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GETTING ON NICELY IN THE DARK:
THE PERILS AND REWARDS OF ANNOTATING *ULYSSES*

By

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Getting on Nicely in the Dark: The Perils and Rewards of Annotating *Ulysses*

Chairperson: John Hunt

The problem of how to provide useful contextual and extra-textual information to readers of *Ulysses* has vexed Joyceans for years. The debate has generated lively and opinionated discussions in print and at Joyce meetings, forums and listservs. On one side are scholars who argue for scaled-down annotations that present only basic information as simply as possible, minimizing the amount of interpretation involved. On the other side are the actual first-time readers, struggling to make sense of Joyce's complex, highly allusive text, and willing to accept help wherever it may be found. The work of annotation is both complicated and enriched when it is undertaken in a hypermedia environment.

This thesis addresses these issues, particularly as they relate to the task of annotating a list of characters in the novel for The Joyce Project, a hypermedia version of *Ulysses* under the direction of Professor John Hunt at the University of Montana. With brief entries for more than 180 characters, the list is intended primarily as an aid to help readers keep track of the dozens of characters who inhabit the pages of Joyce's work. However, creating the list in hypermedia, with links between characters in the list, between the text and the list, and between the text and external sources, creates a virtual web of connections which leads to new insights and directions for further study.

Getting on Nicely in the Dark:

The Perils and Rewards of Annotating *Ulysses*

I. Introduction

The Joyce-Ulysses Listserv is a group of Joyce enthusiasts who correspond by e-mail about anything and everything that relates to James Joyce and his monumental 1922 novel, *Ulysses*. The group receives intermittent requests from first-time readers asking for advice on how to approach the book. The range of responses makes a good starting point for a discussion of the problems facing the annotator of *Ulysses*. One group member might heartily recommend Don Gifford and Robert J. Seidman's encyclopedic volume of annotations, which weighs in at about two and a half pounds, or Harry Blamires' *The New Bloomsday Book: A Guide through Ulysses*, which offers detailed summaries of each episode. Another user might chime in that these detailed volumes needlessly intimidate the reader, and that listening to an audio recording of *Ulysses* is all you need to understand the work. With a skilled narrator reading, meanings become clear and extra-textual sources are not needed. Yet a third person adamantly maintains that secondary books and audio recordings are acceptable only for subsequent readings, and that the first-time reader should approach the text with only the barest minimum of notes—definitions of arcane terms, for example—so as not to prejudice the reader's exploration of the work. This third person might maintain that even the simple selection of what to annotate or how to voice a particular passage involves interpretation, and thus will interfere with the unfolding of a first-time encounter with the text.

Yet it is the rare reader who is able to make it through Joyce's complex, detailed, multi-layered description of life in Dublin on June 16, 1904 without help. This balancing act between facilitating a first time reader's journey through the text without, first of all, overwhelming the reader, and secondly, imposing one's own interpretation on the experience, is one of the central dilemmas of annotating Joyce's work.

Another dilemma appears once the work of annotation is underway: where to stop. As anyone knows who has picked up Gifford's enormous *Ulysses Annotated* only to discover that the answer to her question is not there, the amount of material that could be provided as background is nearly infinite—even six hundred pages of notes are insufficient to answer all questions. Once the annotator begins to provide information about historical background, mythological references, song lyrics, definitions of archaic words, and so on, where does it end? "Joyce cites infinitely, alludes perpetually," Robert H. Bell tells us. "[H]ow *much* context or source material one should provide is far from self-evident" (367).

More recently, the explosion of resources on the Internet has opened up new avenues for annotation. The idea of providing annotations in an online, hypermedia format both enriches and complicates the possibilities and problems. The ability to provide pictures, maps, audio clips, and links to information about history, biography, mythology, and any number of other subjects is a remarkable resource for enriching the reader's understanding of *Ulysses*. But that same ability also exponentially expands the number and type of potential annotations, adding new complexity to the choices of what to annotate and when to stop. Unlike a published book, which must eventually be completed and submitted to a publisher, the hypermedia approach provides the capability to continually create new notes and update and expand existing notes.

Professor John Hunt of the University of Montana decided to take on the task of creating a hypermedia version of *Ulysses* in 2009, creating the website now known as The Joyce Project: James Joyce's *Ulysses* Online (<http://joyceproject.com>). Drawn by the opportunity to combine my interest in hypermedia with the chance to read *Ulysses* with someone who had taught it for years, I joined his team in January 2011. That semester, during my own first reading of the novel, I found myself overwhelmed by the number of people who walk in and out of the pages of the book. In a subsequent seminar about the possibilities of hypermedia annotation, I took on as my seminar project the creation of a rudimentary annotated list of people in the novel: a cast of characters. That project was enlarged and expanded for this thesis, and the process of creating it is described in Section V. The complete list has been uploaded as a permanent addition to the website, where it can be viewed under *Resources*. For readers who wish to peruse it in print, it is included here as Section VI.

Thus I am particularly concerned with the problems of annotating Joyce's great work as they pertain to annotating the characters of *Ulysses*. I will first of all consider some of the general problems facing anyone who attempts to create notes for *Ulysses*, including the issue of whether or not to annotate at all. Next the problem of how this information can be presented in a hypermedia format will be taken up, including a consideration of *Ulysses* as a hypertext. Then I give a number of examples of the way notes and background information can enlarge and deepen the reader's understanding of the book's many characters. Finally, the creation of the "People in the Novel" list is described.

II. The Perils of Annotation

The problem of what readers of *Ulysses* need to know and when they need to know it has vexed Joyceans for years, generating considerable lively and opinionated discussion in print and at Joyce meetings, forums and listservs. On one end of this debate, there are scholars like Fritz Senn, who argue vociferously for scaled-down notes that present only basic information as simply as possible, minimizing the amount of interpretation involved. In particular, these critics are adamant about preserving the purity of the first-time reader's experience. Senn and others point out that to hand readers pre-digested plot summaries and "spoilers" about events that occur later in the text is to underestimate their intelligence and rob them of the joy of discovering Joyce's text on their own. The sheer volume of information presented in many commentaries may predispose a first-time reader to find the text more difficult than it actually is.

On the other end, there are the legions of first-time readers who are so overwhelmed by the myriad details, the shifting narrative strategies, and the continual parade of characters that they will accept any and all help. When Gifford or Blamires fail them, they resort finally to frustrated late-night Google searches for various bits of obscure information—for example, *who is John Wyse Nolan and have I seen him before?* when Nolan enters Barney Kiernan's with Lenehan halfway through *Cyclops*.

Having been one of these hapless first time readers, I find my sympathies with them. But Senn's arguments, and those of others who are opposed to detailed annotations for first-time readers, are worth considering. Those who dislike notes have cogent points to make, many of them applicable to any literary work, not just *Ulysses*. Notes interrupt the flow of reading; they introduce the possibility of error; they can be full of obscure knowledge that is meaningful only to experienced readers. When there are too many notes, they threaten to overwhelm the text.

Senn is particularly adamant about avoiding forward notes, or “spoilers,” which give information to the reader before it is revealed in the text. I will consider these arguments in detail before turning to the opposing view that annotation is an essential part of a productive and enlightened reading of *Ulysses*.

Senn’s contributions to discussions on this topic have been extensive (see, for example, Groden *Discussion on Annotations*), but they are usefully summarized in his enormously erudite 1990 review of Gifford and Seidman’s *Ulysses Annotated*. Senn acknowledges that Gifford’s work has become “an increasingly indispensable prop” (653), containing “hundreds of pertinent notes and additions to our understanding” (654). But he also has several objections to Gifford’s methods. Senn points out that explorative reading should be encouraged, not stifled, as it surely can be by handing readers answers to questions they haven’t yet asked (655). He is entirely opposed to giving the reader information before it has been revealed in the text, as Gifford does when he lets the reader know that Bloom has inadvertently given a tip on a horse race in *Lotus Eaters* (Gifford 5.534)—a snarled knot of innocent miscommunication that won’t be fully unraveled until it results in near-violence at the end of *Cyclops*. Senn also argues that by recommending—as Gifford does, among other recommendations, in his prefatory notes (xvi)—that students read through the notes *first* before tackling the text, the risk is run that the notes will come to take precedence over the text; or at the very least, the reader will be “conditioned...to know what to look for” (661).

The heart of Senn’s argument is that notes by their very existence shut down the tentative thought processes that are initiated while reading a complex, allusive text. He maintains that

[N]otes by nature look resultative, not explorative. They pretend that the goal has somehow been reached, when, usually and Joyceanly, the goal itself is in

question. . . . [Notes] take time out of the reading, time [that could be used] for developing ideas, for investigation, for following leads, including wrong ones, for unfolding, for reconsideration, for Ulyssean tactics, for trying out. (660)

In this view, the difficulty of the text is seen as an essential part of reading it, and notes are only an unnecessary distraction from a true experience of the novel. Senn argues that the act of explicating the complexity of Joyce's work undermines the possibility of experiencing that complexity on its own terms.

Derek Attridge makes a similar and even more pointed argument in the final chapter of his book *Joyce Effects: On Language, Theory, and History*. Attridge maintains that in the years since *Ulysses* was published, the work of critics to de-mystify *Ulysses* has effectively dismantled the complexity he believes is integral both to the act of reading it and to Joyce's project in writing it.¹ Early readers had to struggle through unaided, and thus "glimpsed through the intensity of their own engagement a new future for literature. . . . [Joyce's] elaborate and unorganic construction demanded new modes of reading and new ways of understanding the processes on which reading depends" (183). His point seems to be that these startling new insights do not come from understanding allusions or cross-references, but are the result of grappling with the difficult text. Attridge continues:

[T]he work of exegesis and commentary, allusion-hunting and cross-referencing, theoretical and cultural placing, though it has inevitably failed to exhaust the text's difficulties, has succeeded only too well in disarming it of its alterity and finding a snug cultural home for it. [*Ulysses* is] no longer a challenge to the way we read and think. . . . Where earlier readers grappled with page after dense page, a great

¹ Attridge is specifically referring to a hypertextual version of *Ulysses*, a topic which I will take up in the next section.

deal of it incomprehensible, we turn to Thornton or Gifford, the *Bloomsday Book* or *The Chronicle of Leopold and Molly Bloom*, to ease our passage. (184)

Attridge argues here, and Senn would agree, that the attempt to provide readers with aids that smooth out the difficulties in the text robs them of a fundamental part of the experience of reading it. Attridge believes that Joyce intended that his text subvert the generally accepted ideas of Western culture about narrative and plot; instead, “the highly successful labors of the Joyce industry” have resulted in “an excessively cosy relation between Joyce’s text” and the academic community which exercises “exegetical devotion” to it (183-4).

Senn’s and Attridge’s arguments are not without merit, yet I find their attitude elitist. Their insistence that the work of reading *Ulysses* must be frustratingly *hard* may indeed produce unexpected insights for those who are able to accomplish it, but such an approach also sharply reduces the already dwindling number of readers who are willing to take on the challenge. The idea that *Ulysses* should be read only by those who have the temerity and the competence to plough through the text unaided is simply unrealistic. Furthermore, their argument implies that *Ulysses* becomes easy to read with annotations in hand, an assertion most first time readers would challenge.

It is not difficult to imagine an overwhelmed and confused first-time reader, who may (or may not) have made it through Stephen’s intricate mental gymnastics in *Proteus*, survived Bloom’s sardonic take on a Catholic mass in *Hades*, and plowed through the gustatory delights of *Lestrygonians*, finally throwing up her hands in despair (still less than halfway through the book) when she encounters the complex literary discussion in *Scylla & Charybdis*. Pushing (or perhaps throwing) the book aside, she may never attempt it again. It is a commonplace among those who know and love *Ulysses* to say that one doesn’t begin to fully appreciate it until the

second or third reading. So how are we to facilitate that challenging first reading so that those who might fall under *Ulysses*' spell have the help they need to complete the book? Can we justify the use of annotations to accomplish this purpose?

Rather than raising the bar so high that only a very few can surmount it, the judicious use of annotations may encourage a reluctant first-time reader to successfully navigate the book. In a seminal article that precedes Senn's review by nearly a decade, Martin C. Battestin maps out the general issues surrounding annotation, including some insights that are helpful in responding to Senn and Attridge. Battestin writes from his experience in annotating Henry Fielding's novels, so he is not responding specifically to any issue involving *Ulysses* (although he notes that he "can think of no poem of any period that affords a problem for the annotator as hopelessly demanding as that posed by *Ulysses* and *Finnegans Wake*" 7). But he makes several observations that provide at least partial answers to Senn and those who agree with him.

Battestin points out that the element of subjectivity can never be eliminated in annotations ("that disconcerting subjectivity which is and has ever been the distinguishing characteristic of editorial practice" 7). He further notes, "Regrettably...the editor to some extent will unavoidably control his reader's understanding of the text. For to identify the pieces of a puzzle and to arrange them in order, as rational discourse requires, is not only to define the nature of the puzzle but to suggest how the pieces should be assembled" (13). There will always be judgment calls to make about what to annotate, how much information to present, and when to present it. According to Battestin, literary annotation is "the attempt of a particular editor to mediate between a particular text and a particular kind of reader," and thus will necessarily reflect the opinions of the editor, the type of text, and the intended audience. Not everyone will agree that she has made the right decisions.

Furthermore, Battestin points out that it is precisely the job of the annotator to share his or her expertise with the reader. After all, presumably someone in the position of annotating a text has spent far more time studying the work, and is in a position to offer much helpful advice to the novice: a situation for which we, as readers, have cause to be grateful. Battestin writes,

As a reader myself of scholarly editions, far from resenting I have been grateful for the opportunity a good set of notes provides to share the editor's insights into the text and his knowledge of its contexts and circumstances—to share, that is, his informed personal response to the text based on a consideration of its meanings more prolonged and intensive than my own could be. (14)

Battestin goes on to give an example of a scholarly edition with a “sparse and extremely conservative manner” of annotation that ends up disappointing the reader with its lack of insight: “[K]nowing how brilliantly, after so many years of study, [the editor] *might* have illuminated his author for us, many have thought these virtues [of conservative annotation] achieved at too great a sacrifice” (14).

Battestin's argument speaks directly to the dilemma of the first-time reader of *Ulysses*. In my own experience, I found myself grateful for whatever resources I could muster to understand what Battestin would call the “densely allusive text” of *Ulysses*. Rather than resenting the timing or the extent of Gifford's notes, I found that I was more likely to wish that he had provided *more* information, information that would help me interpret what I was reading. Of course, no one wants the “kitchen sink” note—the editor's chance to display anything and everything she knows about the topic. But there is considerable virtue in providing *enough* context to be of real help to the novice.

Conversely, there were times when the overwhelming number of facts Gifford presented threatened to drown my interest in using his book. In his scrupulous efforts to offer information without making interpretations, to “balance on the knife-edge of factual annotation and to avoid interpretive remarks,” he often unnecessarily complicates his notes. For example, in the preface, Gifford states that since he needed to annotate some incidences of Dublin “street furniture,” he felt compelled to annotate *all* incidences—because choosing to note some and not others would be an interpretive choice (xv). My own experience in working with Gifford’s notes causes me to believe that they would in fact be more useful if he had judiciously chosen which items were of interest and let the others go by without comment—an interpretive choice I would have welcomed.

As a further argument in favor of annotations, Robert H. Bell points out that Joyce annotated himself. Bell notes, “Joyce was a notable self-annotator and enabler of annotation, an author who (conspicuously) provided numerous summaries, schemata, correspondences, hints and footnotes to his own text” (365). Some of these annotations are so universally known and accepted that they are “effectively canonical”—for example, the episode titles. Others of Joyce’s annotations, such as the Gilbert and Linati schemata, provide endless sources of speculation for finding correspondences in the text. The existence of annotations written by Joyce himself, and his collaboration on volumes of notes by Frank Budgen and Stuart Gilbert, reveal that the author was not entirely opposed to the idea of annotation. In fact, his choice to name the book *Ulysses*, thereby revealing the connection to Homer’s epic poem, is itself an annotation which began the process of intertextual criticism.

Furthermore, Joyce clearly *expected* to be annotated by others. In an interview, in answer to the question “Why have you written the book this way?” Joyce famously replied, “To keep the

critics busy for three hundred years” (Ellmann 703). One suspects that Joyce would be pleased to know that volumes upon volumes of notes on his work have been published.

Michael Groden presents another layer of this argument when he notes that the text of *Ulysses* itself exhibits “an attitude to annotation” (“Problems” 119). Groden, general editor of the original, and now defunct, “*Ulysses* in Hypermedia” project,² points out that *Ulysses* often depicts characters annotating, explicating, and adding their own ideas to written works. One example of this attitude is Stephen Dedalus’s theory about *Hamlet*, expounded upon at length in *Scylla & Charybdis*. “In effect, Stephen annotates Hamlet,” using biographical information to back up his reading (119). Groden also points out that errors in the historical details (for example, the incorrect year for the Phoenix Park murders given by Myles Crawford in *Aeolus*) mirror the possibility of errors in annotations to *Ulysses*, adding another layer of potential confusion and contradiction. Joyce, with his amazing command of the details of Dublin life and history, was unlikely to have accidentally used the wrong date. It is more plausible that he is acknowledging the problem of introduced error in real life, fiction—and scholarly editions.

