

(*U* 9.952). The proximity may be purely coincidental, yet the high-flown Elizabethan use of the word would help to signal the bathetic plunge to “steerage passenger,” an undignified return from a first Dedalian flight to Paris. But then of course the Library chapter is based on literary incrustations.

Stephen’s implied Daedalus is mainly Ovid’s, but other Roman versions were at hand. Virgil, more succinctly, put it that “Daedalus dared on swift wings to trust himself to the sky” or “*praeceptibus pinnis ausus se credere caelo*” (*Aeneis* 6.15). In gratefulness for his escape, this Daedalus then built a temple:

redditus his primum terris tibi, Phoebæ, sacra vit
remigium alarum, posuitque immania templi. (*Aen.* 5.19)

(Here first restored to earth, he dedicated to thee, O Phoebus,
the oarage of his wings and built a vast temple.)

The technological progression into the air is indicated in “remigium alarum”: oars have become wings. The notable part is another classical translation, that of John Dryden:

. . . And, here alighting, built this costly frame.
Inscribed to Phoebus, here he hung on high
The steerage of his wings, that cut the sky . . .

So Dryden in turn also offers “steerage” in an older sense as a possible confluence to Stephen’s associations: the word² as another comedown. Or else Joyce was just lucky without knowing it. But in obsolete semantics, the classical Daedalus *was* a steerage passenger.

Perhaps the Iliadic hawk chasing an innocent dove is faintly and unwittingly echoed in the “Eumæus” episode of *Ulysses*, which is in part a thesaurus of exhausted classical topoi. Bloom imagines Stephen soaring to artistic heights: he “could easily foresee him participating in their musical and artistic conversaciones during the festivities . . . causing a slight flutter in the dovecotes of the fair sex . . .” (*U* 16.1834). The figurative doves in this case are pursued by a bird of prey, and it seems to be an eagle of Shakespearean and classical lineage. In a martial image, Coriolanus boasts: “like an eagle in the dovecote, I/Flutter’d your Volscians” (*Coriolanus* 5.5.115-16). Both birds, eagle and hawk, figure in the *Portrait* when Stephen’s throat at a climatic moment “ached with a desire to cry aloud, cry of an eagle or hawk on high,” all in “an instant of wild flight” (*P* 169.26). It is shortly later that Stephen conceives of the “hawklike man,” and the next thing he does when he sees the girl wading in the water, is to metamorphose *her* into a bird, though without any predatory impulse: “. . . like featherings of soft white down. Her slateblue skirts were kilted boldly about her waist and dovetailed behind her. Her bosom was as a bird’s soft and slight, slight and soft as the breast of some darkplumaged dove” (*P* 171).

Eagles accompany Stephen’s career, they start out as a threat and transiently turn into something like a model. In “Circe” the noble bird becomes a heraldic possibility when Stephen’s father (“on buzzard wings”) admonishes his son: “Keep our flag flying. An eagle gules volant in a field argent displayed” (*U* 15.3946). Interestingly enough Stephen’s name associates him with another royal bird, the smallest, by way of a traditional custom: “The wren, the wren,/the king of all birds, Saint Stephen’s his day/
Was caught in the furze” (*U* 15.1451).

To return to Stephen's piercing cry of either eagle or hawk. The noises of either bird are less likely to derive from first hand observations than from literary precedents and classical stereotype. In the Homeric simile already quoted the hawk swoops on the poor dove with "shrill cries" (οξύλελικώς, *Iliad* 22.141); Alexander Pope says "with shrilling cries."

The hawk is linked to Telemachos in passages of foreboding. One, a "messenger of swift Apollo," is flying above the spectators, and "in its talons it held a dove," plucking and shedding its feathers. This is taken to be a good omen for Telemachos in the *Odyssey* (15.525-34), where birds are seen as portents. Stephen is carrying on such augural significance.

No matter what the background is, Stephen does compare himself to a majestic hawk. It may be seen as amusing that his counterpart, pedestrian Leopold Bloom, at least in his earlier walk of life once earned a living out of hawking, with no avine overtones (or etymological connections): he was once an "outdoor hawker of imitation jewellery" – if the phrasing in "Ithaca" (*U* 17.1937) can be applied to him. It seems to translate what in the manner of Charles Lamb manifested itself as "a fullfledged traveller for the family firm . . . [with] his case of bright trinketware" (*U* 14.1049). This fullfledged bird was already very much down to earth. One of Molly Bloom's functions is to deflate the highflown ambitions of men and to demythologise them. She de-Hellenises Stephen's absurd name by analogy to Spanish usage: "Dedalus I wonder its like those names in Gibraltar Delapaz Delagracia . . ." (*U* 18.1463). And it may be a crowning blow (if "crowning" is appropriate for Stephen) that Molly, without of course any idea of his Dedalian aspirations, mentally comments on Bloom "hawking him [Stephen] down into the dirty old kitchen" (18.1094). The hawklike man finally in Molly's kitchen which is, mind you, below ground.

What's in a Suffix?

In Ovid's *Metamorphoses*, there was something hawkish about another character in Greek myth. His name is similar to the human inventor of flight, different only in the ending: Daedalion. The names are easily conflated. His hovering presence has been noted by scholars. Ceyx, son of Lucifer, tells the sad fate of his brother Daedalion, who is now a bird, but had not always been, though his character remained what it was, for such is the constancy of the soul: "tanta est constantia animi." He was ferocious and warlike. His beautiful daughter, Chione, set herself above Diana and was promptly killed by the goddess. Daedalion nearly lost his mind over the loss and rushed up Parnassus so fast "that one might think his feet had taken wings" ("alacque pedes sumpsisse putares"). Such a comparison turns into a reality when Apollo, pitying the man who hurled himself over a cliff, gave him wings, a hooked beak, curved claws, but left him his old-time courage. So he was now a hawk, *accipiter*, friendly to no-one, venting his cruel rage on all birds, and suffering himself, he make others suffer too. In particular he chases doves in Thisbe, where they abound (*Metamorphoses* 11.291-345).

