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“The spirit moving him”:
Allan Kardec’s *Spiritisme* in,
and around, Joyce’s *Ulysses*

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Convinced of the higher truths he was experiencing in communicating with the spirits, the French educator and translator Allan Kardec (1804-1868) would become, as a self-appointed messenger for the spirit world, the “codifier” of what he called “*le Spiritisme*.”¹ In the late-nineteenth/early-twentieth century, his writings were regarded as genuinely representing Kardec’s communications with the spirits. They reflect rather stretched attempts at scientific rigor in formulating the import of what the spirits were supposedly telling him and were, as such, embraced by innumerable followers and by fellow occultists. Writers like Gustave Flaubert and later James Joyce were more skeptical (to put it mildly), and as the nineteenth century moved into the twentieth, occultism was increasingly openly ridiculed. At the same time, public figures such as George Russell (Æ), W. B. Yeats, and Arthur Conan Doyle took it very seriously. During and in the aftermath of World War I, mediums claiming to be able to communicate with the battlefield dead became messengers of solace for scores of bereaved.

Joyce owned one of Kardec’s works, the 1868 *La Genèse: Les Miracles et les Prédications Selon le Spiritisme* and highlighted passages in it. It is likely that he was familiar with other works as well, for instance, the “*Vocabulaire Spirite*,” since he uses or alludes to terms from it in *Ulysses* and *Finnegans Wake*.² While it is roundly mocked in *Ulysses*, the main narrative underpinning occultism (the possibility of communicating with the other world), is explored in the novel in detail as well, the séance featuring Paddy Dignam in “Cyclops” being only its most obvious instance. *Ulysses* is, among many other things, a conduit for voices from outside the world of 16 June 1904, and Kardec’s teachings are among Joyce’s many sources for his forays into the unknown.

This essay focuses on how echoes of Kardec’s *Nachleben* are to be found in *Ulysses*.³ I discuss “Eumaeus” (the scene in cabman’s shelter especially), where the “night-walkers” Stephen and Bloom appear, unconsciously, to partake in a séance.

The Life Esoteric

An increased interest in the occult swept western Europe and the United States from the mid-nineteenth century onwards. In many and varied ways, genuine and fake attempts were made to scientifically prove the validity of occult phenomena in particular. As John Gray has put it, science and the occult “came together in two revolts against death, each claiming science could give humanity what religion and magic had promised—immortal life.”⁴ Madame Helena Blavatsky and Colonel Henry Olcott, among others, founded the Theosophical Society in New York in 1875; the Society for Psychical Research (SPR), was founded in London in 1882 in part in response to the popular interest in spiritualism but also from a desire for scientific validation of spiritualist experiences. “At the root of the SPR’s prestige,” Derek P. Lee has written, “was its establishment as a scientific society that would apply the rigorous, evidence-based approach of traditional fields like chemistry to occult phenomena.”⁵ And, Lee continues, “Like many other modernists, [Joyce] was aware of psychical research, and its traces permeate much of *Ulysses*” (352). Indeed, throughout his writings, Joyce alludes to the occult—and to the many shades it casts and shapes it takes. He shared this interest with Irish writers of an earlier era such as James Clarence Mangan, Joseph Thomas Sheridan Le Fanu, and Bram Stoker. It is also worth bearing in mind that Joyce’s awareness of the occult had distinct backgrounds in Dublin itself. Since the 1860s, the city had been “rife with spiritist séances, hermetic and theosophical groups, and adepts in Eastern philosophy and the most varied forms of mysticism.”⁶ William Fletcher Barrett, a “scientist, educationalist, populariser of physics, psychical researcher, and lobbyist for various domestic reform movements” was a major figure in intellectual circles in the city.⁷ Providing a home for the theosophically inclined, in 1885, W. B. Yeats and Russell founded the Dublin branch of the Theosophical Society, which they called the Dublin Hermetic Society.⁸ Like so much else of that ilk, including the fundamental mysticism celebrated in the Eucharist, it is ruthlessly satirized in *Ulysses*.⁹ In “Scylla and Charybdis,” the “[y]ogibogeybox in Dawson chambers” (*U* 9.279) that Stephen remembers having desecrated with Mulligan is, for one thing, a dismissive reference to the Society’s headquarters in Dawson Street. Earlier in the same episode, theosophy and Madame Blavatsky, the author of *Isis Unveiled*,¹⁰ are rudely alluded to in one of Stephen’s inward reflections: “The life esoteric is not for ordinary person. O.P. must work off bad karma first. Mrs Cooper Oakley once glimpsed our very illustrious sister H.P.B.’s elemental” (*U* 9.69-71).¹¹

Many more examples can be identified of Joyce’s satirical take on “the life esoteric,” but his response was not always entirely dismissive.

sive. Around the turn of the century, he was drawn towards learning more about psychical research. As a student, he had read A. P. Sinnett's *The Occult World* and *Esoteric Buddhism*, and, Len Platt notes, "according to C. P. Curran, was distinctly unimpressed, though Stuart Gilbert implied differently" (96).¹² Stanislaus Joyce's memories of his brother's interest in theosophy go back to the early 1900s; he remembers Jim "toy[ing] with" theosophy as a "kind of interim religion" ("interim" as in between Roman Catholicism and atheism, presumably).¹³ Stanislaus also recalls Jim's reading of Blavatsky, Olcott, Annie Besant, and Charles Leadbeater and fondly lists the nicknames he himself invented for them: "Colonel Old Cot, Madame Bluefatsky, . . . Any Bee's Aunt, and Mr. Wifebeaten" (131). Considering the amount of work Joyce must have invested in absorbing so many theosophical outpourings in his creative work, Stanislaus's insistence that theosophy may have been "the only intellectual adventure of his non-age that he regarded as pure waste of energy" seems incorrect (131).

In 1903, shortly after their mother died and Joyce and his sister Poppie (according to the latter) had seen her ghostly apparition, Joyce read Frederic Myers's *Human Personality and Its Survival of Bodily Death* (published posthumously earlier in the same year).¹⁴ According to Schneider, reading Myers must have been a pivotal event. The impact of the book emerged, first of all, in Joyce's essay "A Portrait of the Artist," and from then on, the ghost of his mother and representations of the supernatural and the occult as discussed by Myers began to "haunt Joyce's thought and works," specifically *Ulysses*, "which in some ways can be considered a modernist 'ghost story,'" and, in different ways, *Finnegans Wake*, Schneider notes (60).¹⁵

Joyce's fascination with the occult, and with the (pseudo-) sciences involved in seeking evidence for it captured in such terms as "theosophy," "hermeticism," "spiritualism," "psychical research," and Kardec's "*Spiritisme*," has been recognized in various studies. Gilbert writes about it in *James Joyce's "Ulysses"*, citing Stephen's mockery of "the theosophic practice of using initials for names" but also noting that behind the mockery there is a "latent fear" (34, 35). Rather superfluously, Gilbert insists that "*Ulysses* is not a theosophic tract" (36).¹⁶ Frank Budgen mentions the "complacent familiar-with-ghosts style of a spiritist séance report" in writing about the appearance of Paddy Dignam in "Cyclops."¹⁷ It is striking that Budgen does not elaborate: apparently, in the early 1930s, this particular style needed no further explanation.

