

German, Joyce, *Ulysses*

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James Joyce's *Ulysses* has a respected albeit intimidating reputation throughout the literary world. Perhaps this is due in large account to Joyce's avant-garde style of narration and his use of various foreign languages throughout *Ulysses*. In the case of languages, English was James Joyce's native language but he was also an accomplished polyglot understanding Latin, Italian, French, Norwegian, some Irish-Gaelic and German. I intend to examine in greater detail the German used in *Ulysses* and see what connection it has with Joyce. Joyce was fluent in German but I believe that he utilized these Germanic references to complement his characters and themes as well as his highly allusive narrative style. This paper will be divided into two parts. The first part will consist of sections dealing with Joyce's connection to the German language and culture. The second part will consist of a list of all his German allusions in *Ulysses*. I will attempt to present German as Joyce's allusion to philosophy but also as allusions to his own experiences living in Switzerland. Despite his initial distaste of the German language, Joyce would eventually become drawn to it and this paper will attempt to look closer into this relationship with German and Germanic culture.

Joyce's connection to the German Language

James Joyce's connection to the German language seems to have begun in his years spent at Belvedere College. Unlike his first school Clongowes Wood College, where students lived at the school during the semester, Belvedere College did not board their students. Located in Dublin, Belvedere College was a great change from the prestige associated with Clongowes but it was a Jesuit institution and held considerable respect among the other schools in the city. Joyce took to this change of schools with relative ease. One of the requirements at the new school was he had to take a new language. During his time at Clongowes, he had studied French and Latin but Belvedere required a third language. According to Richard Ellman this caused considerable debate among his parents as "his mother urged German [and] his father urged Greek"(46). Joyce would choose Italian over their suggestions but despite his regret of never learning Greek, his mother's suggestion would eventually be fulfilled when he eventually would study German.

By the time James Joyce had left Belvedere and had graduated from University College with a BA in Modern Languages, he had become competent with several foreign languages. When he left for France, in an ill-fated attempt to become a medical

student, Joyce was "fluent in French [and] he also knew very well Italian, and a bit of Irish; and he had studied Norwegian in order to read Ibsen"(Beja, 15). Joyce's studying of Norwegian due to playwright Henrik Ibsen would be the catalyst for his learning German. Ibsen had a profound affect on Joyce, as he believed that Ibsen had more of an affect than Shakespeare on the present generation of playwrights. So ardent was Joyce's respect for Ibsen that in a response to the English translator of Ibsen's letter, he remarked "'and the words of Ibsen I shall keep in my heart all my life'"(Beja, 10). Because of his admiration for Ibsen, Joyce began looking at the European theater and this led him to German playwright Gerhart Hauptmann.

Joyce regarded Gerhart Hauptmann's works, in particular his early works, very highly as he believed Hauptmann to be the primary disciple of Ibsen. Due to the lack of English translations of Hauptmann's plays "Joyce paid him the compliment of studying German, a language which until then he had disliked and avoided"(Ellman, 76). By the summer of 1901, while he was with his father in Mullingar, Joyce was able to translate two of Hauptmann's plays, *Vor Sonnenaufgang* (*Before Sunrise*) and *Michael Kramer*, into English. He struggled with the Silesian dialect of *Vor Sonnenaufgang* as he was not yet well versed in German and in some instances had to leave omissions in the translated text. However, he took to the story of *Michael*

Kramer because "he could sympathize both with the father who wanted his son to yield all to art, and with the gifted son who is maddened and destroyed by his love for a waitress"(Ellman, 87). This theme of art and a life dedicated to it, as well as father/son relationships, would appear in several of Joyce's works. In a case of art imitating life *Michael Kramer* would appear in "A Painful Case" from *Dubliners*. The main character of the story James Duffy owns a copy of the text, though, he keeps it in the drawer of his desk and not on the bookshelf, where his complete Wordsworth stood on one end of the lowest shelf and the *Maynooth Catechism* was on one end of the highest shelf. Like Joyce in real life, Duffy has translated *Michael Kramer* with stage notes written on the manuscript but this interesting exile from the bookshelf may perhaps be an allusion to Joyce, himself, and his self-exile from Ireland.

Besides the writings of Hauptmann, which influenced Joyce to study German, he like many of his contemporary Irishmen would also discover the writings of German philosopher Friedrich Nietzsche. Several of Nietzsche's beliefs appear throughout *Ulysses* and "it was probably upon Nietzsche that Joyce drew when he expounded to his friends a neo-paganism that glorified selfishness, licentiousness, and pitilessness, and denounced gratitude and other 'domestic virtues'"(Ellman, 142). Joyce was far from being a strict Nietzschean but nevertheless felt

attracted to certain philosophies of Nietzsche such as the "super-man", which Buck Mulligan speaks of in "Telemachus." Joyce's real interest would always remain with the everyday, aspects of regular people and not that of some "super-man."

Despite his ability to translate some of Hauptmann's works, Joyce would still take the opportunity to further his fluency in the language while he taught English at the Scuola Berlitz in Pola. At the school, Joyce made friends with several of the other teachers including a German teacher called Marckwardt. Joyce would playfully mock Marckwardt's methodical pedagogy of teaching by creating this German rhyme "Wer ist hier? Herr Professor. Wer ist dort? Herr Collessor. Herr Professor. Herr Collessor"(Ellman, 188). Nevertheless, Marckwardt and Joyce would become friends, as it would prove beneficial for them both. "[Joyce] soon began to exchange lessons with Marckwardt surmising that a knowledge of German might prove useful to him some day"(Ellman, 188). This would become evident during the outset of World War I.

James Joyce in Switzerland

James Joyce's lived several years in Switzerland. During the years 1915-1920, Joyce would complete several chapters of *Ulysses* as he and his family lived here during the turbulent

times of World War I. Because of his self-exile from Dublin, he and his family had already lived in France, Italy and Trieste. Life in Trieste had been difficult for the Joyces at first but they had soon grown quite fond of their life there. However, due to the war and its effect on Trieste, Joyce and his family would inevitably move to Zürich, Switzerland.

The Joyces arrived in Zürich on June 30, 1915. Zürich, however, did not hold considerable charm on Joyce. "Zurich did not rouse his enthusiasm. The surrounding mountains-'those great lumps of sugar,' as [Joyce] called them-bored him when they did not give him claustrophobia"(Ellman, 390). His wife, Nora, struggled with the prospect of having to learn a new language and their children would be placed two grades back from their proper level. Nevertheless, the city did have its interests and oddities, which took them by surprise. One such aspect was the emphasis on cleanliness in Zürich. Joyce would joke with friends from Trieste "'Zurich is so clean that if you spilled minestra on the Bahnhofstrasse you could eat it right up without a spoon'"(Ellman, 390). Adding to their culture shock was also the question of money. Friends of Joyce such as W. B. Yeats, Ezra Pound, and H. G. Wells provided help by speaking on his behalf in order for him to receive stipends from the Royal Literary Fund. Family members also provided assistance such as

Nora's uncle, whose gift of 15 pounds helped them on their initial arrival to Zürich.

