

## Stephen's Bloomsday Budget

Each entry is listed in order of appearance, with the episode and line number of its occurrence given to the right of the amount.

	£	s	d
DEBIT:			
Loan: Mulligan	0	0	2
Tram fare	0	0	1
Telegram: Mulligan	0	1	5
Drinks	0	11	11.5
Drinks (Burke's)	0	2	1
Drinks	0	2	4
Tram fare	0	0	2
Bella Cohen's	1	0	0
Loan: Leo, Bloom	1	6	11
Loan: Corley	0	2	6
[3-7-2]			
Balance:	1-16-10		
	£5- 4- 0		

	£	s	d
CREDIT:			
Wages received	3	12	0
Loan refunded (Leo Bloom)	1	6	11
Interest	0	0	1
Cash in hand	0	5	0
	£5- 4- 0		

Stephen's total expenses for Bloomsday: £3-7-2 minus £1-7-0 equals £2-0-2.  
Cash in hand leaving chez Bloom: £1-7-0 plus 5s. which equals £1 12s.

	£	s	d
CREDIT:			
Cash in Hand	0	4	9
Commission rec'd.	1	7	6
Loan (SD)	1	6	11
	£2-19- 2		

Bloom's total expenses for June 16 are £1-0-11 (the same sum as Stephen's "loan").

Cash in hand plus earnings equals £1 12s 3d; that is, threepence more than Stephen's total.

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This chapter examines a series of related oppositions—extravagance and reserve, spending and hoarding, generosity and meanness—to demonstrate how Joyce's economic attitudes and behavior illuminate his aesthetic philosophy and artistic practices. It will become clear that Joyce never reached a satisfactory compromise between two strong, conflicting impulses: his desire to be a solvent member of the European bourgeoisie and his contrary desire to remain separate from the middle class, to defy bourgeois values, to spend his money and remain on the fringes of this community. This conflict is expressed in Joyce's life by the inconsistency between his excessive spending and consequent financial insolvency, and his recurring vindictiveness and emotional and verbal stinginess. His art reflects these antinomies in the oscillation between an economy of verbal excess and expenditure and an equally strong impulse toward control.

Creating two alter egos in *Ulysses*, Stephen Dedalus and Leopold Bloom, who in many respects represent his internal division, Joyce charts the paths that their very different economies trace. In Stephen, Joyce invokes both his literary and financial debtors and, using his writing as currency, pays them. In Stephen he portrays his own youthful economic habits, but also demonstrates how those habits contribute to Stephen's artistic paralysis. In Bloom's vacillation between shrewd cost accounting and generosity, Joyce depicts his own ambivalence about bourgeois economic habits. Bloom's occupation as ad canvasser not only reflects Joyce's interest in popular culture but also synthesizes both Bloom's and Joyce's aesthetic and commercial impulses. When the focus of *Ulysses* broadens to scrutinize Dublin's social life, the novel critiques the economic extravagance and excesses that Joyce believed he had inherited from his father; but at the same time it reinscribes those habits by engaging in its own economy of excess. Unlike his father, however, Joyce uses the expenditure of words to transform loss into gain by arduous labor. The meeting between Stephen and Bloom represents an encounter between Joyce's own conflicting economies; it results in a provisional and temporary synthesis that is undone almost at the moment it is offered as a model of true reciprocity. The penultimate episode of *Ulysses* achieves a powerful sense of balance and closure that seems to affirm Bloom's bourgeois economy. Immediately, however, Molly Bloom's monologue supplants that restricted economy with a ceaselessly circulating system that manipulates the economy of gift exchange to undermine not only closure, but also the economic divisions that the novel has established.

## I

*Miser and Spendthrift*

*I pick up your reproof, the horsegift of a friend  
For the prize of your save is the price of my spend. . . .  
We are Wasteful with Want, precondemned, too and true,  
Till Nulans go volants and Broneys come blue.*  
—FW 418.21–22, 31–32

—But this prying into the life of a great man, Russell began impatiently. . . . Interesting only to the parish clerk, I mean we have the plays. . . . Peeping and prying into greenroom gossip of the day, the poet's drinking, the poet's debts.  
—U 9.181–2; 187–88.

In an August 1904 letter to Nora Barnacle, James Joyce confesses that his father's household was a "middle-class affair ruined by spend-thrift habits which I have inherited" (L II 48). To read Joyce's letters and biographies is to recognize the accuracy of his assessment. Like his father, Joyce devoted many hours to borrowing or begging money from friends and relatives and then squandering it on drinks, gifts, and travel. Yet, in a letter to Nora written about three weeks later, Joyce acknowledges a contrary impulse: "My life has made me very reserved in what I say" (L II 54). This verbal reserve contradicts his financial extravagance. On the one hand, then, is Joyce the habitual debtor and profligate spender; on the other is Joyce the formal and reserved intellectual. Joyce valued and cultivated both tendencies—the extravagant bohemian poet and the controlled craftsman—and believed both necessary to his art.