EARLY IN THE "Ithaca" chapter of *Ulysses*, James Joyce refers to Stephen Dedalus and Leopold Bloom as "the, premeditatedly (respectively) and inadvertently, keyless couple." Stephen and Bloom both set out on June 16, 1904, without their keys; however, as Joyce here emphasizes, Stephen relinquishes the key to the Martello Tower knowingly, while Bloom unwittingly neglects to take the key to his house at 7 Eccles Street. In both cases, the characters' "keylessness" is a "key" to an understanding of their conditions.

W. B. Stanford explains that through "consubstantiality of the Father and Son" (a basic theme in *Ulysses*), Stephen shares Ulyssian qualities with Bloom. Stanford uses Joyce's own terms to show that Stephen embodies the "centrifugal" or home-rejecting principle of Odysseus while Bloom ultimately favors the "Centripetal" or drawn-to-home antithesis, although both experience both impulses. Stephen is simpler; he resents Mulligan's request for the key ("Usurper," 23), and he delays delivering it until the last possible moment, but when he does ("Stephen handed him the key." 23) he does so knowingly. Then Stephen determines not to return to the tower where he is no longer master ("I will not sleep here tonight"). He realizes and accepts the fact that his father's house is not his place either ("Home also I cannot go"), where his sisters bicker and burn his books for fire, trade them for...
as does Molly ("... and not living at home on account of
the usual rowy house I suppose well its a poor case ... ." 778),
but Stephen himself shows no sign of self-pity for this, and he refuses
to accept Bloom's offer of a place to sleep. Stephen is haunted by
the memory of his mother, but he has chosen to reject her influence
upon him, as Mulligan reminds him: "You wouldn't kneel down to
pray for your mother on her deathbed when she asked you" (8).

Richard M. Kain notes "Bloom's careless failure to carry his house-key
is symbolic in more than one way." 3 As a "keyless citizen" (697),
Bloom has a Ulyssean longing for home on many levels. First, he
longs to return to his house at 7 Eccles Street and his wife, Molly,
who is in bed there, but he knows that his house, too, is usurped,
by Blazes Boylan. Bloom yearns to return in a larger sense, how­
ever — to regain mastery of the house and to regain sexual mastery
over Molly. In this connection, the Freudian symbolism inherent in
the image of the key is explicit ("the barrel of an arruginated male
key in the hole of an unstable female lock." 703). On another level,
Bloom longs to be accepted as an Irishman, as is revealed in the
"Cyclops" chapter:

— What is your nation if I may ask, says the citizen.
— Ireland, says Bloom. I was born here. Ireland. (331)

Furthermore, as Stanford notes,

Bloom, though thwarted by his social condition from any prominence
in politics, is not without secret ambitions to excel as a politique. In
his delirium [sic] in Nighttown, he sees himself as 'alderman sir Leo
Bloom', later to be the popular lord mayor of Dublin. 4

In that scene, when Bloom accepts John Howard Parnell's hailing
him as "Successor to my famous brother," he thanks him for "this
right royal welcome to green Erin, the promised land of our common
ancestors," and he is presented "the keys of Dublin" (483). Thus
the city into which Bloom longs to be accepted is not only Dublin,
but "the promised land" of his "ancestors," Zion. Bloom's longing
is awakened early in the book, at the butcher's:

4 The Ulysses Theme: A Study in the adaptability of a Traditional Hero (Oxford,

KEYLESSNESS, SEX AND THE PROMISED LAND

Kinnereth on the lakeshore of Tiberias... Agendath Netaim: plant­
er's company... Bleibtreustrasse 34, Berlin, W. 15. (99–100)

It is ironic that Bloom finds the Zionist sheet in the shop of the
"ferreteyed porkbutcher" (59), for throughout the day Bloom's desire
for a home, a place to belong, is connected in his mind with Agendath
Netaim, while his alienation from that home and the "ancestors"
associated with it is symbolized by his violation of Jewish law by
eating pork. His first Nighttown fantasy is of his father, Rudolph,
"garbed in the long caftan of an elder of Zion," and the guilty Bloom
"Hides the crubeen and trotter behind his back, crestfallen" (437).
Bloom recognizes this irony, at least subconsciously, for the two themes
remain connected in his mind, and in a later fantasy:

(The mirage of the lake of Kinnereth with blurred cattle cattle cropping in
silver haze is projected on the wall. Moses Dlugacz, ferretayed albin, in blue
dungarees, stands up in the gallery, holding in each hand an orange citron
and a pork kidney.)

DLUGACZ

(Noarsely.) Bleibtreustrasse, Berlin, W. 13 (644).