Although Joyce established a positive attitude toward annotation both in his own work and in his characters, there still seem to be mysteries in *Ulysses* that he did not intend to be solved. Decades of speculation on the identity of the Man in the Macintosh have not led to any consensus about who he might be. Bell points out that “Joyce leaves thousands of references vague or merely implicit, sometimes because they are meant to be ambiguous or indecidable” (368). Bell notes that Stephen Dedalus mentions a brother only once in *Ulysses*, in *Scylla &*

² Michael Groden’s “*Ulysses* in Hypermedia” project was conceived in collaboration with the University of Western Ontario and the University of Pennsylvania Press. More than one hundred Joyce scholars and fifteen hypertext specialists were involved. The project eventually stalled over copyright issues with the Joyce estate and seems to have been abandoned (Groden “Introduction”; Marino 477).

Charybdis: “A brother is as easily forgotten as an umbrella. . . .Where is your brother? Apothecaries’ hall. My whetstone” (211).³ There is no mention of a brother anywhere else in the text (Bell 369). The fact that Stephen has a brother can be understood only by referring to Joyce’s earlier novel *A Portrait of the Artist as a Young Man*, the semi-autobiographical account of Stephen’s/Joyce’s early life. In *Portrait*, Stephen has a brother named Maurice, based on Stanislaus Joyce, James Joyce’s real-life brother. Although it isn’t mentioned in *Portrait*, Stanislaus worked temporarily as a pharmacist. The brother in the apothecaries’ hall in *Ulysses* seems to be a one-time remark that is never explained or grafted into the rest of the narrative. It is understood only if the reader has knowledge of Joyce’s life and his earlier work.

Senn’s remaining objection, that notes should not reveal any plot details before they are revealed in the text, is more difficult to answer, and finally comes down to a matter of personal preference. Bell, who seems mostly to agree with Senn on this issue, still notes that a teacher might see the revelation of information before its time as a pedagogic strategy, a way of showing baffled students that there is a point to the avalanche of details: eventually, the significance of seemingly minor plot points will become clear (367). Groden reports that opinions vary widely on the topic, and acknowledges that some annotators feel that “the task of guiding readers through the book sometimes involves violating some of Joyce’s patterns of revealing information” (“Problems” 124). He further reports his experience in teaching the book:

My students tend to be divided, or, perhaps more accurately, conflicted: in the abstract, they say they do not think they should be told anything ahead of its appearance in the book, but, in practical terms, they welcome any information that

³ This and all quotations from *Ulysses* are taken from the 1992 Modern Library Edition.

gives them a sense of how this bewildering and mystifying book . . . actually works. (“Problems” 124-125)

If my own experience is any indication, it is difficult if not impossible for a first-time reader to make the connection between the angry, near-violent end of *Cyclops* and its complex beginnings in an off-hand remark Bloom made to Bantam Lyons almost three hundred pages earlier without some sort of outside help. The ideal solution, perhaps, is to come up with a way that the information can be provided to those who want it, but is easily ignored by those who do not. The use of hypertext annotations, to which we will turn in the next section, provides this capability, allowing annotations to be hidden or revealed at the reader’s choice—thus offering a better solution to the problem.

I have attempted in this section to construct a rationale for lucid, informed annotations for *Ulysses*. I’ve noted that Joyce himself participated in the clarification of his complex text, and that he expected that tracking down his dense web of allusions would be part of the task of anyone reading his work. The decisions of what information should be given and when it should be revealed are difficult, but not beyond the scope of what a skilled editor can accomplish—particularly one who has taught *Ulysses* to first-time readers and has some idea of what help is needed. In the next section, we turn to a consideration of *Ulysses* in a hypermedia format: how the text lends itself to electronic presentation, how certain problems are solved and others exacerbated, and the details of how annotations might be presented.

III. *Ulysses* in the World of Hypertext

The practice of clicking on a link on a webpage to move to a related page or bring up a window with more information is so familiar in 2012 that it seems instinctive, as if we've always known how to do it. But that hasn't always been the case. In both the world of computer software and the world of literary theory, the idea has been revolutionary. In *Hypertext 3.0*, the third edition of George P. Landow's classic overview of the field, Landow explains how hyperlinks have revolutionized the idea of the text.

Hypertext, as it was first described by Theodor H. Nelson in the 1960s, is “non-sequential writing—text that branches and allows choices to the reader, best read at an interactive screen. . . .a series of text chunks connected by links which offer the reader different pathways” (Landow 2). The advent of the World Wide Web in the 1990s meant that those links could connect not only different texts, but “visual information, sound, animation, and other forms of data,” creating not just hypertext but hypermedia.⁴ The result is a web of endless links, rather than the traditional isolated, sequentially-experienced literary work.

One of the most basic foundations of traditional literary criticism is a completed text, published at a particular time, contained within the covers of a book or the pages of a periodical. Although the reader might choose to skip the prologue, or begin by reading the epilogue, or flip nonsequentially through the book, most readers understand that the physical object that is a book is designed to be read front to back, an assumption that embodies many ideas about the printed word in our culture. Louis Armand argues that “as long as ‘the text’ was seen to be married to

⁴ After making this initial distinction between them, Landow uses the terms “hypertext” and “hypermedia” interchangeably (3), a practice I have followed here.

physical media, many readers and writers took for granted three crucial attributes: that the text was linear, bounded and fixed” (5). Thus a literary critic, or any reader, could talk about a text as a discrete object.

In contrast, hypertext is open-ended, inviting connections between different parts of the work and between the work and other extra-textual sources. The resulting web of connected links can be read in any order. “Hypertextual materials,” Landow tells us, “by definition are open-ended, expandable, and incomplete,” and thus call the idea of the completed, linear text into question. Landow further notes:

If one put a work conventionally considered complete, such as *Ulysses*, into a hypertext format, it would immediately become ‘incomplete.’ Electronic linking, which emphasizes making connections, immediately expands a text by providing large numbers of points to which other texts can attach themselves. The fixity and physical isolation of book technology, which permits standardization and relatively easy reproduction, necessarily closes off such possibilities. Hypertext opens them up. (113)

Thus the closed, completed text is opened up to new associations which may also lead to new understandings of the text. This makes literal the idea of intertextuality, which sees any (and every) text as existing in context with other texts, to which it is connected by shared language, allusion, and conventions of genre.

In addition to expanding the boundaries of the traditional idea of the text, hypertext destabilizes the idea of a central text. Landow, again: “Hypertext . . . provides an infinitely recenterable system whose provisional point of focus depends on the reader, who becomes a truly active reader. . . . [A]nyone who uses hypertext makes his or her own interests the de facto

organizing principle (or center) for the investigation” (56). A link in the text of *Ulysses* at The Joyce Project might move the reader to the Literature Online version of *The Odyssey* or the Dublin Board of Tourism VisitDublin website. A link on the VisitDublin website might bring a user to the hypertext version of *Ulysses* as an example of the cultural life of the city. The “Quizzes & Links” page of the Literature Online version of *The Odyssey* contains a link to a hypertext version of *Ulysses*. Which is the central text? The answer depends entirely on the purposes of the user: a tourist planning a trip to Dublin will see the VisitDublin site as the central text; a student clicking on various links as he makes his way through *The Odyssey* will always return to it as the central text. Each text exists as an equal entity among the hundreds of thousands of texts that are available on the Internet; no single one of them is valued over the others.

This new view of the possibilities of hypertext calls into question not only the nature of the text, but the relationship between the author and the reader. In some systems, such as wikis, forums, and blogs, any registered user of the site can contribute new text or comment on existing text, thus blurring the line between author and reader. A hypertext fiction is made up of chunks of text known as *lexias* that the reader can explore in any order. Linearity becomes not a product of an author-created order that is dutifully followed by the reader page after page through a printed text, but a product of the reader’s experience as he creates his own individual pathway through the available *lexias* (Landow 221).

It is no accident that Landow often uses *Ulysses* as his example of a text that might move from being a static, complete text to an open-ended hypertext. *Ulysses*, with its multi-linear plot and highly allusive style, full of cross-references to itself and Joyce’s other fiction as well as allusions to countless extra-textual sources, has often been discussed as a proto- or quasi-

hypertext, a text that embodied many of the possibilities of hypertext fiction long before the idea was imagined, let alone technologically feasible.

In some iterations of this view, one is supposed to imagine that if Joyce had the option of writing his work on an Apple Mac, he would have heartily endorsed the idea of hypertext, busily creating thousands of inter- and extra-textual links himself. It is an idea with some merit—Joyce eagerly embraced the new technology of the cinema and even put together funding to open the first cinema in Dublin in 1909 (which soon failed). It is not difficult to imagine that he would be fascinated by the new technologies of word processing and hypertext.

But there is one important way that the scenario fails. According to the new, expanded idea of the hypertext, the privileged role of the author as creator of an inviolable text has been de-stabilized. Strictly speaking, no single text is valued above another. In the hypertext version of *Ulysses* we might thus imagine, the text of the novel would be fully linked to a variety of other sources—databases of song lyrics, biographical information from a site devoted to Charles Stewart Parnell, the Dublin Chamber of Commerce, Google maps of Dublin—and all of them would exist in a web of reference which privileged none of them. If the text were broken up into lexias (by the episode or even shorter sections), it could be read in any order. It is difficult to imagine that this would be acceptable to Joyce. The plot of *Ulysses* may not follow the traditional linear plot, but it is not random. Joyce carefully controls the movement of the plot in a sequence of his design.

Ulysses does, however, serve admirably as an example of what is possible for a multi-linear, highly allusive text, and has thus been held up by many as an example of what is possible in hypertext. Although it exists in what Landow calls “book technology,” and its basic plot moves forward along the chronological axis of a day, Joyce achieves considerable complexity by

interweaving interior monologue, multiple characters, and cross-references both to other parts of the text and to other texts. “Poor Papa,” Bloom thinks in *Lotus Eaters*, but we don’t find out what happened to Bloom’s father until we can piece it together from information given later in *Hades* and *Ithaca*. “Any boy want flogging? Broke his glasses? Lazy idle little schemer. See it in your eye,” says Father Dolan in *Circe*, an allusion to Stephen’s punishment by Father Dolan in *A Portrait of the Artist*. The Citizen’s thrown biscuit tin at the end of *Cyclops* is a direct nod to Book 9 of *The Odyssey*, where Polyphemus heaves a rock after Odysseus’s departing ship and nearly sinks it. In its complex interweaving of lexias, *Ulysses* was a hypertext long before the concept existed.

In the intertextual space created by this web of linked texts, the links themselves can create meaning. Joyce’s allusions are often far more than just a nod to a relevant work. For example, the history of English prose styles that is implied by Joyce’s use of a succession of narrative strategies in *Oxen in the Sun* creates a statement (or many statements) by implicitly creating a complex dialogue with the entire canon of British writers. The effect is far more than a simple acknowledgement of the great authors of the past. Joyce intended the succession of prose styles to reflect the process of gestation, a major theme of the episode (which takes place in a maternity hospital). When the drunken medical students burst forth from the hospital onto the street, the narrative moves from the stilted styles of the past to a vibrant explosion of contemporary street slang. The movement parallels more than just the birth of the Purefoys’ son: it also takes the same leap taken by *Ulysses* compared to the major novels that came before it, implicitly commenting on the birth of a new kind of narrative emphasis that celebrates the minutiae of everyday life and everyday speech.

With its multi-linear plot and its explicit and implicit links to other texts, *Ulysses* is thus an ideal text to bring into hypermedia format, and numerous attempts have been made to do so (several of them still functioning, many others not).⁵ The Joyce Project, under the direction of Professor John Hunt at the University of Montana, has taken on this task. To avoid copyright issues, the text used by the project is based primarily on the original 1922 edition, published by Shakespeare and Company in Paris and more recently available in facsimile from Dover Publications (2002). After adapting the text as scanned by Project Gutenberg, the entire text of the novel is now available online.⁶ As of this writing, Hunt has written notes for the first two episodes of the novel. Many of the issues of annotation that have been discussed in this paper have been addressed by The Joyce Project team, and by others who are working with hypertext.

In the age of hypermedia, a whole new world of possibilities for annotations is opened. For example, nearly all of the critics we have encountered thus far raise the possibility of writing different notes for different audiences as one way around some of the difficulties involved in annotating *Ulysses*. Before hypertext, the difficulties in presenting these different notes made the idea impractical. Battestin, writing more than a decade before the age of personal computers, makes the point as a general statement of awareness of the intended audience as one annotates. Senn suggests the idea as a way to solve the problem of the different information needed by new readers compared to scholars: “It is not easy to see how well intended tutorial meddling, which

⁵ See fn. 3 for the abandoned “*Ulysses* in Hypermedia.” For existing (incomplete) examples, see also <http://www.robotwisdom.com/jaj/ulysses/>, <http://www.columbia.edu/~fms5/ulyss.htm>, and <http://www.ulyssesulysses.com/episode1.shtml>.

⁶ Hypermedia format also offers new possibilities for the construction of scholarly editions of texts such as *Ulysses*, allowing new ways of envisioning the presentation of textual variants and genetic studies (an early example would be Hans Gabler’s 1984 “synoptic” edition which used computer technology to collate textual variants, but that controversial edition only begins to tap the possibilities). Although The Joyce Project may include this type of work in the future, at this point our efforts have focused on annotation, as will this paper.

is built in to a rigid method of annotation, could be counteracted. Perhaps to have two sets of notes, one for first readers and one for experts?” (661).

But at the time Senn wrote that in 1990, print was still the commonly accepted medium for publication, and the idea must have seemed unnecessarily complicated. How would print versions of different levels of notes be presented? Bell solves the problem in the printed version of his notes by using different typefaces for the different levels: boldface for introductory readers, regular type for intermediate readers, italics for advanced (371). Alternatively, the notes could be published in separate editions, but one suspects the market for volumes of annotation is vanishingly small as it is without creating multiple versions of a single work.

Hypertext is perfectly suited to dilemmas such as these. Robert Bell’s and Mark Marino’s articles, published in 2001 and 2007, respectively, bring issues of annotation into the internet age. Bell’s article discusses his experience in writing notes for the *Hades* episode in Groden’s planned “*Ulysses* in Hypermedia.” For the most part the problems Bell identifies are the same ones identified by Battestin and Senn (who is the intended audience? how much information to reveal and when?), but because of the flexibility of the hypermedia format, he and the other members of the “*Ulysses* in Hypermedia” project are able to use new strategies to solve them: “The HyperMedia *Ulysses* plans to take advantage of the layering opportunities of hypertext: a novice is given basic material for a first-time study, more experienced readers can pursue more complex or obscure lines of inquiry, and the veritable Joycean can compare interpretations and arguments” (366). It is unclear exactly how these different types of notes would have been displayed on the HyperMedia *Ulysses* website had the project reached fruition.

Mark C. Marino has argued in favor of “pop-up” boxes for annotations, rather than using “frames,” another option for displaying information on webpages. In a website that uses frames,

the text being annotated is displayed in one frame (a bounded, window-like rectangular region of the screen), while the available notes are shown in another frame above, below, or beside the central text (see Figure 1 for an example). As the amount of information to be displayed in the

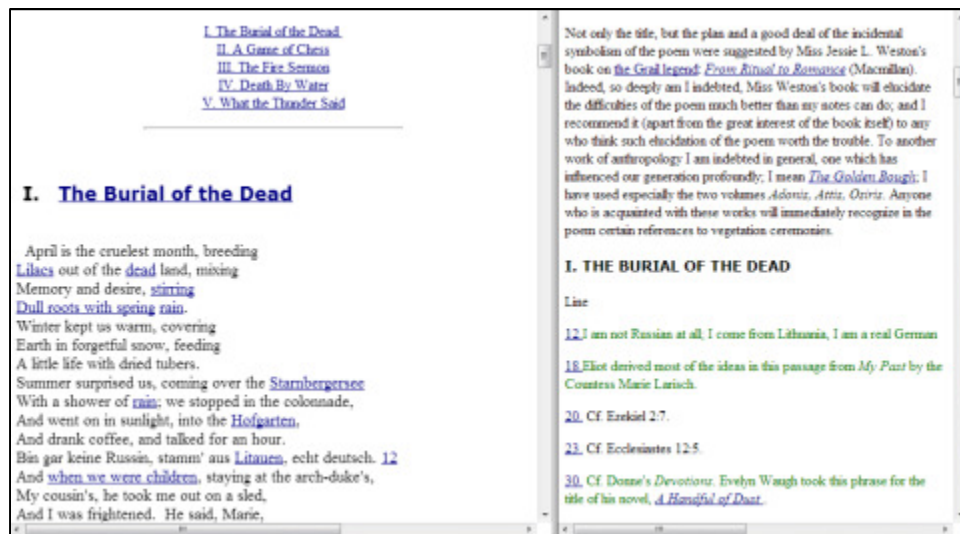


Figure 1 Example of a site using frames to display annotations

notes frame increases, the size of the frame must be increased as well. Allowing enough room to comfortably read the notes can significantly reduce the amount of space available for the text frame—visually embodying Senn’s fear that the text of the annotations might overwhelm the text being annotated.

