

SD was on the Cards: P. R. S. Foli's *Fortune-Telling by Cards* (1904) in 'Penelope'

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Dusty: Yes I know you've a touch with the cards
What comes next?

Doris: What comes next. It's the six.

Dusty: 'A quarrel. An estrangement. Separation of friends.'

Doris: Here's the two of spades.

Dusty: The two of spades!

THAT'S THE COFFIN!!

—T. S. Eliot, 'Sweeney Agonistes. Fragment of a Prologue' (1926).¹

'*Ulysses* is finished,' Joyce announced to Frank Budgen on 6 November 1921 (Letters I: 177). A letter to Ezra Pound the previous week bore the same tidings and, in the process, ushered in the Pound Era: the designation 'Year 1 p. s. U.' for *post scriptum Ulixes* (or *Ulysses*) heads the Little Review Calendar that was published in the spring 1922 issue of Margaret Anderson and Jane Heap's magazine.² Although the writing of *Ulysses* was nominally at an end, the novel was to occupy Joyce for a further three months of intense productivity. Indeed, by the time of his November letter to Budgen, less than half the text of the first edition had made it through proof. Joyce had signed his finalising *Bon à tirer* on the episodes up to and including 'Sirens', but the printers had not yet even begun to set 'Eumaeus' or 'Ithaca'. It was in the service of this *post scriptum* composition, then, of this writing beyond the moment of avowed completion, that Joyce contacted his English painter friend and, enclosing twenty francs, requested several 'last favours' for 'poor *Ulysses*':

I want:

any little handbook of fortune telling by cards

" " " " Brit. freemasonry

any catalogue of Whiteley's or Harrod's stores

" " " Tottenham Crt Rd furnishers

any bookseller's catalogue preferably old.

Can you let me have these as quickly as possible registered[?] (Letters I: 177)

The list of last favours continues, but it is the first of these requests, which Budgen was to follow with admirable literalness, that forms the subject of the present article. For within a few weeks of his letter, Joyce was mining a slim volume on *Fortune-Telling by Cards* for the placards of ‘Penelope’. First published in 1904, the study in cartomancy was the work of one Professor P. R. S. Foli, otherwise Sir Cyril Arthur Pearson, the British newspaper magnate and philanthropist. Pearson was a fellow glaucoma sufferer and founded the Greater London Fund for the Blind in 1921. He drowned in his bathtub on the morning of 9 December that same year, mere days after a final inadvertent act of largesse saw his pseudonymous book make a brief contribution to the textual fabric of ‘Penelope’.

This co-authored article recounts the salient details of Pearson’s biography before delving into the genetic history of card divination in *Ulysses*. More specifically, we ascertain the makeup and significance of the card spread that Molly lays out for herself on Bloomsday morning. As such, the project is of a piece with other recent forays into Joyce’s extant and virtual libraries. The slow reconstitution of the private shelf put together for the writing of, first, *Ulysses* and, subsequently, *Finnegans Wake* might appear, at first blush, a matter of specialist concern – the preserve of historians of the book or only interesting to those of a genetic critical bent – but, as with any other material insight, the move to interpretive consequences is but a step. A knowledge of Foli not only tips Molly’s hand in ‘Penelope’; the source also shows that, read across its sporadic occurrences in the novel, cartomancy is not entirely above board in *Ulysses*. That is, Molly draws an impossible spread for herself. From a genetic perspective, then, the cards of ‘Penelope’ are not those of ‘Lotus Eaters’. Instead, fidelity of representation is lost in a shuffle in which discourse and self-referentiality come up trumps. Molly’s cards thus offer an elliptical and imperfect *mise en abyme* for what we might term ‘Mollysday’, a ‘cartomance’ (*FW* 310.22) to be set alongside the novel’s more recognizable self-reflections, whether the budget in ‘Ithaca’ or the litany recited by the Daughters of Erin to round out the ‘Messianic scene’ (Letters I: 171) of ‘Circe’.

