

Papers on Joyce 1 (1995):

The “Chattering Waters” of Bloom and Stephen

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The encounter between Stephen Dedalus and Leopold Bloom has been regarded as crucial by critics, even though there is disagreement as far as the meaning is concerned,¹ maybe because that was Joyce’s intention, as Richard Kain points out: to suggest several possibilities so that readers can draw their own conclusions.²

However, in the “Ithaca” section, although a variety of interpretations has to be admitted, we are presented some keys that help us understand what has happened before this moment. Thus, in some of our re-readings, we can pay close attention to details that have remained unnoticed.³ This leads us to become the attentive readers that Joyce demanded to understand his work, having to join in our minds the fragments and allusions that are scattered throughout the novel.⁴

That section is especially rich in details as far as Bloom and Stephen’s personalities are concerned. Among many features of both characters’ personality—it is surely true to state that they are the most complete and complex characters of the history of literature⁵—we learn that their respective attitudes towards water are practically the opposite. The aim of this paper is to study how their reactions and opinions about water are consistent throughout the novel and therefore are a part of their characterization.⁶

First of all, one should note that “water” is one of the bonds that joins the 18 chapters of the novel, since water metaphors appear in all of them. Next, the naturalistic aspect has to be pointed out, as *Ulysses* includes many details from daily life in Dublin. Thus, we should remember that, being an island, “All Ireland is washed by the gulfstream” (*U* 1.476) and therefore can be called “ERIN, GREEN GEM OF THE SILVER SEA” (*U* 7.236). Dublin, a city with a river and by the sea, obviously facilitates the introduction of minor characters such as sailors.⁷ Furthermore, there are several chapters that take place on the beach and next to the Liffey, so descriptive references are obvious too. The same happens with the Gibraltar memoirs. Although Joyce never visited the English colony, he devoted some time to reading about it (*JIII* 501). In this case, the Straits are logically a point of reference. To sum up, the reason for the inclusion of water in *Ulysses* is one of Bloom’s platitudes: “the enormous dimensions of the water about the globe” (*U* 16.626).

This opposition of characters by means of their attitudes to water is part of the typical Joycean method that has been very often defined: Joyce includes apparently irrelevant elements, which would be considered trivial and therefore excluded by a traditional novelist, until they are put together and explained. Otherwise they would certainly have remained unnoticed by readers. In doing this, Joyce proves his assertion that the particular is contained in the universal, with an apparently irrelevant element it is possible to trace a group of relationships that lead to the idea of wholeness.⁸

Stating that Joyce is the first author to use this sort of water imagery

would be definitely both wrong and naive. Since water is something essential and common to mankind, a great number of writers have made use of it for their images and metaphors. Perhaps saying that life is a stream is simply a commonplace. Even though this idea is certainly common in the history of literature, Joyce makes use of it in many situations, puns, allusions and sources that he adapted for *Ulysses*, as he actually wrote nothing that had not been written before.⁹ Leopold Bloom is aware of that idea: "How can you own water really? It's always flowing in a stream, never the same, which in the stream of life we trace. Because life is a stream" (*U* 8.93-5).¹⁰

The subject of water allusions and images has been already dealt with by some Joyce scholars.¹¹ Yet I consider that this paper can be interesting since so far this subject has not been treated comprehensively, as scholars have not pointed out that it is a subtle feature to distinguish characters throughout the novel.¹²

Water is a source of life but also of death, becoming: "Seadeath, mildest of all deaths known to man" (*U* 3.482-3).¹³ One can die drowned (*U* 6.988), one can be thrown to the sea (*U* 12.1661-2) or missing as the Irish who looked for the promised land in America (*U* 12.1372).

Stephen and Bloom's reactions to water are, as a matter of fact, totally opposed as we learn in "Ithaca," an episode that, due to its catechistic presentation, seems easier to understand. That quasi-scientific clarity lets readers know that Stephen is "hidrophobe" (*U* 17.326) and that Bloom is "waterlover" (*U* 17.183). Stephen's hatred for water has not only been noticed more frequently, but also leads to some controversy because of its autobiographical connections. Gogarty, Buck Mulligan's model, has said that James Joyce bathed very little,¹⁴ a question that has been denied.¹⁵

Going back to the episodes prior to chapter 17, where the meaning of water for both Stephen and Bloom is clearly explained, it seems interesting to re-discover what water means for both Dubliners. In order to achieve this, I have attempted to study all the allusions that imply not only the semantic field of "water" (i.e. sea, river, ocean, etc.), but I have also gathered events related to the element.