Regarding the scholarly reception of *Finnegans Wake* after World War II, James S. Atherton writes that "[m]any themes in this book still remain not merely unexplored but even unmentioned. One such theme is suggested by the interest Joyce showed in his later years in *Psychical Research*."¹⁸ Underestimating the time frame (as

we have seen, Joyce was interested for much longer than Atherton believes), he mentions the séance staged in *FW* III.3 and identifies Daniel Dunglas Home, Conan Doyle, and Camille Flammarion—“of which the present writer knows very little” (222)—as sources for the spiritualism Joyce processed in the *Wake*.¹⁹ Interestingly, his mention of Flammarion comes with the additional observation that Joyce predominantly used French sources (222). In *The Books at the “Wake,”* Atherton dedicates a chapter to Joyce’s “Spiritualism,” and there, for the first time in Joyce studies, Kardec is mentioned.²⁰

Since Atherton’s investigations in the 1950s, Joyce criticism has devoted many more pages to Joyce and psychic research.²¹ Kardec, however, has appeared only occasionally. He is mentioned briefly in Craig Carver (201) and Richard Brown (105, 184-85 n50); *La Genèse* is referred to in Enrico Terrinoni as “a study in French on *Spiritism*” (6). He is listed in Thomas M. Connolly’s inventory of Joyce’s personal library and in Richard Ellmann’s and Michael Patrick Gillespie’s works on it, but despite Connolly’s (incomplete) quotations from the passages that Joyce flagged in *La Genèse*, there has been no in-depth analysis of the potential links between the founder of *le Spiritisme* and Joyce.²²

Allan Kardec

Kardec was born as Hippolyte-Léon-Denizard Rivail—his “earth-name” (*U* 12.345)²³—in Lyon in 1804. Employed as a teacher and working as a translator,²⁴ he experienced a spirit manifestation by attending a séance in the 1840s and, while a skeptic at first, he soon became persuaded of the truth of what the spirits were communicating. Advised by the spirits themselves, as he recalls in his memoirs, Rivail took on the name “Allan Kardec”—after a legendary Celtic druid from Brittany—specifically to fulfill the role of “codifier.” Between 1854 and his death in 1868, he published five books, known as the spiritist Pentateuch, and edited his *Revue Spirite*, a journal publication.

“*Le Spiritisme*” was coined by Kardec as an umbrella term by which to understand his brief from the spirits. The *Oxford English Dictionary* defines “spiritism” as follows: “Belief in the existence and influence of incorporeal spirits and the possibility of communicating with them, esp. with the spirits of the dead; a system of doctrines or practices founded on this belief; *spec.* that established and codified by the French writer and educator known as Allan Kardec (1804–69 [*sic*]) in the mid 19th cent.”²⁵ The *OED* mentions Kardec six times: next to spiritism, under psychography, medianimic, medianimity, pneumatography, and psychophony. These are all terms Kardec coined in his “Vocabulaire Spirite.”

Kardec quickly became hugely influential in France and abroad. His many publications sold very well, including *Le Livre des Esprits* “literally in hundreds of thousands of copies” by the end of the century.²⁶ In his notebooks for *Bouvard et Pécuchet*, Flaubert mentions *Le Livre des Esprits* among twenty-seven other sources labeled “Magnétisme/mythicisime.”²⁷ In their quest for knowledge, Bouvard and Pécuchet hear about “Allan-Kardec” [*sic*] and immediately send for his works. Flaubert clearly satirizes *le Spiritisme* in his novel: like Emanuel Swedenborg’s revelations, the hapless clerks find Kardec’s writings banal and useless.²⁸ In the twentieth century, the relevance of occultism as a societal phenomenon becomes less prominent. Kardec’s presence can be sensed in some of Yeats’s writings and Samuel Beckett’s television play “...but the clouds...” (which pivots on a line from the ending of Yeats’s “The Tower”²⁹), but his writings are no longer very influential.³⁰ Nowadays, his legacy is particularly alive in Brazil, with its particular mix of Catholicism and older, non-Christian beliefs. The Allan Kardec Spiritist Divulagation Institute hosts the Kardecpedia website and publishes the *Revue Spirite*.³¹ It has developed an app that enables subscribers to be connected with “the Spiritism” at all times and offers translations of Kardec’s works into seven languages.³² A Netflix biopic about Kardec launched in 2019 was shot entirely in Portuguese.³³

Beginning to be Forgotten

In *Ulysses*, as Sebastian Knowles has put it, “[t]here are many . . . who reappear after real or apparent death: the Commendatore, looking for something to eat in ‘Lestrygonians,’ Reuben J. Dodd’s son, fished out of the river, Rip van Winkle, coming back in the charade Bloom performs at Doyle’s house, and Parnell, whose death may have been faked and his coffin filled with stones.”³⁴ Perhaps the most dramatic manifestation of the afterlife in *Ulysses* occurs when the ghost of the recently deceased Paddy Dignam, who was buried in the morning, is conjured up by his “earthname” in “Cyclops.” Referring to modern conveniences such as “tālāfānā, ālāvātār, hātākāldā, wātāklāsāt” (*U* 12.354), the description of his yet to be completed journey to the afterlife sounds suspiciously down-to-earth. The entire séance is steeped in theosophical jargon and lampoons the style of the reports published by the SPR. “[I]n a glass darkly” (*U* 12.349) is annotated by Gifford and Seidman, as well as by Slotte and his collaborators, as referring to 1 Corinthians 13, verse 12 (330, 581), but at least as germane is Joyce’s allusion to *In a Glass Darkly*, J. T. Sheridan Le Fanu’s collection of horror stories informed by the same Bible passage published in 1872. The long short story entitled “The Room in the Dragon Volant,” featuring a gang of ruthless thieves who bury

their victims alive, seems particularly significant here: Bloom's grave concern in "Hades," when (or where) Dignam is buried, concerns the danger of being buried alive.³⁵ The ensuing anxiety produces his observation that to have a "tālāfānā" installed in every coffin would be a sound idea:

The gravediggers took up their spades and flung heavy clods of clay in on the coffin. Mr Bloom turned away his face. And if he was alive all the time? Whew! By jingo, that would be awful! No, no: he is dead, of course. Of course he is dead. Monday he died. They ought to have some law to pierce the heart and make sure or an electric clock or a telephone in the coffin and some kind of a canvas airhole. Flag of distress. Three days. Rather long to keep them in summer. Just as well to get shut of them as soon as you are sure there's no.