Marino prefers pop-ups, which are displayed on the screen only when a user clicks on the appropriate link. Marino points out that with pop-ups, “the limited text [is] in a box the reader can easily close (unlike frames that remain always open) [making] the window seem more transitory,” and thus clearly subordinate to the main text (484-485). Since notes can be linked to each other, it would be possible for a reader to follow a line of inquiry by jumping from note to note before returning to the text being annotated.

At The Joyce Project website, Hunt has devised a modified version of this plan. Although the text of *Ulysses* is displayed in a frame, annotations are contained in “fancyBoxes,” which are pop-up windows that can display text, images, audio, and video (Figure 2). Most of these fancyBoxes contain a brief note providing basic information, followed by a button labeled “Read More.” Clicking on this button expands the box to reveal further, more detailed information. The information is arranged in increasing order of difficulty, so that the most pertinent information is encountered first. If the text extends beyond the boundaries of the fancyBox, a scrollbar appears so that the user can scroll down to reveal additional images or text. The fancyBox is closed by clicking on the ‘X’ in the upper right-hand corner.

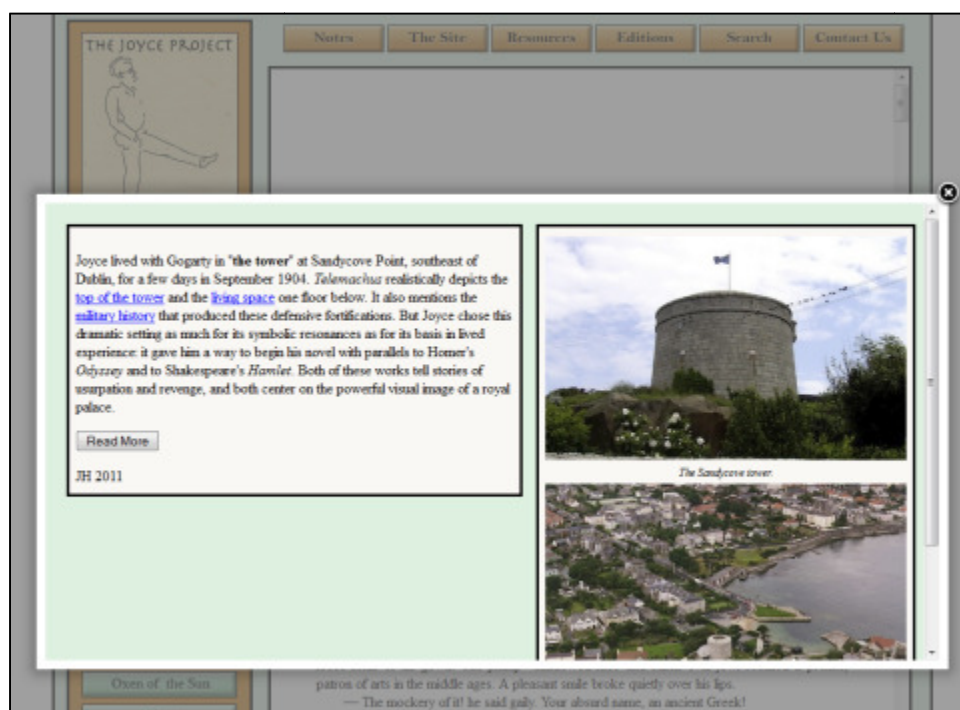


Figure 2 Example of a fancyBox from The JoyceProject website

Hypertext annotations also solve several other problems we have discussed. In hypertext, it is possible to use different colors or other visual cues to signal to the reader what type of information is available. At The Joyce Project, a system of colors has been designed so that

readers can choose which notes might be of particular interest to them (for example, green links for information about Irish history and politics, or orange links for notes about literary allusions). The color-coded links can also be turned off entirely for users who find them distracting. This capability relieves some of the problems associated with inundating users with too much information, since they can confine their perusal of annotations to those that match their interests.

Hypertext allows several strategies for designating notes that contain spoilers. In addition to a label or a visual cue in the link itself (a different typeface or type of text decoration such as bolding or strikethrough), the notes might also draw on a practice common at book and film review sites: the spoiler “whiteout.” Information in a note that might be considered a spoiler is displayed in text that is the same color as the background, thus rendering it invisible. The user can reveal the text by highlighting it—clicking and dragging over the text with the mouse.⁷

Notes in hypertext format also partially solve another problem: Senn’s concern that notes give the impression of final, cast-in-stone information. Hypertext notes can be endlessly revised, expanded, and even deleted. They can also be commented upon by other users, leading to discussion and continual updates.⁸ Their lack of fixity can be a problem for academic citations, but is otherwise a welcome way of generating lively academic discussion rather than the rigid, “well intended tutorial meddling” that Senn deplores. The flexibility of hypertext even allows space for displaying diverse critical opinions. Unlike traditional print annotations, which

⁷ The Joyce Project does not use this technique at the current time, for reasons that are described in the next section.

⁸ At this time, The Joyce Project allows this type of collaboration only through e-mail communication with the site editors, but the possibility of a more interactive forum is under consideration for the future. Future improvements to the site may also include the ability to mark one’s place in the text and to add one’s own annotations.

privilege the point of view of the author(s), hypertext notes can allow opposing views to exist side-by-side.

The vast resources available for inclusion in hyperlinks lead to at least one possible problem, however. Hypermedia offers nearly infinite opportunities for annotation, allowing the site designers to include photos, video, audio, links to song lyrics, history websites, or even a map of a jogging route around Howth Head. Marino warns against excessive use of this embarrassment of riches, which may become “a nightmarish gathering, an onslaught of commentary, a vortex of links, a perversion, a black hole. What is worse, such a project might stabilize, cite, and annotate the text to death” (476). He continues, “the challenge to the assemblers of hypermedia editions of *Ulysses* is to create a work that does not reduce Joyce’s stumbling blocks to manageable piles of trivia.” And yet, one person’s meaningless trivia is another person’s exciting detail. The possibility of over-annotating must be weighed against the true Joycean’s love of minutiae. Again, an experienced, informed, and judicious annotator is required.

In summary, the potential rewards of bringing a hypertext version of *Ulysses* to life are many. The text itself, with its multi-linear plot, is ideally suited to the medium. Hypertext annotations, by their flexibility, solve many of the problems of annotations discussed earlier in this paper. They can be hidden, their contents can be adjusted based on the interests of the reader, and they can be designed so that spoiler information is only available to those readers who want to see it. We turn now to a discussion of the kinds of depth and interest that are added to the reading of *Ulysses* by informed annotation.

IV. The Rewards of Annotation

Simply put, the reward of understanding the background—historical, biographical, cultural, or otherwise—of any particular allusion or cross-reference or sly remark in *Ulysses* is the same thing as the joy of reading. The moment of insight, the spurt of laughter, the chance to see one's self reflected in the text, the ability to be transported to another place, another time. Much of the humor and pathos in *Ulysses* comes in understanding some small detail or in tracking some minor incident from one mention to the next. For example, knowing that Joyce named the uncouth barber/executioner in *Cyclops* after a British official in Zurich against whom he had a grievance, or noticing that a memorable game of charades played years ago in Dolphin's Barn is understood a bit more fully each time Bloom (and eventually Molly) thinks of it. Tracking down the threads of Joyce's complex project is what makes it fun to be a Joycean, and the way one is hooked on the experience is by reading the work of others who have gone before.

My own principal interest in working on The Joyce Project has been in identifying the hundreds of characters who appear in the novel. Many of them were based on real-life people of Joyce's acquaintance. The question of how closely Joyce based his fictional characters on real people is an interesting one. Richard Ellmann, in his biography of Joyce, describes the difficulty: "[Joyce] was never a creator *ex nihilo*; he recomposed what he remembered, and he remembered most of what he had seen or had heard other people remember" (364-5). But on the other hand, to say that Joyce's writing is thinly veiled autobiography is to miss the careful shaping Joyce's experience received. Ellmann reports that "when Dubliners asked each other in trepidation after [*Ulysses*] appeared, 'Are you in it?' or 'Am I in it?' the answer was hard to give.

A voice sounded familiar for an instant, a name seemed to belong to a friend, then both receded into a new being” (364). Ellmann lists a number of examples of the ways in which Joyce used the people he knew to create the characters of his novel.

There are, first of all, characters from Dublin who appear as themselves. Ellmann finds several examples just in *Wandering Rocks*: Professor Maginni the dancing master, Mrs. M’Guinness the “queenly” pawnbroker, the five Hely’s sandwichmen, and the flamboyant Cashel Boyle O’Connor Fitzmaurice Tisdall Farrell, “who carried two swords, a fishing rod, and an umbrella” (365). And there are plenty of others, as well: newspaper editor Myles Crawford, the poet A.E., Chris Callinan and his brother-in-law Fred Gallaher (named Ignatius in *Ulysses*), John Joyce’s friend Alf Bergan, and John Howard Parnell, brother of the more famous Charles Stewart Parnell, to name just a few.

Then there are characters who are composites—a name from one acquaintance, a personality trait or a quirk from another. Ellmann identifies Lenehan as one of these: “One of the most curious composites is Lenehan, the parasite who speaks French. The name is borrowed from Matt Lenehan, a reporter on the *Irish Times*, but the personality Joyce took from a friend of his father named Michael Hart” (365). Hart spoke French, worked for a racing paper called *Sport*, and always attended the races in flashy attire. Conversely, sometimes the personality of a single person was diverted into two. Ellmann mentions Oliver St. John Gogarty in this category, Joyce’s friend who “fades into Boylan as well as Mulligan” (291). It isn’t hard to see that Joyce himself is a major component of both Stephen Dedalus and Leopold Bloom.

And then there are characters who seem to have been lifted directly from real life with only a name change to disguise them. Ellmann identifies many of these: Martin Kane, a friend of Joyce’s father, became Martin Cunningham (133); Long John Clancy, the subsheriff of

Dublin, became Long John Fanning (43); Simon Dedalus, Stephen's father, is drawn heavily from Joyce's father, John Joyce (22). A university friend, Constantine Curran, is the source of Gabriel Conroy, the main character in the *Dubliners* story "The Dead" (247).

Joyce's friends weren't always happy about what he did with their characters. Vincent Cosgrave, who was converted into Stephen Dedalus's friend Lynch in both *Portrait* and *Ulysses*, said in a letter to Joyce, "Meanwhile why in the name of J.—Lynch? Anything but that" (205). He was probably concerned about the connotations of the name given the reports of lynchings in the United States at the time; he seems less concerned that Lynch deserts Stephen at the end of *Circe* and Stephen calls him "Judas" for it. He may have been aware that he deserved it; the history between Cosgrave and Joyce was long and complicated. The two had been rivals for Nora Barnacle's affections early on, a rivalry which Joyce won decisively when Nora moved with him to Europe in 1904. During Joyce's 1909 trip back to Dublin, Cosgrave successfully rekindled Joyce's jealousy by accusing Nora of being unfaithful all those years before, an accusation that devastated Joyce. He dashed off an anguished letter to a mystified Nora in Trieste, then spent a miserable, sleepless night before another friend, J. F. Byrne (who appears as Cranly in both *Portrait* and *Ulysses*), convinced Joyce of Nora's fidelity by his "unhesitating verdict" that Cosgrave's assertion was "a blasted lie" (Ellmann 281). The "Judas" accusation seems to have been justified.

Joyce didn't always intend that the reader would understand these buried connections. Ellmann points out that Joyce uses "much [biographical] material which he does not intend to explain, so that his book, like life, gives the impression of having many threads that one cannot follow" (366). For example,

[O]n the way to the funeral [in *Hades*], the mourners catch sight of Reuben J. Dodd, and Mr. Dedalus says ‘The devil break the hasp of your back.’ This reaction seems a little excessive unless we know that Dodd had lent money to Joyce’s father, and that the subsequent exactions were the efficient cause of Mr. Dedalus’s irritation. (366)

As is often the case, Joyce makes no attempt to explain the reference. Unless the reader has access to an outside source to make sense of them, these unexplained allusions become as snippets of conversation one overhears in line at the grocery store: often intriguing, but inexplicable out of their context.

In fact, the further one delves into the connections between Joyce’s life and fiction, and between his various works of fiction and each other, the more obvious it seems that Joyce himself saw his work as a series of interconnected texts. In a 1956 article, Walter Litz notes,

Each work grows out of its predecessor and prepares the way for a succeeding work already contemplated. *Ulysses* was first conceived as a short story for *Dubliners*, the *Portrait* is a prologue to *Ulysses*, and many of the themes and characters of *Finnegans Wake* are adumbrated in the earlier works....There is a sense in which one can say that James Joyce wrote only one book, a continuous effort to endow his own life and the Dublin of his youth with a universal significance. (51)

Although fifty years later we might take issue with Litz’s use of the word “universal,” his point is well taken. The connections between Joyce’s works are numerous and complicated. Joyce himself said to Max Eastman, “The demand that I make of my reader...is that he should devote his whole life to reading my works” (Ellmann 703). A formalist critic might cavil that the works should stand alone, and they do. But *Ulysses* is experienced more fully by the reader with an

understanding of Joyce's life and his work, particularly *Dubliners* (1914), his collection of short stories, and the semi-autobiographical *A Portrait of the Artist as a Young Man* (1916).

Many characters from Joyce's collection of short stories *Dubliners* appear in *Ulysses*. Two of the stories, "The Boarding House" and "Grace," provide particularly good examples of the kinds of connections that Joyce builds between his novels. In "The Boarding House," Mrs. Mooney runs a boarding house "cunningly and firmly" for young men who work as clerks in the city. With only the barest hint of subtlety, she canvasses the young men for one who might be an advantageous husband for her daughter Polly. When Bob Doran begins to show an interest in Polly, Mrs. Mooney does not intervene, and Polly correctly interprets her mother's silence as encouragement. After the inevitable happens, Mrs. Mooney assumes the role of the outraged mother. She has decided that the young man must marry her daughter, and so she calls him in to talk to her.

Doran can see no way out but to marry Polly; everyone will know what has happened, and he can't risk losing his job over the scandal. But "[h]e had a notion that he was being had" (224). As Doran goes downstairs to talk with Mrs. Mooney, he passes Polly's older brother Jack, "a thick bulldog face and a pair of thick short arms." Bob once overheard him threaten violence to a musician who said something suggestive about Polly. The musician tried to assure him that "no harm was meant," but "Jack kept shouting at him that if any fellow tried that sort of a game on with his sister he'd bloody well put his teeth down his throat, so he would" (227). Jack says nothing on this occasion, but his silent glare and the memory of his violent words seems to be enough to motivate Bob to come through with a proposal.

In *Ulysses*, Bob Doran reappears as a minor character. He is first mentioned in *Lotus Eaters*, where C.P. M'Coy makes an off-hand comment that Bob Doran is "on one of his

periodical bends” (74). Doran also appears in *Cyclops*, where he is in another pub, drunkenly trying to keep up with the conversation. The Narrator of *Cyclops* thinks at one point, “Bob Doran...lowest blackguard in Dublin when he’s under the influence” (302). Doran’s tearfully inebriated sorrow over Paddy Dignam’s death causes the Narrator to think caustically, “Fitter for him to go home to the little sleepwalking bitch he married” (303). Doran staggers out of the pub as the Narrator remembers seeing him in church with “his little concubine of a wife” (314). After Doran’s exit, the scene ends in near violence as Bloom courageously but unwisely tries to expand the narrow views of an Irish patriot identified only as the Citizen.

Certainly, the reader can understand the events of *Ulysses* without having read “The Boarding House.” However, an understanding of the short story opens up the character of Bob Doran in a way that is otherwise impossible, and even adds to the drama of the scene in *Cyclops*. Bob Doran the drunken lout becomes Bob Doran the beleaguered and unfortunate quasi-victim of two manipulative women. And the threatened violence at the end of “The Boarding House” underlines the atmosphere of violence that becomes increasingly more evident as *Cyclops* unfolds.

The understanding gained by reading “The Boarding House” also reveals more fully the exaggeration present in the belligerent, negative (but mordantly funny) narration of events in *Cyclops*. Doran is certainly not “the lowest blackguard in Dublin,” as the Narrator tells us he is near the beginning of the episode. Jack Mooney’s unspoken threat, while obvious enough to intimidate Bob, was not as baldly stated as the Narrator describes: “Jack made him toe the line. Told him if he didn’t patch up the pot, Jesus, he’d kick the shite out of him” (*Ulysses* 314). This is clearly an exaggeration of the *Dubliners* version, where Bob made his proposal after only a telling but silent glare from Jack.