The meaning of water to Bloom is quite broad,¹⁶ basically because it is connected to happy moments with Molly. In water he reflects the love he feels for Molly and therefore for life. To understand why Molly is associated to water, it is interesting to review what she says about herself. Readers do not know much about Molly Bloom until her final monologue, where she offers a view, not always shared by Bloom, of those "irrelevant" moments of her conjugal life. Chapter 18, focusing greatly on her Gibraltar nostalgia, allows the inclusion of many details involving water connections, such as historical events—e.g. Ulysses Grant's landing (*U* 18.668-70)—and from everyday life, as the presence of boats, sailors and sea birds. From her personal standpoint, she admits that she likes taking baths at home (*U* 18.554, 615), which reminds us that Poldy loves the scent of her bath (*U* 12.1024-5). In spite of this pleasure, she admits she cannot swim (*U* 18.953-60). Her "orangeflower water" perfume (*U* 5.490-1) is adored by her husband, "so fresh" (*U* 5.500-1).¹⁷ The Gibraltar in which she was born comes to her mind with the trains on which water rolls over and out (*U* 18.597-8, 610-11). Her sensuality is also connected to water, since she says it is "because the smell of the sea excited me of course the sardines and the bream in Catalan bay round the back of the rock" (*U* 18.973-4), a feature that is laid bare when remembering the sea smell of the Officers' uniforms (*U* 18.668-70), her former lover Harry Mulvey, a British Navy lieutenant (*U*

18.818) who had intercourse with her in front of the Strait and the young men that swam naked down by the Rock (U 18.1345-8). Consequently, she would not mind having an affair with a sailor she picked up (U 18.1410-12).¹⁸ Her liking of poetry, related to seduction, is also connected to water, creating a particular Arcadia with poetry, the sea, the moon and the night boat to Tarifa (U 18.1333-37). Her menstruation is described in aqueous terms: "O patience above its pouring out like the sea" (U 18.1147), "O how the waters come down at Lahore" (U 18.1147).¹⁹ And, among the similitudes Bloom finds between the moon and woman, are "her potency over effluent and refluent waters" (U 17.1163-4), "her arid seas" (U 17.1169). As Molly also symbolises fecundity, Bloom realises the analogies moon-woman: "the sea of rains, the gulf of dews, the ocean of fecundity" (17.1154-55).²⁰

After this Molly-water association, Bloom finds similarities between women and water, surely because of his obsession about his wife. The "Ithaca" section is full of details, underlying his "water-loving" (U 17.183) with a long list of the usages, virtues and universality of water in all its manifestations (U 17.185-228).²¹ And since he likes being scientific, it is a detailed explanation.

That is the reason why he likes the song "seaside girls" (U 4.281-2, 11.1077-8, 12.906), which reminds him of his daughter Milly, his wife Molly, some holidays and also Boylan's adultery — at some point it is referred to as "Boylan's song" (U 4.408-9).²² He likes Molly's lips that are "like foul flowerwater" (U 4.316) and women as Miss Douce and Miss Kennedy are described in his mind by means of aquatic images (U 11.516-18, 923-4, 1135-6). He, like Molly, loves bathing, and memory allows him to see in the imaginary bath his "languid floating flower" (U 5.571-72). As the bath reminds him of Molly, he thinks of masturbating and that lonely pleasure is again close to water when he does masturbate on the beach while looking at Gerty.

Bloom likes what can be done with water because it leads him to his wife.²³ And from his wife he has gotten two fruits. On the one hand, Milly, who is in relationship to her mother "Same thing watered down" (U 6.87). Milly's bath also has a pleasant smell (U 8.162-3) and answers her mum "like a fishwoman" (U 18.1067). On the other hand, Rudy, his lost son, is connected to water too: "Could never like it again after Rudy. Can't bring back them. Like holding water in your hand" (U 8.610-11).

His many projects bring sea images (U 15.485, 1325): his utopic plans (U 17.1721-2), inventions (U 17.567-8, 1553-4, 1571) and hobbies (U 17.1594-6). He loves the bathing nymph that was in *Photo Bits* (U 4.369-73).²⁴ He would like to travel to "the straits of Gibraltar (U 17.1982), Niagara (U 17.1988), the bay of Naples, the Dead Sea" (U 17.1990). Everything seems to be reduced to a "fallacious analogy: the lake of dreams" (U 17.1155). As a music lover, he finds music in water (U 11.963-4, 981-3) and one of the new nine muses he would make up is "*Seaside Concert Entertainments*" (U 15.1709). Apart from the aforementioned song, one of his favourite songs has a similar theme: "Even more he liked an old German song of Johannes Jeep about the clear seas and the voices of sirens, sweet murderers of men, which boggled Bloom a bit" (U 16.1812-4). He enjoys the sea because it reminds him of Molly and likes music because his wife is a singer.²⁵ To defend himself in the trial of "Circe," he alleges "*holding a fullblown waterlily*" (U 13.898). In Bloom's mind, all roads lead to Molly.

