

## ULYSSES

James Joyce

## Episode IX

URBANE, to comfort them, the quaker librarian purred:  
— And we have, have we not, those priceless pages of "Wilhelm Meister"? A great poet on a great brother poet. A hesitating soul taking arms against a sea of troubles, torn by conflicting doubts, as one sees in real life.

He came a step, a sinkapace, forward on neatsleather creaking and a step backward a sinkapace on the solemn floor.

A noiseless attendant, setting open the door but slightly made him a noiseless beck.

Directly, said he, creaking to go, albeit lingering. The beautiful ineffectual dreamer who comes to grief against hard facts. One always feels that Goethe's judgments are so true. True in the larger analysis.

Twicreakingly analysis he coranted off. Bald, most zealous by the door he gave his large ear all to the attendant's words: heard them: and was gone.

Two left.

— Monsieur de la Palice, Stephen sneered, was alive fifteen minutes before his death.

— Have you found those six brave medicals, John Eglinton asked with elder's gall, to write *Paradise Lost* at your dictation?

Smile. Smile Cranly's smile.

*First he tickled her*

*Then he patted her*

*Then he passed the female catheter*

*For he was a medical*

*Jolly old medi. . . .*

I feel you would need one more for Hamlet. Seven is dear to the mystic mind. The shining seven W. B. calls them.

Glittereyed, his rufous skull close to his greencapped desklamp sought the face, bearded amid darkgreener shadow, an ollav, holy-eyed. He laughed low: a sizar's laugh of Trinity: unanswered.

*Orchestral Satan, weeping many a rood  
Tears such as angels weep.  
Ed egli avea del cul fatto trombetta.  
He holds my follies hostage.*

Cranly's eleven true Wicklowmen to free their sireland. Gap-toothed Kathleen, her four beautiful green fields, the stranger in her house. And one more to hail him: *ave, rabbi*. The Tinahely twelve. In the shadow of the glen he cooes for them. My soul's youth I gave him, night by night. Godspeed. Good hunting.

Mulligan has my telegram.

Folly. Persist.

— Our young Irish bards, John Eglinton censured, have yet to create a figure which the world will set beside Saxon Shakespeare's Hamlet though I admire him, as old Ben did, on this side idolatry

— All these questions are purely academic, Russell oracled out of his shadow. I mean, whether Hamlet is Shakespeare or James I or Essex. Clergyman's discussions of the historicity of Jesus. Art has to reveal to us ideas, formless spiritual essences. The supreme question about a work of art is out of how deep a life does it spring. The painting of Gustave Moreau is the painting of ideas. The deepest poetry of Shelley, the words of Hamlet bring our mind into contact with the eternal wisdom, Plato's world of ideas. All the rest is the speculation of schoolboys for schoolboys.

A. E. has been telling some interviewer. Wall, tarnation strike me!

— The schoolmen were schoolboys first, Stephen said super-politely. Aristotle was once Plato's schoolboy.

— And has remained so, one should hope, John Eglinton sedately said. One can see him, a model schoolboy with his diploma under his arm.

He laughed again at the now smiling bearded face.

Formless spiritual. Father, Son and Holy Breath. This verily is that. I am the fire upon the altar. I am the sacrificial butter.

Dunlop, Judge, the noblest Roman of them all, A. E., Arval in heaven hight, K. H., their master. Adepts of the great white lodge always watching to see if they can help. The Christ with the bridesister, moisture of light, born of a virgin, repentant sophia,

departed to the plane of buddhi. Mrs. Cooper Oakley once glimpsed our very illustrious sister H. P. B.'s elemental.

O, fie! Out on't! *Pfuiteufel!* You naughtn't to look, missus, so you naught's when a lady's ashowing of her elemental.

Mr. Best entered, tall, young, mild, light. He bore in his hand with grace a notebook, new, large, clean, bright.

— That model schoolboy, Stephen said, would find Hamlet's musings about the afterlife of his princely soul, the improbable, insignificant and undramatic monologue, as shallow as Plato's.

John Eglinton, frowning, said, waxing wroth:

— Upon my word it makes my blood boil to hear anyone compare Aristotle with Plato.