Now Stephen is not overly friendly to most of those around him, and he is prone to suffering and affecting others with his own mood, but that still does not make him hawklike. But both Daedalus and Daedalion are given wings and become able to take off into the air, there is a similarity of fate. As it happens, Daedalion's daughter, put to sleep by the "wing-footed" (*alipes*) god Mercury, gave birth to Autolycus, ingenious at every kind of

theft, and Autolykus (or Autolykos) is of course the grandfather of differently crafty or cunning Odysseus. Autolykos is instrumental in *naming* his grandson, and the name in turn is connected with suffering or anger, both actively and passively (*Odyssey* 19.399-412).

Ovid's point that the soul or character remains constant even under changing forms is part of Stephen's views in the library: "But I, entelechy, form of forms, am I by memory because under everchanging forms" (*U* 9.208)—and perhaps one basis for the *Portrait*.

All of the above remarks are an extended example of what Niall Rudd commented on with benevolent derision: "Joycean scholars will probably tell us that the modulation from Daedalus to Daedalion represents a deeply significant unconscious association of ideas. Perhaps it does. But in ordinary mortals it would simply be called a slip."³ Maybe Joyce did indeed slip (and has the wrong bird "by the lug," *U* 9.3900), or was careless, or perpetuated some old confusion. Perhaps he just thought, if think he did, that future source-tracers might invent far-fetched links, as they have been tentatively proposed here. We could stray farther afield and note supplementary hawks in the *Odyssey* or in Latin authors and elsewhere, or pursue the myth of Ceyx and its avine branchings, in never-ending concatenations of decreasing pertinence. One of the odd paradoxes is that the more dim echoes are piled up, the less plausible they become, so that collectively they bear out nothing more exciting than the general enmeshedness of all topoi and motives. Somehow, down through the literary tradition, eagles and hawks pursue doves, and they utter shrill cries, and doves flee and tremble. Or, put simply, everything has been said before, even if not "for the millionth time" (*P* 253.1). At least *that* is one of the truisms that the novels keep illustrating with new vitality.

We haven't even looked at the name that starts all of Stephen's ecstatic portentous flights of fancy, including the "hawklike man." It was provoked by some school fellows' trivial, bantering ellaboration: "Dedalus! Bous Stephanoumenos! Bous Stephaneforos!" (*P* 168.28). But moments later the mock-Hellenic appellation is repeated with a tiny difference of just one vowel, perhaps hardly audible, but textually present: "Stephanos Dedalos! Bous Stephanoumenos! Bous Stephaneforos!" (*P* 168.28). It is this Dedalian part of the name, not the much more embroidered Christian element, Stephen, that triggers off classical associations. The ending has been modified "Dedalus" becomes "Dedalos" by surface analogy, easily accounted for as adolescent playfulness. Pedantically seen, the motive word is off track, a hybrid, neither the Latin form that Ovid used nor the proper Greek *Daidalos*. The first time this name is tampered with it becomes instantly reverberating. A Joycean device: it is the wrong names ("Macintosh," "Boom") or words ("met him pike hoses," "word/world," "voglio") that set things in motion. The title of Joyce's next book is likewise a hybrid, neither Odysseus nor Ulixes, but a crossbreed of historical standing, "Ulysses."

The misnomer, inaccuracy or low key lapse,⁴ a mere change in the ending, is similar to the one from Daedalus to Daedalion. There is already the precedent of Father Arnall, who attributed a quotation in his sermon to "Ecclesiastes" (*P* 108.25, 111.9) instead of Ecclesiasticus, just another suffix. Small matters, but of some reverberation and maybe portals of interpretative invention.

However, we still don't know why Stephen thinks of himself as a "hawklike man." But then we never come up with the right answers anyhow. Yet in the bookish rummaging a lot of potentially applicable

paraphernalia may emerge that may do nothing else but exemplify, once more, the scintillating opulence of the patterns at work.

Notes

1. Chester C. Anderson, in his notes tersely glosses “hawklike man” as “Icarus” (*A Portrait of the Artist as a Young Man*, Viking Critical Library [New York: Viking P, 1968] 519). But Icarus was hardly a man, Ovid calls him “puer Icarus” (*Metamorphoses* 8.195). All parenthetical page numbers refer to this edition.

2. Dryden exploited the phrase again and applied to Morpheus, the god of dreams, who is sent to Alcyone to assume the shape of her drowned husband. When he arrives, he “puts aside the steerage of his Wings” (Translations from Ovid, “Ceyx and Alcyone” l. 351). This renders a more prosaic “positisque a corpore pennis” (*Metamorphoses* 11.652), “laying aside his wings from off his body.” It appears to have become a cliché: the *Oxford English Dictionary* quotes Jean Ingelow’s four sonnets (1870), where an eagle “stirs the wheat with the steerage of his wings” (iv).

3. Niall Rudd, “Daedalus and Icarus,” *Ovid Renewed*, ed. Charles Martindale (Cambridge: Cambridge UP, 1988) 51-52.

4. It is reinforced by the odd, repeated, spelling of “Stephaneforos,” which juxtaposes a Greek *ph* to its Latin transcription *f* in obvious inconsistency.