Going from one extreme to the other, hydrophobia is often presented explicitly in Stephen Dedalus because he sees in water the things he rejects.²⁶ When he accepts Bloom's invitation, a highly symbolic event takes place: whereas Bloom washes his hands, Stephen refuses to do it, arguing:

That he was hydrophobe, hating partial contact by immersion or total by submersion in cold water, (his last bath having taken place in the month of October of the preceding year), disliking the aqueous substances of glass and crystal, distrusting acuacities of thought and language. (*U* 17.237-40)

The origins of this hatred, as in many other instances, can be traced in *A Portrait of the Artist As a Young Man*,²⁷ where Stephen's first years are described.

As Stephen's life in *Ulysses* is an evolution of what starts in *A Portrait*, one of his last statements in this work can explain this phobia: "I fear many things: dog, horses, firearms, the sea, thunderstorms, machinery, the country roads at night" (243). Before that assertion, he shivers thinking of cold water (10), has been thrown to a ditch (21) and a sermon announces to him that the waters of baptism clean the soul (122). He finds mortification when smelling fish—one cannot forget that the fish was Christendom's symbol because it was Christ's anagram (151). But his failure in the "sea of life," exemplified by the trivial fact of running out of money, is clear and will remain in *Ulysses*, becoming a premonition of what is going to be a basic opposition in chapter 17:

How foolish his aim had been! He had tried to build a breakwater of order and elegance against the sordid tide of life without him and to damp up, by rules of conduct and active interests and new filial relations, the powerful recurrence of the tides within him. Useless. From without as from within the water had flowed over his barriers: their tides began once more to jostle fiercely above the crumbled mole. (98)

Stephen's failure with women has aquatic overtones too. On the one hand, he does not like his mother having to wash him already a college student (175), on the other, the girl that looks at the sea and turns into a seabird (171) is a symbol of the ideal love he will never get. Life is a bucket of water, as Epictetus said (187) and the artist is alone against a danger he will never overcome:

He was alone. He was unheeded, happy and near to the wild heart of life. He was alone and young and wilful and wildhearted, alone amid a waste of wild air and brackish waters and the seaharvest of shells and tangle and veiled grey sunlight and gayclad lightclad figures. (171)

This rejection of life, as it has been pointed out above, continues and expands in *Ulysses*. As a whole, we can state that Stephen lives "distrusting acuacities of thought and language" (*U* 17.240), which according to Bloom is due to "The incompatibility of aquacity with the erratic originality of genius" (*U* 17.247). To Stephen, it basically means a remembrance of the mother he was unable to love and the people that oppress him. In the same way, it is also sexuality, artistic creativity and the stream of life.²⁸ After Mulligan's identification (*U* 1.77-8, 80),²⁹ he accepts that equation sea = mother and will keep it in mind during June 16:

Across the threadbore cuffedge he saw the sea hailed as a great sweet mother by the wellfed voice beside him. The ring of bay and skyline held a dull green mass of liquid. A bowl of white china had stood beside her deathbed holding the green sluggish bile which she had torn up from her rotting liver by fits of loud groaning vomiting. (*U* 1.105-10)

Buck Mulligan, being a happier character than Stephen, is also associated with sea and water in the first chapter, as Schutte notes,³⁰ starting with his

Greek "*Thalatta! Thalatta!*" (U 1.80). In addition to his being the one who asserts that the sea is the mother, he reflects his razor on the sea (U 1.130-1), names water in his "Ballad of Joking Jesus" (U 1.590-1) and invites his guest to look at the ocean (U 1.231-2).³¹ Later, he dives proving to be a great swimmer, having saved a man from drowning (U 1.62, 3.470, 16.291-4). We can add that he visits a pub called "the Ship," where he plans to meet Stephen (U 1.127-8).