Despite the Swiss-German culture, which did not seem to suite Joyce very well, Zürich provided an excellent environment to work on *Ulysses*. Due to the war, the city experienced an influx of refugees, which provided Joyce with an endless palette to work with on his novel. "The city of Zurich, its *bürgerlich* quality challenged by the influx of refugees and war profiteers, was a good place to write of Ulysses, a haven noisier but as safe as the one Ulysses himself found in the realm of Calypso"(Ellman, 393). Joyce was able to reach out and make new friends of various backgrounds including Italian, Austrian, and Greek.

New acquaintances such as Ottocaro Weiss provided Joyce with intellectual friendship as well as an open ear to his ideas. Joyce took to Weiss in particular; a former student of his, Oscar Schwarz from Trieste, introduced him to Weiss. The rich irony of Schwarz (black) introducing Joyce to Weiss (white) did not escape him and this attracted Joyce to the friendship. Along with spending late nights at cafés with Weiss and his friends, Weiss would attempt to introduce Joyce to writings of German authors such as Gottfried Keller, whom Joyce slowly grew to appreciate and even translated some of his poems into English. However, when Weiss tried to introduce Joyce to

Germany's famous poet Goethe, Joyce would describe him as "'un noioso funzionario' (a boring servant)"(Ellman, 394).

Joyce's friendship with Rudolf Goldschmidt, whom he also met while residing in Zurich, provided him with new means of income in tutoring English to several of Goldschmidt's friends. These friends, quickly, became close with Joyce also and in some instances would pay him for lessons that they would never take. His relationship with the Bliznakoff sisters, Olga and Vela, also gave him the chance to use parts of *Ulysses* in his English lessons with them. In one of their many discussions Joyce would explain to them the reason why he used various languages besides English throughout *Ulysses*. He sometimes used *Ulysses* to demonstrate that even English, the best of languages, was inadequate. 'Aren't there enough words for you in English?' they asked him. "'Yes,' he replied, 'there are enough, but they aren't the right ones'"(Ellman, 397). Along with these experiences, Joyce's list of acquaintances continued to grow, as some scholars believe that he might have even met Vladimir Lenin in a casual encounter in Zurich. Joyce and his friends found favorite meeting places such as the Restaurant zum Weissen Kreuz, where they could discuss various topics, all of which would hold considerable importance to the author.

Joyce's time in Switzerland continued to provide him with experiences that would be included in *Ulysses*. During the

spring of 1917, Joyce made the acquaintance of professional actor Claud W. Sykes, who met with him often and discussed Joyce's work. During one of their discussions, the topic of Shakespeare and his authorial legitimacy came into topic. Sykes would lend Joyce Karl Bleibtreu's book, which claimed that the Earl of Rutland was the true author of Shakespeare's works. Joyce would eventually meet Bleibtreu and include him in *Ulysses*. Sykes's friendship would continue to be of help to Joyce. When he wintered in Locarno, Sykes offered to type Joyce's three handwritten chapters, which made up the *Telemachiad* section of *Ulysses*.

Joyce had gone to Locarno in order to recuperate from his severe eye problems. While he worked on *Ulysses* and recovered, Joyce also met another recovering patient, Dr. Gertrude Kaempffer. He quickly became attracted to the doctor, who was quite well known in Germany for being one of the only female doctors of her time. Despite a mutual attraction between the two and the fact that Joyce was married, Kaempffer felt uncomfortable around him. She did agree to correspond with him and found his letters direct and explicit but nothing came of their relationship as she eventually left Locarno. Joyce, ever the author, included the painful feelings he felt towards her and their last meeting in *Ulysses*. "All that he had left was a recollection of having been aroused by a woman named Gertrude.

It was enough to bolster him in naming *Gerty* the pallid young woman that Bloom excites himself over in the *Nausicaa* episode"(Ellman, 419).

Another somewhat negative experience Joyce had in Switzerland came with a cast member in an acting troupe, that he co-owned. Henry Carr, who worked at the British consulate and also had served in the Black Watch Regiment, accused Joyce of cheating him out of money he felt he was owed due to a play he acted in. Their quarrel grew to violent heights as Carr threatened physically. So just as Dr. Kaempffer would make an appearance in *Ulysses* as Gerty in "Nausicaa" so would Henry Carr in "Circe" as a drunken soldier involved in a fight with Stephen Dedalus.

Joyce's troubles with Henry Carr had a profound effect on him and deeply affected his convivial nature. However, in 1919 Joyce would meet Englishman Frank Budgen, whom Joyce would consider as dear to him as J.F. Byrne. In unusual circumstances Budgen also worked for the English Ministry but unlike Carr, he and Joyce quickly became drawn to each other. Budgen had come to Switzerland through an artist friend, as he was also an artist. He had little to no schooling in England but was an extensive reader and had lived on the sea for many years. Most importantly "his mind was sensitive and receptive, and curiously without preconceptions about literature, so that he had no

difficulty in sympathizing with Joyce' innovations"(Ellman, 429). Joyce found a sympathetic ear in his work with *Ulysses* as well as a friend who shared in his sporadic nature. Nora Joyce became so flustered with her husband's nightlife that she chided him and Budgen but eventually admired her husband's friend after meeting him. Nevertheless, this was not to suggest that she was happy with her husband's work, as she would say to Swiss artist August Suter "'my husband is writing a book; I tell you *das Buch ist ein Schwein*'"(Ellman, 434).

Budgen became a great help to Joyce in his writing of *Ulysses*. The two spent countless hours together staying up late at favorite meeting places such as the *Zimmerleuten*. They would discuss various topics, which pertained to the novel. In one such discussion of *Ulysses* Joyce would ask Budgen "Do you know of any complete all-round character presented by any writer?"(Ellman, 435). Budgen would suggest Christ, Hamlet, and even Faust, which Joyce would strongly argue against. His argument against Faust was "'[he] was far from being a complete man, he isn't a man at all. Is he an old man or young man? Where are his home and family? We don't know. And he can't be complete because he's never alone. Mephistopheles is always hanging round him at his side or heels. We see a lot of him, that's all'"(Ellman, 435). Joyce did not seem to hold much esteem for Goethe's classic *Faust* because he did not see the character

Faust as an everyday man. He did see Ulysses, despite the epic nature of his character, as the more rounded character as he had a home, a wife, a son, a lover, and a companion in arms to the Greeks at Troy. Joyce would describe Ulysses in German as not being *gut* but as being *gutmütig* (decent). For this Joyce would attribute to Leopold Bloom as he argued "'Bloom is the same. If he does something mean or ignoble, he knows it and says, I have been a perfect pig'"(Ellman, 436). In certain instances where Joyce's friends felt as if he put them under a microscope, it was just a case of Joyce taking what he could of the ordinary life and using it for Leopold Bloom. Ellman states this of Joyce's intentions while he lived in Zürich "the material of *Ulysses* was all human life, every man he met was an authority, and Joyce carried dozens of small slips of paper in his wallet and loose in his pockets to make small notes"(439).