— Which of the two, Stephen asked, would have banished me from his commonwealth?

Unsheathe your dagger definitions. Streams of tendency and eons they worship. God: noise in the street: very peripatetic. Space: what you damn well have to see. Through spaces smaller than red globules of man's blood they creepycrawl after Blake's buttocks into eternity of which this vegetable world is but a shadow. Hold to the now, the here, through which all future plunges to the past.

Mr. Best came forward, amiable, towards his colleague.

— Haines is gone, he said.

— Is he?

— I was showing him Jubainville's book. He's quite enthusiastic, don't you know, about Hyde's "Lovesongs of Connacht." I couldn't bring him in to hear the discussion. He's gone to Gill's to buy it.

*Bound thee forth, my booklet, quick  
To greet the callous public  
Writ, I ween, 'twas not my wish  
In lean unlovely English.*

— The peatsmoke is going to his head, John Eglinton opined.

We feel in England. Penitent thief. Gone. I smoked his baccy. Green twinkling stone. An emerald set in the ring of the sea.

— People do not know how dangerous lovesongs can be, the auric egg of Russell warned occultly. The movements which work

revolutions in the world are born out of the dreams and visions in a peasant's heart on the hillside. For them the earth is not an exploitable ground but the living mother. The rarefied air of the academy and the arena produce the sixshilling novel, the musichall song. France produces the finest flower of corruption in Mallarmé but the desirable life is revealed only to the poor of heart, the life of Homer's Phaeacians.

From these words Mr. Best turned an unoffending face to Stephen.

— Mallarmé, don't you know, he said, has written those wonderful prose poems Stephen MacKenna used to read to me in Paris. The one about "Hamlet". He says: *il se promène, lisant au livre de lui-même*, don't you know, reading the book of himself. He describes "Hamlet" given in a French town, don't you know, a provincial town. They advertised it.

His free hand graciously wrote tiny signs in air.

*Hamlet*

*ou*

*Le Distrait*

*pièce de Shakespeare*

He repeated to John Eglinton's newgathered frown:

— *Pièce de Shakespeare*, don't you know. It's so French, the French point of view. *Hamlet ou* . . . .

— The absentminded beggar, Stephen ended.

John Eglinton laughed.

— Yes, I suppose it would be, he said. Excellent people, no doubt, but distressingly shortsighted in some matters.

Sumptuous and stagnant exaggeration of murder.

— A deathsman of the soul Robert Greene called him, Stephen said. Not for nothing was he a butcher's son, wielding the sledged pole-axe and spitting in his palm. Nine lives are taken off for his father's one, Our Father who art in purgatory. Khaki Hamlets don't hesitate to shoot. The shambles in act five is a forecast of the concentration camp sung by Mr. Swinburne.

Cranly, I his mute orderly, following battles from afar.

*Whelps and dams of murderous foes whom none*

*But we had spared*. . . .

— He will have it that "Hamlet" is a ghost story, John Eglin-

ton said for Mr. Best's behoof. Like the fat boy in Pickwick he wants to make our flesh creep.

*List! List! O list!*

*My flesh hears him creeping, hears.*

*If thou didst ever. . . . .*

— What is a ghost? Stephen said with tingling energy. One who has faded into impalpability through death, through absence, through change of manners. Elizabethan London lay as far from Stratford as corrupt Paris lies from virgin Dublin. Who is the ghost, returning to the world that has forgotten him? Who is king Hamlet?

John Eglinton shifted his spare body, leaning back to judge.  
Lifted.

— It is this hour of a June day. Stephen said, begging with a swift glance their hearing. The flag is up on the playhouse by the bankside. The bear Sackerson growls in the pit near it, Paris garden. Canvasclimbers who sailed with Drake chew their sausages among the groundlings.

Local colour. Work in all you know. Make them accomplices.

— Shakespeare has left the huguenot's house in Silver street and walks by the swanmews along the riverbank. But he does not stay to feed the pen chivying her game of cygnets towards the rushes. The swan of Avon has other thoughts.

Composition of place. Ignatius Loyola, make haste to help me!