The clay fell softer. Begin to be forgotten. Out of sight, out of mind. (U 6.864-72)

"Out of sight, out of mind," the phrase with which he (temporarily) ends his musings, is highly ironic. *Ulysses* as a whole and "Circe"'s Nighttown in particular feature a host of formerly animate characters, unforgettably in sight and, like Bloom's kidney in "Calypso," "in his mind" (U 4.06).

An episode of hallucinatory communication, "Circe" ultimately serves to bring Stephen and Bloom together in a climax featuring a ghost-apparition of Rudy. In his copy of Kardec's *La Genèse*, Joyce marked with a large capital "C" a passage (not transcribed in Connolly's inventory) which may have inspired his rendering of the otherworldly nature of "Circe" and which lies at the heart of the séance in "Cyclops":

An important revelation is being given at this present epoch. It is that which shows to us *the possibility of communication with beings of the spiritual world*. This knowledge is not new, . . . but it had remained until our day in a state of dead letter; . . . It was reserved for our day . . . to cause to shine the light which is *destined to illuminate the future*.³⁶

Elsewhere in *La Genèse*, Joyce penciled a line in the margin next to a passage where the spirits explain their role: "the earthly life is as nothing. Your sight was arrested at the tomb; we come to show you the splendid horizon beyond it" (62). The "horizon beyond [the tomb]," splendid—including "tālāfānā"—or not so splendid, we find everywhere in *Ulysses*.

Met Him What?

In his work on the history of spiritualism, Conan Doyle writes that “spiritualism in France and the Latin races centres around Allan Kardec who prefers for it the term spiritism, and its predominant feature is a belief in reincarnation.”³⁷ Essentially, Kardec’s spiritism rests on the idea that spiritual progression is effected through a series of incarnations. We have had many existences, and we shall have others, either upon this earth or in other worlds. Reincarnation along with the related phenomena of metempsychosis and metamorphosis are key to how the internal communication of *Ulysses* is organized. “Stephen claims to be able to call ‘the past and its phantoms’ to life: Joyce’s retrospective arrangement has a similar agenda,” as Knowles has put it (51).

In “Calypso,” Bloom clumsily tries to explain to Molly the concept of “metempsychosis” and becomes entangled in the technical distinctions between reincarnation, metempsychosis, and metamorphosis. Drawing on Kardec’s *Le Livre des Esprits* and the “Vocabulaire Spirite,” part of the *Instruction Pratique sur les Manifestations Spiritiques*, Joyce made metempsychosis a pivotal concept in *Ulysses*. Significant in light of Kardec’s beliefs is Gifford and Seidman’s note on the late-nineteenth-century theosophist turn to modify metempsychosis with the concept of progressive evolution so as to claim that “the human soul could only be reincarnated in another human body” and deny “the possibility of the soul’s migrating down the scale of evolution” (78). This is emphatically Kardec’s position too: since “[t]he incarnation of spirits always takes place in the human race,” he states, “it would be an error to suppose that the soul or spirit could be incarnated in the body of an animal.”³⁸ Ironically, it is exactly the error Bloom makes, although he begins in true Kardecian spirit when he explains to Molly: “–Metempsychosis, . . . It’s Greek: from the Greek. That means the transmigration of souls” (*U* 4.341-42). His description echoes almost verbatim Kardec’s definition of metempsychosis in his “Vocabulaire Spirite”: “*Mètempsychose: du grec . . . transmigration de l’âme*” (“Vocabulaire” 27). “–O, rocks!” Molly famously retorts, “Tell us in plain words” (*U* 4.343)—which he then starts doing by going the roundabout way of recollecting the trapeze act in Hengler’s circus: “Had to look the other way. Mob gaping. Break your neck and we’ll break our sides. Families of them. Bone them young so they *metempsychosis*. That we live after death. Our souls. That a man’s soul after he dies, Dignam’s soul” (*U* 4.350-53, my italics).

Obviously searching for *le* “plain” *mot juste* to explain the phenomenon and merging metempsychosis and metamorphosis into the nonce word “metempsychosis,”³⁹ Bloom eventually hits on a term closer to home to explain things: “Reincarnation: that’s the

word. –Some people believe, he said, that we go on living in another body after death, that we lived before. . . . Some say they remember their past lives” (U 4.361-65). So far, Bloom is spot on. But then he starts mixing up provenances and nuances: “–Metempsychosis . . . is what the ancient Greeks called it. They used to believe you could be changed into an animal or a tree, for instance” (U 4.375-76). This is the point where he moves back, as it were, from the realm of reincarnation and metempsychosis as Kardec saw them to that of metamorphosis. Here, Bloom’s is the kind of confusion that will eventually inform “Circe,” where metamorphosis and reincarnation provide the necessary channels for apparitions giving voice to souls belonging to the other world and to other worlds—animal (“nannygoat” —U 15.3270), material (“button” —U 15.3440), and immaterial (whistles that call and answer—U 15.09). In “Calypso,” by way of Bloom’s explanation of metempsychosis, Joyce parodies Kardec and other psychical researchers for their seemingly complexity-for-complexity’s-sake definitions aimed at giving their research a valid scientific aura and, accordingly, at mesmerizing the gullible into accepting their fake truths. In “Circe,” the Kardecian concepts of reincarnation and metempsychosis, foregrounded as narrative motifs in *Ulysses* from the very first page, become visible and tangible—and are visibly and tangibly parodied.

Kardec’s delineations of the many concepts of “*le Spiritisme*” are to be found throughout his *oeuvre*. A key publication is the “Vocabulaire Spirite.” A number of items listed there potentially inform several scenes in *Ulysses*. Bloom experiences an apparition—“*phénomène par lequel les êtres du monde incorporel se manifestant à la vue*,” “the phenomenon by which the beings of the incorporeal world manifest themselves to the eye” (“Vocabulaire” 6)⁴⁰—when, at the end of “Circe,” Rudy appears: “*Against the dark wall a figure appears slowly*” (U 15.4956-57, my italics). Incarnation is defined as “*état des Esprits qui revêtent une enveloppe corporelle*,” “state of the Spirits assuming a corporeal envelope” (“Vocabulaire” 18) and occurs only once in *Ulysses*, in Molly’s stream of drowsiness, where she recalls her conversation with Bloom over breakfast: “that word *met something with hoses in it* and he came out with some jawbreakers about the incarnation” (U 18.566-67, my italics). Kardec’s definition of “*manifestation*” is “*acte par lequel un Esprit révèle sa présence*,” “the act by which a Spirit reveals its presence” (“Vocabulaire” 24)), and it lurks behind the unique presence of that word in *Ulysses*, when Mr. Deasy tells Stephen that “[a]ll human history moves towards one great goal, the manifestation of God” (U 3.380-81). *Télégraphique humaine*, finally, is another term significantly developed in *Ulysses*. It is defined as “[c]ommunication à distance entre deux personnes vivantes qui s’évoquent réciproquement,” “[r]emote reciprocal communication between two living persons”

("Vocabulaire" 47), describing exactly how Bloom and Gerty's minds communicate with one another in "Nausicaa." "Métamorphose" I discussed above; "noctambule" I explore below. For Kardec's term "périspirite," alluded to by Joyce in two *Finnegans Wake* notebooks—see the appendix following this essay.