Kinnereth is the site of the Agendath Netaim, and Dlugacz, the pork­
butcher, is now named Moses, the Hebraic leader of the Jews to
the promised land, although he is still "ferretayed." The "orange citron"
is symbolic of the "orangegroves . . . north of Jaffa" which the model
farm boasted of, and the address of the Zionist organization means
"be true," 5 which Bloom is not when he eats "pork kidney" bought
of Dlugacz.

In this way, as Stanford points out, "By making Bloom of Jewish
descent, Joyce is able to deepen another 'traditional characteristic of
Ulysses . . . . his love of family and his homeland, Ithaca.'" As
Kain puts it, "the Jew, like the Irishman, has been homeless for
centuries." 6 Another critic, Harvey Gross, traces a long literary tradition
that amply justifies Joyce's choice of a Jewish protagonist: "The
condition of the outsider is considered the Jew's heritage, and the
writer has chosen the Jew as a symbol for his own isolation, his feelings

5 Noted by Leo Shapiro, "The Zion Motif in Joyce's Ulysses," Jewish Frontier,
6 "Ulysses Qualities," p. 131.
7 Voyager, p. 80.

KEYLESSNESS, SEX AND THE PROMISED LAND
of being an intruder in a hostile world, his being essentially unassimilable.” Thus Bloom’s heritage is a metaphor for the same alienation that Stephen experiences as an artist.

Another theme is served by the same metaphor. Kain’s assertion that the Jew is “like the Irishman” must not be glanced over. *Ulysses* contains many connections between the Irish and the Jews. One, the reference to “Erin, the promised land,” has already been cited, but this is in Bloom’s own imagination. In the “Ithaca” chapter, the narrator draws a parallel between Irish and Jewish history in recapitulating Bloom’s day’s activities (728–729). Robert Tracy documents at length that, “To many of the writers of the Irish Literary Movement, and especially to James Joyce and Lady Gregory, there was an explicit identification between Moses, the Jewish leader, and Parnell, the Irish leader, and consequently between the Irish people and the Jews.” Tracy illustrates this with the Cyclops episode, where the citizen mouths the opinions of Arthur Griffith (who appears in the book as an acquaintance of Bloom’s) and carries a copy of *The United Irishman*, wherein Griffith promulgates this identification. The citizen himself, while loving Griffith’s cause, hates Bloom the Jew, dramatizing Joyce’s “active suspicion of the good faith and honesty of all patriots.”

That Joyce is actually concerned with politics is affirmed by Stanley Sultan, who shows this in the “Aeolus” chapter, which he calls “fundamentally about politics.” “IN THE HEART OF THE HIBERNIAN METROPOLIS” (116), the site of Nelson’s Pillar (“servant’s replica of that in the capital of the master nation”) and the center of the tram lines, the “guides of society” discuss politics. Stephen tells the reader of a bull, hoof of a horse, smile of a Saxon” (23). Deasy, Stephen’s equally despised employer, who is outspokenly pro-British (He speaks of “the pride of the English,” 30), opens a money box to pay Stephen: “Full stop, Mr. Deasy bade his keys” (932). The only other character to use keys, the editor, Crawford, whom Sultan identifies as one of the “guides of society,” is recognized as a villain of *Ulysses* when he insults Bloom (To his face: “Begone!” [129] and behind his back: “Tell him to go to hell” [137]). Crawford will not leave his office without them: “Where are those blasted keys?” (144).

In Nighttown Alexander Keyes himself asks, “When will we have our own house of keys” (489)?

Those who have keys in *Ulysses* are they who have power, aligned with England rather than Ireland. Mulligan gets mastery over the tower when Stephen relinquishes the key to him, and he is using it to host Haines, the Englishman whom Stephen so despises (“Horn of a bull, hoof of a horse, smile of a Saxon”) (23). Deasy, Stephen’s equally despised employer, who is outspokenly pro-British (He speaks of “the pride of the English,” 30), opens a money box to pay Stephen: “Full stop, Mr. Deasy bade his keys” (932). The only other character to use keys, the editor, Crawford, whom Sultan identifies as one of the “guides of society,” is recognized as a villain of *Ulysses* when he insults Bloom (To his face: “Begone!” [129] and behind his back: “Tell him to go to hell” [137]). Crawford will not leave his office without them: “Where are those blasted keys?” (144).

In explaining this theme, Tracy points out that this parallel is furthered by the “keyless citizen” motif as well:

Bloom is at the same time an image of Ireland — dispossessed, wandering over the earth, without a national home, no master in his own house, without his house keys just as Ireland was without a House of Keys, that parliament of its own . . . . Bloom does not rule his home, and his Homeric prototype reasserts his rule of his home; Ireland needs that Home Rule . . . .