— The play begins. A player comes on under the shadow, clad in the castoff mail of a court buck, a wellset man with a bass voice. He is the ghost king Hamlet, and the player Shakespeare. He speaks the words to Burbage, the young player who stands before him, calling him by a name:

*Hamlet, I am thy father's spirit*

bidding him list. To a son he speaks, the son of his soul, the prince, young Hamlet and to the son of his body, Hamlet Shakespeare who has died in Stratford that his namesake may live for ever.

Is it possible that that player Shakespeare, a ghost by absence, and in the vesture of buried Denmark, a ghost by death, speaking his own words to his own son's name (had Hamlet Shakespeare lived he would have been prince Hamlet's twin) is it possible, I want to know, or probable that he did not draw or foresee the logical

conclusion of those premises: you are this dispossessed son. I am the murdered father: your mother is the guilty queen, Ann Shakespeare, born Hathaway?

— But this prying into the family life of a great man, Russell began impatiently.

Art thou there, truepenny?

— Interesting only to the parish clerk. I mean, we have the plays. I mean when we read the poetry of "King Lear" what is it to us how the poet lived? As for living our servants can do that for us, Villiers de l'Isle said. Peeping and prying into greenroom gossip of the day, the poet's drinking, the poet's debts. We have "King Lear": and it is immortal.

Mr. Best's face appealed to, agreed.

*Flow over them with your waves and with your waters, Mananaan, Mananaan MacLir. . . .*

By the way, that pound he lent you when you were hungry?  
I wanted it.

Take thou this noble.

You spent most of it in . . . . .  
Do you intend to pay it back?

O, yes.

When? Now?

Well. . . no.

When, then?

I paid my way. I paid my way.

Steady on. He's from north of Boyne water. You owe it.

Wait. Five months. Molecules all change. I am other I now.  
Other I got pound.

Buzz. Buzz.

But I, entelechy, form of forms, am I by memory under ever changing forms.

I that sinned and prayed and fasted.

A child Conmee saved from pandies.

I, I and I. I.

A. E. I. O. U.

— Do you mean to fly in the face of the tradition of three centuries? John Eglinton's carping voice asked. Her ghost at least has been laid for ever. She died, for literature at least, before she

was born.

— She died, Stephen retorted, sixtyseven years after she was born. She saw him into and out of the world. She took his first embraces. She bore his children and she laid pennies on his eyes to keep his eyelids closed when he lay on his deathbed.

Mother's deathbed. Candle. The sheeted mirror. Who brought me into this world lies there, bronzelidded, under few cheap flowers. *Lilata rutilantium.*

I wept alone.

John Eglinton looked in the tangled glowworm of his lamp.

— The world believes that Shakespeare made a mistake, he said, and got out of it as quickly and as best he could.

— Bosh! Stephen said rudely. A man of genius makes no mistakes. His errors are volitional and are the portals of discovery.

Portal of discovery opened to let in the quaker librarian, soft-creakedfooted, bald, eared and assiduous.

— A shrew, John Eglinton said shrewdly, is not a useful portal of discovery, one should imagine. What useful discovery did Socrates learn from Xanthippe?

— Dialectic, Stephen answered: and from his mother how to bring thought into the world. But neither the midwife's lore nor the caudlelectures saved him from the archons of Sinn Fein and their naggin of hemlock.

— But Ann Hathaway? Mr. Best's quiet voice said forgetfully. Yes, we seem to be forgetting her as Shakespeare himself forgot her.

His look went from brooder's beard to carper's skull, to remind, to chide them not unkindly, then to the baldpink lollard costard, guiltless though maligned.

— He had a good groatsworth of wit, Stephen said, and no truant memory. He carried a memory in his wallet as he trudged to Romeville whistling *The girl I left behind me*. If the earthquake did not time it we should know where to place poor Wat, sitting in his form, the studded bridle and her blue windows. That memory, *Venus and Adonis*, lay in the bedchamber of every light-of-love in London. Is Katherine the shrew ill favored? Hortensio calls her young and beautiful. Do you think the writer of "Anthony and Cleopatra," a passionate pilgrim, had his eyes in the back of

his head that he chose the ugliest doxy in all Warwickshire to lie withal? Good: he left her and gained the world of men. But his boywomen are the women of a boy. Their life, thought, speech are lent them by males. He chose badly? He was chosen, it seems to me. If others have their will Ann hath a way. By cock, she was to blame. She put the comether on him, sweet and twenty-six. The goddess who bends over the boy Adonis is a boldfaced Stratford wench who tumbles in a cornfield a lover younger than herself.