An Unpretentious Wooden Structure

Kardec's coinage "noctambule" (translated as the calque "noctambule[s]") occurs in *Ulysses* only once: "A few moments later saw our two noctambules safely seated in a discreet corner" (*U* 16.325-26). The concept is defined in the "Vocabulaire Spirite" as "that which walks or moves during the night while sleeping; synonym of *somnanmbule*. The latter is preferable, since *noctambule* and *noctambulisme* do by no means imply the notion of sleep."⁴¹ The disclaimer is important. In "Eumaeus," Stephen and Bloom are not sleepwalking; they are *night*-walking. Joyce uses "noctambules" to refer to Stephen and Bloom immediately after they have entered the cabman's shelter. There and then, within the text world that is *Ulysses*, it makes perfect sense. Awakened from the nightmare conjured up in "Circe," in "Eumaeus"'s cabman's shelter, the pair metamorphose into "noctambules"; sojourners in a night-world as unstable as that of the later *Wake*.

The cabman's shelter in "Eumaeus" serves as another "[y]ogibogeybox," previously encountered (though entered only in spirit—in recollection) in "Scylla and Charybdis." As we saw earlier, there it is the nickname for the headquarters of the Dublin Hermetic Society; in "Eumaeus," an additional allusion for the term is more to the point: as both Katherine Mullin and Mark S. Morrisson have pointed out, a "[y]ogibogeybox" can also refer to a so-called spirit or manifestation cabinet (84, 521). These were contraptions used in séances, where the medium sits inside and pretends to materialize the spirits of the dead. Pretence, of course, is one the main motifs in "Eumaeus"; coincidence and *faux* communication between the living and the dead delivered in a style in which syntax is blurred and meaning becomes obscure (to mention only a few of its many fascinating aspects) set the scene for a séance that not a single member of its cast is aware is happening. Except one (perhaps).

"[In Eumaeus]," Hugh Kenner has remarked, "you find . . . a language that has died, but that like an embalmed corpse is full of local life. The occasion calls for a wake."⁴² Taking into account Mullin's and Morrisson's suggestions and Kenner's proposition (or invitation), more precisely it is a séance that the occasion demands; a séance conducted in a quite specific setting: the cabman's shelter functions as a cabinet ideally suited to explore in light of Maria Tymoczko's

findings regarding the old Irish “otherworld” in her monograph *The Irish “Ulysses.”*⁴³ In fact, quite a few of the connections she has established between *Ulysses* and the “otherworld” can be profitably linked to “Eumaeus.” For example, Tymoczko writes that “[i]n early Irish tales the hero frequently enters the otherworld intentionally or by accident, sometimes by following another character” (190). Inverting his assigned role of “*fidus Achates*” (U 16.54-55), it is the anti-hero Bloom rather than Stephen who leads the two *noctambules* to and into the cabman’s shelter. Its location unlike the Irish otherworld may not be quite “under the ground in mounds or in a realm deep in the water,” as Tymoczko notes, but it is definitely set in the “underworld of Victorian society” (191), judging by the “decidedly miscellaneous collection of waifs and strays and other nondescript specimens of the genus *homo*” (U 16.326-28) whose stares greet Stephen and Bloom after they have made themselves (un)comfortable in the shelter.⁴⁴ Its separateness from the material world is underlined by how the shelter is framed as a distinct entity, to be entered by crossing a textual—and a linguistic—threshold: “-*Ma ascolta! Cinque la testa più ...*”:

Mr Bloom and Stephen *entered* the cabman’s shelter, an unpretentious wooden structure, where, prior to then, he had rarely if ever been before, the former having previously whispered to the latter a few hints anent the keeper of it said to be the once famous Skin-the-Goat, Fitzharris, the invincible, though he could not vouch for the actual facts which quite possibly there was not one vestige of truth in. A few moments later saw our two *noctambules* safely seated in a discreet corner only to be greeted by stares from the decidedly miscellaneous collection of waifs and strays and other nondescript specimens of the genus *homo* already there engaged in eating and drinking diversified by conversation for whom they seemingly formed an object of marked curiosity. (U 16.320-30)⁴⁵

Considering the obscure nature of virtually anything that happens in the cabman’s shelter, the two “*noctambules*” (remarkably, not in italics⁴⁶) appear to have entered an abode in which ghosts call the shots: ghosts of whom it is often difficult to say who they are, or were, or pretend to be. Skin-the-Goat may or may not be Skin-the Goat. Who is Murphy? Is the Simon Dedalus he mentions really Stephen’s father? Probably not, but the suggestion does leave Bloom “all at sea for a moment” (U 16.380). The trope of unstable identity recurs again and again in “Eumaeus,” although not just while Stephen and Bloom are inside the cabman’s shelter; the episode’s style runs amok from the first sentence to the last. It is inside the shelter, however, that unidentifiable identities so acutely inform Bloom and Stephen’s immediate surroundings and feeble attempts at making sense of what is going on; that uncertainty becomes the only certainty—most obviously so,

perhaps, in the repeated non-recognition of the cabby who seems to look like Henry Campbell (*U* 16.660-61, 908, 1019-20, 1354-55).

In the cabman's shelter, messages from beyond the tangible become poly-interpretable. Disembodied voices pose questions to which answers "might be read as yes, ay or no" (*U* 16.612-13); on its way to the shelter, a mind, "disgustingly sober" (*U* 16.63), conjures up ghosts from the past and recollects different versions of historical events. Caught in the tall tales spun by Murphy (medium, false messenger, fake Odysseus, and thus Bloom's metempsychotic twin), Bloom is described as "pondering in a pensive mood" (*U* 16.604)—a mood reflecting the state of mind that is informing—or writing?⁴⁷—the entire episode. By the end of the two characters' brief recovery in the shelter, Stephen's mind, still clouded by alcohol, synaesthetically hears "all kinds of words changing *colour* like those crabs about Ringsend in the morning burrowing quickly into all colours of different sorts of the same sand where they had a home somewhere beneath or seemed to" (*U* 16.1143-46, my italics).⁴⁸ The entire episode is haunted by words and phrases suggestive of death, sleep, ghostliness, and the occult. By the end, we are, in fact, told that what we have witnessed, was a *séance*: "Come, [Bloom] counselled, to close the *séance*" (*U* 16.1792). Not only is the term "*séance*" used deliberately, but the elegant variation the narrator, as so often, uses here ("counselled") is also significant: it is based on a translation of French "*conseiller*," which, in *La Genèse*, Kardec often uses in connection with messages from the Spirits: "*Demander des conseils aux Esprits*" (*Genèse* 43); "*leurs conseils*" (*Genèse* 44); and, critically, in light of "Eumaeus," "Ithaca," and "Penelope," "*La nuit porte conseil*" (*Genèse* 309): the night will bring counsel. In "Nostos," the novel's plot (if any) is resolved; factual (and fictional) gaps and cracks are filled in (though not every single one);⁴⁹ a future writer (perhaps) walks out into the night; a frail marriage ("Frailty, thy name is marriage" — *U* 15.3277) in which neither spouse is still happy, is fixed (we hope).