In this way, “The Boarding House” teaches us how to read the Narrator’s malicious commentary. Proving that he is not entirely opposed to this sort of exploration, Fritz Senn points out in a 1986 article that the understated threat of violence in the short story is a precursor to the more overt violence that simmers under the surface and finally begins to erupt at the end of *Cyclops* (Senn “The Boarding House” 412). Although Jack Mooney’s silent threat of violent reprisal is exaggerated by the Narrator, it is not made up. Bob marries Polly in no small part because the consequences of not marrying her are devastating: loss of job, loss of his family’s support, loss of social standing, and especially the threat of bodily harm from Polly’s brother. In *Cyclops*, the only episode of *Ulysses* in which Bob has a speaking part, the Citizen’s angry, physical response to Bloom’s foolish but thoughtful comments displays a similar ham-fisted willingness to punish Bloom for behaving as an outsider, for not succumbing to the pressure to adopt the narrow-minded views of the others at the scene. Thus the threat of violence in “The Boarding House” underlines the threat to Bloom in *Cyclops*.

In another *Dubliners* story, “Grace,” we are introduced to several characters who will reappear in *Hades* and *Wandering Rocks*. In “Grace,” Tom Kernan passes out in the hallway outside a pub after having too much to drink. A friend named Jack Power comes by, rescues him from the constable, and takes him home. Power promises Mrs. Kernan that he will “make him turn over a new leaf. I’ll talk to Martin. He’s the man.” (316).

A few nights later, Power returns with Martin Cunningham and another friend named M’Coy. The four men gossip, rehash the events of Kernan’s drunken episode, and posture a bit as they tell stories and work their way around to the point of their visit. Eventually they let slip that they have decided to undertake a religious retreat, and they manage to get Kernan, a Protestant, to agree to go with them. As the evening progresses, they are joined by Mr. Fogarty,

a grocer, who comes bearing a half pint of special whiskey. Kernan “appreciated the gift all the more since he was aware that there was a small account for groceries unsettled between him and Mr. Fogarty” (328).

In the *Ulysses* episode *Hades*, two of these men—Cunningham and Power—are joined by Simon Dedalus and Leopold Bloom in a funeral carriage. Tom Kernan also appears once they reach the cemetery. Fogarty is mentioned briefly as they travel in the carriage (“I wonder how our friend Fogarty is getting on, Mr Power said” 99), and we discover that the small account unresolved between Kernan and Fogarty has grown into a large one (Gifford 6.456). The short story serves to color in the outlines of the personalities of the men, who otherwise—especially on first reading—might be a faceless blur.

In both “Grace” and *Ulysses*, the Irishmen who have been Catholic all their lives make a number of assumptions about their faith that renders them blind to other perspectives. In “Grace,” Cunningham, Power, and M’Coy pompously assume that a Catholic retreat will “fix” Kernan, their Protestant friend, at the same time that their conversation reveals their ignorance about some aspects of their own faith. But even their cavalier disregard for Kernan’s Protestantism is an improvement over the outright hostility they display toward Reuben J. Dodd, whom they see from the carriage in *Hades*. In “Grace,” the men mean well and are sincere in their efforts to help Kernan. But this assumption that their Catholic faith is superior to others takes a more nasty turn in their attitude toward Dodd, who is even further outside their small circle than Bloom.

In “Grace,” a remarkably un-funny story is told about a sergeant who makes his recruits catch their dinner on a plate as he throws it across the room. Yet the men all have heard it before, and it is a joke they understand. Their comprehension and shared laughter shows their

camaraderie, marking them as men who understand what is funny and what the various cultural references in the story mean. At a similar moment in *Hades*, when Bloom tries to tell a story, his attempt falls flat, further confirming his status as an outsider. Martin Cunningham rudely interrupts him, and Simon Dedalus trumps the story by tacking on an acerbic punch line. In both incidents, the Catholic, Irish, male, white point of view becomes the standard against which other ways of being should be judged. In the same way that the threatened violence against Bob Doran in “The Boarding House” foreshadows the violence against Bloom in *Cyclops*, the bigotry of the men in “Grace” predicts the even more obvious bigotry of *Ulysses*.

Although Bob Doran and Tom Kernan are two obvious examples of connections between *Dubliners* and *Ulysses*, there are many more. While Bloom is at Paddy Dignam’s funeral in *Hades*, he remembers that the last funeral he attended was Mrs. Sinico’s, a character whose sad story is told in “A Painful Case” in *Dubliners* (Corrington 187). Bartell d’Arcy, a tenor who has performed with Molly Bloom and has had at least one flirtatious interlude with her, also appeared previously in “The Dead” as someone who flirts with Gabriel Conroy’s wife Gretta (Ingersoll 253). Another character from “The Dead,” Kate Morkan, is identified in *Ithaca* as Stephen Dedalus’s godmother, thus underscoring the sense that Dublin is a city that functions like a small-town where everyone knows each other and the connections between people are many and varied (Wright 83). John Corley, who appears in *Eumaeus* asking for money from Stephen Dedalus, has an even more unsavory scheme for getting his hands on some cash in “Two Gallants.” And the list could go on: Hoppy Holohan, Lenehan, Joe Hynes, Kathleen Kearney, Nosey Flynn, Ignatius Gallaher, Mr. O’Madden Burke, Paddy Leonard, Bantam Lyons, and Long John Fanning are all characters in *Ulysses* who appear first in *Dubliners*.

Further connections can be found between *Ulysses* and *A Portrait of the Artist as a Young Man*, Joyce's semi-autobiographical novel first published in 1916. There are several brief mentions—very brief—of a character named Cranly in *Ulysses*. Cranly's significance is never explained in *Ulysses*, but it is clear to the reader of *Portrait*. In the previous novel, Cranly—whose story is based on Joyce's real life history with J. F. Byrne—was Stephen Dedalus's closest friend at university. Toward the end of the novel, Stephen realizes that his friendship with Cranly is ending. He feels he must be willing to be alone, to leave Cranly behind, if he is to remain true to his artistic vision. At one point, "Cranly seized his arm and steered him round so as to head back," back toward a life that is more conventional, more acceptable to Cranly, his family, and everyone he knows. Stephen is "thrilled by his touch," but insistent, and the two friends part (247).

Thus in *Ulysses* when Stephen thinks "Cranly's arm. His arm." (7), four words that are set off in their own paragraph in *Telemachus* with no other identifying information, an entire spectrum of emotional resonance is opened up to the reader of *Portrait* that is unavailable to someone who is unaware of that scene. In *Telemachus*, Stephen is coming to the end of his friendship with Mulligan, as he was with Cranly at the end of *Portrait*, a long friendship that has heavily influenced him in both cases. There are similar homoerotic overtones. There is a similar feeling of betrayal and disappointment on Stephen's part, that these two men of whom he expected so much have not been able to be the friends he needs. But where the Stephen of *Portrait* ends his friendship based on an idealized dream of the life of an artist, an older and more experienced Stephen seems to be able to realize that Mulligan's personality simply isn't up to the—admittedly taxing—pressures of friendship with Stephen.

These are just a few of the ways that one's reading of *Ulysses* can be enhanced by a deeper understanding of the broad array of people who appear in it. The myriad minor characters of *Ulysses* serve many functions. In their colorful eccentricity, they fill out the detailed portrait of Dublin life that Joyce takes such great pains to create. They sometimes serve to advance the plot, as when Mulligan's crass treatment of Stephen leads to Stephen's decision to leave the Martello tower, thus rendering him homeless when Bloom encounters him in *Oxen of the Sun*. They even occasionally serve as vehicles for Joyce's private revenge against his enemies, as when he named Private Carr (in *Circe*) after a British consulate employee in Zurich with whom he had been involved in a lawsuit.

But most importantly, they serve to help the reader know and understand Leopold Bloom. In conversations with Frank Budgen, Joyce described Bloom as a complete man, decent and kind. "If he does something mean or ignoble, he knows it," Joyce told Budgen (Ellmann 436). But we don't need to be told this because we see it throughout *Ulysses* as Bloom interacts with those around him. He fixes his wife's breakfast, he contributes to a fund for Paddy Dignam's family, he helps a blind man cross the street, he is concerned about Mina Purefoy's labor and delivery when everyone around him is only interested in becoming thoroughly drunk.

The minor characters also help to define Bloom by contrast. Bob Doran is an excellent example. Although Doran and Bloom never directly interact, Doran's public drunken misery serves as a foil to highlight Bloom's sober, level-headed composure. Dealt a single blow in his unfortunate marriage to Polly Mooney, Doran has retreated into a half-life made bearable by his annual benders. Bloom, confronted with far more unfavorable conditions (anti-Semitism, his wife's infidelity), has responded with tenacious equanimity. Although Bloom has dealt with condescension and blatant dislike throughout the day, rather than withdrawing into bitter

isolation, he actively seeks to befriend and protect Stephen, the son of one of his detractors. The Dorans' loveless marriage is a sharp contrast to the Blooms' ability to feel a great deal of love and respect for each other in spite of the difficulties of their marriage.

So it is clear that an understanding of the many characters who populate the pages of *Ulysses* is central to fully experiencing the novel. In most cases, the type of detailed analysis described in this section will be beyond the scope of a first time reader's interests. But even a new reader will find particular characters or events that fascinate them and lead to a desire for more information. In addition to the characters, understanding the historical, cultural, scientific, and mythological background of the many allusions in *Ulysses* leads to a fuller comprehension of the text—not to mention a sense of awe at the breadth and depth of Joyce's complex genius. It is difficult to imagine reading *Ulysses* without some resources for uncovering this more complete understanding of the text. In the next section I will describe the creation of one such resource, the annotated cast of characters I created for The Joyce Project website.

V. Creating an Annotated List of Characters for *Ulysses*

Several resources for readers are available at The Joyce Project: annotations to the first two episodes (with more coming soon), an annotated list of “People in the Novel,” and another annotated list of “Times in the Novel,” which describes dates of significance to *Ulysses*. The list of “People in the Novel” has been my particular concern for the past several months. My own confusion in attempting to keep track of the dozens of characters in *Ulysses* prompted me to create the resource that I wanted to have when I was reading the book for the first time.

The “People in the Novel” list is designed to provide a brief identification of each of the characters in *Ulysses* who play a part in the activities of the day. The information is presented alphabetically by last name (Figure 3). The list is designed to take advantage of the hypermedia

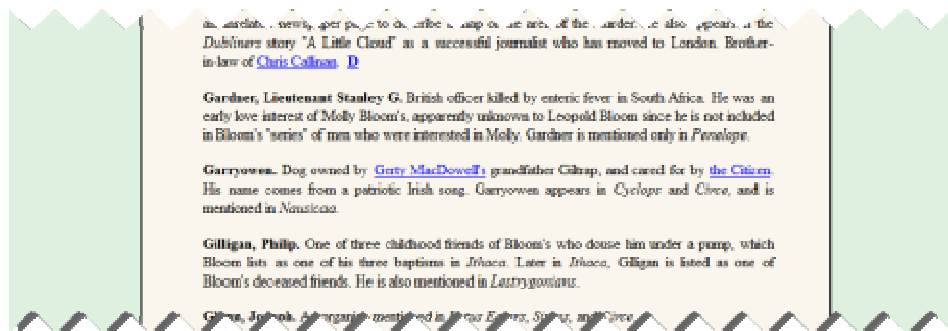


Figure 3 A Section of the People in the Novel list

format. Using the “id” and “href” attributes of the HTML anchor tag, a link can be created directly from a name in the text of *Ulysses* to the location of that character’s entry in the list. Links have also been created between the different character entries, so that when a user is reading the entry for Garryowen (“Dog owned by Gerty MacDowell’s grandfather Giltrap”), clicking on Gerty’s name will move the user directly to Gerty’s entry. The list can also be

accessed on its own under the “Resources” menu of The Joyce Project website, and it is included in full in the next section of this paper.

I began the list by compiling a concordance of character appearances in a spreadsheet. After the original version of this concordance was completed, I was greatly aided in tracking down some of the more obscure character references by consulting Shari Benstock and Bernard Benstock’s comprehensive *Who’s He When He’s at Home: A James Joyce Directory* (1980). The Benstocks’ book provided excellent information about indirect references to various characters—for example, noting that the “girl in the office” that Corley mentions in *Eumaeus* is probably Miss Dunne, Blazes Boylan’s secretary who appears in Section 7 of *Wandering Rocks*. However, the Benstocks’ list has only very brief identifications of each character (Haines’ entry reads simply: “English friend of Mulligan”).

In writing the entries in the list, I tried to give a bit more context, so that the reader who encounters Haines in *Wandering Rocks* would be able to remember that she had already met him in *Telemachus* when he was living with Buck Mulligan and Stephen Dedalus in Martello Tower. Haines’ entry reads:

Haines. British student of Irish folklore who lives with Stephen Dedalus and Buck Mulligan in the Martello tower at Sandycove when *Ulysses* opens. The Martello tower episode is based on the brief, real-life time that Joyce spent there with Oliver St. John Gogarty (who became Buck Mulligan) and Samuel Chenevix Trench (who became Haines). Gogarty met Trench while he was a student at Oxford. Trench was a dedicated student of Irish literature and folklore; he was especially interested in resurrecting the Irish language. Haines appears in *Telemachus*, *Wandering Rocks*, and *Oxen of the Sun*. ♣

Although this is longer than the typical entry in the list, this will give some idea of the kind of information usually included.

The brief annotations have a variety of sources. Frequently, the information given is available in the text—for example, we know that John Howard Parnell is Dublin’s city marshal

and Charles Stewart Parnell's brother because Mulligan points him out to Haines in *Wandering Rocks*:

— Parnell's brother. There in the corner.

They chose a small table near the window, opposite a longfaced man whose beard and gaze hung intently down on a chessboard.

— Is that he? Haines asked, twisting round in his seat.

— Yes, Mulligan said. That's John Howard, his brother, our city marshal. (248)

In these cases, it was a simple matter to compile the information. Other characters—such as Haines—required more research. Haines' entry was compiled from information gleaned from Adams' *Surface and Symbol* (1962) and Fagnoli and Gillespie's *James Joyce A to Z: The Essential Reference to the Life and Work* (1995). I also frequently used Gifford, Ellmann, and various other sources. Providing academic citations for each entry would make the list too cumbersome to use, but the sources I consulted are given at the end of the list.

In-depth information about characters is clearly more than could be usefully conveyed in this type of list. In cases where further annotation is desired, an extended note has been (or will be) created using the same type of fancyBox pop-up that is used for other notes on the site. The "People in the Novel" list contains brief annotations linked to these fancyBox windows when more space is needed. In Haines' entry above (Figure 3), the shamrock symbol at the end of the note is a link that brings up a fancyBox annotation that contains a brief description of Haines followed by a "Read More" button, which reveals a great deal more information about the historical person on whom Haines was based. The list also links directly to the Project Gutenberg versions of *Portrait of the Artist* and *Dubliners* for those characters who appear in more than one of Joyce's works. In the *Ulysses* text, a link associated with a character's name will lead directly to a fancyBox annotation if one is available, otherwise to the character list.

For each character, I also included a list of the episodes in which they appear or are mentioned. This is intended to give an indication of the importance of a character, answering the first-time reader's question when faced with such an onslaught of names and personalities: "Do I need to keep track of this person?" It also allows the user to trace the appearances of a particular character through the novel.

Given the enormous scope and potential length of a comprehensive character list,⁹ I identified a few restrictions for inclusion. The list does not include characters from history or mythology, unnamed characters, or characters who are mentioned only once—I did not include Esther Osvalt, Charles Malone, or Bags Comiskey, about whom very little is known.

But creating a list of rules for inclusion invites exceptions. I included Charles Stewart Parnell, even though he is a historical figure who died more than a decade before the events of *Ulysses*. The dairy woman from *Telemachus* and the blind stripling, both unnamed, are included. And a few characters who are mentioned more than once—such as Gavin Low and Mrs. Ellis—are excluded: Gavin Low, because so little is known about him; Mrs. Ellis, because the two times she is mentioned are adequately explained by the context. In the end, the decision to include or exclude a character was as much art as science. Even with the restrictions, the current version of the list includes more than 180 names.

The list was very nearly complete before I began work on the discursive part of this project. Thus I discovered Senn's, Attridge's, and others' opinions about annotations long after I had made many decisions about how the list would appear. As discussed in Section III, the hypermedia format of the list resolves many of their objections. But the issue of spoilers—whether or not to provide information before it appears in the text—remained problematic. After

⁹ The Benstocks' directory of characters is over 150 pages long, even with their brief style of annotations.

much thought and discussion, I decided to leave the list as I had constructed it, even though it contains certain spoilers. This decision was based first of all on my own experience—I found it helpful in navigating Joyce’s complex text to have as much orienting context as possible. In addition, often it is not exactly clear what constitutes a spoiler. Certainly the revelation that there are unforeseen consequences to the much-discussed “throwaway” comment is a spoiler, but what about revealing that the final episode is written in Molly’s voice? Or that “Poor Papa” committed suicide? Or that Mina Purefoy has a baby at the end of *Oxen of the Sun*? All of these are items that an uninformed reader will not encounter until late in the text, yet many readers would not consider them to be spoilers. So it is not a simple matter to determine what information may compromise a reader's experience of the narrative.