To Become Tintinued in *Fearson’s Nightly* (*FW* 359.27)

A life of Pearson appeared within a year of his enamelled demise. Born in 1866 near Wells, England, he was just eighteen when he read the announcement of an ‘Inquiry Competition’ on the front page of George Newnes’ *Tit-Bits*.³ This thinly veiled circulation booster asked contestants to find correct answers to sets of ten questions printed in each of the next thirteen

numbers of the paper. First prize was the offer of a ‘situation’ or clerkship in the offices of *Tit-Bits*, guaranteed for one year and with a salary of £100 per annum.⁴ Pearson had the resources of his family library and the Bedford Free Library at his disposal and so set to answering the weekly questions. His answers were published regularly, and he won the *Tit-Bits* prize, if not quite the ‘prize titbit’ (*U* 4.502). Indeed, less than twelve months later, this self-professed ‘mere schoolboy’ had become Newnes’ right-hand man.⁵ And so were joined ‘them newnesboys pearcin screaming’ (*FW* 363.06).

Pearson left Newnes’ firm in June 1890 and, just three weeks later, launched the first number of his *Pearson’s Weekly*.⁶ Run along the lines of *Tit-Bits*, with prize competitions for the reader with the longest name and for ‘the married reader [...] who first informs us that he is the happy father of twins’, the inaugural issue sold over a quarter of a million copies.⁷ The weekly follows *Tit-Bits* into *Ulysses* via Gerty MacDowell’s recollection of ‘those powders the drink habit cured in Pearson’s Weekly’ (*U* 13.291–92). In 1900, Pearson founded the eight-page halfpenny, the *Daily Express*, then remarkable for foregoing advertisement revenue in favour of news headlines on its front page.⁸ (Rudyard Kipling was an early contributor.)⁹ In 1904, the *Standard* and *Evening Standard* were added to a rapidly expanding publishing empire.¹⁰

Beyond his career as newspaper mogul, Pearson made a brief foray into politics – his role as chairman of the Tariff Reform League saw Chamberlain describe him as the ‘greatest hustler I have ever known’¹¹ – but it was in his capacity as philanthropist, as ‘the Blind Leader of the Blind’, that he had his most enduring successes.¹² Ever of poor eyesight, a 1908 operation for glaucoma left him incapable of reading or writing and, in 1913, completely blind, Pearson joined the council of the National Institute for the Blind.¹³ Early in 1915, he opened a hostel for blinded soldiers in Bayswater Road, which was later to move to St Dunstan’s in Regent’s Park. In recognition of such efforts, he was created a baronet in 1916, and he received the G. B. E. the following year.¹⁴

While Sidney Dark’s biography attends repeatedly to Pearson’s ocular difficulties, it gives scant expression to his occult leanings. Nowhere is mention made of the magnate’s Italianate-cum-Gaelic pseudonym or assumed title. For it was under the mantle of Professor P. R. S. Foli that Pearson published several works on divination and dream interpretation, including *Pearson’s Dream Book* (1901), *Pearson’s Fortune Teller* (1902), *Handwriting as an Index to Character* (1902), and *Fortune-Telling by Cards*.

Cartomancy in *Ulysses*

While Sir Pearson and Professor Foli alike are largely absent from Joyce criticism, readers have not been negligent in tracing allusions to the practice of cartomancy in *Ulysses*. The first instance, a stray line or two in 'Lotus Eaters', occurs as Bloom is waylaid leaving the Westland Row post office, Martha's latest letter to 'Henry Flower Esq' (*U* 5.62) in his side pocket. As M'Coy presses him on the subject of Boylan's involvement in the concert engagement, Bloom's thoughts turn to another piece of correspondence that has passed through his hands that morning, the letter of assignation with its bold inscription 'Mrs Marion Bloom' (*U* 5.154). Molly's divination by playing cards next flits through his interior monologue: 'Blackened court cards laid along her thigh by sevens. Dark lady and fair man' (*U* 5.155–56). All these elements return, reconfigured and further developed, in 'Penelope'.

Bloom may simply be referring to the game of patience or solitaire, as suggested by Zack Bowen and Declan Kiberd.¹⁵ Other readers have seen the allusion to '[d]ark lady and fair man' through which the canvasser channels his anxieties as an explicit nod to cartomancy.¹⁶ Still others assume that Molly's worn cards are drawn from a tarot pack and not the standard deck that she consults.¹⁷ This lack of consensus likely stems from the fact that the card handling is a memory (or an imaginative concatenation) replayed in elliptical retrospective in Bloom's interior monologue. Moreover, the scene as recalled in 'Lotus Eaters' skirts around the signal blank in 'Calypso' if not in the entire novel: the exchange between Molly and her husband revealing the hour of her rendezvous with Boylan.