In "Ithaca," Joyce picks up a Kardecian line again. Bloom's invitation to Stephen to spend the night at 7 Eccles Street is formulated as follows: "What proposal did Bloom, *diambulist*, father of Milly, *somnambulist*, make to Stephen, *noctambulist*?" (*U* 17.929-30, my italics). Bloom, man of the day that he is, sheds the temporariness that comes with being a "noctambule"; Milly joins the ranks of *somnambulist*s; Stephen, a "[s]omnambulist" in "Circe" (*U* 15.4926), a "noctambule" in "Eumaeus," is fixed in this latter identity, albeit translated (or transported) into a watered-down, anglicized equivalent of the term.⁵⁰

Stephen's identification as a "noctambule/noctambulist" is the logical consequence of what Joyce noted in the Carlo Linati schema, where, in the "Telemachia," "Telemachus does not yet bear a body"

("non soffre ancora il corpo").⁵¹ Over the course of *Ulysses*, Stephen acquires a body (undergoes or experiences an incarnation), is "dressed" ("God, we'll simply have to dress the character" — *U* 1.515-16), and readied eventually to walk out into the night. I noted earlier that, essentially, Kardec's spiritism rests on the idea that spiritual progression is effected through a series of incarnations. Stephen embodies such a progression. "God knows," Buck Mulligan teases him, "you have *more spirit* than any of them" (*U* 1.150-51). The Stephen of "Telemachus" is a spirit: transmigrated from *A Portrait*, sleepy, full of spite. More obliquely than in *A Portrait*, in *Ulysses*, Stephen passes through many phases, finally, in "Ithaca," as a true noctambulist, to walk out into the unknown, into the night.

Portal of Discovery

What happens in the cabman's shelter stays in the cabman's shelter. Almost every single trace of it disappears from the succeeding text. The exceptions are the list of the expenses incurred there in Bloom's budget in "Ithaca" and, possibly, Murphy's tall tales in the Sinbad the Sailor litany, which envelops Bloom at the very end of that episode.

Arguing that "Henry Flower's florid rhetoric is behind the episode in question" (87), Horst Breuer has suggested that, "[i]n terms of the theme of culture critique in *Ulysses*,"

[Flower] represents inauthenticity and alienation. His thinking is flatly materialistic, his attitude naively affirmative and self-congratulatory. His writing is nothing but cheap imitation, massproduced for speedy consumption and easy profit. Both Flower, the hack writer, and Bloom, the citizen, personify, to a certain extent, the sterility, mediocrity, and complacency of Edwardian mass culture. (101)

Breuer builds a strong case, to which I should like to add the idea that "Eumaeus" as a whole, and the scene in the cabman's shelter in particular, shows what it means not only to explore the notions of a "false and true artist" (101) but also what it means to be a writer. Ultimately, like any spiritist cabinet, the cabman's shelter was designed for the purposes of deceiving characters and readers alike. The façade of the "*unpretentious* wooden structure" (my italics) obscures what is going on inside: *pretence*. In yet another clichéd passage, the narrator throws the terms "*séance*" and "counselled" into the mix—or rather mix-up—that is "Eumaeus," but those clichés are revealing at the same time. What Stephen and Bloom experience is hidden in plain sight: the cabman's shelter is home to a *séance*, home to a hoax in which a veiled narrator conjures up a number of shady characters who cannot be identified with much certainty, whose identities remain as

“*soi-disant*” as Murphy’s own (U 16.1354). By extension, a Kardecian, spiritist lens renders the shelter as a portal of discovery,⁵² revealing Joyce showing his hand as the God of literary creation. The séance at the heart of “Eumaeus” showcases what it means to write fiction. Murphy, the “ancient mariner” (Samuel Taylor Coleridge’s mesmerizing story-teller⁵³) regarding a newspaper as “literature” (U 16.1669), and “seemingly . . . a bit of a literary cove in his own small way” (U 16.1676-77), is (like Simon Dedalus) a “born *raconteur*” (U 16.261); convincing but never to be believed: “Our mutual friend’s stories are like himself, Mr Bloom *apropos* of knives remarked to his *confidante sotto voce*. Do you think they are genuine? He could spin those yarns for hours on end all night long and lie like old boots. Look at him” (U 16.821-24). Bloom’s own literary ambitions are foregrounded in the episode, particularly when we see him contemplating “to pen something out of the common groove (as he fully intended doing) at the rate of one guinea per column. *My Experiences*, let us say, in a *Cabman’s Shelter*” (U 16.1229-31). In “Eumaeus,” we see the artist at work, spiriting up creatures who take on a life of their own, who become, in some cases, as real to the reader as their own next-door neighbors, but who always remain a fiction, no more, essentially, than a period on a page: “.” (U 17.2332). In short, as Bloom reminds us *apropos* his Jewishness: “[I]n reality I’m not” (U 16.1085).

Appendix: “*Périspirite*”

The “*périspirite*,” “the semi-material envelope of the soul after its separation from the body” (“Vocabulaire” 33), receives a great deal of attention from Kardec throughout his writings, and it becomes the subject of ever more complex definitions. In *Le Livre des Esprits*, he writes (or rather, the spirit communicates):

L’Esprit, proprement dit, est-il à découvert, ou est-il, comme quelques-uns le prétendent, environné d’une substance quelconque? L’Esprit est enveloppé d’une substance vaporeuse pour toi, mais encore bien grossière pour nous; assez vaporeuse cependant pour pouvoir s’élever dans l’atmosphère et se transporter où il veut. Comme le germe d’un fruit est entouré du périsperme, de même l’Esprit proprement dit est environné d’une enveloppe que, par comparaison, on peut appeler périsprit. (Livre 61)

*Is the spirit per se without a covering, or as some insist, is it surrounded by some kind of substance? The spirit is surrounded by a substance that might look vaporous to you but which is still quite dense to us. Nevertheless, it is sufficiently vaporous to be able to raise itself up into the air and travel to wherever it wants to go. As a fruit seed is surrounded by the perisperm, the spirit per se is surrounded by an envelope, which, by comparison, may be called the *perispirit*. (Spirits 122)*

The “*perispirit*” is an “*enveloppe*” surrounding the spirit; the second (and secondary) “*enveloppe*” is the material body, which allows the spirit to relate to the material world. Kardec writes that during sleep or other states of unwakefulness (including death) the “*perispirit*” allows the spirit to escape the human form and travel to the spirit world to commune with other spirits. In Kardec’s various explanations of the “*perispirit*,” the “*enveloppe*” is a recurring image: the spirit communicates between sender and receiver by virtue of being wrapped, like a letter, in an envelope. In *Ulysses*—an envelope in itself, conveying all kinds of communication—quite a few envelopes communicate before they are opened (“Bold hand. Mrs Marion” — *U* 4.244-45), or they contain mortal remains (“Wash and shampoo. I believe they clip the nails and the hair. Keep a bit in an envelope” — *U* 6.19-20).