The association of keys with the house of keys (parliament) is further linked with the advertisement which Bloom is striving to secure throughout the book:

— Like that, see. Two crossed keys, here. A circle, Then here the name Alexander Keyes.
— You know yourself, councillor, just what he wants. Then round the top in leaded: the house of keys.
— The idea, Mr. Bloom said, is the house of keys. You know, councillor, the Manx parliament. Innuendo of home rule. (120)

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Jingling is associated with Blazes Boylan who has usurped Bloom's sexual prerogatives with Molly ('jingle jaunty blazes boy," 263). The sound is a conglomeration of associations with Boylan. First of all, it is the sound of the Blooms' bed when Molly moves in it ("the loose brass quoits of the bedstead jingled" [56]). Bloom hears this sound every time he thinks of Boylan in bed with Molly. It is also the sound of a piano; as Bloom listens to "Piano again Cowley it is," he hears, "Jiggedy jingle jaunty jaunty" (271). "Jaunty" refers to Boylan's manner, and the piano is the excuse for his visit to Molly that day (to rehearse). Bloom finds the evidence of Molly's adultery on her piano "with exposed keyboard" ("exposed" suggests the openness of her adultery): "two discoloured ends of cigarettes, its musicrest supporting the music in the key of G natural for voice and piano of Love's Old Sweet Song . . . " (706). The cigarettes are, presumably, Boylan's, and the name of the song they perform together is suggestive of what they do together, Finally, the "key" the song is in suggests the way in which Bloom comes to terms with Molly's transgression, calling it "natural" for one of her Mediterranean temperament.

A reference has already been made of the "inserting" of a "male key in the hole of an unstable female lock." In this sense, Boylan inserts his "key" in Molly's "keyhole" in a way that Bloom has not done for years. Bloom envisions this when the figure of Boylan in Nighttown says to him, "you can apply your eye to the keyhole and play with yourself while I just go through her a few times" (566). Bloom's position with his "eye to the keyhole" represents his failure to insert the proper key in the door to Molly. The voyeuristic connotation of "keyhole" is explicit elsewhere: "Peeping Tom through the keyhole" (163). It applies to Bloom's masturbation in the "Nausicaa" chapter, at the end of which Bloom's thoughts become confused as he momentarily dozes: "tail end Agendath swoony lovey showed me her next year in drawers return next in her next her next" (382). On one level, he is remembering that Gerty MacDowell showed him her drawers, and that perhaps he will return some time to see her (and them) again. There are many other levels here, however. It may seem strange that Bloom recalls "Agendath" at this point. But, as Shapiro shows, "Plasto — Martha Clifford — adultery, whack by whack — Now, my Miss — adultery — Agendath Netain — Bleibtreustrasse — Zion. These are the symbols which thereafter are joined, in part or in whole, with the Zion motif." 14 The "olives, oranges, almonds or citrons" which Bloom pictures as fruits of the "planter's company," remind him of Molly eating olives and "spitting them out. . . . Oranges in tissue paper packed in crates. Citrons too. . . . Pleasant evenings we had then. Molly in Citron's basket chair. Nice to hold, cool wanned fruit, hold in the hand, lift it to the nostrils and smell the perfume" (60). Illicit sex takes Bloom back to the porkbutcher's where he saw Dlugacz flirt with "the nextdoor girl" and he himself remembers seeing her "whacking a carpet on the clothesline" (59) which afforded him a voyeuristic thrill similar to the one he recently enjoyed watching Gerty. It was there that he found the Zionist sheet, so he thinks of that, too, and it reminds him of the picture of oriental fruitfulness which he associates with Molly, who is "nice to hold" and redolent of "perfume" like the fruit. Perfume brings both Molly (when she and Bloom were courting) and Martha (her letter) to Bloom's mind: "Full voice of perfume of what perfume does your lilactrees" (275).

All of these associations function with amazing concentration in the "confused" words Bloom thinks before dozing, here quoted in full:

O sweety all your little girlwhite up I saw dirty bracegirdle made me do love sticky we two naughty Grace darling she him half past the bed met him pike hoses frillies for Raoul to perfume your wife black hair heave under embon sombrita, young eyes Mulvey plum years dreams return tail end Agendath swoony lovey showed me her next year in drawers return next in her next her next. (382)

Bloom's longing for Agendath is synonymous with his longing to have his wife once more wear perfume for him rather than her lover ("Raoul," the lover in Sweets of Sin, or Boylan), and to "do love sticky" in her rather than "in drawers," as he just did. Agendath reminds him of "next year in" Jerusalem from his father's Passover "hagadah book" (723) which he keeps at home and constantly associates with his father and, hence, his Jewish ancestry. But Bloom then thinks, "next in her," "her next," suggesting his hope that next time he

14 Ibid., p. 15.
have fused.
This fusion is prepared for by earlier associations. When Bloom recalls earlier times with Molly ("I was happier then"), he feels a thrill about things he associates with her ("Gleaming silks, petticoats on slim brass rails, rays of flat silk stockings") and considers returning home, but he decides it is "Useless to go back. Had to be" (168). Immediately after this he thinks of, "High v--ces. Sunwarm silk. Jingling harnesses. All for a woman, home and houses, silk webs, silver, rich fruits, spicy from Jaffa. Agendath Netaim. Wealth of the world." He cannot go there, either.