Indeed, in the late 1970s, this transposed detail, 'At four, she said' (*U* 11.188), was the subject of a brief spat in the pages of the *James Joyce Quarterly*. Taking wing from Hugh Kenner's assertion in 'Molly's Masterstroke' that 'Joyce was always pleased to have the foreground action he dwelt on backed up by unseen happenings we can extrapolate', Fredrick V. Wellington hypothesized an exchange between the Blooms elided from 'Calypso', but which takes place offstage, in the interim between episodes four and five.¹⁸ This scene was to contain both the 'At four' giveaway and the statement of Bloom's intention to attend the production of *Leah* at the Gaiety that night. Furthermore, Wellington notes:

Both Molly and Bloom recall her having laid out the cards that morning, although no mention of the act is found in 'Calypso'. [...] The coincidence of a black queen and red knave [in 'Lotus Eaters' and 'Penelope'] is evidence that Bloom is not merely hypothesizing Molly's actions. [...] Since there is no reference to the cards in 'Calypso', we can only conclude that they were laid out during the time gap in question and that Bloom was present to watch the event.¹⁹

Building on Wellington in a complementary piece for the same number of the *Quarterly*, Kenner asserted that, ‘There is much that the Blooms do not say to each other, much also that the book does not offer to say to us’.²⁰ Observing that ‘it would be callow and un-Bloomlike to just slip out the front door’, his business in the privy done, Kenner speculated that Bloom returns indoors to take his leave of Molly: a second meeting, ‘the one with the cards’, ensues.²¹

Dissension came in the shape of objections from John Gordon. He argued that Bloom’s reckoning of the time of the showdown has no basis in conversation, missed or otherwise, and that four o’clock is merely a specificity born of increasing agitation over the course of Bloomsday: ‘At one point he [Bloom] recalls simply, “Afternoon she said” [*U* 8.1187, and see also *U* 5.190]; only later, as the fatal hour approaches, does what “she said” become a crescendo of “four”s’.²² Gordon proposed further that Molly and Boylan had consummated their affair before 16 June, a suggestion that prompted swift denunciations from Kenner, as might be expected.²³ More interesting, for present purposes, is Gordon’s claim that the scene with the cards yokes together in Bloom’s imagination a memory of Molly from that morning (and centred on Boylan’s letter) with earlier memories of cat and cards:

That cat is clearly a regular feature of her morning scene – which is why Bloom automatically envisions it in ‘Calypso’, as he does in the passage under discussion, curled up ‘in a ball on the bed’ when he sees it heading up to her room [*U* 4.469] [...] Likewise, the cards are blackened because Molly has been using them, morning after morning, for months; Bloom associates them with her as he does her perfume and skin lotion. They are not, as far as we can tell (not knowing Joyce’s source for the card readings) the same cards from Bloomsday morning that Molly recalls in ‘Penelope’: Bloom remembers the male card as a ‘fair man’ and Molly remembers it as ‘neither dark nor fair’ [compare *U* 5.156 with *U* 18.1315], and it’s hard to see how the same card could be both fair and not-fair.²⁴

Gordon’s ingenious solution, perhaps too ingenious, was to conjure ‘a previous morning’ revisited in Bloom’s recollection, when Molly consulted the cards for news of Mulvey.²⁵ Responding, Kenner lighted on the apparent incommensurability of a card ‘both fair and not-fair’ to distinguish surface from symbol. Whereas Bloom describes what he merely sees – ‘all the jacks have yellow hair’ – Molly’s ‘neither dark nor fair’ is a reading made in accordance with rules of divinatory interpretation.²⁶ And yet, from a genetic perspective, Gordon’s insight that the cards of ‘Lotus Eaters’ are not those of ‘Penelope’ remains a valuable one.