And my turn? When?

Come!

— Ryefield, Mr. Best said brightly, gladly, raising his new book, gladly, brightly.

He murmured then with blond delight for all:

*Between the acres of the rye*

*These pretty countryfolk would lie.*

Par's: the wellpleased pleaser.

A tall figure in bearded homespun rose from shadow and unveiled its cooperative watch.

— I am afraid I am due at the Homestead.

Whither away? Exploitable ground.

— Are you going, John Eglinton's eyebrows asked. Shall we see you at Moore's tonight? Piper is coming.

— Piper! Mr. Best piped. Is Piper back?

Peter Piper pecked a peck of pick of peck of pickled pepper.

— I don't know if I can. Thursday. We have our meeting. If I can get away in time.

Yogibogeybox in Dawson chambers. "Isis Unveiled." Their Palibook we tried to pawn. Crosslegged under an umbrel umbershoot he thrones an Aztec logos, functioning on astral levels, mahamahatma. The faithful hermetists await the light, ringround-about him. Louis H. Victory. T. Caulfield Irwin. Lotus ladies tend them i' the eyes, their pineal glands aglow. Filled with his god he thrones, Buddha under plantain. Gulfer of souls, engulfer. Hesouls, shesouls, shoals of souls. Engulfed with wailing creecries, whirled, whirling, they bewail.

*In quintessential triviality*

*For years in this fleshcase a shesoul dwelt.*

— They say we are to have a literary surprise, the quaker librarian said, friendly and earnest. Mr. Russell, rumour has it, is gathering together a sheaf of our younger poets' verses. We are all looking forward anxiously.

Anxiously he glanced in the cone of lamplight where three faces, lighted, shone.

See this. Remember.

Stephen looked down on a wide headless caubeen, hung on his ashplanthandle over his knee. My casque and sword.

Listen.

Young Colum and Starkey. George Roberts is doing the commercial part. Longworth will give it a good puff in the *Express*. . O, will he? I like Colum's drover. Yes, I think he has that queer thing, genius. Do you think he has genius really? Yeats admired his line. *As in wild earth a Grecian vase*. Did he? I hope you'll be able to come tonight. Malachi Mulligan is coming too. Moore asked him to bring Haines. Did you hear Miss Mitchell's joke about Moore and Martyn? That Moore is Martyn's wild oats? Awfully clever, isn't it? They remind one of don Quixote and Sancho Panza. Our national epic has yet to be written. Moore is the man for it. A knight of the rueful countenance here in Dublin. With a saffron kilt? O'Neill Russell? O, yes, he must speak the grand old tongue. And his Dulcinea? James Stephens is doing some clever sketches. We are becoming important, it seems.

Cordelia. *Cordoglio*. Lir's loniest daughter.

Now your best French polish.

— Thank you very much, Mr. Russell, Stephen said, rising. If you will be so kind as to give the letter to Mr. Norman. . . .

—O, yes. If he considers it important it will go in. We have so much correspondence.

— I understand, Stephen said. Thank you.

The pigs' paper. Bullockbefriending.

Synge has promised me an article for Dana too. Are we going to be read? I feel we are. The Gaelic league wants something in Irish. I hope you will come round tonight. Bring Starkey.

Stephen sat down.

The quaker librarian came from the leavetakers. Blushing his mask said:

— Mr. Dedalus, your views are most illuminating.

He creaked to and fro, tiptoeing up nearer heaven by the altitude of a chopine, and, covered by the noise of outgoing, said low:

— Is it your view, then, that she was not faithful to the poet?

Alarmed face asks me. Why did he come? Courtesy or an inward light?

— Where there is a reconciliation, Stephen said, there must have been first a sundering.

— Yes.