Joyce recorded the word “*perispirit*” twice in the *Wake* copy notebooks. It was transcribed by Mme. France Raphael from a 1926 Belgian notebook, which is now lost. She recorded the word as “*penspirit*” (intriguing enough in itself), but the possibility of a minim error will give “*perispirit*.”⁵⁴ It appears again in an early 1935 copy notebook.⁵⁵ Both times, “*perispirit*” follows the term “*incarnation*,” which reinforces the link with Kardec. Preceding the term “*incarnation*” in the 1935 copy notebook, Joyce also mentioned the word “*precognise*,” which we find in Kardec’s *La Genèse* in a passage where he emphasizes, as he does so often, the scientific, empirical method underlying “*le Spiritisme*”: “[*Le Spiritisme*] Il n’établit aucune théorie **préconcue**; ainsi il n’a pose come hypothèse, ni l’existence et l’intervention des Esprits, ni le **périspirit**, ni la **réincarnation** . . . le Spiritisme est une science d’observation, et non le produit de l’imagination” (original italics, bold type mine).⁵⁶

NOTES

I am grateful to David Pascoe for suggesting Allan Kardec as a potentially profitable source for investigating the realms of the occult in *Ulysses*.

¹ Allan Kardec, *La Genèse: Les Miracles et les Prédications Selon le Spiritisme* (Paris: Union Spirit Française et Francophone, 1868). Further references will be cited parenthetically in the text by *La Genèse*.

² Kardec, “Vocabulaire Spirite,” *Instruction Pratique sur les Manifestations Spirites* (Paris: Au Bureau de la Revue Spirite, 1858). Further references will be cited parenthetically in the text by “Vocabulaire.”

³ Subsequent research will focus on Kardecian occultism in *Finnegans Wake*.

⁴ John Gray, *The Immortalization Commission: Science and the Strange Quest to Cheat Death* (London: Allen Lane, 2011), p. 6.

⁵ Derek P. Lee, “The Man in the Macintosh and the Science of the Occult,” *JJQ*, 55 (Spring-Summer 2018), 352. Further references will be cited parenthetically in the text. Citing John S. Rickard, in *Joyce’s Book of Memory*:

The Mnemotechnic of "Ulysses" (Durham: Duke Univ. Press, 1999), are John Gordon, in *Joyce and Reality: The Empirical Strikes Back* (Syracuse: Syracuse Univ. Press, 2004), Charles Ko, in "Subliminal Consciousness," *The Review of English Studies*, 59 (November 2007), 740-65, and Erik Holmes Schneider, in "'Welcomers': James Joyce and Frederic W. H. Myers," *Journal of Modern Literature*, 38 (Winter 2015), 59-70; Lee emphasizes the relevance of the SPR for Joyce in major aspects of *Ulysses* (pp. 364-65). Further references to the Schneider essay will be cited parenthetically in the text.

⁶ On this, see especially Schneider's "'Welcomers': James Joyce and Frederic W. H. Myers" (p. 61).

⁷ See Shane McCorristine, *Spectres of the Self: Thinking about Ghosts and Ghost-Seeing in England, 1750-1920* (Cambridge: Cambridge Univ. Press, 2012), p. 39.

⁸ See Len Platt, *Joyce, Race, and "Finnegans Wake"* (Cambridge: Cambridge Univ. Press, 2007), pp. 95-96:

Both Russell and Yeats knew Madame Blavatsky . . . personally and both were deeply influenced by her. For seven years Russell was a member of the "Household," a group of theosophists who lived together and formed the nucleus staff of *The Irish Theosophist*, launched in 1892. This influential journal remained in publication until 1897 when it was replaced by *The Internationalist*, for which Eglinton wrote a great deal. . . . There were Dublin lodges and Dublin-based theosophical publications from the mid-1880s right through to the early 1930s and Joyce knew this environment quite well.

Further references will be cited parenthetically in the text.

⁹ The interest in psychic research occurred in an age when the Church still held a great deal of authority, and, certainly in Ireland, the major religion's belief system pivoted on a divine Son's regular incarnation into bread and wine—something which technically underpins *Ulysses*: Buck Mulligan's parody Mass on the first page of *Ulysses* alerts us to the fact that the novel is set on the day of the moveable feast of the Eucharist, or Corpus Christi day, in 1904 celebrated on 16 June—see Joyce, "*Ulysses*": *The Corrected Text*, ed. Hans Walter Gabler et al. (New York: Vintage Books, 1986). Further references will be cited parenthetically in the text by *U* and the episode and line numbers.

¹⁰ Madame Helena Blavatsky, *Isis Unveiled: A Master-Key to the Mysteries of Ancient and Modern Science and Theology* (New York: J. W. Bouton, 1877).

¹¹ For generous annotations to Stephen's reflections on the life esoteric, see Don Gifford, with Robert J. Seidman, eds., "*Ulysses*" *Annotated: Notes for James Joyce's "Ulysses"* (Berkeley: Univ. of California Press, 1989), pp. 195-98, and Sam Slote, Marc Mamigonian, and John Turner, eds., *Annotations to James Joyce's "Ulysses"* (Oxford: Oxford Univ. Press, 2022), pp. 365-67. Further references to both works will be cited parenthetically in the text.

¹² A. P. Sinnett, *The Occult World* (London: Theosophical Publishers, 1881), and *Esoteric Buddhism* (Boston: Houghton Mifflin, 1883), and see C. P. Curran, *James Joyce Remembered* (London: Oxford Univ. Press, 1968), and Stuart Gilbert, *James Joyce's "Ulysses"* (New York: Vintage Books, 1930). Further references to the Gilbert work will be cited parenthetically in the text.

¹³ Stanislaus Joyce, *My Brother's Keeper: James Joyce's Early Years* (New York: Viking Press, 1958), p. 131. Further references will be cited parenthetically in the text.

¹⁴ See Schneider's "'Welcomers'" for an account of the apparition (p. 59), and see also Frederic Myers's *Human Personality and Its Survival of Bodily Death* (New York: Longmans, Green, 1903).

¹⁵ Schneider's essay is a thorough introduction to Myers and his relevance for Joyce, although, while covering much of the same ground, what is conspicuous by its absence in his discussion of the Hamlet theme in *Ulysses* is Shari Benstock's 1975 essay "Ulysses as a Ghost Story," *JJQ*, 12 (Summer 1975), 396-413. Writing that "Circe" is "underwritten" by his theories of "telepathy and unconscious agency," Ko focuses his attention on Myers in "Subliminal Consciousness" (p. 740).

