the various breeds of dogs.

### III. Conclusions

There are consistent patterns of animal imagery in each novel under consideration, as well as imagery that links the three novels together. The importance of the imagery in each novel is actually in relation to the amount of imagery used in each. Stephen Hero, with roughly one reference per four pages, does not depend upon animal imagery nearly as much as A Portrait, which has a reference about every other page. Ulysses, about three times the size of A Portrait, has more than eight times the number of animals; the average for this novel is more than one per page, and this alone is ample suggestion of their significance.

Perhaps the most obvious conclusion to be drawn from this study is that Joyce was very much interested in the world about him. His powers of observation and memory were exceptionally keen and he sought to show us as much of his environment as possible. This is the reason why

there are so many references to horses, dogs and fish: they were an important part of Joyce's experience and he wanted to make them significant for the worlds he was creating in literature. Moreover, Joyce wanted to explore the relationship between man and the animals. This desire probably stemmed from his realization that man occupies the position of the highest of animals, but not from any superiority other than his mental capacity. After all, the horse is stronger, the dog has a better sense of smell and the eagle has better eyesight. Joyce probably wondered if man's mental superiority necessarily elevated him above the animals in moral and esthetic terms. From the examples he gives us, we have to answer "no" to that question. Aside from the purely physical connections between man and the animals, Joyce also wanted to explore man's relationship with animals as part of myth and history. Because of physical considerations and myth, Joyce sees man very close to the animals, often to the extent that habits overlap and it is difficult to distinguish one from the other.

The literal references to animals in all novels are very significant in that they provide a general background, or the "surface" that Robert Adams speaks of. But such references do little to help us understand the novels and this is why the symbols, which are nearly unlimited in meaning, are far more important. The symbols in the three

inevitably lead us to theme, perhaps the most important part of any work of art. In this case, we are led to theme through the characters that are connected with animals, and are often lowered to their level. (At one time or another, nearly all the significant characters in A Portrait and Ulysses are represented by or are mentioned in association with certain animals.) The symbolism inherent in a direct relationship between men and animals can tell us much about the characters. For example, the birds are Stephen's inspiration and we know he longs to "fly the nets" and escape from Ireland. Bloom's eating habits and Molly's sexual activities are likened to those of animals--a further indication of their natures. Also, the fact that Bloom is associated with cats leads us through "Leo-pards" and panthers to his essentially feminine personality.

The animal symbols in the novels are related to structure as much as to theme. In A Portrait we saw how the animals in Stephen's experience led us to structure (and then to theme) as a function of the workings of the human mind. Ulysses is closely related to the Odyssey, so it is not surprising that the animals of the latter are closely paralleled in Joyce's work. Of course, Joyce was deliberately using parody in Ulysses, and this is the reason, for example, that the Oxen of the Sun described by

Homer are no more than a few "sacred cows" to be knocked down by the medical students. In this episode, Bloom, with true epic dignity, staunchly defends the sacred cattle of motherhood, fertility, and, we must suppose, the Irish way. Times have changed since man worshipped the gods, Joyce seems to be saying, but are the present ones any better?

A detailed analysis such as this could not adequately interpret any writer; it must be used in conjunction with other theories. But this study shows Joyce's extensive use of animal references, and this fact is what permits such an interpretation of his works. The animal imagery is a key to the novels, perhaps the most important single body of images and symbols relating to the three novels under consideration. Further, no paper can adequately convey Joyce's technique or meaning; to borrow from William York Tindall, the animal imagery in these novels is so broad and varied that it remains infinitely suggestive.

This limited approach is not meant to supply all the answers, but merely to suggest a few. We can assume that Joyce would not have used animals in such ways if he had not intended them to be important. Again, this is the central criterion for studying his novels in such a way and attempting to gain a better understanding of his meaning.