Stephen, owing to different reasons, does not feel happy with Mulligan, who, logically reminds him of water. Actually, it has been said that they are totally opposite characters (Schutte 73). Therefore he imagines his bitterness in "a bowl of bitter waters" (U 1.249), as the word "bowl" applies both to Mulligan (he shaves with one) and to his mother Mary Goulding.³² Unlike Mulligan and Haines (U 1.481), he bathes, according to Mulligan once a month (U 1.473, 475).³³ On the other hand, the Englishman has got "eyes pale as the sea" (U 1.573) and Stephen feels uncomfortable in front of the British invader with the commonplace "The seas' ruler" (U 1.573). He does not feel safe in his strolling in "Proteus" and is afraid of drowning (U 3.324-30).³⁴

Being an atheist, he abhors baptism, which is received by water (U 10.145), and also Jesus Christ, "Him that walked the waves" (U 2.78). If this is not enough on the relationship water-religion, St. Patrick arrived in Ireland to preach the new faith by sea (U 12.1671). Thus, we can notice how Stephen is confident in his "*non serviam*" in *Portrait*: "I will not serve that in which I no longer believe whether it call itself my home, my fatherland or my church" (247), since the three elements of this triad occur in one way or another with aqueous terms.

Bearing in mind the concept of power, the ruling of the sea has been considered in *Ulysses* by several characters as a symbol of power. Thus, the Romans (U 6.491-5), the Greeks (U 7.567-8), the Irish (U 12.1213, 1300-10) and, above all, the British (U 12.1346) can, truly or wrongly, boast of it. If ruling the waters means ruling the world, we can infer that Stephen is unable to do it, whereas Bloom can at least attempt to dominate the sea of life.³⁵

Joyce seems to have drenched these two characters. But Bloom looks happy due to the clean life he intends to lead with his wife, while Stephen remains dirty and rejects everything that brings water to his mind. For each of them there is a woman that stands for water, if Mary Dedalus represents the threat of drowning, Molly represents the life that goes beyond death.³⁶ Joyce, using water as a symbol of life and love, places Bloom in a positive position facing life, whereas Stephen portrays the escape from the world owing to the lack of love, as can be inferred from his thoughts after his walk on the beach remembering Christ's words on the cross "I thirst" (U 3.485), since he is, like Hamlet, "taking arms against a sea of troubles" (U 9.3-4). As far as Bloom is concerned, Bloom's positive attitude may arise from his Jewish origin, and for the Jews, "storm was shelter" (U 9.785-6).

The idea of artistic creation is often compared to the idea of creation of life. The sea is a paternal figure, "Old Father Ocean" (U 3.483) and the mother "A great sweet mother" (U 1.77-8). The three main characters are connected not only when being involved in that series of aqueous metaphors and allusions, but also when referring to artistic creation. We learn in chapter 9 that literary creation is not very different from divine creation. Christ, who is God in the mystery of the Holy Trinity, walked on the waves. Shakespeare, another creator, is introduced as "The Swan of Avon" (U 9.162) and "the sea's voice" (U 9.479). With those tenets, Stephen's thoughts adduce: "My will: his will that fronts me. Seas between" (U

9.1202). Bloom, playing the part of a creator, and creation is, as pointed out above, closely related to water, thinks of writing a novel entitled "*The Mystery Man on the Beach*, prize titbit story" (U 13.1060).

The Joycean method requires our attention. Rudolph Virag is right when advising his son Leopold "Observe the attention to details of dustpecks" (U 15.2332-3). It is not until the end of the novel when a re-reading makes it clear why Bloom is "waterlover" and Stephen "hydrophobe." A race between a good swimmer (U 18.953) and a bad one (U 3.324-5). This opposition is just a detail that suggests the idea of the meeting of the opposites that has so frequently been mentioned on Joyce. Furthermore, Joyce proves his mastery of the art of characterization by means of opposing these two male characters in terms of love-hatred for water.

After this review, we realise that once again apparently unconnected elements suggest the idea of wholeness that the novel reflects, leading readers to the idea that "It was all things combined" (U 13.940-1). Indeed this practice can be claimed as Joyce's originality, as he is not original in using water images and allusions, but he definitely is in the way he presents it in a multiple net of cross-references.

Notes

1. The opinions held are very different from each other, as we can realise after reading Richard M. Kain's summary until the 70s ("The Significance of Stephen's Meeting Bloom: A Survey of interpretations," *Fifty Years Ulysses*, ed. Thomas F. Staley [Bloomington: Indiana UP, 1974]).