But perhaps most importantly, I do not believe that keeping the reader in suspense about certain information is part of Joyce’s purpose. His attitude toward the intricate details of his work seems to be one of fascination at their ordinariness, not manipulation of the reader. The point isn’t that the reader should be surprised at the unintended results of Bloom’s “throwaway” comment (although they are surprising), but that the reader observes the ripples of effect that flow out of an innocent remark. A new reader will have difficulty following those ripples if she is unaware that she should look for them.

The research involved in exploring the issues around annotation also revealed some intriguing ideas for thinking about the types of information a reader might use while reading *Ulysses*. The flexibility of hypermedia accommodates numerous different types of reader aides: text-based exposition, including the longer, more in-depth kind of analysis I described in the previous section; brief notes of a few words when the mouse hovers over a word that needs a definition or translation; links to other websites; search engines; lists, catalogues, and

concordances. My intent while working on the “People in the Novel” list was to provide one type of resource: an easily accessible source of basic character descriptions for a reader new to *Ulysses*. Weighing down the list with long, detailed entries would inhibit its use as a supportive guide for the overwhelmed. More detailed analyses are given in pop-up fancyBoxes that are linked to the list entries by the appearance of a shamrock-type symbol. Half a dozen such links to more extensive notes already exist, but the possibilities for future work in this vein are rich.

Even though the brief list entries were written for new readers, the list provides fresh insights for experienced readers as well. Seeing the surprising number of appearances of a seemingly minor character like Joe Hynes might lead one to investigate his possible significance. Noting that the Reverend Hugh C. Love is both the recipient of a tour of St. Mary’s Abbey and the landlord who is trying to evict Father Cowley, a reader’s interest might be piqued to investigate the connections between the two seemingly unrelated aspects of his character. Florence McCabe shows up in *Proteus* as a midwife and in *Aeolus* as one of the two Dublin vestals in Stephen’s Parable of the Plums—what is the connection between the two appearances? The connection must have meant something to Joyce since he could easily have used an entirely different name for the woman in Stephen’s tale. Like nearly every aspect of *Ulysses*, to pick out any single strand of the story is to pull with it a web of fascinating insights and connections.

Future work on the list might include developing a more consistent framework for determining what information is included or excluded. Having now considered criticisms of annotations that discourage exploration by giving the reader too much detail (e.g. Senn, Attridge), as well as arguments that longer, more detailed annotations can actually help readers chart their own paths through the labyrinth (e.g. Battestin), it is clear that additional work could be done in striking a consistent balance for the entries on the list. My choices about how much

information to include have been somewhat arbitrary, varying from character to character based on the information that interested me and seemed essential to a new reader's understanding. The list could benefit from some more coherent general principles that would standardize the selection of information across different entries. For example, in the case of Bantam Lyons, I chose to include the insight about the name of the horse because it has important consequences later in the day. In the case of George Mesias, I chose not to include the fact that Bloom and Boylan apparently met in Mesias' tailor shop, because it does not clearly help a first-time reader make sense of what happens on June 16, 1904. One might argue, however, that the two details are comparable in importance, and that both should be mentioned, or neither.

In discussing Reuben J. Dodd, I mentioned the anti-Semitism that Simon Dedalus directs against Dodd, and the less virulent anti-Semitism directed at Bloom; but I chose not to undertake more involved discussions of the religious bigotry and chauvinism displayed by Simon Dedalus, Martin Cunningham, and Jack Power in the funeral carriage, despite the importance of this insight for a rich reading of this section of the book. My assumption, again, was that the first observation would be helpful to a new reader of the novel, while the second is less necessary to an understanding of the action and can be placed in a textual note. These are just a few examples of the kinds of decisions that needed to be made in creating the annotated list, and could have been made differently by someone with a different interests and priorities.

The following section contains the complete text of the "People in the Novel" list. The links, which are indicated by underlining, are not functional in this printed format. To access the functioning links, please visit the hypertext version of the list in the "Resources" section of The Joyce Project website. The list is followed by a concluding section titled "Implications and Conclusion."

VI. The "People in the Novel" List

- ♣ Click for more information
- D Denotes a character who appears in *Dubliners*
- P Denotes a character who appears in *Portrait of the Artist*

Apjohn, Percy. Childhood friend of Leopold Bloom. Apjohn and other friends appear in a dream-sequence in *Circe* as "The Halcyon Days." Bloom also thinks of him in *Lestrygonians* and three times in *Ithaca*. Apjohn was killed in South Africa during the Boer war.

Artifoni, Almidano. A music teacher who encourages Stephen Dedalus to pursue a musical career in *Wandering Rocks*. Joyce borrowed the name from the man who was director of the Berlitz schools in Trieste and Pola where Joyce taught English. Artifoni appears again briefly in *Circe*.

Athos. A dog belonging to Leopold Bloom's father, Rudolph Bloom. Rudolph asks Leopold to be kind to Athos in his suicide note. Athos was one of the musketeers in Alexander Dumas' 1844 novel *The Three Musketeers*.

Bannon, Alec. Friend of Buck Mulligan first mentioned in *Telemachus*. He is interested in the Blooms' daughter Milly, whom he met in Mullingar. Milly refers to him as "a young student" in the letter she sends to Bloom in *Calypso*. Bloom thinks of Milly's young student (without naming him) in *Sirens*, *Nausicaa*, *Circe* and *Ithaca*. Bannon also appears in *Circe* in a group of medical students, and in *Oxen of the Sun*, he comes in with Mulligan after they attend another party.

Beaufoy, Philip. A real-life London author, but the story attributed to him in *Calypso* ("Matcham's Masterstroke") is fictional. Beaufoy appears briefly in *Circe*, accusing Bloom of plagiarism. Bloom also thinks of him in *Lestrygonians*, *Eumaeus*, and *Ithaca*.

Bellingham, Mrs. A well-dressed, proper society matron (fictional) who is one of Bloom's accusers in *Circe*. She appears with Mrs. Yelverton Barry and The Honourable Mrs. Mervyn Talboys.

Bennett, Percy. British boxer whose match with the Irish fighter Myler Keogh is discussed throughout the day. He is a sergeantmajor stationed at the Portobello barracks. Ellmann notes that Joyce took Bennett's name from a member of the British consular staff in Zurich against whom he had a grudge; hence, his sound defeat by Keogh.

Bergan, Alf. A real-life Dublin character and friend of the Joyce family. Bergan works for the subsheriff of Dublin, Long John Fanning. He is one of the people Leopold Bloom thinks might have sent Denis Breen a postcard inscribed with the letters U.P. In *Cyclops*, Bergan laughs uproariously at the prank, but never confesses to having sent it. He also appears briefly in *Circe*.

Best, Dr. Richard. In 1904, Best was the real-life Assistant Director of the National Library. He later became the Director. Best participates in the literary discussion in *Scylla & Charybdis* and appears briefly in *Circe*.

Bloom, Ellen (née Higgins). Leopold Bloom's mother (deceased). In *Calypso* and *Lestrygonians*, Bloom inventories his pockets and notes that he has his potato. When someone takes the potato in *Circe*, Bloom asks for its return, saying that it is a "relic of poor mama." She is mentioned in *Hades*, *Ithaca*, and *Penelope*; she appears briefly in *Circe* as a source of guilt for Bloom.

Bloom, Leopold (Poldy). One of the three central characters of *Ulysses*. Bloom is half Jewish, but is uncircumcised and has been baptized as both a Protestant and a Catholic. He has held a variety of jobs; at the time of *Ulysses*, he sells advertising space in Dublin newspapers. He is married to Molly Bloom, and has two children, 15-year-old Milly, who lives in Mullingar and works as a photographer's assistant, and Rudy, who died eleven days after he was born a little over ten years before *Ulysses*. Bloom uses the alias Henry Flower in his secret correspondence with Martha Clifford. He first appears in *Calypso* and subsequently appears or is mentioned in every episode.

Bloom, Marcus. A dentist, unrelated to Leopold Bloom. Mr. Farrell passes his office in *Wandering Rocks*, and he is mentioned in *Cyclops* and *Circe*.

Bloom, Marion (Molly, née Tweedy). Molly is one of the three central characters of *Ulysses*. She is married to Leopold Bloom, and has two children, 15-year-old Milly, who lives in Mullingar and works as a photographer's assistant, and Rudy, who died eleven days after he was born a little over ten years before *Ulysses*. Molly, who is half-Jewish, was born in Gibraltar and spent her early years there. She is a professional singer, and is in the planning stages of a concert tour organized by Hugh (Blazes) Boylan. She begins an affair with Boylan on June 16, 1904. She appears in *Calypso*, *Circe*, and *Ithaca*, and Bloom thinks of her constantly throughout the day. The final episode, *Penelope*, is written entirely in Molly's voice.

Bloom, Millicent (Milly). Daughter of Leopold and Molly Bloom. On June 16, 1904, she has just celebrated her fifteenth birthday. She is living in Mullingar and working in a photographer's shop. Milly is seeing a young medical student named Alec Bannan, who is a

friend of Buck Mulligan. In *Calypso*, the Blooms each receive correspondence from her-- a letter for Bloom thanking him for the birthday gift, and a postcard for Molly. Bloom and Molly think of her often, but her only appearance is a brief hallucinatory one in *Circe*.

Bloom, Rudolph (né Rudolf Virag). Leopold Bloom's father, who changed the Hungarian family name Virag to Bloom ("virag" is the Hungarian word for "flower"). He was the proprietor of the Queen's Hotel in Ennis, where he killed himself in 1888. Bloom thinks of his father many times during the day (usually as "poor papa"). He also thinks about his planned trip to Ennis later in the month to mark the anniversary of his father's death. In *Circe*, the senior Bloom is one of many deceased characters who appear in the hallucinatory environment of Nighttown.

Bloom, Rudolph (Rudy). Son of Leopold and Molly Bloom. Rudy died ten and a half years before the events of *Ulysses* when he was eleven days old. Bloom thinks of him often, and his longing for his lost son is a large part of what draws him to Stephen Dedalus. Rudy appears in a hallucination at the end of *Circe* at the age he would have been if he had lived. Molly knitted a white woolen vest or jacket for his burial, mentioned in *Oxen of the Sun* and *Penelope*, and possibly alluded to in *Circe* when "a white lambkin peeps out of [Rudy's] waistcoat pocket." Both Bloom (in *Lestrygonians*) and Molly (in *Penelope*) state that intimacy between them hasn't been the same since Rudy's death.

Boardman, Edy. A friend of Gerty MacDowell's. In *Nausicaa*, Edy, Gerty and their friend Cissy Caffrey are relaxing on the beach. Edy has with her a baby referred to as Baby Boardman. Since Cissy is there with her younger brothers, the baby is usually assumed to be Edy's sibling, but the relationship between them is not defined. Edy also appears briefly in *Circe*. (Baby Boardman appears separately, later in *Circe*.)

Boylan, Hugh (Blazes). A successful, well-known Dublin businessman with a variety of interests. Boylan is also a singer and sometime manager of Molly Bloom's musical career. He and Molly begin an affair on June 16, 1904. In *Sirens*, the jingling of Boylan's car becomes a metonymy for Boylan himself. He is spotted by the men in the funeral carriage in *Hades*, and also appears in *Lestrygonians*, *Wandering Rocks*, *Sirens*, and *Circe*; he is mentioned in *Calypso*, *Cyclops*, *Nausicaa*, *Eumaeus*, *Ithaca*, and *Penelope*.

Breen, Denis. Husband of the former Josie Powell. He is the recipient of a post card with only the inscription "U.P." and his obsessive reaction to it leads to questions about his mental balance. He appears in *Lestrygonians*, *Wandering Rocks*, *Cyclops*, and *Circe*.

Breen, Josie (née Powell). Wife of Denis Breen. A longtime friend of Molly Bloom's who was dating Leopold Bloom when he met Molly. She appears in *Lestrygonians*, *Wandering Rocks*, *Cyclops*, and *Circe*. She is mentioned in *Nausicaa*, *Ithaca*, and *Penelope*.

Burke, Andrew (Pisser). Friend of the Narrator of *Cyclops*. Knew the Blooms when they lived at the City Arms Hotel. Is mentioned in *Cyclops*, *Ithaca* and *Penelope*, and appears briefly (twice) in *Circe*.

Burke, O'Madden. See O'Madden Burke, Mr.

Bushe, Seymour. Real-life Dublin lawyer mentioned in *Hades*, *Aeolus*, *Oxen of the Sun*, and *Ithaca*, and also appears in *Circe*. Bushe was well-known for having defended Samuel Childs in 1899 against the charge of murdering his brother (the famous "Childs murder case" discussed in *Aeolus* and *Oxen of the Sun*). Ellmann records that Joyce attended at least some of the Childs trial, and recorded in his Pola notebook a phrase similar to the one J. J. O'Molloy quotes in *Aeolus*.

Byrne, David (Davy). Owner of Davy Byrne's, the pub where Bloom eats a cheese sandwich in *Lestrygonians*. Byrne also appears briefly (twice) in *Circe*. The pub is mentioned in *Sirens* and *Ithaca*, and also in the *Dubliners* story "Counterparts" ("Nosey Flynn was sitting up in his usual corner of Davy Byrne's"). **D**

Caffrey, Cissy. Companion of Gerty MacDowell and Edy Boardman in *Nausicaa*, where Cissy is watching her two younger brothers play along the strand. She appears in the company of Private Carr at the beginning and end of *Circe*, but it is unclear what she could possibly be doing in Nighttown.

Caffrey, Jacky. Caffrey, Tommy. Younger brothers of Cissy Caffrey. Appear in *Nausicaa* and *Circe*.

Callan, Nurse. Nurse at the Holles Street Maternity Hospital, where much of the action of *Oxen of the Sun* takes place. It is Nurse Callan who brings the news that Mrs. Purefoy has finally had her baby. When the drunken students run out of alcohol and rush out to relocate to Burke's pub, Leopold Bloom stops to speak to Nurse Callan and ask her to send a kind word to the new mother. In a typically clumsy attempt to speak kindly to Nurse Callan, Bloom then asks, "Madam, when comes the storkbird for thee?" before he follows the students out into the night.

Callinan, Christopher. Brother-in-law of journalist Ignatius Gallaher. In *Wandering Rocks*, Lenahan recalls a carriage ride in which Leopold Bloom and Chris Callinan sat on one side and he and Molly Bloom sat on the other. Bloom pointed out "all the stars and the comets" to Callinan while Lenahan enjoyed having Molly bump up against him every time the carriage jolted. Callinan is also mentioned in *Aeolus*, and appears briefly in *Circe*.

Carr, Private. One of two British soldiers who appear at the beginning and end of *Circe*. According to Ellmann, Joyce named him after Henry Carr, a British employee at the consulate in Zurich with whom he had a legal wrangle, intending it as an insult. See also Compton, Private.

The Citizen. An unnamed Irish patriot who seems to be a frequent patron of Barney Kiernan's, the bar where most of *Cyclops* takes place. He is accompanied by the dog Garryowen, although the dog is owned by Gerty MacDowell's grandfather Giltrap. The Citizen also appears in *Circe*, and he is mentioned in *Eumaeus* and *Ithaca*. Joyce modeled him on the real-life Michael Cusack, founder of the Gaelic Athletic Association, an organization dedicated to the revival of traditional Irish sports. He seems to represent the old-time Irish Nationalist's harsh, single-minded obsession with British occupation, ignoring all of Ireland's other problems, which were only too apparent to Joyce.

Citron, J. Former neighbor of the Blooms. Leopold Bloom thinks of him in *Calypso*, *Aeolus*, and *Lestrygonians*, and he appears three times in *Circe*. Molly Bloom thinks of him and his wife ("the Citrons") in *Penelope*. Gifford notes that Joyce probably took his name from *Thom's*, a Dublin directory, where the "J." was most likely a misprint for Israel Citron, who lived in St Kevin's Parade in 1904.

Clifford, Martha. Leopold Bloom (using the alias Henry Flower) maintains a secret correspondence with Martha that frequently involves sexual innuendo, but they have never met. Their correspondence began after Martha responded to an ad Bloom placed for a "smart lady typist." Bloom receives a letter from her in *Lotus Eaters* which contains several grammatical and typographical errors. Phrases from the letter pop up in Bloom's thoughts throughout the day. "Martha Clifford" may not be her real name.

Coffey, Father. The priest at Paddy Dignam's funeral. Mentioned in *Sirens*, appears in *Hades* and *Circe*.

Cohen, Bella. Owner of the brothel where most of the action of *Circe* takes place. When she transforms into a masculinized power figure in Leopold Bloom's nightmarish imaginings, she becomes "he" and is referred to as Bello. Bloom also thinks of her briefly in *Ithaca* when he lists the events of the day.

Compton, Private. One of two British soldiers who appear at the beginning and end of *Circe*. See also Carr, Private.