The different accounts of the lacuna in the narrative weigh up, with varying degrees of persuasiveness, the evidence of Molly’s card handling in *Ulysses*. All parties presume,

however, that sense can be wrested from a proliferation of detail filtered through two consciousnesses. Moreover, all presume that such an accommodation can be made between two versions of a vignette (*vignettes* in Gordon's explanation) that are relayed in episodes composed as far apart as 1918 and 1921: relative bookends in the course of Joyce's work on *Ulysses*. For aside from the distorted interpolation from the nursery rhyme 'Sing a Song of Sixpence' – 'Queen was in her bedroom eating bread and' (*U* 5.154–55) – the text of Bloom's interior monologue in the first edition 'Lotus Eaters' is exactly that of the *Little Review* serial.²⁷ It would be another three years before Joyce was drafting 'Penelope' with a view to final publication; later still before the cartomancy source fell into his hands. In other words, attempts to reconcile Bloom's interior monologue with Molly's description of her card spread must bear in mind that, as late as the autumn of 1921, Joyce had not chosen those cards and nor had he found the particular system of divinatory signification that assigns a deeper meaning to the flimsy pasteboards. The 'naïve look' at the cards that Kenner allows Bloom as he returns to the bedroom to retrieve his latchkey, 'though given the emotional import of the scene it is not surprising that in fact he forgot it again', is equally the text's first glimpse of a spread that would not achieve fuller definition until the autumn of 1921 and Joyce's late work on 'Penelope'.²⁸

Foli in 'Penelope'

In her contributions to the 'missing conversation' debate, Margaret McBride discerned an 'elaborate pattern of exclusion and evasion' operative in *Ulysses* that attempts to write out of the narrative all mentions of the hour of Molly and Boylan's rendezvous and, indeed, on occasion even the mere homonym 'for'.²⁹ The most egregious of these omissions is also the earliest. Far from an entire missing conversation, then, McBride contends that precisely the words 'at four' are 'deleted' from the exchange recorded in 'Calypso' to underscore Bloom's flight to repression.³⁰ To his question 'Who was the letter from?' (*U* 4.310), Molly might be supposed as replying, 'O Boylan. He's bringing the programme *at four*' (see *U* 4.312). In McBride's analysis, so intensely does Bloom suppress this 'long-awaited temporal cue' that it vanishes from the text entirely. It would be fascinating to test this narratological conjecture against an early draft of 'Calypso', were one to come to light, for McBride is entirely correct when she suggests, almost parenthetically, a source for 'Penelope's' card reading in *Fortune-Telling by Cards*.³¹