Joyce's Correspondences with Martha Fleischmann

Life in Switzerland had not been overly difficult for Joyce as his friendships allowed him to speak English, Italian, and French. His raucous evenings of fun with friends such as Weiss and Budgen afforded him this opportunity. He did not have to rely heavily on the native tongue of Switzerland. However, Joyce was competent enough in German as evidenced by his

translations of literature and poetry. Another example can be found in his letters to Martha Fleischmann. By looking at some of this secret correspondence, Joyce's skill in German may be inferred by these letters that he wrote during his years in Zurich.

During his time in Switzerland, Joyce wrote extensively and in some cases privately to certain people, which he did not want his wife or any others to know about. This was made evident in the latter section pertaining to his correspondences with Gertrude Kaempffer. However, near the end of the Joyce's time in Switzerland, Joyce became infatuated with a young Swiss woman living near his apartment. This woman, Martha Fleischmann, had a profound effect on Joyce as he had first seen her from his window in her own house pulling the toilet chain. Sometime later he encountered her as she entered her building and apologized to her for his abrupt reaction to her. "Joyce than apologized in German and said that she very strongly reminded him of a girl he once had seen standing on the beach in his home country '*Sie erinnern mich an ein Mädchen, das ich einmal in meinem Heimatland am Strand stehen sah*'" (Ellmann, 423).

Fleischmann, who was already the mistress of a married man and considered snobbish, liked Joyce and began a correspondence.

In a letter to her dated on the 9th of December 1918, Joyce writes in a very clear, simple, structured German mixed also

with some French. The theme and tone of the letter is that of a forlorn lover who longs for a single response from their beloved. Joyce starts the letter with the words "Arme liebe Marthe"(Ellmann, 434). "Poor, dear, Marthe," Joyce writes her as he asks her for any information concerning her well being as she was somewhat sickly. He continues "Was haben Sie gehabt? Ich bin noch unsicher aber glaube dass ich Sie gesehen habe heute abend"(Ellmann, 434). Joyce inquires from her as to what she has been doing and that he felt he had saw her one evening. Interestingly, Joyce refers to Marthe as Sie, which is the formal "you" signified by the capital S regardless of the position of it in a sentence. This could perhaps be a form of polite address but it still is interesting as to why he does not use "dir", which is informal and is used by closer acquaintances. This choice of *Sie* or *dir* does not suggest that Joyce had little understanding of German grammar. On the contrary his German letters tend to have excellent grammar.

However, proper grammar can only be defined by the nature of what type of German he was using. Joyce most likely studied Hochdeutsch (standard German) before going to Pola and Switzerland but it is likely that his time with Marckwardt and German friends in Zürich also provided Joyce with some of the dialectical differences found throughout the German languages. For example in this latter sentence Joyce uses a subordinating

conjunction. In standard German there are very strict rules as to where the verb can go as it is generally regarded that it takes the second position of a sentence. However, in more complex clauses, where a subordinating conjunction is used, the verb or verbs must go at the end of the sentence. But Joyce writes *dass ich Sie gesehen habe heute abend*, in which *gesehen habe* should go at the very end with *heute abend* coming after *Sie*. This is not to suggest that Joyce made a mistake in this letter but that his knowledge of German comes from a basis of the standard form and some of its dialects. Unfortunately in this letter he abruptly stops writing in German and switches to French as he explains, "Je continue en français parce que l'allemand ne me vas pas"(Ellmann, 434). In this latter sentence Joyce tells Marthe that he will continue on in French as German does not suit him well.

In another letter dated February 2, 1919, Joyce writes Fleischmann again and this time all in German. In this case, Joyce again writes in an almost paternal tone but with exuberance and great concern. "Nach langes Erwarten sah ich gestern abend Dein Gesicht, aber so blass, so müde, und so traurig"(Ellmann, 436). Joyce describes poetically to her the long gap of time since he last saw her face. His emotion of seeing her is coupled with an ever-concerned tone for her health as her face appears tired and pale. Joyce's concern for her

health is prevalent throughout the letters he writes her and seems to be one of the main themes of their correspondences. The structure of this German sentence is in the past tense as Joyce uses "sah" which is the Simple Past 1st person form of sehen. Despite these being examples of his writing and not oral communication, Joyce's knowledge of German seems solid enough that he can create various simple and semi-complex written sentences. In the closing part of the letter, Joyce rights to her poetically in German "und durch die Nacht der Bitterkeit meiner Seele fielen die Küsse Deiner Lippen über meinen Herz – weich wie Rosenblätter, sanft wie Tau"(Ellmann, 436). Joyce uses an accusative preposition and the genitive case with the phrase *durch die Nacht der Bitterkeit meiner Seele*, which means through the night of the bitterness of my soul. The preposition *durch* comes from a category of German prepositions that govern the Accusative case. The last part of the term *der Bitterkeit meiner Seele* is the Genitive case, which is the case that displays some type of possessive relationship between two nouns. Joyce evidently knew the grammar of the complex German case system as he also showed with the use of subordinating conjunctions in the previous letter. These letters may seem trivial in the larger scheme of Joyce's relationship to German but they provide an excellent example of his knowledge of German up to that point and that the only discomfort he felt in using

it came more from personal taste and not confusion of the actual language.

German in *Ulysses*

The German of *Ulysses* contains various allusions, which pertain to several areas such as philosophy and literature but also to such things as politics. By examining these various allusions and other uses of German, I first hope to examine the relationship they may have with Joyce and also with Stephen Dedalus and Leopold Bloom. I also hope to see how other allusions, which are not connected to Stephen or Bloom, fit in *Ulysses*. In this section I will present key examples of these various allusions, as there are many more, which can be found in the index.