2. Richard M. Kain "Motif as Meaning: The Case of Leopold Bloom," *Approaches to Ulysses: Ten Essays*, ed. Thomas F. Staley and Bernard Benstock (Pittsburgh: U of Pittsburgh P, 1970) 77.

3. It is definitely a commonplace to say that *Ulysses* is meant for re-reading rather than reading. One of the first critics to talk about re-reading was Joseph Frank, "Spatial Form in Modern Literature," *The Sewanee Review* 53.2 (1945): 233. Yet, I think he is wrong when he says that a Dubliner would be able to understand everything after a first reading (234-35). Richard Kain seems more realistic when, after his devotion to Joyce's works, accepts the fact that the perfect reader does not exist, since we can never be sure of our interpretations ("Motif as Meaning" 74).

4. See Stuart Gilbert, *James Joyce's Ulysses: A Study* (New York: Vintage, 1955) 25; and Philip Herring, "Lotus-Eaters," *James Joyce's Ulysses: Critical Essays*, ed. Clive Hart and David Hayman (Berkeley: U of California P, 1974) 72.

5. Kain, "Motif as Meaning" 87.

6. Critics from S. Gilbert on, who has regarded it as one of the leitmotifs (4), have often focused on studying the similarities between Leopold Bloom and Stephen Dedalus. Nevertheless, as I will try to prove, differences cannot be forgotten.

7. Some scholars even think that sailor Murphy in "Eumeus" is more important than what it seems at first sight. See Ralph W. Rader, "The Logic of *Ulysses*; or Why Molly Had to Live in Gibraltar," *Critical Inquiry* 10.4 (1984): 570, and John H. Raleigh, "On the Way Home to 'Ithaca': The Functions of the 'Eumeus' Section in *Ulysses*," *Irish Renaissance Annual*, ed. Zack Bowen (Newark: U of Delaware P, 1981) 14.

8. As Richard Ellmann says, "[t]o Joyce no individual is so unusual nor any situation so distinct as not to echo other individuals and situations" ("The Limits of Joyce Naturalism," *The Sewanee Review* 63.4 [1956] 572).

9. Hugh Kenner, *James Joyce's Ulysses* (London: Allen and Unwin, 1980) 50.

10. As most Joyceans realise, that commonplace also appears very often in *Finnegans Wake*, especially in the ALP chapter following several sources. There is a good summary of them in García Tortosa's introduction to the Spanish translation of this chapter (James Joyce, "Anna Livia Plurabelle" (*Finnegans Wake* I.viii. Ed. Francisco García Tortosa. Trans. Francisco García Tortosa, Ricardo Navarrete Franco and José María Tejedor Cabrera (Madrid: Cátedra, 1992) 31, 87, 93, 97-106.

11. Take for instance B. J. Morse, "Mr. Joyce and Shakespeare," *Englische Studien* 65.3 (1931): 73, positing that there are so many allusions to the sea because it is "our mighty mother" and "the pride of the English." Although this is undoubtedly true, his opinion leaves apart many occurrences of water imagery.

12. As far as I know it has only been associated to Stephen by William M. Schutte, *Joyce and Shakespeare: A Study in the Meaning of Ulysses* (New Haven: Yale UP, 1957) 25 and 27, or B. Benstock, "Telemachus," *James Joyce's Ulysses: Critical Essays*, ed. Clive Hart and David Hayman (Berkeley: U of California P, 1974). These and other references will be discussed below.

13. Stephen's words apply primarily to his personality: the sea can be a threat. In spite of the fact that Bloom is fond of it due to reasons I will examine, there are reasons to consider it dangerous, as Bell does (Robert M. Bell, *Jocoserious Joyce: The Fate of Folly in Ulysses* [Ithaca: Cornell UP, 1991] 37), being the source of the several disgraces we list. Gilbert quotes Curtius' words on the sea as source of life and death, remarking the motif of the "Drowning Man" (127).

14. See Oliver St. John Gogarty *It Isn't This Time of Year at All!* (New York: Doubleday, 1954) 89

15. See John Ryan, *A Bash in the Tunnel: James Joyce by the Irish* (London: Clifton House, 1970) 94.

16. William H. Evans, "Wordagglutinations in Joyce's *Ulysses*," *Studies in the Literary Imagination* 3.2 (1970): 29.

17. This sort of perfume is not strange for Molly. The flower is another of Molly's symbols or attributes, as a close reading reveals and Ramón Saldivar ("Bloom's Metaphors and the Language of Flowers," *James Joyce Quarterly* 20.4 [1983]: 399-410) and F. Jacqueline Eastman ("The Language of Flowers: A New Source for 'Lotus-Eaters,'" *James Joyce Quarterly* 26.3 [1989]: 379-96) prove. Moreover, Bloom is also connected to flowers stemming from his name itself. In the same way, "orange" unites Molly to her Spanish origins, which explains Bloom's thought "Peau d'Espagne" (*U* 5.500). Yet, Molly has a different opinion of that perfume: "there was no decent perfume to be got in that Gibraltar only that cheap peau d'Espagne that faded and left a stink on you more than anything else" (*U* 18. 864-65).