¹⁶ Gilbert writes, "[F]or all the vital importance of [the esoteric allusions] to the scheme of his work, the author is conscious of their grotesque side (yet no more grotesque, perhaps, than . . . manifestations of Divine Providence)" (p. vii).

¹⁷ Frank Budgen, *James Joyce and the Making of "Ulysses"* (1934; Bloomington: Indiana Univ. Press, 1967), p. 157.

¹⁸ James S. Atherton, "Spiritualism in *Finnegans Wake*," *Notes & Queries* (May 1954), 222. Further references will be cited parenthetically in the text.

¹⁹ See Joyce, *Finnegans Wake* (New York: Penguin Books, 1976), 474.01-554.10.

²⁰ Atherton, *The Books at the "Wake": A Study of Literary Allusions in James Joyce's "Finnegans Wake"* (Carbondale: Southern Illinois Univ. Press, 1959), p. 48.

²¹ Apart from the critics already mentioned, see also (in chronological order) Craig Carver, "James Joyce and the Theory of Magic," *JJQ*, 15 (Spring 1978), 201-14; Richard Brown, *James Joyce and Sexuality* (Cambridge: Cambridge Univ. Press, 1985); Helen Sword, "Modernist Hauntology: James Joyce, Hester Dowden, and Shakespeare's Ghost," *Texas Studies in Literature and Language*, 41 (1999), 180-201; Katherine Mullin, "Typhoid Turnips and Crooked Cucumbers: Theosophy in *Ulysses*," *Modernism/modernity*, 8 (January 2001), 77-97; Gordon, *Joyce and Reality: The Empirical Strikes Back*, and "Phantom Ship," *JJQ*, 44 (Summer 2007), 793-99; Enrico Terrinoni, *Occult Joyce: The Hidden in "Ulysses"* (Newcastle: Cambridge Scholars Publishers, 2007); Platt, "Madame Blavatsky and Theosophy in 'Finnegans Wake': An Annotated List," *JJQ*, 45 (Winter 2008), 281-300; Mark S. Morrisson, "'Their Pineal Glands Aglow': Theosophical Physiology in *Ulysses*," *JJQ*, 46 (Spring-Summer 2009), 509-27; Margot Norris, "The Stakes of Stephen's Gambit in 'Scylla and Charybdis,'" *Virgin and Veteran Readings of "Ulysses"* (New York: Palgrave Macmillan, 2011), pp. 43-66; Frances O'Gorman, "What is Haunting Dubliners?" *JJQ*, 48 (Spring 2011), 445-56; David J. Hart, "Detecting the Man in the Macintosh: James Joyce and Sir Arthur Conan Doyle," *JJQ*, 49 (Spring-Summer 2012), 633-41; Luke Gibbons, *Joyce's Ghosts: Ireland, Modernism, and Memory* (Chicago: Univ. of Chicago Press, 2015); and Richard Barlow, "End(s) of the world/world without end: Coming Events and the Twoheaded Octopus of *Ulysses*," *JJQ*, 58 (Fall 2020-Winter 2021), 115-30. Further references to the Carver, Brown, Mullin, Morrisson, and Terrinoni works will be cited parenthetically in the text.

²² Thomas M. Connolly, *The Personal Library of James Joyce: A Descriptive Bibliography* (Buffalo: Univ. of Buffalo Press, 1955); Richard Ellmann, *The Consciousness of Joyce* (London: Faber and Faber, 1977); and Michael Patrick Gillespie, *Inverted Volumes Improperly Arranged: James Joyce and His Trieste Library* (Ann Arbor: UMI Research Press, 1983). Further references to these works will be cited parenthetically in the text.

²³ See U 12.344-46: "Questioned by his earthname as to his whereabouts in the heavenworld [Paddy Dignam] stated that he was now on the path of prālāyā or return."

²⁴ Interestingly, Kardec, a polyglot, translated into German the first three books of François de Salignac de la Mothe-Fénelon's *Les Aventures de Télémaque* (Paris: Hatier, 1756), admired by Joyce and used as a source for his depiction of Stephen in *Ulysses*.

²⁵ See the *Oxford English Dictionary*, s.v. "Spiritism," <<https://www.oed.com/search/dictionary/?scope=Entries&q=spiritism>>.

²⁶ See Kardec, *Le Livre des Esprits* (Paris: Didier, 1860), and Lynn Sharp, *Secular Spirituality: Reincarnation and Spiritism in Nineteenth-Century France* (New York: Lexington Books, 2006), p. 54. Further references to Kardec's work will be cited parenthetically in the text by *Livre*.

²⁷ See Gustave Flaubert, *Bouvard et Pécuchet, Oeuvres*, ed. A. Thibaudet and R. Dumesnil (Paris: Société les Belles Lettres, 1945), 2:693-997, and <http://www.dossiers-flaubert.fr/cote-g226_5_f_285_r_trud>. Further references to the Flaubert novel will be cited parenthetically in the text.

²⁸ "Et Pécuchet s'abîmait l'intellect pour comprendre ce qu'il y a de beau dans ces révélations. Elles parurent à Bouvard le délire d'un imbécile" (p. 894), "And Pécuchet racked his brain in order to comprehend what was beautiful in these revelations. To Bouvard they seemed the delirium of an imbecile": for this translation, see Flaubert, *Bouvard and Pécuchet. A Tragic-Comic Novel of Bourgeois Life*, trans. M. Walter Dunne (Chicago: Simon P. Magee, 1904), <<https://www.gutenberg.org/files/25014/25014-h/25014-h.htm>>. Further references to the translation will be cited parenthetically in the text. Interestingly, considering Joyce's love for Giambattista Vico, a little earlier in the novel, his *Scienza Nuova* is mocked: "Ce qu'il y a d'important, c'est la philosophie de l'Histoire! . . . Pécuchet paratgea cette opinion, et voulut lui faire lire Vico. . . . Pécuchet tâcha d'expliquer les mythes, se perdant dans la *Scienza Nuova*," "What is important is the philosophy of history! . . . Pécuchet shared this opinion, and wished to make him read Vico. . . . Pécuchet tried to explain myths, and got lost in the *Scienza Nuova*" (p. 819). For a detailed analysis of *Bouvard et Pécuchet* as a possible source for *Ulysses* and *Finnegans Wake*, see Scarlett Baron, "Strandentwining Cable": *Joyce, Flaubert, and Intertextuality* (Oxford: Oxford Univ. Press, 2012), pp. 192-261, and Matthew Creasy, "Inverted Volumes and Fantastic Libraries: *Ulysses* and *Bouvard et Pécuchet*," *James Joyce and the Nineteenth-Century French Novel*, ed. Finn Fordham and Rita Sakr (Leiden: Brill Publishers, 2011), pp. 112-27.