Christfox in leather trews, hiding, a runaway in blighted tree-forks from hue and cry. Knowing no vixen, walking lonely in the chase. Women he won to him, tender people, a whore of Babylon, ladies of justices, bully tapsters' wives. Fox and geese. And in New place a slack dishonoured body that once was comely, once as sweet, as fresh as cinnamon, now her leaves falling, all bare, frightened of the narrow grave and unforgiven.

— Yes. So you think. . . .

The door closed behind the outgoer.

Rest, suddenly possessed the discreet vaulted cell, rest of warm and brooding air.

A vestal's lamp.

Here he ponders things that were not: what Caesar would have lived to do had he believed the soothsayer: what might have been: possibilities of the possible as possible: things not known: what name Achilles bore when he lived among women.

Coffined thoughts around me, in mummycases, embalmed in spice of words. Thoth, god of libraries, a birdgod, moonycrowned. And I heard the voice of that Egyptian highpriest. *In painted chambers loaded with tilebooks.*

They are still. Once quick in the brains of men. Still: but an itch of death is in them, to tell me in my ear a maudlin tale, urge me to wreaktheirwill

— Certanly, John Eglinton mused, of all great men he is the most enigmatic. We know nothing but that he lived and suffered. Not even so much. Others abide our question. A shadow hangs over all the rest.

— But "Hamlet" is so personal, isn't it — Mr. Best pleaded. I mean a kind of private paper, don't you know, of his pri-

vate life. I mean I don't care a button, don't you know, who is killed or who is guilty. . . .

He rested an innocent book on the edge of the desk, smiling his defiance. His private papers. *Ta an bad ar an tir. Taim imo shagart.* Put *beurla* on it, littlejohn.

Quoth littlejohn Eglinton:

— I was prepared for paradoxes from what Malachi Mulligan told us but I may as well warn you that if you want to shake my belief that Shakespeare is Hamlet you have a stern task before you.

Bear with me.

Stephen withstood the bane of miscreant eyes, glinting stern under wrinkling brows. A basilisk. *E quando vede l'uomo l'attosca.* Messer Brunetto, I thank thee for the word.

— As we, or mother Dana, weave and unweave our bodies, Stephen said, from day to day, their molecules shuttled to and fro, so does the artist weave and unweave his image. And as the mole on my right breast is where it was when I was born though all my body has been woven of new stuff time after time so through the ghost of the unquiet father the image of the unliving son looks forth. In the intense instant of imagination, when the mind, Shelley says, is a fading coal, that which I was is that which I am and that which in possibility I may come to be. So in the future, the sister of the past, I may see myself as I sit here now but by reflection from that which then I shall be.

Drummond of Hawthornden helped you at that stile.

— Yes, Mr. Best said youngly. I feel Hamlet quite young. The bitterness might be from the father but the passages with Ophelia are surely from the son.

Has the wrong sow by the lug.

— That mole is the last to go, Stephen said, laughing.

John Eglinton made a nothing pleasing mow.

— If that were the birthmark of genius, he said, genius would be a drug in the market. The plays of Shakespeare's later years which Renan admired so much breathe another spirit.

— The spirit of reconciliation, the quaker librarian breathed.

— There can be no reconciliation, Stephen said, if there has not been a sundering.

Said that.

— If you want to know what are the events which cast their shadow over the hell of time of "King Lear," "Othello," "Hamlet," "Troilus and Cressida," look to see when and how the shadow lifts. What softens the heart of a man, shipwrecked in life's storms, tried, like another Ulysses, Pericles, prince of Tyre?

Head, redconecked, buffeted, brineblinded.

— A child, a girl placed in his arms Marina.

— The leaning of sophists towards the bypaths of apocrypha is a constant quantity, John Eglinton detected. The highroads are dreary but they lead to the town.

Good Bacon: gone musty. Shakespeare Bacon's wild oats. Cypherjugglers going the highroads. What town, good masters? Mummed in names: A. E, eon: Magee, John Eglinton. East of the sun, west of the moon: *Tir nan og*. Booted the twain and staved.

*How many miles to Dublin?*

*Three score and ten, sir.*

*Will we be there by candlelight?*

— Mr. Brandes accepts it, Stephen said, as the first play of the closing period.