IV Appendices: References Under Consideration

A. Stephen Hero

No.	Type	Page
6	animal (general)	151, 184, 214, 243, 244, 249
1	baboon	65
1	beast	170
1	birds (general)	74
1	bull	98
4	cattle	74, 146, 221, 239
2	cod	108, 174
1	deer	35
5	dogs	25, 38, 112, 250, 252
1	duck	164
1	elephant	243
1	fish (general)	167
1	fox	54
1	goose	135
1	horse	244
1	lamb	190
2	marsupials	176, 210
1	monkey	225
1	monster	29
1	ostrich	133
2	oxen	61, 164
1	pigs	118-119
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1	rats	210
1	reptile	34
1	robin	65
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B. A Portrait of the Artist As a Young Man

No.	Type	Pages
5	animals (general)	10,22,123,132,205
5	rats	11,15,22,34,112
11	dogs	8,27,29,34,43,69,76,94,95,243
7	horses	24,26,64,69,22,243,25
2	hares	27,165
2	elephants	43,116
4	serpents	118,122,139,205 (cobra)
3	monkeys	68,122,227
2	lamb	113,131
2	goats	236,242
4	pigs	116,203,207,242
2	bats	183,238
2	cats	60,72
1	fox	29
1	"goatish creature"	137
1	hart (deer)	165
1	mice	224
1	ape	236
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1	fish	132
1	leopards	152
2	antelopes	165,192
2	oxen	168,227
4	cows	7,63,214,249
12	birds (general)	8,22,30,116,132,216,218,224, 225,226,238
3	geese	74,181,201
2	eagles	8,169
2	cocks	71,122
1	heron	76
1	peacock	102
1	seavird	171
1	dove	220
1	swallows	225
1	fowls	237
1	turkey	30
1	swans	228

C. Ulysses

No.	Type	Pages
17	animals (general)	64, 98, 113, 169, 171, 285, 297, 315, 316, 319, 321, 371, 375, 414, 473, 549, 694
12	beasts (general)	55, 139, 197, 208, 328, 369, 414, 446, 458, 490, 560, 684
Birds		
20	birds (general)	10, 19, 41, 113, 114, 164, 217, 264, 272, 284, 371, 377, 395, 378, 480, 541, 782, 452, 760
1	albatross	598
2	auks	196, 737
1	barnacle geese	598
1	bird of paradise	449
1	bittern	578
1	blackgrouse	598
3	canaries	43, 202, 383
7	chickens	55, 292, 373, 399, 751, 760, 775
16	cocks	26, 49, 136, 282, 282, 286, 288, 369, 447, 449, 458, 558, 563, 567, 662, 705
1	cuckoo	542
10	ducks	163, 173, 178, 315, 403, 430, 430, 431, 513, 524
7	eagles	378, 477, 480, 526, 572, 662, 598
1	falcons	527
3	fowls	115, 171, 714
1	gannet	598
11	geese	34, 41, 50, 132, 153, 162, 172, 193, 294, 330, 497
1	goshawk	598
1	grouse	551
6	gulls	46, 152, 166, 279, 471, 598
2	hawks	340, 427
5	hens	68, 282, 315, 432, 490
1	jackdaw	459
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1	lark	296

Birds (continued)

No.	Type	Pages
1	merlins	598
1	nightbird	515
3	owls	306,414,542
1	parrots	370
1	peregrines	598
1	petrels	450
9	pigeons	41,201,228,337,441,463,467, 548,761
1	plover	177
1	ptarmigan	175
1	pullet	228
3	ringdove	362,481,714
1	robin	474
1	roc	737
2	sea birds	153,380
1	sparrows	104
2	storks	65,262
3	swans	153,188,219
3	turkeys	86,172,564
1	turtledove	199
1	vultures	598
2	woodcock	598,761
1	wren	481

Fish

25	fish (general)	13,50,61,89,101,153,175,236, 293,294,321,287,340,387,390, 402,434,485,620,637,694,750, 753,764,777
1	bream	765
1	brill	293
8	cod fish	151,269,294,297,315,496,554, 764
1	dab	293
5	eels	44,294,714,704,764
1	flounder	294
1	gilse	293
1	haddock	293
1	halibut	293

Fish (continued)

No.	Type	Pages
5	herrings	306,321,375,379,447
1	mackrel	548
1	minnows	50
1	plaice	293
1	roach	293
3	salmon	164,474,572
2	sardines	171,289
3	shark	370,379,631
1	sturgeon	175