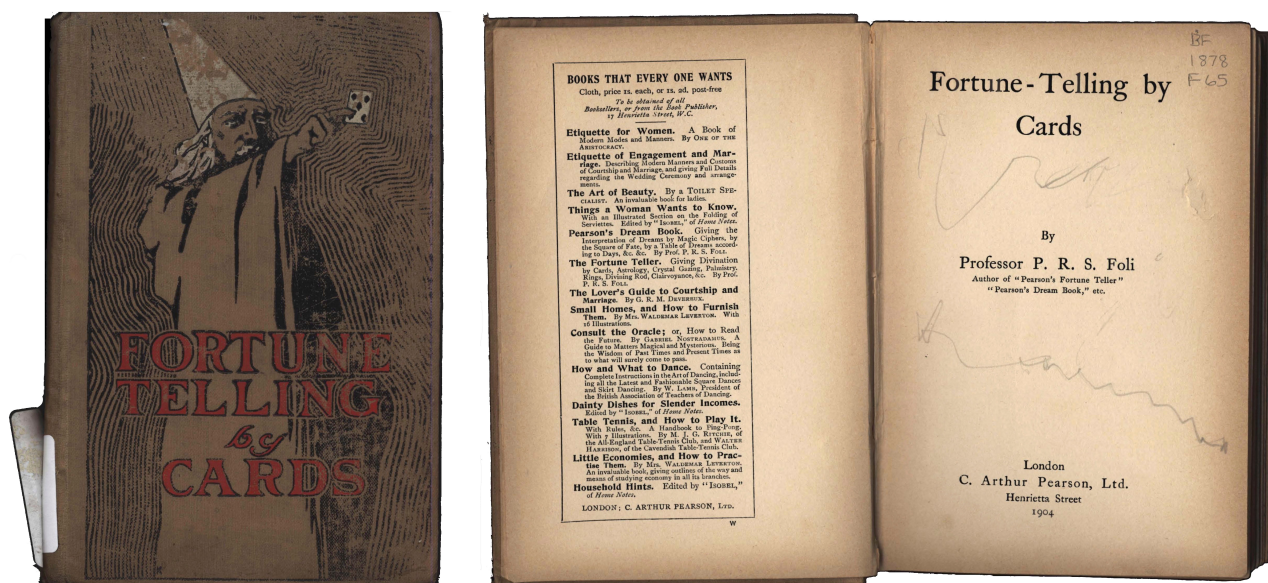


Figure 1. Cover and title page of P. R. S. Folí [Cyril Arthur Pearson], *Fortune-Telling by Cards*. London: C. Arthur Pearson, 1904. 8vo. pp. xiv, 15–121. Images courtesy of QE II Library, Memorial University of Newfoundland.

Observing a resemblance between Molly's 'neither dark nor fair' young stranger and 'strikingly similar' wording in the handbook, McBride concludes that Joyce and Folí 'seem to be working from a similar source'.³² The reversed phrase 'neither fair nor dark' occurs twice in *Fortune-Telling by Cards*, but it is the second of its two iterations that carries the greater resonances for 'Penelope'. Folí gives a typical example of the divination method 'Combination of Sevens', taking the queen of hearts as the subject of his fortune telling:

The first shuffle and division of the pack into three reveals three hearts – king, knave, and seven – which indicates that the lady whom the queen represents has a firm man friend, who is **neither fair nor dark**. These three cards are taken and laid in order, beginning on the left hand.³³

While we respect McBride's hesitancy, we argue that Folí's work was itself Joyce's source and thereby eliminate from consideration any intermediary text from which both might have borrowed. For, as detailed below, Joyce relied heavily on the Combination of Sevens example, which Folí terms 'A Typical Example' (48–52). Indeed, Joyce may well have selected it for its numeral consistency with the 'sevens' already established in 'Lotus Eaters' (*U* 5.155). Given the date of his letter to Budgen, however, it would be somewhat anachronistic now to apply Folí's methods and divination claims to the earlier episode. In what follows, then, we trace the manuscript and proof development of the relevant passage of 'Penelope' to pinpoint the moment at which *Fortune-Telling by Cards* enters the genetic

picture. The earliest mention of Molly's cards, however, concerns Stephen and precedes this intertextual engagement. A green-crossed note, 'SD was on the cards', appears on one of the notesheets for 'Penelope' that are now at the British Library,³⁴ and it is this phrase which forms the nucleus of a passage first elaborated on the Rosenbach Manuscript:

wait by God he was on the cards this morning ^when I laid out the deck^ a young stranger you met before ^I thought it meant him but he's no chicken nor a stranger either^ didn't I dream something too yes there was something about poetry in it³⁵

The cartomancy phrase sharpening this sketched recollection, 'when I laid out the deck', precedes Joyce's encounter with Foli: equally so the generic 'on the cards' and 'a young stranger you met before', both of which are present in the base text. In mid-October 1921, however, Joyce began revising 'Penelope' ahead of Valery Larbaud's public reading at La Maison des Amis des Livres, which was scheduled for early December. On the fourth setting of *Placard D*, a single-sided sheet pulled in late November (and so postdating the letter to Budgen by several weeks), Joyce made a series of additions to the episode, almost all of which derive from Foli. In the process, the single reference to cartomancy in the manuscript expanded, on proof, to three extended treatments. In the excerpts from the synoptic edition of *Ulysses* reproduced below, the additions to this *placard* setting have all been coloured blue:

wait by God ^{r1}yes* <, > wait yes¹ ^{r5}hold on⁵ he was on the cards this morning ^when I laid out the deck^ ^{r4}union with⁴ a young stranger ^{r4}neither dark nor fair⁴ you met before ^I thought it meant him but he* <'> s no chicken nor a stranger either^ ^{r4}besides my face was turned the other way what was the 7th ^card^ after that the 10 of spades for a journey by land then there was a letter on its way and scandals too the 3 queens and the 8 of diamonds for a rise in society yes wait it all came out and 2 red 8s for new garments look at that and⁴ didn* <'> t I dream something too yes there was something about poetry in it

(U-G 1710; JJA 21.359, 361–62. Now U 18.1313–321)

I can only get in with a handsome young poet at my age ^{r4}Ill throw them the <1st> 1st thing in the morning till I see if the wishcard comes out or Ill try pairing the lady herself and see if he comes out⁴ I* <'> ll read and study all I can find