After looking at the various allusions, which pertain to philosophy and literature, it becomes apparent that they center on Stephen Dedalus's character. The first chapter of *Ulysses*, "Telemachus," has an allusion that deals with German philosopher Friedrich Nietzsche. In this chapter Stephen Dedalus's mirthful, crude roommate Buck Mulligan clearly references Nietzsche when he teasingly shouts: "My twelfth rib is gone, he cried. I'm the *Übermensch*. Toothless Kinch and I, the supermen" (Joyce, 19). *Übermensch* is a reference to Nietzsche's philosophical ideal of the superman, an irony that Joyce

intentionally creates in comparison to Stephen, who is slowly losing his teeth and has a deep fear of water. Joyce scholar David Major focuses on this in his article "The Satirizing Superpowers Stephen Dedalus and Zarathustra." "Joyce establishes the comparison as satiric from the start . . . the satire cuts Stephen's idea of the artist's greatness in more ways than one . . . Stephens failures as a Superman are pointedly ridiculous, and his successes lie in areas which the context of *Ulysses* turns against him"(115). This gives reference to Joyce's attraction to Nietzsche's *Übermensch* but Stephen's failures at achieving this status also display his interests in the everyday man, who is full of faults and virtues, and not in some god-like perfect man. Nevertheless, Joyce and Nietzsche do share similarities in their rejection of any human principle, whether it is religious, scientific or aesthetic, that believes itself to be the defining principle of life. Scholar Brian Cosgrove states this of the relationship between Joyce and Nietzsche's writings in his article "Flaubert, Schlegel, Nietzsche, Joyce and some European precursors." He writes "what we find at the heart of *Ulysses*, as at the centre of much of Nietzsche's writings, is a rejection of any idealism which, whether as asceticism or misplaced romantic sentiment, deflects us from the persistent acknowledgement of the human realities which are indefeasibly there"(203). This also seems

to apply to Stephen Dedalus and Leopold Bloom, as their characters do not subscribe to any one set of beliefs.

In "Proteus" Joyce makes allusion to several German philosophies in the beginning of the chapter. The second sentence of the chapter, which is the internal monologue of Stephen, states, "signatures of all things I am here to read, seaspawn and seawrack, the nearing tide, that rusty boot"(31). The first part of the sentence, "signatures of all things I am here to read" makes reference to German mystic Jakob Boehme. According to Don Gifford's *Ulysses Annotated*, Boehme believed that, "everything exists and is intelligible only through its opposite. Thus, the modality of visual experience stands (as signatures to be read) in necessary opposition to the true substances, spiritual identities"(44). Modality is reference to the beginning statement of this chapter, "ineluctable modality," as Stephen struggles to capture an artistic ideal among the variety of sensations and things found on the beach in order to create a poem.

The second major allusion to German philosophy in this chapter comes almost immediately after the first one. As Stephen walks on the beach, Joyce uses the specific terms *nacheinander* and *nebeneinander* to describe his footfall. Translated *nacheinander* means succession and *nebeneinander* means side by side. These two German words are associated with German

philosopher Gottfried Ephraim Lessing. Specifically they are ideas from Lessing's work *Laocoön*, in which he sets out to distinguish between subjects appropriate to the visual arts and those appropriate to poetry: "In the one case the action is visible and progressive, its different parts occurring one after the other (*nacheinander*) in a sequence of time, and in the other the action is visible and stationary, its different parts developing in co-existence (*nebeneinander*) in space"(Gifford, p. 45).

The allusions that are connected to Leopold Bloom tend to deal more with various aspects such as his Jewish heritage than with philosophy or literature. Perhaps this is Joyce's way of giving insight into the inner character of both Stephen and Bloom. Stephen is young and at a point in his life where formulating ideas and theory plays a part of his artist's life whereas Bloom is older and set in a way of life he has been living for a long time. This is not to suggest that Bloom's life is without problems. Bloom like Stephen does feel alienation from his surroundings as he is self-alienated from his fellow Irishmen not for artistic reasons but because he is Jewish. He also feels alienated from his own home due to the fact that he knows of Molly's impending infidelity with Blazes Boylan.

Allusions to Bloom's relationship with his heritage can be found in several chapters of the book. In "Calypso," Bloom reads of a company (Agendath Netaim) that takes payments from those who would wish to buy pieces of land in the Jewish Holy Land. The address of the company is located at Bleibtreustrasse 34, Berlin. W 15. Literally this noun in English would translate to "remain true to yourself street." This allusion serves as a stylistic play on words in displaying Bloom's own self-alienation from his Jewish background. I believe it also serves as a satirical allusion, as Joyce was very interested in Anti-Semitism, and this allusion suggests that Bloom is not being a true Jew. In other words he does not live up to the common, prejudicial, beliefs of Jews in a heavily Anti-Semitic Europe, which characters such as Mulligan and Lenehan feel towards Bloom. In another type of allusion, which gives reference to Bloom's background, Bloom uses a Yiddish term in his thoughts. During the tumultuous chaos of "Circe," Bloom says to himself "Ja, ich weiss, papachi"(Joyce, 230). The interesting word is "papachi" which is Yiddish for father. Yiddish is a German dialect, which originates in the Middle Ages from the Ashkenazi Jews. The significance of Bloom using the Yiddish word for father perhaps again shows Bloom's unconscious mind thinking of his Jewish heritage as his father came to Ireland from Eastern Europe.

Another interesting group of allusions that Joyce uses in *Ulysses* are those that actually have nothing to do with Stephen or Bloom at all. Due to the climatic times that *Ulysses* was written in, Joyce includes several allusions, which reference the political climate of Germany in Europe pre World War 1. In "Lestrygonians" he writes, "Germans making their way everywhere. Sell on easy terms to capture trade"(136). This allusion references the expansionist policies of Germany, which sought to enlarge its colonial and naval empires. Germany also gained increased control of financial markets in hope to monopolize certain businesses. In another example of these political allusions, Joyce makes reference to the relationship between the Japanese and German Empires: "The Germans and the Japs were going to have their little lookin" (523). This alludes yet again to Germany's increasing threat to the English Naval power as their navy along with the Empire of Japan's navy concerned the other world powers.

Not all of the allusions in *Ulysses* pertain to concepts, events, or people. In several instances Joyce does use German in an attempt to flavor the text. These "flavoring" allusions add more to the stylistic context of *Ulysses*. In these instances I believe that Joyce is truly having fun with the German language. This becomes quite evident in some examples where he makes a play on Bloom's name with various different

German compound nouns. In some cases with compound nouns such as one found in "Cyclops," Joyce actually creates his own German words by mixing and matching English and German to formulate his very own hybrid of these two languages.