Mammals

2	alpacas	120,550
7	apes	67,380,392,502,521,524,760
1	badger	572
3	bats	377,379,382
6	bears	46,188,210,235,379,515
2	beavers	197,613
1	buffalo	624
3	camels	439,484,662
29	cats	55,62,67,75,77,122,265,282, 309,328,362,371,374,375,378, 399,499,468,536,541,553,555, 694,694,694,698,764,769,774, 7,7,7,7,13,21,23,33,33,35, 36,46,59,60,68,72,97,132,135, 151,153,158,161,165,168,171, 175,181,193,199,206,207,210, 235,282,284,293,294,295,296, 296,311,314,315,322,328,332, 343,372,386,387,393,398,399, 406,414,415,417,420,424,436, 447,464,478,489,492,496,509, 516,549,552,569,592,715,755, 755,758,764.
78	cattle (includes cows, bulls, heifers, oxen, etc.)	7,7,7,7,13,21,23,33,33,35, 36,46,59,60,68,72,97,132,135, 151,153,158,161,165,168,171, 175,181,193,199,206,207,210, 235,282,284,293,294,295,296, 296,311,314,315,322,328,332, 343,372,386,387,393,398,399, 406,414,415,417,420,424,436, 447,464,478,489,492,496,509, 516,549,552,569,592,715,755, 755,758,764.
1	chimpanzee	471
11	deer	4,46,49,74, 337,340,387,403, 403,446,502.

Mammals (continued)

No.	Type	Pages
91	dogs	6,42,44,46,47,67,89,90,99, 103,122,152,161,174,174,179, 191,197,208,238,240,250,277, 283,286,295,299,304,305,309, 311,313,323,324,325,326,327, 341,343,345,371,375,406,411, 423,424,427,428,432,437,438, 441,448,449,452,453,454,454, 464,468,469,472,485,497,497, 502,509,523,530,560,472,580, 585,586,593,599,601,502,609, 650,650,657,662,724,738,749, 755,755,760,768,778.
10	donkeys (includes mules and asses, etc.)	110,206,284,289,423,432,490, 553,651,741.
7	elephants	94,272,333,513,590,622,742.
1	elk	414
1	ermine	481
16	foxes	27,28,60,160,193,251,262,292, 293,490,502,553,554,558,559, 572.
2	gazelles	444,477
18	goats	22,63,136,137,138,177,336, 372,373,457,487,499,536,550, 621,629,640,642.
67	horses	3,14,23,31,32,37,39,77,85, 86,87,95,101,160,162,165,174, 174,181,186,201,231,233,234, 248,253,254,279,294,299,312, 319,325,326,331,335,343,353, 377,415,415,416,457,467,481, 483,506,534,563,566,573,578, 579,590,606,607,626,639,647, 648,662,664,665,741,742,745, 755.
4	hyenas	330,454,464,581
1	ichthyosaurus	514
1	kangaroo	506
1	lemur	580
2	leopards	218,573
9	lions	35,176,236,322,369,444,454, 501,776.

## Mammals (continued)

No.	Types	Pages
2	lynx	433,560
1	mammoth	414;
1	mastodon	414
8	mice	55,62,374,377,475,694,694, 776.
1	mole	194
7	monkeys	119,285,359,372,471,573,760
1	muskrat	375
5	panthers	47,47,412,608,521
52	pigs (includes sows, boars,etc.)	56,59,153,193,194,196,221, 241,250,289,294,295,308,329, 337,337,340,343,371,411,428, 446,452,454,469,472,484,485, 497,499,500,515,516,517,520, 529,531,533,537,538,551,556, 579,595,640,711,711,750,752, 763,763,776.
2	polecats	373,453
5	porpoises (and dolphins)	50,64,260,341,492
1	pumas	332
4	rabbits	41,46,175,714
10	rats	44,114,118,152,250,277,284, 341,412,664
1	rhino	300
2	sables	236,466
1	seals	23
26	sheep	55,56,59,97,103,122,151,224, 250,294,294,295,309,338,345, 390,434,456,461,466,492,554, 658,711,764,773.
3	shrews	196,213,432
1	skunk	538
1	sloth	26
1	squirrel	741
3	tigers	319,468,662
1	walrus	520
1	weasel	428
4	whales	7,40,45,662
3	wolves	46,338,658
1	yak	414
1	zebra	43

Reptiles and Amphibians

No.	Type	Pages
1	alligators	337,
2	chameleons	412,512
2	crocodiles	284,544
2	frogs	21,155
1	lizard	509
12	snakes (and serpents, etc.)	14,49,199,282,240,360,387, 492,503,516,524,731.
4	toads	103,103,210,485
2	turtles	158,545

Miscellaneous

3	sphinx	77,134,560
3	unicorns	340,387,591
1	mermaid	789
<u>7</u>		
796		

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