Conmee, Father John. Jesuit priest, rector of Clongowes Wood College, which Stephen Dedalus attended as a boy. Stephen remembers him briefly in *Scylla & Charybdis*; he also appears in *Wandering Rocks* and *Circe*. Conmee also appears in *A Portrait of the Artist*. In

real life, Father Conmee helped Joyce and his brother Stanislaus get scholarships at Belvedere College; his kind consideration is reflected in his fictional counterpart's concern for Dignam's widow and children. **P**

Conroy, Gabriel. Gabriel is the protagonist of "The Dead," the most famous of the stories in *Dubliners*. He is referred to only casually in *Ulysses* (in *Aeolus*, Bloom remembers that J. J. O'Molloy does "some literary work for the *Express* with Gabriel Conroy"), but his importance in "The Dead" makes the brief reference of interest. Married to Gretta Conroy. **D**

Conroy, Gretta. Wife of Gabriel Conroy. She is a major character in the short story "The Dead" in *Dubliners*. She does not appear in *Ulysses*, but she must be someone the Blooms know since Bloom remembers that Molly once asked "What had Gretta Conroy on?" in *Calypso*. **D**

Conroy, Father. One of three priests performing mass at a seaside church during *Nausicaa* (see also Hughes, John and O'Hanlon, Canon). Father Conroy also has a brief non-speaking appearance in *Circe*, and is mentioned as Paddy Dignam's confessor in *Wandering Rocks*.

Corley, "Lord" John. An acquaintance of Stephen Dedalus. Ellmann reports that "in fact and fiction," Corley was a policeman's son, so the honorific is a nickname only. Corley is broke and attempts (successfully) to get Stephen to loan him money in *Eumaeus*. He also appears in the story "The Two Gallants" in *Dubliners*, where he was previously involved in another unsavory scheme for "borrowing" money. In "The Two Gallants," Joyce says that Corley pronounces his name with an aspirated initial consonant "after the manner of the Florentines," leaving unsaid that this would sound (appropriately enough) like "whorely." **D**

Costello, Francis ("Punch"). One of the medical students in *Oxen of the Sun*. He reappears briefly as a hobgoblin in *Circe*.

Cowley, Father Bob. Priest whose financial woes play a major part in section 14 of *Wandering Rocks*. Gifford notes that he is a "spoiled priest": he is not defrocked, but he has drifted away from vows and duties (5.180). He is also appears in *Sirens* and is mentioned in *Lotus-Eaters* and *Circe*.

Cranly. Cranly was once Stephen Dedalus's closest friend. Their break is a major part of the fifth section of *A Portrait of the Artist*. Cranly does not appear in *Ulysses*, but Stephen thinks of him in *Telemachus*, *Nestor*, *Proteus*, and *Scylla & Charybdis*. Cranly was modeled on Joyce's real life friend John Francis Byrne. **♣ P**

Crawford, Myles. Editor of *The Evening Telegraph*, a Dublin newspaper. He appears in *Aeolus* and *Circe*, and is mentioned in *Nausicaa*, *Cyclops*, *Oxen of the Sun*, and *Eumaeus*.

Crofton. A real-life associate of Joyce's father (the fictional Simon Dedalus). He is mentioned in *Hades* and appears in *Cyclops* and the *Dubliners* story "Ivy Day in the Committee Room." **D**

Crotthers. One of the medical students in *Oxen of the Sun*, also appears in *Circe*. Crotthers is from Scotland.

Cuffe, Joe. A cattle dealer whose business was located near the Dublin Cattle Market on the North Circular Road. Cuffe is a former employer of Leopold Bloom's.

Cunningham, Martin. Cunningham rides in a carriage with Leopold Bloom, Jack Power, and Simon Dedalus as part of Paddy Dignam's funeral procession. Cunningham represents *Dubliners* at their best when he shows sensitivity about Bloom's father's suicide, yet just a few pages earlier he has "thwarted [Bloom's] speech rudely." He is the prime mover behind an effort to gather funds for Dignam's family to "keep them going till the insurance is cleared up." (Bloom contributes without a second thought.) Cunningham also appears in *Dubliners* in the short story "Grace," where he encourages Protestant Tom Kernan to go on a Catholic retreat as part of a plan to reform his alcoholism. Cunningham is mentioned in *Lotus Eaters*, *Aeolus*, *Eumaeus*, *Ithaca*, and *Penelope*; he appears in *Hades*, *Wandering Rocks*, *Cyclops*, and *Circe*. **D**

Dairy Woman, the. In *Telemachus*, Buck Mulligan complains that the milk delivery is late. A few minutes later, the old woman who brings their milk arrives. Haines, a student of Irish folklore, sees her as a perfect example of agrarian Old Ireland, but when he speaks Irish to her, she thinks it is French.

Dandrade, Mrs. Miriam. In *Lestrygonians*, Mrs. Dandrade is described as a divorced Spanish American who sold the Blooms her used undergarments while they were running a used clothing business. The information is used to make salacious accusations against Leopold Bloom in *Circe*. She also appears briefly in *Circe* as part of the crowd chasing Bloom when he leaves the brothel.

d'Arcy, Bartell. A tenor with whom Molly Bloom has worked. They shared a memorable kiss after a performance, which Molly describes in *Penelope*. He is mentioned in *Lestrygonians*, *Wandering Rocks*, *Circe*, and *Ithaca*. d'Arcy also appears in "The Dead" in *Dubliners*, where he causes Gabriel Conroy a moment of jealousy because of his attentions to Conroy's wife Gretta. **D**

Dawson, Dan. Gives a speech about Ireland that is full of purple prose. It is printed in a newspaper the day of *Ulysses*, and mocked by the men at the newspaper office in *Aeolus*. He is also mentioned in *Wandering Rocks*, and appears briefly in *Circe*.

de Kock, Paul. Author of the steamy novels that Molly Bloom likes to read.

Deasy, Garrett. Headmaster at the school where Stephen Dedalus teaches. He gives Stephen unwelcome advice in *Nestor*, and also hands him a letter about foot and mouth disease, hoping that Stephen will pass it to the newspaper editors he knows to be published. In *Aeolus*, Myles Crawford describes Deasy as a "grass widower," a man separated (but not divorced) from his wife. Deasy is mentioned in *Proteus*, *Aeolus* and *Eumaeus*; appears in *Nestor* and *Circe*. ♣

Dedalus, Boody. Dedalus, Katey. Dedalus, Maggie. Stephen Dedalus's sisters, who live in poverty with their neglectful father, Simon Dedalus, after the death of their mother. They appear briefly but memorably in *Wandering Rocks*, and Stephen thinks of them in *Eumaeus*. Molly remembers seeing "2 Dedalus girls" in *Penelope*. They also appear in *Portrait of the Artist*. See also Dilly Dedalus. P

Dedalus, Delia (Dilly). Stephen Dedalus's sister, who lives with her sisters and her father, Simon Dedalus, after the death of her mother. She appears more frequently in *Ulysses* than the rest of the sisters. In *Wandering Rocks*, Stephen runs into her just after she has purchased a French lesson book. He sympathizes with her desire to rise above her situation, but believes that he can't help her without dragging himself down. She also appears in *Portrait of the Artist*. See also Dedalus, Boody. Dedalus, Katey. Dedalus, Maggie. P

Dedalus, Mary (May, née Goulding). Stephen Dedalus's mother, sister of Richie Goulding. She dies between the end of *A Portrait of the Artist* and the beginning of *Ulysses*. Stephen refuses her dying request to pray at her bedside, a decision which he does not regret but that makes him uneasy. She is associated with the smell of wetted ashes. P

Dedalus, Simon. Stephen Dedalus's father, modeled on Joyce's father, John Joyce. Simon Dedalus has a great sense of humor and a much-admired singing voice, but his drinking has steadily, over a long period of time, destroyed the family's finances. His children have been neglected since his wife May died. He appears in *Hades*, *Aeolus*, *Wandering Rocks*, *Sirens*, and *Circe*; mentioned in *Telemachus*, *Proteus*, *Calypso*, *Lestrygonians*, *Scylla & Charybdis*, *Nausicaa*, *Oxen of the Sun*, *Eumaeus*, *Ithaca*, and *Penelope*. ♣ P

Dedalus, Stephen. One of the three major characters of *Ulysses*. Stephen is a well-read, intensely intellectual writer and poet. The story of his early life is told in *A Portrait of the Artist*, a thinly veiled autobiographical account of Joyce's childhood and student years. At the close of the events in *Portrait*, Stephen heads off to Paris to pursue a career as a writer, but he is called back when his mother is on her deathbed. Stephen has renounced Catholicism and much of his loyalty to his family and Ireland in favor of pursuing his art. ♣ P

Dignam, Patrick (Paddy). Dubliner whose funeral takes place during the morning of June 16, 1904. News of his unexpected death and concern for his widow and children thread in and out of conversations throughout the day.

Dignam, Master Patrick (Patsy). Paddy Dignam's oldest son. He attends the funeral in *Hades*, appears in *Wandering Rocks* and *Circe*, and is mentioned in *Cyclops*, *Nausicaa*, and *Ithaca*.

Dillon, Floey. Dillon, Atty. Dillon, Tiny. Children of Mat Dillon and longtime friends of Molly Bloom's.

Dillon, Matthew (Mat). Friend of Leopold Bloom's and of Brian Tweedy, Molly Bloom's father. The Blooms met at his house in Terenure, a suburb south of Dublin. Both Leopold and Molly also remember meeting Stephen Dedalus at Dillon's house when Stephen was five years old. He is mentioned in *Hades*, *Sirens*, *Nausicaa*, *Circe*, and *Penelope*. He is also included in *Ithaca* in Bloom's "series" of men who have been interested in Molly.

Dillon, Valentine Blake (Val). Former Lord Mayor of Dublin, brother of Mat Dillon. He is mentioned in *Lestrygonians*, *Wandering Rocks*, *Nausicaa*, and *Circe*. In *Ithaca*, he is included in Bloom's "series" of men who have been interested in Molly. Molly remembers him in *Penelope*.

Dixon. One of the medical students in *Oxen of the Sun*. He treated Bloom for a bee sting a few weeks before June 16, which Bloom thinks of in *Hades* and *Lestrygonians*. He also appears in *Circe*.

Dlugacz, Moses. A pork butcher in Bloom's neighborhood, a somewhat unusual occupation for a Jewish man. He appears in *Calypso* and *Circe*, and "Dlugacz' porkshop" is mentioned in *Sirens*.

Dodd, Reuben J. A real-life Dublin solicitor (not Jewish) who is portrayed as a Jewish moneylender in *Ulysses*. Bloom endures several incidents of thinly veiled anti-Semitism throughout the day; the anti-Semitism directed at Reuben J. Dodd is not veiled at all. Ellmann reports that Joyce's father was heavily in debt to the real-life Dodd, possibly explaining Simon Dedalus's savage reaction to the fictional Dodd in *Hades*. Dodd also appears in *Circe*; he is mentioned in *Lestrygonians*, *Wandering Rocks*, *Sirens*, and *Cyclops*.

Dolan, Father. One of the priests at Stephen's former school, Clongowes Wood College. In *Portrait of the Artist*, Stephen had been excused from studying because his glasses were broken. Father Dolan, seeing him idle, lashes his hands with a pandybat. The accusing words

Father Dolan directs at him on that occasion are recalled by Stephen in *Aeolus* ("See it in your face. See it in your eye. Lazy idle little schemer.") He also appears in *Circe*. **P**

Dollard, Ben. A large singer with a bass voice, famous for his rendition of "The Croppy Boy." Dollard was formerly a successful ships' chandler, but the business has failed and he now lives in Iveagh House, a charity lodging-house for men. Both Bloom and Molly remember the night they loaned him pants for a concert. The incident amused Molly because the pants were quite tight. Dollard appears in *Wandering Rocks*, *Sirens*, and *Circe* and is mentioned in *Hades*, *Lestrygonians*, and *Penelope*. He is also on Bloom's list of Molly's past admirers in *Ithaca*.

Doran, Bob. In *Ulysses*, Bob Doran is out on his annual bender. He appears drunk and barely able to stand in *Cyclops*. The history behind his need for an annual bender is told in the *Dubliners* story "The Boarding House," where he is the quasi-victim of a manipulative mother and daughter, resulting in his marriage to Polly Mooney. Doran is mentioned in *Lotus Eaters*; he appears in *Lestrygonians*, *Wandering Rocks*, *Cyclops*, and *Circe*. **D**

Doran, Mrs. (née Polly Mooney). Bob Doran's wife. She is barely mentioned in *Ulysses*, but she is a major character in the *Dubliners* story "The Boarding House," where she is encouraged by her mother to seek a husband among the boarders. **D**

Douce, Lydia. One of two barmaids who are central characters in *Sirens* (see also Kennedy, Mina). Miss Douce is referred to as "bronze" because of the color of her hair; Miss Kennedy is "gold." Miss Douce is also mentioned in *Wandering Rocks* and plays a part in *Circe*.

Dowie, Alexander J. A real-life American evangelist. Although Dowie did travel to Europe, Gifford notes that he was not in Ireland in 1904 (157). Dowie saw himself as the embodiment of Elijah, the Old Testament prophet whose reappearance was supposed to signal the second coming of the Messiah. Dowie is mentioned in *Lestrygonians*, *Oxen of the Sun*, and *Ithaca*. In the hallucinatory environment of *Circe*, he appears as both himself and Elijah.

Doyle, Henry. Longtime friend of the Blooms. In *Penelope*, Molly thinks of "that other fool Henry Doyle." He is included in Bloom's memory of playing charades at Luke Doyle's house in *Nausicaa*, but the relationship between him and Luke is not specified.

Doyle, Luke. Longtime friend of the Blooms, particularly memorable for a game of charades played at his house in Dolphin's Barn, a suburb of Dublin. Bloom thinks of that evening in *Lestrygonians*, *Nausicaa*, and *Ithaca*. Both Molly and Josie Powell (now Josie Breen) were there, as well as Mat Dillon and his "bevy of daughters."

Dudley, Earl of (William Humble Ward). Dudley was the real-life British Viceroy and Lord Lieutenant of Ireland from 1902 to 1906. At the end of *Lestrygonians*, Bloom remembers that the Dudleys are scheduled to attend a bazaar later in the day to raise funds for Mercer's Hospital. The viceregal cavalcade which winds its way through Dublin in *Wandering Rocks* is Lord and Lady Dudley and their party on their way to the bazaar. Dudley is also mentioned in *Sirens*, *Cyclops*, and *Circe*. In addition, Lady Dudley is mentioned in *Aeolus*.

Dunne, Miss. Hugh (Blazes) Boylan's secretary. She appears only in *Wandering Rocks*, but she is particularly memorable for confirming the exact date (16 June 1904) as she types a letter. She may also be "the girl in the office" John Corley mentions to Stephen Dedalus in *Eumaeus*.

Egan, Kevin. One of the "wild geese," Irish expatriates living in Europe rather than live in Ireland under British rule. Egan is based on Joseph Casey, a real-life Fenian (revolutionaries who wanted the British out of Ireland). Casey and another Fenian leader were the object of a botched rescue attempt while they were incarcerated in London in Clerkenwell prison (Casey, for his alleged involvement in a previous rescue of two Fenian leaders that resulted in the death of a police sergeant). The Clerkenwell prison incident caused the deaths of 12 Londoners and injured many more (Gifford 52, 56). Stephen Dedalus visited Egan while he was in Paris, a scene he recalls in *Proteus*. The Citizen mentions him in *Cyclops*. Egan also makes a brief appearance in *Circe*. ♣

Egan, Patrice. Kevin Egan's son.

Eglinton, John. Pseudonym of Magee, William.

Falkiner, Sir Frederick. The Recorder of Dublin. Gifford describes the position as "the chief judicial officer of Dublin." The real-life Falkiner was Recorder from 1876 to 1905. He is mentioned in *Aeolus*, *Cyclops*, and appears briefly in *Lestrygonians* and *Circe*.

Fanning, John (Long John). Subsheriff of Dublin, modeled on Long John Clancy, a real life subsheriff of Dublin. He is often referred to as long John ("When is long John going to hang that fellow in Mountjoy?" in *Cyclops*) or even simply the long fellow ("Alf Bergan will speak to the long fellow," in *Sirens*). He appears in *Wandering Rocks* and *Circe*, and is mentioned in *Aeolus*, *Sirens*, *Cyclops*, and *Nausicaa*. He is also referred to in two stories in *Dubliners*, "Ivy Day in the Committee Room" and "Grace." **D**

Farrell, Cashel Boyle O'Connor Fitzmaurice Tisdall. Colorful real-life Dublin eccentric often seen about town. He is sighted and/or mentioned in in *Lestrygonians*, *Scylla & Charybdis*, *Wandering Rocks*, *Sirens*, and *Circe*.

Fitzharris, James (Skin-the-Goat). A real-life character suspected of participating in the Phoenix Park murders by driving a decoy car. His alleged role in the famous murder case is discussed in *Aeolus*. Two times--in *Aeolus* and *Eumaeus*--characters mention that the keeper of the cabman's shelter in *Eumaeus* is suspected to be Fitzharris, but the information is never verified.

Fleming, Mrs. The Blooms' domestic help, whom Molly thinks is not much help. She is mentioned in *Hades*, *Ithaca*, and *Penelope*.