Examples of Joyce using German allusions for stylistic purposes can be found throughout the chapters. One such example is the German word *schluss*, which is found in "Proteus." This term translated means to stop. As Stephen remembers a conversation he had with Patrice Egan in Paris, their conversation is in French but Joyce ends it with *schluss*. This words stands in stark contrast to the French and it serves as Stephen's internal monologue speaking to the reader in an attempt to show his thought has come to an end. Joyce makes use of this style again when in "Scylla and Charybdis," Stephen debates the topic of Shakespeare's *Hamlet*. In this case the word *punkt*, which means point, is used to structure Stephen's interesting theories on *Hamlet*. There are various other examples of this throughout *Ulysses*.

Joyce makes use of several types of stylistic German allusions for Leopold Bloom. Many of these also refer to Bloom's heritage but they fit it more as stylistic allusions than as references to terms or people. For example, Joyce iterates the name Bloom in various, different ways throughout *Ulysses*. In "Sirens," the allusion *Blumenlied* is used.

Blumenlied is a German compound noun and the German word *Blumen* is the plural form for flowers. *Blumen* in a way acts like a homophone with Bloom's surname as in English bloom can pertain to flowers. Joyce does this again in "Cyclops" with the allusion *Luitpold Blumenduft*. In this case *Luitpold* is an archaic German word for Leopold and *Blumenduft* is another compound noun meaning fragrance. The contrast between Leopold Bloom and *Luitpold Bloom* again shows the stylistic similarities between the two names, which mean the same thing.

In the other extreme of the compound noun is Joyce's Frankenstein-like *Nationalgymnasiummuseumsanatoriumandsusp-oriumsordinaryprivatedocentgeneralhistoryspecialprofessor-doctor-Kriegfried Ueberallgemein* found in "Cyclops." In this case Joyce is directly satirizing the length of German compound nouns as his word consists of 13 nouns. One aspect that Joyce also does throughout this noun is a mixture of English and German. For example he uses *and* instead of *und*. This might suggest Joyce's lack of German vocabulary but as seen in his letters to Martha Fleischmann and his ability to translate Hauptmann's plays, *und* is a very basic word and one that he would know. In other more complex instances he uses *history* instead of *Geschichte* but instead of using *school* Joyce decides to use *Gymnasium*. This inter-mixture of languages displays his knowledge of German and that this noun is not full of mistakes

but serves as an allusion to satirize the lengthiness of some German compound nouns.

Conclusion

Examining the German allusions of *Ulysses* provides one with a clearer understanding of why Joyce chose German instead of any of the other various languages he knew. German served primary as an allusion to such things as German philosophy. Joyce also used allusions for stylistic purposes in order to complement his unique style of writing. Joyce was a writer, and like any good writer took from all of his life experiences. His connection to Ibsen led him to want to read Hauptmann and thus caused him to learn German. His eventual life in Switzerland would also provide him with allusions for *Ulysses*. I have presented a broad overview of Joyce's connections to German as well as examples of Joyce communicating in German. For the last section I only examined a certain number of allusions, as there are so many more, which can be found in the appendix. By examining this list of German allusions in its entirety, I hope to provide a more comprehensive guide to the German found in *Ulysses*.

APPENDIX

Allusions to German in Ulysses

Along with *Ulysses*, I consulted Don Gifford's *Ulysses Annotated* and some parts of Richard Ellmann's *James Joyce* for this appendix. The style of the appendix, itself, is structured like Gifford's excellent appendix. This list of allusions consists of all of the German terms, places, people, themes, and ideas that Joyce included. By viewing this list, I hope to present a clearer picture of the German in *Ulysses* and to present interesting connections between Joyce and German as well as connections to Stephen Dedalus and Leopold Bloom.

Ulysses (1922)

U 1.8. Come up, Kinch!--Said by Buck Mulligan at the start of the story in an effort to tease Stephen Dedalus. According to Gifford, kinch originates from kinchen, which references a child. Joyce was actually called kinch by Oliver Gogarty (the basis for Buck Mulligan) for the word being an "imitation of the

cutting-sound of a knife"(Ellmann, p. 131).

U 1.708-09. My twelfth rib is gone, he cried. I'm the

Übermensch. Toothless Kinch and I, the supermen--(Buck Mulligan yells this to Stephen Dedalus and Haines as he prepares to bathe in the ocean. The term Übermensch literally means "superman" and was popularized by German philosopher Friedrich Nietzsche in his book *Thus Spake Zarathustra*. For Nietzsche, the Übermensch is one who surpasses man (human-kind) and rises to an enriched God-like status. Mulligan's lack of a twelfth rib implies that he and Stephen are like Adam, who was the first human created according to the Judeo-Christian faith and thus was the least contemptible man as he came before anyone else (Gifford, p. 27).

U 3.2. Signatures of all things I am here to read--Stephen

Dedalus thinks this to himself as he sits on the beach and struggles with the problem of creating something artistic as in his case he desires to create a poem. This part of the sentence references German mystic Jakob Boehme (1578-1624) who "maintained that everything exists and intelligible only through its opposite. Thus, the "modality" of visual experience stands (as signatures to be read) in necessary opposition to the true substances, spiritual identities"(45).

U 3.13,15. Nacheinander . . . nebeneinander--German words

associated with German philosopher Gotthold Ephraim Lessing.

Nacheinander means in succession and nebeneinander means side by

side. These words are used to describe the motion of Stephen's feet as he walks on the beach and feels the cracking of the shells under them. The *nacheinander* and *nebeneinander* concept comes from Lessing's *Laocoön*. "Lessing sets out to distinguish between subjects appropriate to the visual arts and those appropriate to poetry: 'In the one case the action is visible and progressive, its different parts occurring one after the other (*nacheinander*) in a sequence of time, and in the other the action is visible and stationary, its different parts developing in co-existence (*nebeneinander*) in space'"(45).

U 3.30. Frauenzimmer--This German compound noun refers to the two midwives at the beach Stephen sees. *Frauenzimmer* is an archaic word used to refer to women. The modern definitions are considered crude as it can mean broad, dame, or wench.

U 3.173. Schluss--This term can serve as either a noun, adjective or, adverb in the German language. All of the various meanings of *Schluss* refer to finality such as closing or stopping. In this case the word seems to be a part of Stephen's internal monologue as *Schluss* ends his reminiscence of his talk with Patrice Egan in Paris.

U 3.321. Natürlich--German term with various meanings. Commonly used as an adverb to mean naturally. In the text, the word is used for this as Stephen questions his choice of actions in rescuing the drowning boy.

U 4.199. Bleibtreustrasse 34, Berlin. W 15--This address appears on a scrap of paper, which Leopold Bloom randomly picks up at Dlugacz's butcher shop. Bleibtreustrasse is a compound German noun that can be broke up into 3 single elements: Bleib-Treu-Strasse. Bleib comes from bleiben, which means in this case to remain or stay in a certain mentality. Treu means true and strasse means street. Literary this would translate as "remain true to yourself street." This applies to the street for those who want to buy land in the Jewish homeland and return to their homeland. It can also apply to Bloom as he feels alienated from his Jewish background and this addressee is accosting him to remember his true background.