— Does he? What does Mr. Sidney Lee, or Mr. Simon Lazarus, as some aver his name is, say of it?

— Marina, Stephen said, a child of storm, Miranda, a wonder, Perdita, that which was lost. What was lost is given back to him. his daughter's child. *My dearest wife*, Pericles says, *was like this maid*. Will any man love the daughter if he has not loved the mother?

— The art of being a grandfather, Mr. Best gan murmur. *L'art d'être grandp.* . . . .

— His own image to a man with that queer thing genius is the standard of all experience, material and moral. Such an appeal will touch him. The images of other males of his blood will repel him. He will see in them grotesque attempts of nature to foretell or repeat himself.

The benign forehead of the quaker librarian enkindled rosily with hope.

— I hope Mr. Dedalus will work out his theory for the en-

lightenment of the public. And we ought to mention another Irish commentator, Mr. Frank Harris. His articles on Shakespeare in the *Saturday Review* were surely brilliant. Oddly enough he too draws for us an unhappy relation with the dark lady of the sonnets. The favored rival is William Herbert, earl of Pembroke. I own that if the poet must be rejected such a rejection would seem more in harmony with — what shall I say? — our notions of what ought not to have been.

Felicitously he ceased and held out a meek head among them, auk's egg, prize of their fray.

He thou and thees her with grave husbandwords. Dost love, Miriam? Dost love thy man?

— That may be too, Stephen said. There is a saying of Goethe's which Mr. Magee likes to quote. Beware of what you wish for in youth because you will get it in middle life. Why does he send to one who is a *buonaroba*, a bay where all men ride, a maid of honour with a scandalous girlhood, a lordling to woo for him? He was himself a lord of language and had made himself a coistrel gentleman and had written "Romeo and Juliet." Why? Belief in himself has been untimely killed. He was overborne in a cornfield first (a rye field, I should say) and he will never be a victor in his own eyes after nor play victoriously the game of laugh and lie down. Assumed dong'ovannism will not save him. No later undoing will undo the first undoing. If the shrew is worsted there remains to her woman's invisible weapon. There is, I feel in the words, some goad of the flesh driving him into a new passion, a darker shadow of the first, darkening even his own understanding of himself. A like fate awaits him and the two rages commingle in a whirlpool.

They list. And in the porches of their ears I pour.

— The soul has been before stricken mortally, a poison poured in the porch of a sleeping ear. But those who are done to death in sleep cannot know the manner of their quell unless their Creator endow their souls with that knowledge in the life to come. The poisoning and the beast with two backs that urged it king Hamlet's ghost could not know of were he not endowed with knowledge by his creator. That is why the speech is always turned elsewhere, backward. Ravisher and ravished go with him from Lucrece's bluecircled ivory globes to Imogen's breast, bare, with its mole

cinquespotted. He goes back, weary of the creation he has piled up to hide him from himself, an old dog licking an old score. But, because loss is his gain, he passes on towards eternity in undiminished personality, untaught by the wisdom he has written or by the laws he has revealed. His beaver is up. He is a ghost, a shadow now, the wind by Elsinore's rocks or what you will, the sea's voice, a voice heard only in the heart of him who is the substance of his shadow, the son consubstantial with the father.

— Amen! responded from the doorway.

Hast thou found me, O mine enemy?

A ribald face, sullen as a dean's, Buck Mulligan came forward, then blithe in motley, towards the greeting of their smiles. My telegram.

(*to be continued*)

## MARY OLIVIER: A LIFE \*

May Sinclair

I n f a n c y

### VI.

It was a good and happy day.

She lay on the big bed. Her head rested on Mamma's arm. Mamma's face was close to her. Water trickled into her eyes out of the wet pad of pocket-handkerchief. Under the cold pad a hot, grinding pain came from the hole in her forehead. Jenny stood beside the bed. Her face had waked up and she was busy squeezing something out of a red sponge into a basin of pink water.

When Mamma pressed the pocket-handkerchief tight the pain ground harder, when she loosened it blood ran out of the hole and the pocket-handkerchief was warm again. Then Jenny put on the sponge.

She could hear Jenny say, "It was the Master's fault. She

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