Flynn, Nosey. Yet another Dubliner who seems to mainly hang out in bars. In the *Dubliners* story "Counterparts," he is sitting "in his usual corner at Davy Byrne's [pub]." When Bloom enters Davy Byrne's in *Lestrygonians*, Flynn greets him "from his nook." He also appears in *Wandering Rocks* and *Circe*, and is mentioned in *Cyclops* and *Nausicaa*. **D**

Flower, Henry. Pseudonym used by Bloom in his correspondence with Martha Clifford.

Fogarty. A grocer who is mentioned in *Hades* and in the *Dubliners* story "Grace." Tom Kernan owes him money. **D**

Gallaher, Ignatius. Journalist praised by Myles Crawford in *Aeolus* for his inventive (and possibly illegal) method of giving a New York newspaper information about the Phoenix Park murders. To get around British laws about reporting on crimes that have yet to come to trial, Gallaher used points on an unrelated newspaper page to describe a map of the area of the murder. He also appears in the *Dubliners* story "A Little Cloud" as a successful journalist who has moved to London. Brother-in-law of Chris Callinan. **D**

Gardner, Lieutenant Stanley G. British officer killed by enteric fever in South Africa. He was a love interest of Molly Bloom's, apparently unknown to Leopold Bloom since he is not included in Bloom's "series" of men who were interested in Molly. Gardner is mentioned only in *Penelope*.

Garryowen. Dog owned by Gerty MacDowell's grandfather Giltrap, and cared for by the Citizen. His name comes from a patriotic Irish song. Garryowen appears in *Cyclops* and *Circe*, and is mentioned in *Nausicaa*.

Gilligan, Philip. One of three childhood friends of Bloom's who douse him under a pump, which Bloom lists as one of his three baptisms in *Ithaca*. Later in *Ithaca*, Gilligan is listed as one of Bloom's deceased friends. He is also mentioned in *Lestrygonians*.

Glynn, Joseph. An organist, mentioned in *Lotus Eaters*, *Sirens*, and *Circe*.

Goldberg, Owen. Childhood friend of Leopold Bloom's. Bloom remembers climbing trees with Goldberg and Percy Apjohn in *Lestrygonians*. Both Apjohn and Goldberg appear with several other friends as "The Halcyon Days" in *Circe*. He is also mentioned in *Ithaca*.

Goodwin, Professor. Elderly pianist and music teacher who has been Molly's accompanist. He never actually appears except in the hallucinations of *Circe*, but he is mentioned surprisingly often, in *Calypso*, *Lestrygonians*, *Sirens*, *Ithaca*, and three times in *Penelope*.

Goulding, Richie. Stephen Dedalus's uncle on his mother's side. There is no love lost between Richie Goulding and his brother-in-law Simon Dedalus—in *Hades*, Simon speaks of him as the "drunken little cost-drawer." Stephen vividly imagines visiting the Gouldings in *Proteus* as he walks along the strand, but goes past the turnoff without noticing until it is too late. Bloom shares a meal with him in *Sirens*. He also appears in *Wandering Rocks* and *Circe*, and is mentioned in *Hades*, *Lestrygonians*, and *Nausicaa*.

Goulding, Sara. Stephen Dedalus's aunt, Richie Goulding's wife.

Goulding, Walter. Stephen's cousin, son of Richie and Sara Goulding.

Haines. British student of Irish folklore who lives with Stephen Dedalus and Buck Mulligan in the Martello tower when *Ulysses* opens. The Martello tower episode is based on the brief, real-life time that Joyce spent there with Oliver St. John Gogarty (who became Buck Mulligan) and Samuel Chenevix Trench (who became Haines). Gogarty met Trench while he was a student at Oxford. Trench was a dedicated student of Irish literature and folklore; he was especially interested in resurrecting the Irish language. Haines appears in *Telemachus*, *Wandering Rocks*, and *Oxen of the Sun*. ♣

Higgins, Zoe. One of the prostitutes in *Circe*. She takes Leopold Bloom's potato from him, but gives it back when he asks for it. *Higgins* is also Bloom's mother's maiden name, but they are unrelated.

Hooper, John. Real-life Dublin politician who held the position of Alderman. Father of Paddy Hooper. He is mentioned in *Hades*, and in *Ithaca* we learn that he gave the Blooms a stuffed owl as a wedding present, which still sits on their mantelpiece. He is also included in Bloom's series of Molly's admirers.

Hooper, Paddy. Journalist for the *Freeman's Journal*. He is mentioned twice in *Aeolus*.

Holohan, Hoppy. One of several Dubliners who seem mainly to hang out in bars. He is also one of the main characters in "A Mother" in *Dubliners*, where he is the ineffective organizer of a series of concerts. **D**

Hornblower. Porter at the gate of Trinity College. He appears in *Lotus Eaters*, *Wandering Rocks*, *Circe* (three times), and *Penelope*.

Horne, Dr. Attending physician at the National Maternity Hospital. He is mentioned in *Lestrygonians* and *Oxen of the Sun*.

Hughes, John S. J. One of three priests performing mass at a seaside church during *Nausicaa* (see also Conroy, Father and O'Hanlon, Canon). He also appears briefly in *Circe*.

Hynes, Joe. A journalist who attends Paddy Dignam's funeral and submits a brief writeup to *The Evening Telegraph*, including a list of those in attendance. He owes Bloom three shillings, which he neglects to pay even after Bloom not-so-subtly reminds him in *Aeolus*. He either is mentioned or appears in nearly every episode after *Hades*, most notably in *Cyclops*. Hynes also appears in "Ivy Day in the Committee Room," a story in *Dubliners*. **D**

Johnson, Georgina. Stephen Dedalus's favorite prostitute. When Stephen considers his expenses in *Scylla & Charybdis*, he reflects briefly that much of his money has been spent in Georgina Johnson's bed. When he arrives at Nighttown in *Circe*, Stephen discovers that Georgina has married a Mr. Lambe of London and moved away ("Lamb of London," thinks Stephen, "who takest away the sins of our world.")

Kearney, Kathleen. A younger singer and pianist Molly Bloom thinks of in *Penelope*. In the *Dubliners* story "A Mother," she is a daughter whose mother carefully and obsessively arranges her participation in a concert of Irish music put on by Hoppy Holohan. **D**

Kearns, Anne. One of the two fictional "Dublin vestals" in the story Stephen Dedalus tells in *Aeolus* (for the other, see MacCabe, Florence). She may also be, by implication, the midwife accompanying the "real" Florence MacCabe on the strand in *Proteus*, but she is unnamed there. It is possible that Stephen made up the name.

Kelleher, Cornelius T. (Corny). Works as assistant to H.J. O'Neill, the undertaker who handles Paddy Dignam's funeral. Leopold Bloom wonders if Corny is a police informant in *Lestrygonians*, and this suspicion seems to be confirmed in *Wandering Rocks*. He is also mentioned in *Lotus Eaters* and *Eumaeus*, and appears in *Hades*, *Cyclops*, and *Circe*.

Kelly, Bridie. A prostitute, Leopold Bloom's first sexual encounter. Bloom thinks of her in *Oxen of the Sun*, and she appears briefly in *Circe*.

Kennedy, Mina. One of the two barmaids who are central to the events of *Sirens* (see also Douce, Lydia). Miss Kennedy is referred to as "gold" because of the color of her hair, while Miss Douce is "bronze." Miss Kennedy is also mentioned in *Wandering Rocks* and plays a part in *Circe*.

Keogh, Myler. A boxer. His match with sergeantmajor Bennett is discussed in *Lestrygonians*, *Wandering Rocks*, and *Cyclops*. Keogh is Irish ("Dublin's pet lamb") and Bennett is British, adding a nationalistic fervor to discussions of their match.

Kernan, Thomas (Tom). In the *Dubliners* story "Grace," Protestant Tom Kernan is a drunk whose Catholic friends talk him into going to a Catholic retreat to help him turn over a new leaf. The intervention seems to have had little effect, since Kernan orders a gin in *Wandering Rocks* and seems to fully participate in the drinking going on in *Sirens*. He is one of the mourners at Paddy Dignam's funeral in *Hades*, appears as one of the members of Bloom's jury in *Circe*, and is mentioned in his occupation as a tea merchant in *Lotus Eaters*, *Lestrygonians*, *Eumaeus*, *Ithaca*, and *Penelope*. **D**

Keyes, Alexander. One of Leopold Bloom's clients, a merchant of groceries, tea and wine. Bloom tries to negotiate the sale of advertising space to Keyes in *Lotus Eaters* and *Aeolus*, and the idea of the ad crops up throughout the rest of the day.

Lambert, Edward J. (Ned). One of the mourners at Paddy Dignam's funeral and a friend of Simon Dedalus. Gifford identifies him as a worker in a seed and grain store located in St. Mary's Abbey in Dublin. A seed merchant took over the abbey chapterhouse after most of the rest of the abbey was destroyed by a fire at the end of the nineteenth century. In the eighth section of *Wandering Rocks*, Lambert is giving a tour of the Abbey ruins, picking his way around sacks of grain. He also appears in *Hades*, *Aeolus*, *Cyclops*, and *Circe*, and is mentioned in *Sirens*, *Eumaeus*, and *Ithaca*.

Laredo, Lunita. Molly Bloom's mother. She is mentioned only by Molly in *Penelope*. It appears that Molly knows little about her except her name ("my mother whoever she was").

Lenahan. Appears off and on throughout the day, particularly when there is horse-racing involved. Lenahan, an unemployed leech, is Blazes Boylan's sidekick in *Sirens*, and also Lord John Corley's sidekick in the *Dubliners* story "The Two Gallants." **D**

Leonard, Paddy. Often shows up in bar scenes. Leonard is mentioned in *Hades* and *Cyclops*, and appears in *Lestrygonians* and *Circe*. He is also a character in the *Dubliners* story "Counterparts." **D**

Love, Reverend Hugh C. Anglican cleric who lives in Sallins, a small town southwest of Dublin. Love is being given a tour of St. Mary's Abbey by Ned Lambert in *Wandering Rocks*. He is Father Cowley's landlord. Cowley owes him several months rent, and Love is trying to have him evicted. He is also mentioned in *Sirens* and *Circe*.

Lynch, Vincent. A friend of Stephen Dedalus from his university days, modeled on a real-life friend of Joyce, Vincent Cosgrave. Cosgrave was interested in Joyce's wife Nora at the time when they were dating; perhaps in consequence, Lynch is compared to Judas in *Circe*. Lynch accompanies Stephen to Mrs. Cohen's brothel in *Circe*, and allows Stephen to pay his share. But he deserts Stephen when Private Carr threatens violent action. Lynch appears in *Wandering Rocks*, *Oxen of the Sun*, and *Circe*, and is mentioned in *Eumaeus*. He is also a character in *Portrait of the Artist*. **P**

Lyons, Frederick M. (Bantam). Another Dublin character that spends plenty of time in pubs. Lyons meets Bloom early in the day, and mistakenly believes that Bloom has given him a tip on a horse race. He does not follow this supposed tip, but the recommended horse Throwaway goes on to win the race. By the time of the *Cyclops* episode, word has spread (incorrectly) that Bloom made a great deal of money on the race, and Bloom's perceived stinginess in not volunteering to buy a round for the house causes trouble. Lyons appears in *Lotus Eaters*, *Lestrygonians*, and he appears to have joined the revelers at the end of *Oxen of the Sun*; he is mentioned in *Wandering Rocks*, *Cyclops*, and *Circe*. He also appears in "Ivy Day in the Committee Room" in *Dubliners*. **D**

Lyster, Thomas William. One of the librarians at the National Library. Gifford identifies him as the "Quaker librarian" in the first line of *Scylla & Charybdis*. He also appears in *Circe*.

MacCabe, Florence. One of the midwives Stephen Dedalus sees on the beach in *Proteus*. She is also one of the fictional "Dublin vestals" in Stephen's Parable of the Plums in *Aeolus*. She appears briefly in *Wandering Rocks* and is mentioned in *Circe*. See also Anne Kearns.

MacDowell, Gertrude (Gerty). The object of Leopold Bloom's lust in *Nausicaa*. Gerty's character and much of the style of the first half of *Nausicaa* are taken from a sentimental 1854 novel, *The Lamplighter*, by Maria Cummins. Gerty's appearance is presaged in *Sirens* and *Cyclops*, and she is mentioned briefly in *Circe* and *Ithaca*.

MacHugh, Professor Hugh. Participant in the literary discussion in *Aeolus*, but his field of expertise is not specified. He is also mentioned in *Sirens* and *Circe*.

Madden, William. One of the medical students in *Oxen of the Sun*, also appears briefly (twice) in *Circe*.

Magee, William K. A real-life librarian at the National Library, and a prominent member of the Dublin literary scene. He sometimes used the pseudonym John Eglinton (in real life and in *Ulysses*). He appears under both names in *Scylla & Charybdis* and as Eglinton in *Circe*.

Maginni, Denis J. A real-life, well-known Dublin dancing teacher. He is mentioned in *Lestrygonians*, and appears in *Wandering Rocks* and *Circe*.

Man in the Macintosh (M'Intosh). One of the more intriguing mysteries of *Ulysses*. The man in the macintosh first appears as the thirteenth mourner at Paddy Dignam's funeral, but no one seems to know who he is. Joe Hynes misunderstands Leopold Bloom and assumes that his name is "M'Intosh," although his name and identity are never established. The man in the macintosh appears or is mentioned at various times throughout the rest of the day, including *Wandering Rocks*, *Nausicaa*, *Oxen of the Sun*, *Circe*, *Eumaeus*, and *Ithaca*. Lipoti Virag wears a brown macintosh in *Circe*, but it is unclear whether he has anything to do with M'Intosh. NB: in the 1921 edition, two spellings are used, both "macintosh" and "mackintosh."

Mastiansky, Julius. A long-time Jewish friend and former neighbor of the Blooms. He is mentioned in *Calypso*, *Hades*, and *Ithaca*, and appears in *Circe*. Molly Bloom mentions his wife and his preferred method of love-making in *Penelope*.

M'Coy, C. P. Married to Fanny, who has a singing career similar to Molly Bloom but less successful. M'Coy has in the past borrowed valises from his friends for her tours, which he then neglects to return. M'Coy does not attend Paddy Dignam's funeral, but at his request, Bloom puts M'Coy's name down as if he were there, so he appears in subsequent lists of the attendees. He is mentioned in *Calypso*, *Hades*, *Lestrygonians*, *Sirens*, *Nausicaa*, *Eumaeus*, and *Penelope*; he appears in *Lotus Eaters*, *Wandering Rocks*, and *Circe*. M'Coy and his valise scam also appear in the *Dubliners* story "Grace." **D**

M'Coy, Fanny. Wife of C. P. M'Coy, friend and rival of Molly Bloom's. Bloom thinks she is considerably less talented than Molly, and others seem to agree. She is mentioned in *Lotus Eaters*, *Wandering Rocks*, *Sirens*, *Nausicaa*, *Eumaeus*, and *Penelope*.

Menton, John Henry. A solicitor (lawyer) based on a real-life person of the same name. In *Ulysses*, he is Paddy Dignam's former boss. He is one of the mourners at Dignam's funeral and puts his name down "for a quid" for the fund Martin Cunningham is raising for the Dignam family. In *Hades*, both Menton and Leopold Bloom think of a memorable game of bowls in which Bloom came out on top. After the funeral, Bloom points out to Menton that his hat is dented, which irritates Menton. The incident recurs in Bloom's mind several times later in the day. Menton appears in *Hades*, *Wandering Rocks*, and *Circe*; he is mentioned in *Lestrygonians*, *Cyclops*, *Eumaeus*, *Ithaca* and *Penelope*.

Mesias, George S. Leopold Bloom's tailor. He is mentioned in *Hades*, *Sirens*, *Circe*, and *Ithaca*.

Moisel, Philip and Mrs. Moisel. Jewish friends and neighbors of the Blooms. Philip is deceased. Mentioned in *Calypso*, *Lestrygonians* and *Ithaca*.

Monks. Dayfather in the printing room in *Aeolus*. Gifford reports that the "dayfather" was the father of the chapel (a worker's association) for the day staff of the newspaper. Monks is also mentioned in *Lestrygonians* ("the dayfather") and *Eumaeus*.

Mooney, Jack. Brother of Polly Doran (née Mooney). In the *Dubliners* story "The Boarding-House," when Bob Doran becomes involved with Polly, the looming, unspoken threat of violence from Jack is part of the pressure Doran feels to marry Polly. The Narrator mentions Mooney in *Cyclops*; Mooney is also mentioned in *Lestrygonians* and *Wandering Rocks*. **D**

Mooney, Mrs. Mother of Polly Doran, Bob Doran's mother-in-law. She first appears in the *Dubliners* story "The Boarding House," where she runs the titular establishment. Her blatant husband-hunting for her daughter is successful when she maneuvers Bob Doran into marriage. In *Ulysses*, she is mentioned only in *Cyclops*. The Narrator accuses her of renting rooms in her house for illicit meetings, but it seems unlikely that this is true. **D**

Mooney, Polly. See Doran, Polly.