U 4.419. little Rudy--Rudy refers to Rudolf Bloom, Molly and Leopold's son who unfortunately died at an early age. "His name Rudolf derives from two Old German words, hrothi (fame) and vulf (wolf)"(79).

U 5.62. Henry Flower Esq--Henry Flower is an alias used by Leopold Bloom in his secret communications with Martha Clifford. "The name Henry entered English from the Old High German *Heimrich* (ruler of the house)"(85).

U 7.768. frozen music--Term used by German philosopher Friedrich von Schelling to describe the art form of architecture. "It was "music" in space, as it were a frozen music"(146).

U 8.554. Goerz lenses--Goerz is the name of a German optical

firm, who was very successful in making and selling prism binoculars.

U 8.555-56. Germans making their way everywhere. Sell on easy terms to capture trade. Undercutting--This statement alludes to the expansionist policies of Germany during the years before World War 1. Germany's expansionist policies "included not only an all-out effort to enlarge its navy and its colonial empire but also to capture international markets. The German government granted impressive subsidies to key industries (such as the optical industry) to ensure favorable competitive position in world markets"(174).

U 9.74. Pfuiteufel--A German compound noun consisting of Pfui and Teufel. Pfui translates to "fie, for shame" as Teufel means devil. These two words combined form a German oath that literally can mean "shame on the devil."

U 9.491. Was Du verlachst wirst Du noch dienen--"German proverb: "What you laugh at, you will nevertheless serve"(224).

U 9.492. Johann Most--Johann Most "was a German-American bookbinder and anarchist whose newspaper *Die Freiheit* (Freedom) accompanied him from Berlin to London to New York. He won a place in the hearts of the Irish (and in an English jail) by violently condoning the Phoenix Park murders"(224).

U 9.700. Punkt--Translated Punkt means dot or full stop. Many times it is used figuratively in discussions such as

categorizing parts of one's speech. For example one could say "I agree with you on point 1 and point 2 but not on point 3."

In the case of the text, Stephen uses this word during the course of a discussion he has with his peers on Shakespeare.

U 9.766. made in Germany (Cf. U 8.555-56)--Besides another reference to the industrialization of Germany during the years leading up to World War 1, this also has another meaning. "A witticism at the expense of German scholars, who had a tendency to expropriate Shakespeare as "unser [our] Shakespeare"(237).

U 9.1073-75. Herr Bleibtreu (Cf. U 4.199)--In this case, Bleibtreu refers to German poet, critic, and dramatist Karl Bleibtreu. He studied Shakespeare and in his work *Die Lösung der Shakespeare-Frage* (The solution of the Shakespeare Question) argued that his "plays were written by Roger Manners (1576-1612), the fifth earl of Rutland"(251).

U 11.844. Blumenlied--German compound noun that consists of the words Blumen and Lied. Blumen is the plural form for flowers and lied means song. "There are literally hundreds of songs so titled; the most famous is by the German lyric poet Heinrich Heine (1797-56)"(304). Blumenlied has an interesting play on the text as Leopold Bloom's surname connects with Blumen as they both deal with flowers. Further evidence to suggest that Joyce chose Heine's Blumenlied is also the fact that the chapter is called Sirens and Heine is well known for his poem *die Lorelei*.

This poem depicts a beautiful siren-like woman who lures German sailors to their deaths on the Rhine River because of her beautiful voice.

U 12.468. Luitpold Blumenduft--"Luitpold is an archaic German form of Leopold; *Blumenduft*, German: "flower scent or fragrance"(332).

U 12.560. Schwanzenbad-Hodenthaler--Two compound German nouns, which refer to the male's penis and testicles. These are considered vulgar and crude in German. Translated this statement would be "Penis-in-bath-Inhabitant-of-the-valley-of-testicles"(334).

U 12.566-67. Herr Hurhausdirektorpräsident Hans Chuechli-Steuerli--"Mr. Brothel-director-president Hans [short for Johannes (John)] Chuechli-Steuerli [suggesting 'Little-cake-Little-tax'; a Swiss-German family name]"(335).

U 12.567-69. Nationalgymnasiummuseumsanatoriumandsuspensoriumsordinaryprivatedocentgeneralhistoryspecialprofessor doctor Kriegfried Ueberallgemein--A massive compound German noun created by Joyce to satirize the lengths to which some German nouns can become. This compound contains the following nouns: **national** (the same meaning and spelling as in English), **gymnasium** (a type of German school for upper level teen-aged students, who eventually plan to go to university.), **museum** (same meaning and spelling as in English), **sanatorium** (a place

of healing for people suffering mental health ailments), **and** (Joyce throughout this noun mixes German and English as is evidenced with **and** as its German equivalent is **und**), **suspensoriums** (A type of suspensory bag or bandage. It is also can refer to the reservoir on condoms that catches the sperm.), **ordinary** (English is used here again instead of German), **private** (Another English word used), **docent** (English adjective that means teaching or instructing), **general** (English spelling and meaning), **history** (English spelling and meaning), **professor** (English spelling and meaning), **doctor** (English spelling and meaning). "*Kriegfried* means "War and Peace" and is a pun on [German mythical hero] Siegfried. *Ueberallgemein* means literally, "Overall, universal," but the pun also involves the German national anthem "Deutschland, Deutschland über Alles" (Germany, Germany, over Everthything)"(335).

U 12.1397. *Ehren on the Rhine*--A reference to an American Ballad by Cobb and William Hutchinson. The poem deals with the parting of a soldier and his true love. The soldier does not survive the war but he sings to her that they will meet after the war at the Rhine and never be parted. The German noun *Ehren* deals with honor as in honor of someone. The Rhine is a major river of Germany that serves as forms of travel and commerce for the country. In contrast with the Rhine is the Liffey as it plays a major part in Ireland and Dublin's economy as well as art.

U 12.1804. Mendelssohn--"Either the German philosopher Moses Mendelssohn (1729-86), a Jew who made impressive attempts to mitigate the brutal prejudice against Jews in eighteenth-century Berlin and who successfully broadened the outlook of his coreligionists, Felix Mendelssohn-Bartholdy (1809-47), the German composer whose family had added the name Bartholdy when they renounced Judaism and embraced Christianity"(378).

U 12.1804. Karl Marx--"The German social philosopher, was born of Jewish parents; he not only abandoned his faith but also replaced it with a rather shrill anti-Semitism"(378). This reference to Marx can have several meanings as to its importance in Ulysses but in the case of this chapter most likely Marx references Bloom. Due to some of his ideas for bettering Dublin and the fact that he is Jewish give some of his fellow Dubliners reason to believe that he could have communist sympathies.