(U-G 1712; JJA 21.360. Now U 18.1358–361)

he may sleep ^{r3}and sigh the great ^{r4}[suggester] Suggester⁴ ^{r5}Don Poldo de la Flora⁵ ^{r4}if he knew how he came out on the cards ^this morning hed have <reas> something to sigh for^ a dark man in some perplexity between 2 7s too in prison for Lord knows what he does that I don* <'> t know⁴ and I* <'> m to be slooching around down in the ^kitchen^

(U-G 1716; JJA 21.360. Now U 18.1427–431)

The bulk of the material added to the *placard* finds verbatim correlates in *Fortune-Telling by Cards*, yet it has no immediate correspondence in the notebooks or on the notesheets.³⁶ Some phrases used by Joyce appear numerous times in Foli; in the citations that follow, we select the most promising passages on the basis of their proximity to one another in his text. It is therefore worth bearing in mind both the page range of Foli's chapter devoted to Combination of Sevens (45–52) and, within this, 'A Typical Example' (48–52).

We begin with Molly's self-reminder and opening question: 'besides my face was turned the other way what was the 7th card after that[?]' (U 18.1316–17). Behind this deliberation lies Foli's instruction for consulting cards by Combination of Sevens:

Now, from the queen of hearts we will proceed to count seven, taking into consideration the way the lady's face is turned. It is to the left, consequently the seventh card from her is the queen of spades, the seventh from which is the king of hearts, and the seventh again is the ten of hearts. (49)

These combinations of three cards, selected by counting in sevens from the inquirer three times and then from the final card of the previous triplet, give name to Molly's method. With the queen of hearts turned to the *right* in Foli's spread, however, the seventh card is Molly's

the 10 of spades for a journey by land (U 18.1317–318)

Ten [of spades]: A journey by land (47)

The second pack [which in Foli's example contains a ten of spades] reads as if a dark man would offer a ring or a present of jewellery, and also that he is meditating a journey by land. He is probably a professional man, or in the service of the Crown. (51)

The other cards that Molly explicitly recalls also have their correlates in the handbook:

and scandals too the 3 queens (U 18.1318–319)

Three queens together generally betoken some mischief or scandal, but as they are guarded by kings it will probably not amount to much. (50)

and the 8 of diamonds for a rise in society (U 18.1319)

Nine [of diamonds]: Rise in social position. (47)

Eight [of diamonds]: Success with speculation. (47)

Eight [of diamonds]: Society. (54)

yes wait it all came out and 2 red 8s for new garments look at that (U 18.1319–320)

two red eights promise new garments to the inquirer. (34)

between 2 7s too in prison for Lord knows what he does that I don't know (U 18.1430–431)

A court card placed between two cards of the same grade – for instance, two nines, two sevens, &c., shows that the one represented by that card is threatened by the clutches of the law, and may be lodged at His Majesty's expense. (34)

As the cumulative weight of evidence points toward Foli as Joyce's source, we can deduce four further cards from the interpretations Molly provides, the first three in her spread that morning, the fourth projected for her consult of the cards on the morning of 17 June 1904:

then there was a letter on its way (*U* 18.1318)

Ace [of clubs]: A letter, cheque, or legal document. (47)

The ace of clubs shows that a letter is on its way. (55)

if he [Bloom] knew how he came out on the cards this morning hed have something to sigh for a dark man in some perplexity (*U* 18.1428–430)

[Pairing the king of spades and the seven of spades means] a dark man seems to be in some perplexity. (50)

Ill throw them the 1st thing in the morning till I see if the wishcard comes out (*U* 18.1359–60)

The wish card, the nine of hearts, and the ten of hearts in a great measure counteract the mischief represented by the spades. (37-38)

There is another little ceremony to be gone through which will tell us if she is likely to have her 'heart's desire' realised. The nine of hearts, which is the symbol of a wish, did not appear, so that she is apparently very cool and neutral. (50)

Beyond recovering specific card designations, Foli also expands some cartomancy-specific terminology employed by Molly:

Ill try pairing the lady herself and see if he comes out (*U* 18.1360–361)

Now we will pair the cards and see if any more meaning can be extracted from them. On land and on the water this lady will meet a rich man who will entertain a strong affection for her. (50)

[Foli contains five instances of a card that 'comes out', an additional seventeen of a plurality that 'come out'.]