Shortly thereafter Bloom is upset by the sight of Boylan in the street ("The flutter of his breath came forth in short sighs"), and he tries to excuse his appearance of distress by pretending to search for something: "Look for something I ...

There is significance in what he locates: "His hasty hand went quick into a pocket, took out, read unfolded Agendath Netaim (183). Here again his suffering over his lost wife is connected to the Jews' loss of their homeland. The same correspondence can be seen when Boylan himself passes the porkbutcher's shop:

... wearing a straw hat very dressy, bought of John Plasto ... Eh?
This is the jingle that joggled and jingled. By Dlugacz' porkshop bright tubes of Agendath trotted a gallant-buttocked mare. (279)

As Shapiro notes, "Plasto" is part of this theme, the maker of Boylan's reappearing straw hat and the one in which Bloom carries his identification as Henry Flower, illicit lover of Martha. With his characteristic sound, Boylan becomes related to the place where the Zionist sheets are, and Agendath is related to the woman Boylan is "trotting" to see, the "gallant-buttocked mare," Molly.

The identification of this "mare" with Molly is further justified in the "Ithaca" chapter:

In what final satisfaction did these antagonistic sentiments and reflections, reduced to their simplest forms, converge?

Satisfaction at the ubiquity in eastern and western terrestrial hemispheres, in all habitable lands and islands explored or unexplored (the land of the midnight sun, the islands of the blessed, the isles of Greece, the land of promise) of adipose posterior female hemispheres, redolent of milk and honey and of excretory sanguine and seminal warmth,
reduced to a “fume” pervading the atmosphere. It fades as its companion symbol comes to fruition (Molly’s flesh).

Bloom’s consideration of “The reclamation of dunams of waste arenary soil, proposed in the prospectus of Agendath Netaim” (718) as a means to “vast wealth” need not be interpreted as crass materialism. His other schemes for this end are all plans that would benefit mankind: “The utilisation of waste,” “the exploitation of white coal (hydraulic power),” recreational facilities, vans for milk delivery (ease for the milkwoman, Ireland), “development of Irish tourist traffic,” and so on. These differ dramatically from the more common money-making schemes which only impoverish others.

Bloom, with characteristic compassion, has pitied Stephen for being “house and homeless,” but he has been so himself. As Tracy remarks, he has “travelled racially,” through the moves his father made before arriving in Dublin (“London, Florence, Milan, Vienna, Budapest, Szombathely”) which “Leopold Bloom (aged 6) had accompanied... by constant consultation of a geographical map of Europe” (724). In his own life, he has moved from house to house around Dublin; Kain lists five residences which are identified in the book. But by the end of Ulysses Bloom is planning to purchase by private treaty in fee simple a thatched bungalow-shaped 2 storey dwellinghouse and grounds (712), which he considers naming: “Bloom Cottage. Saint Leopold’s. Flowerville” (714). In these names the various images of Bloom are recalled. It is for purchase of this home that he desires “a rapid but insecure means to opulence” (717). This purpose belies the interpretation which Shapiro advances and which Kain endorses when he says, “Bloom’s real religion, like that of most men, is money.” Bloom is not like most men. Even Molly saw this, for in answer to Bloom’s question, “Why men?” she recalls Molly’s answer: “Because you were so foreign from the others” (380). Bloom is like Odysseus, and like Ireland; he longs for a home in which he will belong and rule, to which he will have the key.

There are suggestions in Ulysses that Bloom may realize his goal.

18 Voyager, p. 244.
19 See quote p. 14, footnote #16.
20 Voyager, p. 182.
"home rule" connotation should be kept in mind): "Could buy one of those silk petticoats for Molly" (180). This seems like a desire to recreate his association which has already been cited to illustrate their earlier rapport: "Gleaming silks, petticoats on slim brass rails, rays of flat silk stockings." There is at least the "possibility" that his desire will be satisfied.

MARCH 15, 1848. The least send greetings to the citizen of them, William Smith O deputed to go to Paris to p Minister of Foreign Affairs. ring to the Irish as "a peop Before they set out for P: with summonses to answer that year the Irish Confed Irish parliament to be won the government of Louis Pl February, the Confederacy the revolutionary ardor of wasteland of the Great Fam potato stalks: they were c their leaders being taken fi

COMMENT: Now that Ire a member of the European l Tricolor, flies side by side wi embourg, the Netherlands, Is the Irish Confederates in 18 prostrate with hunger and a Republic as one ancient sove In Paris the representation a group of Irish exiles with