U 14.307-8. Entweder transubstantiality oder consubstantiality but in no subsubstantiality (Cf. U 3.13-15)--In German entweder can mean either-or and oder translates to English as or. In clever play on words similar to nacheinander...nebeneinander, Stephen Dedalus thinks of the Arius and Valentine controversies. Both dealt with church doctrine with such questions as to the nature of the Holy Trinity and the acts of the Eucharist. Entweder and oder in this case only serve as conjunctions. This appears to be a recurrent theme in the text where the German can

either have major significance as evidenced with *nacheinander-*
nebeneinander or Joyce playfully uses simple German phrases such
as in this case instead of simply using the English
conjunctions. This perhaps gives more evidence to pertain that
he uses German so that it will constantly remind one of the
philosophical aspect.

U 14.315. Almany--Almany is an archaic word that was once used
to refer to Germany. Almany comes from the ancient Germanic
tribe the Alamanni, who date back to the Golden Age of Rome.
They resided near the upper area of the Rhine River, which was
known by the Romans as Upper Germania. In modern day French,
the noun for Germany is *l'Allemagne* that also gives reference to
the Alamanni.

U 14.973. Sturzgeburt--Compound noun consisting of *sturz* and
geburt. In German it means sudden birth, "a medical term for
the rare phenomenon of sudden, accidental birth"(430).

U 14.1236. Blumenbach--"Johann Friedrich Blumenbach (1752-1840),
a German naturalist, physiologist, and anthropologist, noted as
the founder of physiological anthropology and for his theory of
the unity of the human race, which he divided into five
physiological types: Caucasian, Mongolian, Malay, American, and
Ethiopian. He speculated that a *nisus formativus*, "formative
tendency," was inherent in all living things"(437).

U 14.1236. Hertwig--"Oscar Hertwig (1849-1922), a German

embryologist who demonstrated that male and female sex cells are equivalent in their importance and that fertilization consists in the conjunction of equivalents. His brother, Richard Hertwig (1850-1937), was a co-worker who did considerable research on sex differentiation and on the relation between the nucleus and the cytoplasm in sex cells"(437).

U. 14.1236. Leopold--"Christian Gerhard Leopold (1846-1911), a German embryologist and gynecologist"(437). It is evident that he Leopold Bloom shares his first name with this man as well as Bloom's interest in certain parts of the female anatomy as well as the female rectum.

U. 14.1378. *alles Vergängliche*--German for "All that is transitory" or " Everything is fleeting." Alles Vergängliche refers to the first line of the final chorus in part II of Goethe's *Faust*. "The "immortal part" of Faust has been snatched from Mephistopheles and conducted toward "higher spheres," and the dramatic poem closes as the Mater Gloriosa speaks from above Doctor Marianus"(439). Goethe is considered one of Germany's greatest authors as he has been called the German Shakespeare. Faust is considered his greatest achievement of the many works he created. Many playwrights including Christopher Marlowe have told the legend of Doctor Faustus or Faust, who sold his soul to the devil/a demon in order to grasp whatever he wanted. Goethe's *Faust* is a philosophical journey that deals less with

carnal pleasure and more with understanding life, love, and death among other things.

U. 14.1431-32. *Deine Kuh Trübsal melkest Du. Nun trinkst Du die süsse Milch des Euters*--"You are milking your cow [named] Affliction. Now you are drinking the sweet milk of her udder"(440).

U. 15.257. *Ja, ich weiss, papachi*--Translated: "Yes, I know, father." The term "papachi" is also Yiddish as Yiddish is a dialect of German.

U. 15.722. *Donnerwetter*--Donnerwetter translated literally actually means thunderstorm. However, this word tends to be used a mild swear word that can range from golly to damn.

U. 15.1032. *Edelweiss*--Translated: "Noble-white"; Edelweiss is a type of Alpine flower that has a white blossom and plays a significant part in Germanic culture. It is the national flower of Austria and is perhaps best known for a song bearing its name from the famous musical *The Sound of Music*.

U. 15.1828. *Silberselber*--Translated: "Silverself." Silberselber is a German compound made up of the noun *silber*, which is the color. *Selber* is a pronoun meaning self.

U. 15.1863. *Christbaum*--Translated: "Christmas tree." This has a strong religious connotation and is used in Southern Germany, which has a high percentage of Catholicism. There are other forms of the word including *Weihnachtsbaum* and *Tannenbaum* with

Weihnachtsbaum being considered the general word for Christmas tree. Christbaum would be considered dialectical and not a word used by just any German speaker.

U. 15.1916. Footboden (Cf. U. 12. 567-569)--Joyce plays with the German language again as this compound noun consists of a word in English and a German word. Foot is English for foot but boden is German for several meanings including ground and floor. This word in German would be Fußboden.

U. 15.2554. spucks--"From the German *spucken*, "to spit."

U. 15.3467. Reynard--"The fox in the medieval beast epic *Reynard the Fox*. Reynard's name derives from the Germanic *Raginohard*, "the wily, crafty," and in the course of his enduring feud with the wolf he finally proves himself the real master of the beasts"(509).

U. 15.3649-50. "extends his hands to her smiling and chants to the air of the bloodoath in The Dusk of the Gods"--"That is, in Richard Wagner's opera *Die Götterdämmerung*, the last of the four-opera cycle *Der Ring des Nibelungen* (The Ring of the Nibelung)(1853-74). In the first act of the *Die Götterdämmerung* the villain, Hagen, devises an elaborate plot to bring about the downfall of the gods. With a magic potion he makes the hero Siegfried forget Brunhilde, his true love, and the ring, his mission. Siegfried is manipulated so that he falls in love with Gutrune, Hagen's half-sister, and promises to woo Brunhilde for

Gutrune's brother, Gunther. Gunther and Siegfried seal the compact with a blood oath of friendship, and with the help of considerable Wagnerian plot elaboration, the doom of the Gods is sealed"(511).

U. 15.3651-53. "Hangende Hunger, Fragende Frau, Macht uns alle kaputt"--Translated: "Intense desire, questioning wife, destroys us all." "In act I of Wagner's *Die Walküre* (1854-56), the second of the four operas of the Ring, Siegmund arrives at the house of Hunding, whose wife is Siegmund's lost sister, Sieglinde. Brother and sister are eventually to elope and become Siegfried's parents, but first Sieglinde asks why Sieglinde asks why Siegmund's name is "Woeful"; as he answers he calls her "Fragende Frau" and recounts the story of his life of woe, which incidentally reveals him as the enemy of her husband, Hunding"(511).