²⁹ See W. B. Yeats, "The Tower," *The Tower* (London: Macmillan Publishers, 1928), pp. 1-110.

³⁰ See Samuel Beckett, "...but the clouds..." *Samuel Beckett: The Collected Shorter Plays* (New York: Grove Press, 1984), pp. 253-61. For Kardec and Yeats, see, for instance, Terrinoni (pp. 5, 11, 13, 21, 22); for Kardec and Beckett, see Minako Okamura, "'...but the clouds...' and a Yeatsian Phantasmagoria,"

Samuel Beckett *Today/Aujourd'hui*, 19 (2008), and *Borderless Beckett/Beckett sans frontières: Tokyo 2006* (Amsterdam: Rodopi Press, 2008), pp. 261-62.

³¹ See <<https://kardecpedia.com/en>>.

³² See <www.ideak.com.br>, and also <<https://allankardec.org/>>.

³³ See <<https://www.netflix.com/title/80997400>>.

³⁴ Sebastian Knowles, *The Dublin Helix* (Gainesville: Univ. Press of Florida, 2001), p. 51. Further references will be cited parenthetically in the text.

³⁵ J. T. Sheridan Le Fanu, "The Room in the Dragon Volant," *In a Glass Darkly*, <<https://www.gutenberg.org/ebooks/37173>>, and <<https://www.gutenberg.org/ebooks/37174>>.

³⁶ Kardec, *The Genesis: Miracles and the Predictions According to Spiritism*, trans. Spirit-Guides of W. J. Colville (Boston: Colby & Rich, 1883), p. 24, my italics. Further references will be cited parenthetically in the text.

³⁷ Conan Doyle, *The History of Spiritualism* (London: Cassell and Company, 1926), p. 168.

³⁸ Kardec, *The Spirits' Book*, trans. Darrel W. Kimble with Marcia H. Saiz (Brasilia: The International Spirits Council, 2011), p. 42. Further references will be cited parenthetically in the text by *Spirits*.

³⁹ Jefferey Simons, in "Leopold Bloom on Death," suggests that Bloom here "turns the word [*metempsychosis*] into a verb," but in Bloom's interior monologue it may well be that his train of thought is suddenly interrupted by a corruption of the word he is, after all, trying to explain to Molly — see the *Joyce Studies Annual* (2018), 87. In an intriguing interpretation of the "misspelling," Daniele Borgogni speculates that "Bloom's 'metempsychosis' (*U* 4.351) . . . is a confirmation that the text presents itself as a living body following, as it were, an evolutionary pattern: we go from Molly's absent malapropism (*U* 4.336) to the right Greek term (*U* 4.339 and 341) to Bloom's distortion (*U* 4.351), which contains not only a telescoping of two words, but also a significant prolepsis predicting his voyeuristic predisposition (*spy*)" — see "'A kind of retrospective arrangement': Some Remarks on 'Ulysses' and Stylistics," *James Joyce: Whence, Whither and How. Studies in Honour of Carla Vaglio-Studi in Onore di Carlo Vaglio* (Torino: Edizioni dell'Orso, 2015), p. 4.

⁴⁰ Unless indicated otherwise, translations from Kardec's works are mine.

⁴¹ See "Vocabulaire": "Celui qui marche ou se promène pendant la nuit en dormant; synonyme de *sommambule*. Ce dernier mot est préférable, attendu que *noctambule*, *noctambulisme* n'impliquent nullement l'idée de sommeil" (p. 29).

⁴² Hugh Kenner, "Signs on a White Field," *James Joyce: The Centennial Symposium*, ed. Morris Beja et al. (Urbana: Univ. of Illinois Press, 1986), p. 215.

⁴³ Maria Tymoczko, *The Irish "Ulysses"* (Berkeley: Univ. of California Press, 1994), p. 180. Further references will be cited parenthetically in the text.

⁴⁴ Also worth noticing is that, as Tymoczko emphasizes, "a close consideration of Joyce's treatment of the motif of metempsychosis in *Ulysses* indicates that Joyce utilized an Irish rather than a Greek conception of metempsychosis" (p. 44).

⁴⁵ Earlier on in the episode, when reflecting on his button gone "the way of all buttons," Bloom is said to be "entering thoroughly into the spirit of the thing, [heroically making] light of the mischance" (*U* 16.37-39, my italics).

⁴⁶ On the relevance of italicized/non-italicized non-English words in "Eumaeus," see Onno Kusters, "'Getting Rid of Voluble Expressions':

Eumaeun Language in Dispute," *English Literature and the Other Languages*, ed. Ton Hoenselaars and Marius Buning (Amsterdam: Rodopi Press, 1999), pp. 145-56.

⁴⁷ See Horst Breuer, "Henry Flower Writes a Story," *JJQ*, 47 (Fall 2009), 87-105. Further references will be cited parenthetically in the text.

⁴⁸ See the first episode, where Stephen *hears* "warm running *sunlight*," the synaesthesia there prompted, presumably, by Mulligan's "friendly words" in "the air behind him" (*U* 1.282-82, my italics).

⁴⁹ "Even if completeness is recognized to be an impossible aim, the existence of an imperfect attempt gives value to all the rest": see Clive Hart, "Gaps and Cracks in *Ulysses*," *JJQ*, 30 (Spring 1993), 433.

⁵⁰ Later, in "Ithaca," "somniaambulism" is listed as one of the "mitigating circumstances" in "evidences against ritual murder" (*U* 17.844-49), and Bloom is described as having once experienced somniaambulism as a child (*U* 17.854). Milly, "at the ages of 6 and 8 years," had experienced a "cognate phenomenon," "uttered in sleep an exclamation of terror and had replied to the interrogations of two figures in night attire with a vacant mute expression" (*U* 17.861-63). The comment, "[s]ame thing watered down" (*U* 6.87), does not only apply to mothers and daughters.

⁵¹ See Joyce, *Ulysses*, ed. Jeri Johnson (Oxford: Oxford Univ. Press, 1993), pp. 736-39.

⁵² "Portal(s) of discovery" (see *U* 9.229-232) was yet another term Joyce borrowed from the spiritists—see Terrinoni (pp. 57-58).

⁵³ William Wordsworth and Samuel Taylor Coleridge, "The Rime of the Ancient Mariner," *Lyrical Ballads with a Few Other Poems* (London: J. A. Arch, 1798), pp. 1-52.

⁵⁴ See <<http://jjda.ie/main/JJDA/F/FF/fnbs/n24all.htm>>.

⁵⁵ See <<http://jjda.ie/main/JJDA/f/FF/fnbs/c08all.htm>>.

⁵⁶ "[Spiritism] establishes no one preconceived theory. Thus it has not presented as an hypothesis either the existence or intervention of spirits, neither the existence of the Demi-spirit, or re-incarnation. . . . Spiritism is a science of observation, and not the product of the imagination"—see *Genesis* (pp. 25-26).