Moore, George. A real-life Irish writer. In *Scylla & Charybdis*, the librarians discuss a reception or party to be held at Moore's house for up-and-coming young Irish writers. Stephen Dedalus, who is in the room, is quite obviously not included. Moore is also mentioned in *Oxen of the Sun* when Mulligan and Alec Bannon arrive after going to the party.

Morkan, Julia. One of Gabriel Conroy's two elderly aunts in "The Dead," a story in *Dubliners*. In "The Dead," Julia lives with her sister Kate. At that time, she was still the leading soprano at a Catholic church in Dublin. She has passed away by the time of *Ulysses*, but Bloom still thinks of her voice with admiration in *Lestrygonians*. She is also mentioned in *Ithaca*. **D**

Morkan, Kate. One of Gabriel Conroy's two elderly aunts in "The Dead," a story in *Dubliners*. Kate lives with her sister Julia and teaches music lessons. In *Ithaca*, she is identified as Stephen Dedalus's godmother. Kate had the care of Julia, who has passed away by the time of *Ulysses*. **D**

Mulligan, Malachi (Buck). A medical student and Stephen Dedalus's housemate in the Martello tower at Sandycove when *Ulysses* begins. Mulligan is based on Joyce's real-life friend Oliver St. John Gogarty. Mulligan is witty and intelligent, but also insensitive and boorish. He is often associated with the color yellow, beginning with his dressinggown in the

opening scene. He is in or mentioned in nearly every episode in which Stephen appears, starting with his appearance in *Telemachus* as the first character in the book. ♣

Mulvey, Lieutenant. A British naval officer who was one of Molly's early romantic interests. He is mentioned in *Nausicaa*, *Ithaca*, and *Penelope*.

Murphy, W. B. Able-bodied seaman who tells questionable stories of his travels in *Eumaeus*.

Nannetti, Joseph Patrick. A real-life Dublin politician and the foreman at the newspaper office in *Aeolus*. Nannetti is running for Lord Mayor of Dublin. He appears in *Aeolus*, *Wandering Rocks* and *Circe*, and is mentioned in *Lestrygonians*, *Sirens*, *Cyclops*, and *Ithaca*.

Narrator, the. The unnamed narrator of the *Cyclops* episode. His narrow-minded, mean-spirited, but mordantly funny commentary sets a tone of violence that increases throughout the episode. In *Circe*, he is called "The Nameless One" when he appears as a member of a jury made up of many of the men Bloom has faced during the day.

Nolan, John Wyse. Appears with Martin Cunningham in *Wandering Rocks* in a discussion about raising funds for Paddy Dignam's family. He is one of the few Dubliners who has kind words to say about Bloom ("there is much kindness in the jew," he says, borrowing from Shakespeare's *Merchant of Venice*). Nolan also appears in *Cyclops*, and is mentioned in *Lestrygonians* and *Circe*.

O'Connell, John. Caretaker of Glasnevin Cemetery, where Dignam is buried. He appears in *Hades* and *Circe*.

O'Hanlon, Canon. One of the three priests leading mass at the Star of the Sea church during *Nausicaa*. See also Father Conroy and John Hughes. He also appears briefly in *Circe*.

O'Madden Burke, Mr. A journalist who appears frequently in *Aeolus*, and is mentioned in *Wandering Rocks*, *Sirens*, and *Circe*. He is also a character from "A Mother" in *Dubliners*, where he is described as "a suave, elderly man who balanced his imposing body, when at rest, upon a large silk umbrella." **D**

O'Molloy, J. J. A solicitor (lawyer). Although he was once the "[c]leverest fellow at the junior bar," Bloom thinks of him, "Practice dwindling. A mighthavebeen." O'Molloy seems to show a genuine interest in Stephen Dedalus and his opinions in *Aeolus*. He also appears in *Wandering Rocks*, *Cyclops*, and *Circe*.

O'Neill, Henry J. The undertaker who handles Paddy Dignam's funeral. Employer of Corny Kelleher. He is mentioned in *Lotus Eaters*, *Wandering Rocks*, *Cyclops*, and *Eumaeus*.

O'Reilly, Maggot. Seems to have been a friend of the Blooms. He is mentioned in *Circe* and appears in the "series" of Molly's former admirers in *Ithaca*.

O'Rourke, Larry. Pub owner with whom Bloom has a conversation in *Calypso*. He also appears in *Wandering Rocks* and *Circe*, and is mentioned in *Sirens* and *Penelope*.

Parnell, Charles Stewart. Charismatic leader of the Irish Home Rule movement who died in 1891. His legacy still exerted a strong influence at the time of *Ulysses*. His public life ended in embarrassment when his long-standing affair with Kitty O'Shea was made public in 1890. Leopold Bloom remembers meeting him in *Eumaeus*. On the occasion, Bloom picked up Parnell's hat and returned it to him; unlike John Henry Menton in *Hades*, Parnell seemed appropriately grateful. ♣ **P D**

Parnell, John Howard. Charles Stewart Parnell's brother. At the time of *Ulysses* he is the Dublin city marshal, but he is mainly known as "Parnell's brother." He is mentioned in *Lestrygonians*, and appears in *Wandering Rocks* and *Circe*.

Power, Jack. One of the main characters in the *Dubliners* story "Grace," where he is identified as a rising star at the Royal Irish Constabulary Office, a quasi-military police unit engaged in supporting the British rule of Ireland. Power rides in the carriage with Bloom, Martin Cunningham, and Simon Dedalus to Paddy Dignam's funeral, and appears with them in other locales. In *Hades*, Bloom says that he has heard that Power keeps a mistress. Power appears in *Hades*, *Wandering Rocks*, *Cyclops*, and *Circe*, and is mentioned in *Lestrygonians*, *Eumaeus*, *Ithaca*, and *Penelope*. **D**

Purefoy, Theodore. An accountant at Ulster Bank and Mina Purefoy's husband. His ability to father a child (or not) is the subject of several ribald jokes in *Oxen of the Sun*. He appears only in *Circe*, but is mentioned in *Lestrygonians*, *Oxen of the Sun*, and *Penelope*.

Purefoy, Wilhelmina (Mina). A friend of Molly Bloom's. She is in her third day of labor with her ninth child during much of *Ulysses*; the baby is born near the end of *Oxen of the Sun*. Although she appears only in a fantasy sequence in *Circe*, Leopold Bloom often thinks sympathetically of her difficult labor. In fact, his visit to the maternity hospital in *Oxen* is prompted by a desire to seek news of her condition. She is mentioned in *Lestrygonians*, *Wandering Rocks*, *Sirens*, *Oxen of the Sun*, *Ithaca*, and *Penelope*.

Riordan, Dante. An elderly widow who lived at the City Arms Hotel at the same time as the Blooms. When Stephen Dedalus was young, she also resided for several years with the Dedaluses as a governess. In *Ithaca*, Leopold Bloom remembers wheeling her around in her wheelchair. Molly says in *Penelope* that he only helped Mrs. Riordan because he hoped that

she would leave them some of her money when she died. She is also mentioned in *Hades*, *Lestrygonians*, and *Cyclops*, and appears briefly in *Circe*. **P**

Rochford, Tom. In the ninth section of *Wandering Rocks*, Rochford has invented a machine for theaters that shows who is currently onstage during a variety show. Lenehan tells M'Coy how Rochford heroically rescued a sanitation worker overcome by sewer gas, a story based in part on a real event. Rochford appears in *Lestrygonians*, *Wandering Rocks*, and *Circe*; is mentioned in *Sirens* and *Cyclops*.

Rubio, Mrs. Mrs. Rubio was some type of household help for the Tweedys in Gibraltar. She is remembered by Molly Bloom in *Penelope*.

Rumbold, H. A barber who also sometimes acts as a hangman. His name was taken from yet another real person who had offended Joyce, the British Minister to Switzerland. The fictional Rumbold's letter detailing his skill as an executioner is read aloud by Joe Hynes in *Cyclops*. Later in *Cyclops*, he appears in a parodic newspaper report of the execution of an Irish patriot, Robert Emmet. Rumbold also appears in *Circe*.

Russell, George (A.E.) A real-life Irish poet and newspaperman. In *Scylla & Charybdis*, he leaves Stephen Dedalus out of a collection of up and coming Irish literary stars, but he does agree to see what he can do about publishing Mr. Deasy's letter. He also appears in *Lestrygonians*, and is mentioned in *Nestor*, *Aeolus*, *Nausicaa*, and *Oxen of the Sun*.

Sailor, the one-legged. A beggar who appears in *Wandering Rocks* and *Circe*. Molly Bloom throws him a coin from her window in *Wandering Rocks*, which she remembers later in *Penelope*.

Sinico, Emily. In *Hades*, Leopold Bloom remembers that the last funeral he attended was Mrs. Sinico's. Mrs. Sinico's history is told in "A Painful Case," a story in *Dubliners*. Unfortunate in her marriage, she met another man (Mr. Duffy) whose friendship made her happy. When she declared her love to him, he abandoned her. She died four years later, after a period of alcoholism, in an accident on the train tracks that was probably suicide. Bloom thinks of her again in *Ithaca*. **D**

Skin-the-Goat. See Fitzharris, James.

Stanhope, Mr. and Mrs. Mrs. Stanhope, Hester, was a friend of Molly Bloom in Gibraltar. Mr. Stanhope, whom Hester affectionately called "Wogger," was perhaps a little too interested in Molly. They are mentioned only in *Penelope*.

Stratton, Eugene. An American performer who toured extensively in Britain and Ireland. Although he was Caucasian, he was known for appearing in blackface. He is mentioned in *Hades*, *Wandering Rocks*, and *Circe*.

Stripling, the blind. First appears when Leopold Bloom helps him across the street in *Lestrygonians*. He is a piano tuner, and in *Sirens* he returns to the bar in the Ormond Hotel to retrieve his tuning fork, which he left there earlier in the day. His progress as he returns to the bar is marked by the "tap" of his cane. He also appears in *Wandering Rocks* and twice in *Circe*.

Supple, Bertha. A friend of the young women on the beach in *Nausicaa*. She appears briefly early in *Circe*.

Sweny, F.W. Owner of "F. W. Sweny and Co (Limited), dispensing chemists." A "chemist" (drugstore) of the same name actually existed in Dublin in 1904, and is still there today. Sweny makes Molly's favorite lotion, and in *Calypso*, she asks Bloom to get some more for her. Sweny thinks Bloom will return later in the day to get the lotion, so he lets Bloom take a cake of lemon-scented soap on credit. Bloom is reminded of the soap occasionally during the day, and moves it around to various pockets, but he does not return to Sweny's. Sweny appears in *Lotus Eaters* and *Circe*, and is mentioned in *Ithaca*.

Talbot, Florry. A generously proportioned prostitute in Mrs. Cohen's establishment in Nighttown. Florry appears throughout *Circe*.

Talboys, Mrs. Mervyn. One of the well-dressed society women who appear as Bloom's accusers in *Circe*. The other two are Mrs. Bellingham and The Honourable Mrs. Mervyn Talboys.

Taylor, John F. A real-life Dublin lawyer and orator. In *Aeolus*, Professor MacHugh quotes a lengthy passage from one of Taylor's speeches, calling it "[t]he finest display of oratory I ever heard." He also appears in *Circe*.

Thornton, Mrs. Midwife who delivered the Blooms' children. She is mentioned in *Calypso* and *Lestrygonians*, and she appears briefly in *Circe* to help Bloom bear eight children.

Tweedy, Brian. Molly Bloom's father (deceased). He was an officer in the Royal Dublin Fusiliers, stationed for part of his career in Gibraltar, where Molly was born. Bloom thinks of him often, in *Calypso*, *Lotus Eaters*, *Nausicaa*, *Circe*, *Eumaeus*, and *Ithaca*, and Molly mentions him often in *Penelope*. He is also mentioned in a conversation between Simon Dedalus, Ben Dollard and Father Cowley in *Sirens*.

Twigg, Lizzie. One of the women who replied to Bloom's ad for a "smart lady typist to aid gentleman in literary work" (Bloom corresponds with one of the other respondents, Martha Clifford). In *Lestrygonians*, Bloom remembers Lizzie Twigg's reply: "[m]y literary efforts have had the good fortune to meet with the approval of the eminent poet A. E." Later in *Lestrygonians*, Bloom sees A.E. with a young woman with loose stockings and wonders if it is Lizzie Twigg. The "rumpled stockings" come up again in *Nausicaa*.

Virag, Lipoti. Bloom's grandfather (deceased). In Hungarian, "virag" means "flower." His ghost appears in *Circe*. He is also mentioned in *Nausicaa*, *Ithaca*, and *Penelope*.

Virag, Rudolf. See Bloom, Rudolph.

Wetherup. Like M'Intosh, Wetherup is one of the unexplained mysteries of *Ulysses*. He is first mentioned in one of the mock newspaper titles in *Aeolus*, WHAT WETHERUP SAID. "Wetherup always said that," Bloom thinks. Other than a brief mention in *Circe*, his only other appearance is in *Eumaeus*, when Bloom thinks as he pays the tab for Stephen's coffee and roll, "and honestly well worth twice the money once in a way, as Wetherup used to remark."

Wylie, Reggie. The boy that had the bicycle. In *Cyclops* and *Nausicaa*, Gerty MacDowell has a crush on a boy with a bicycle who is named Reggie Wylie. She dreams of being Mrs. Reggy Wylie, although his family is Protestant and her Catholic parents would not approve. Gerty says that Reggie wants to go to Trinity College to study to be a doctor like his brother, W. E. Wylie.

Wylie, W. E. A real-life Dublin cyclist and fictional brother of Reggie Wylie, the object of Gerty MacDowell's crush in *Nausicaa*. Gerty describes him as a medical student. Wylie participates in a bicycle race on June 16, 1904, which is mentioned in *Wandering Rocks* and also (according to Gifford) in the real-life Dublin *Evening Telegraph* for that day.

Yelverton Barry, Mrs. A well-dressed, proper society matron (fictional) who is one of Bloom's accusers in *Circe*. She appears with Mrs. Mervyn Talboys and Mrs. Bellingham.

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VII. Implications and Conclusion

As we have seen, the task of annotating *Ulysses* is fraught with difficulty. The most rigorous efforts to provide useful notes will undoubtedly result in objections that one has given too much or too little information, too late or too soon. But as I tried to show in this paper, the effort is well worth making. The rich complexity of *Ulysses* is only barely tapped without access to information about the many, varied aspects of the novel. Rather than confining the reader to a narrow, restricted interpretation as some have accused, the use of supportive resources can open up the experience of reading the novel, helping even a novice reader become aware of the richness of the text.

The arguments of those who wish to eschew annotation imply that readers are incapable of thinking critically about extra-textual notes—as if they expect that readers will always naïvely adopt the bias of the editor/annotator without making their own judgments. To the extent that this is true, the answer may lie in educating readers about annotations rather than eliminating their use. The process of annotation is rarely discussed, in the classroom or out of it.

However, even first-time readers of the text are capable of forming their own opinions of the novel, and can provide fresh perspectives when given the chance—a chance they may not have if they feel the novel is too difficult for them to understand. Knowing that supportive resources are available may make the difference in encouraging them to give *Ulysses* a try.

The effort to provide such resources for the reader of *Ulysses* is both complicated and enriched by adapting the text to a hypertext format. *Ulysses*, with its multi-linear plot and densely allusive style, is the ideal text to present in hypermedia. The hypertext format provides simpler and more convenient access to the historical, mythological, and literary sources to which Joyce refers in his work. The vast resources of the World Wide Web mean that rather than a dry

transcription of the lyrics of an Irish folk song, the user can actually hear or even see it being sung, creating new ways to engage the reader in the world Joyce evokes.

Hypertext also has the flexibility to tailor annotations to the needs of different types of readers, solving many of the problems associated with annotating *Ulysses*. Notes can be written that focus on different aspects of the book—history, music, literature—and presented to the reader in such a way that he can choose the annotations that are of interest to him. Brief annotations intended for a reader new to the text can be expanded into more detailed information for more experienced readers.

My work on the “People in the Novel” list for The Joyce Project website gave me unique insight into the process of creating annotations. The list’s purpose is three-fold: to provide brief information about each character, giving just enough context to orient the reader in the midst of the complexities of the book; to utilize the hypermedia format to provide links to additional, more detailed information for those who are interested in deeper understanding; and to possibly spur further investigation and research by revealing unexpected connections and insights. The challenge of the list was to make it helpful, interesting, and accessible, without overburdening the reader with too much information—a task that is more difficult than it sounds.

With nearly all of the entries, more could be pointed out, and then even more after that. Where to stop following Joyce's endless skein of details is a judgment call, one which will inevitably be affected by the annotator's knowledge of the book, by her philosophy of annotation, and by her evolving practical sense of which particular insights may most help readers. My own theory and practice of annotation are evolving. The current version of the list is a beginning; as with all hypermedia, it will be endlessly open to revision and transformation. In all its iterations, I hope it will be a useful addition to the field of Joyce studies.

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