U. 15.4242. *Nothung!*--Translated: "Needful." "The magic sword in Wagner's *Der Ring des Nibelungen*. In *Die Walküre* (1854-56), the second of the four operas of the Ring, Wotan, the king of the gods, has planted it in the heart of a giant ash tree ("ashplant"). Siegmund, Siegfried's father, retrieves the sword, but when he attempts to defend himself with it against his sister's husband, Wotan withdraws the sword's magic power; the sword is shattered and Siegmund is killed. In the third opera, *Siegfried* (1856-69), Siegfried, because he does not know

the meaning of fear, is able to reforge the sword. Ironically it is with this sword, its magic power restored, that Siegfried will unwittingly bring about *Die Götterdämmerung* (The Twilight of the Gods) in the final opera (1874) of the *Ring*"(518). Joyce places strong emphasis on the objects that Stephen and Bloom carry throughout the story. One such is Stephen's cane, which comes from a type known as ashplant canes. This cane might perhaps present some type of paralysis on the part of Stephen until Circe when he breaks away from the guilt of his mother's spirit.

U. 15.4455. made in Germany (Cf. U. 8.555-56 and U. 9.766 and U. 12.1390-92)--"Suggests both Edward VII's lineage and one of the varied lineages attributed to Freemasonry. "Made in Germany" was also a catch phrase for the shoddy or unfairly subsidized industrial products with which Germany was seeking to flood the world market in the late nineteenth and early twentieth centuries. The phrase was popularized by Ernest Williams in a short, racy, and alarming account of the impact of German industrial expansion on British industry, *Made in Germany* (London, 1896)"(522).

U. 16.1001. "The Germans and the Japs were going to have their little lookin"--"In two interrelated ways: Japan was demonstrating that it had a powerful if limited navy in the Russo-Japanese War, and German naval power was beginning to pose

a serious threat to English sea power in the West. The corollary was that both the Germans and the Japanese were interested in a colonial expansion that threatened to bring them into conflict with the expansionist policies of the British Empire"(548).

U. 17.570. kindergarten--Translated: "Children-garden." This is a literal translation as garden means gathering or group and not an actual botanical garden. "The first kindergarten was established in 1840 by the German educator Friedrich Fröbel (1782-1852). His revolutionary ideas about child behavior and education spread rapidly through Western Europe and, after 1867, to the United States. By 1900 kindergartens were national institutions in many countries, but they remained local or philanthropic in England and Ireland"(574).

U. 17.612-17. Solitary hotel in mountain pass. Autumn. Twilight. Fire lit. In dark corner young man seated. Young woman enters. Restless. Solitary. She sits. She goes to window. She stands. She sits. Twilight. She thinks. On solitary hotel paper she writes. She thinks. She writes, She sighs. Wheels and hoofs. She hurries out. He comes from his dark corner. He seizes solitary paper. He holds it towards fire. Twilight. He reads. Solitary."

-Joyce invokes German poet, author, and playwright Gerhart Hauptmann's style in this passage. Joyce respected Hauptmann's work and translated some of his work into English. Despite this

allusion to Hauptmann's style, Joyce may also be using this style as a simple play on words and not a direct reference to Hauptmann. "Although frequently referred to as a "naturalist," his works are characterized by a vacillating combination of lyric romanticism and a tragic or pathetic realism, particularly noticeable in his treatment of women"(575). Perhaps in some aspects this applies to Bloom who is oft thought of as "womanly" for his actions and thoughts towards women.

U. 17.869. Herr Hauptmann Hainau, Austrian army--Hauptmann is the equivalent of captain in English military ranks. "Julius Jakob, Baron Haynau (1768-1853), may be the model rapist Joyce had in mind. He was a notorious Austrian general, hated throughout Western Europe (to the point of being in physical danger of mob violence when he traveled) for the cruelty and viciousness with which he put down the briefly successful revolutions of northern Italy (1848) and of Hungary (1849). [The allusion to Hauptmann refers] to a rank Haynau held before he was made colonel in 1830"(580).

U. 17.1110. Herschel--"Sir William Herschel (1738-1822), a German-English astronomer known for his discovery of Uranus (1781) and its satellites and for his extensive catalogue of nebulae (2,500), double-stars, etc"(584).

U. 17.1110. Galle--"Johann Gottfried Galle (1812-1910), a German astronomer who made the telescopic confirmation of the existence

of Neptune in 1846. He also did extensive work on asteroids"(584).

U. 17.1110-12. "the systematisations attempted by Bode and Kepler of cubes of distances and squares of times of revolution: the almost infinite compressibility of hirsute comets and their vast elliptical egressive and reentrant orbits from perihelion to aphelion" (Cf. U. 17.1110)--"Johannes Kepler (1571-1630), a German astronomer and mathematician; the third his "laws of planetary motion" (1619) determined a proportional relation between a planet's mean distance from the sun cubed and the time of one complete orbit squared. The German astronomer Johann Elert Bode (1747-1826) was know for his star charts (published 1801), which included 17,240 stars (12,000 more than any previous chart); he reproduced Johann Titius of Wittenburg's statement (published 1776) of the interrelations of planetary distances, subsequently called the "Titius-Bode law"; on the basis of this purely empirical numerical progression Bode predicted the existence of a "planet" (the asteroids) in the "gap" between Mars and Jupiter"(584).

U. 17.1383. *Soll und Haben* by Gustav Freytag--"Gustav Freytag (1816-95) was a German novelist whose novels were extraordinarily popular in the nineteenth century. *Soll und Haben* (Debit and Credit) (1855) is a novel that studies the impact of the industrial revolution on middle-class Germans; the

mercantile emphasis of the plot has anti-Semitic overtones"(589).

U. 17.1885-86. *das Herz ... Gott ... dein*--Translated: "the heart ... God ... your." Your (dein) is the familiar form used in German and we not be used when speaking to new people or persons of power such as teachers.

U. 17.2212-13. The presupposed intangibility of the thing in itself--"The German philosopher Immanuel Kant (1724-1804) "presupposed" that reality existed on two levels, noumenal and phenomenal. The phenomenal level (the surface of things) could be known, and that knowledge, he argues, could be metaphysically validated; the noumenal level (the *Ding an Sich*, or "thing-in-itself") could be postulated, but knowledge of it had not been, and perhaps could not be, metaphysically demonstrated.

U. 18.95. who the german Emperor is--"Wilhelm I (1797-1888), king of Prussia (1861-88) and German emperor (1871-88), died on March 1888 and was succeeded by his son Frederick III (b.1831), who died 15 June 1888 and was succeeded by his son, Wilhelm II (1859-1941), king of Prussia and German emperor (1888-1918). 1888 was the year of the Blooms' courtship"(611).

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