18. This liking of sailors may be the reason for her giving a coin to the begging sailor in "Wandering Rocks." To David G. Wright, since the song concerns Nelson (suggesting treason), this act presupposes that she will give Boylan "home and beauty" ("*James Joyce's Ulysses*," *Explicator* 42.3 [1984]: 40).

19. It is an allusion to one of Robert Southey's poems (see Don Gifford and Robert J. Seidman, *Ulysses Annotated: Notes for James Joyce's Ulysses* (Berkeley: U of California P, 1989) 627).

20. That analogy is one of the many platitudes Joyce places in Bloom's mind, as its sources are very ancient and occur in most mythologies. Maurice Beebe considers that the moon and the correspondence with woman would be symbols of the artist's relationship to life ("James Joyce: Barnacle Goose and Lapwing," *PMLA* 71.3 [1956]: 303).

21. R. G. Collins ("Questions Suspended and Vital: Criticism and James Joyce's Catechism in 'Ithaca,'" *The Dalhousie Review* 62.11 [1982]: 77-8) regards it, I believe convincingly, as a self-definition. He also posits that is due to the parallels with Odysseus, identified with the sea. To Norman Weinstein its form is that of a prose poem ("The 'Ithaca' Chapter of *Ulysses*: Notes on Science, Number and Poetic Structure," *Southern Review* 12 [1979]: 3-22).

22. Zack Bowen quotes the words of this song written and composed by Harry B. Norris in 1899 (*Musical Allusions in the Works of James Joyce* [Albany: State U of New York P, 1974] 89-90).

23. Therefore, what Oliver Gogarty has pointed out is wrong: "In fact, I am the only character in all his works who washes, shaves, and swims" (*Mourning Became Mrs. Spendlove and Other Portraits, Grave and Gray* [New York: Creative Age P, 1948] 48). Although Bloom does not do those actions in the novel, at least he mentions he enjoys them (*U* 13.786).

24. Tess Marsh's article ("Is There More to *Photo Bits* than Meets the Eye?," *JJQ* 30.4-31.1 [1993]: 877-93) shows that many color pictures that were published in *Photo Bits* portrayed women next to water, bearing a name similar to "The Bath of the Nymph," even though this particular name has not been found.

25. One has to remember that Richard tells Bertha in *Exiles* "Listening to music and in the arms of the woman I love—the sea, music and death" (*Exiles, The essential James Joyce*, ed. Harry Levin [Harmondsworth: Penguin, 1972] 270).
26. Schutte 6.
27. New York: Viking, 1965.
28. Bell 18; Bernard Benstock sums up saying that the sea is "the symbol of Stephen's disinheritance" (16). Similarly, Schutte argues that the sea represents the material forces of life (26). As I am trying to prove, Stephen does not only reject associations that bring the sea to his mind, but water in general, bearing in mind the former quotation (*U* 17.240).
29. It is an almost literal quotation from Algernon Swinburne (Ryan 74).
30. Schutte 27, 105.
31. Ellmann includes in his biography Gogarty's version of the poem that is very similar to that of *Ulysses* (*JJII* 206).
32. Daniel Mark Fogel holds another theory: it can be a reference to the tears of the Jewish Passover ("Symbol and Context in *Ulysses*: Joyce's 'Bowl of Bitter Waters' and Passover," *ELH* 46.4 [1979]: 10-21).
33. If we have to trust the narrator in "Ithaca" (*U* 17.328), we realize that Buck Mulligan's observation is wrong.
34. Schutte suggests that Stephen feels that the sea in particular is "the material flux in which all physical beings must exist" (27).
35. Some critics think that Stephen joins the fecundity and stream of life that water presupposes when he urinates in "Proteus" (Harry Blamires, *The Bloomsday Book: A Guide Through Joyce's Ulysses* [London: Methuen, 1966] 18), a theory which is supported by David Hayman ("Stephen on the Rocks," *JJQ* 15.1 [1977]: 13).
36. Beebe 312.