Combination of Sevens

Of eleven citations to Foli we elaborate above, all but two have correlates in his chapter on Combination of Sevens. Within this larger group, the vast majority derive from 'A Typical Example'. According to this system of divination, '[c]ourt cards represent people, and the numbers relate to events'; and '[g]enerally diamonds relate to money and interest; hearts, to the affections; clubs, to business; spades, to the more serious affairs of life' (46). To proceed, an ordinary pack of playing cards is winnowed of each suit's two to six inclusive; only 'the ace, king, queen, knave, ten, nine, eight, and seven are retained' (45). Joyce may or may not have noted the coincidence of this thirty-two-card deck, a French cartomancy tradition not exclusive to Foli, with the same stripped deck that forms the basis of Bezique, as played by Bloom and Dante Riordan (*U* 12.506–7). The handbook explains Molly's next step:

The cards must be shuffled and cut into three sections by the inquirer, each cut being turned face upwards. The manipulator must carefully note the result of these cuts, as they give an indication of what is coming. Then the centre pack is to be taken first, the last next, and the first last of all. (45)

Through a series of shuffles, cuts, and left-handed draws, Molly would have worked through each of these three sections in draws of three cards, selecting and retaining each time the highest of the three cards turned over. Once she had run through the entire pack, she would have ‘shuffle[d] all the discard together’ (46), and repeated the process.

The intricacies of the draw ensure a spread of more than twenty-one cards, with twenty-two or twenty-three being probable and the retention of the entire thirty-two-card deck a very remote possibility. ‘The reading in this method is from left to right,’ Foli explains, ‘and the cards are to be placed in a semi-circle or horse-shoe, in the order they are drawn’ (46). Molly may have ‘a back on her like a ballalley’, as the Nameless One sourly comments (*U* 12.503–4), but her thigh must be ample indeed to accommodate some twenty-one playing cards ‘laid along her thigh by sevens’ (*U* 5.155). This is just one way in which the cards of ‘Lotus Eaters’ depart from those explicated in ‘Penelope’.

We are now in a position to identify a number of the other cards in her spread. In ‘A Typical Example’ of Combination of Sevens, Foli draws the following twenty-three cards:

King, knave, seven of hearts, ace of clubs, king of spades, queen of clubs, queen of diamonds, queen of spades, king of clubs, knave of diamonds, ace of hearts, knave of spades, king of diamonds, knave of clubs, queen of hearts, ace of diamonds, ten of hearts, eight of clubs, seven of spades, ace of spades, ten of clubs, ten of spades, ten of diamonds. (49)

The nine cards in this spread carried over into ‘Penelope’ (whether explicitly named or only recoverable through recourse to Foli) are highlighted below and annotated from the episode:

King, **knave [of hearts]** [‘neither dark nor fair’], seven of hearts, **ace of clubs** [‘a letter on its way’], **king of spades** [‘a dark man’], **queen of clubs**, **queen of diamonds**, **queen of spades** [‘the 3 queens’], king of clubs, knave of diamonds, ace of hearts, knave of spades, king of diamonds, knave of clubs, **queen of hearts** [‘my face’], ace of diamonds, ten of hearts, eight of clubs, **seven of spades** [‘in some perplexity’], ace of spades, ten of clubs, **ten of spades** [‘the 10 of spades’], ten of diamonds.

Immediately ambiguities arise, however. In his table of card significations, Foli provides the interpretation ‘[a] man who is neither fair nor dark’ for the king of clubs (47). Within the text of ‘A Typical Example’, however, it is a draw of the knave and seven of hearts that prompts his comment that the queen ‘has a firm man friend, who is neither fair nor dark’ (48). These cards are interpreted as ‘[a] friend with good intentions’ and ‘Friendship’, respectively (47).

Indicative if not also *indictive* of the plasticity of fortune-telling interpretations, then, the cards of ‘A Typical Example’ already conform surprisingly well to the events of Bloomsday. For example, the ten of spades ‘for a journey by land’ (*U* 18.1317–318), the first card Molly lands on after counting seven from the queen representing herself, foreshadows the upcoming concert tour and, for the reader, both Bloom’s Ulyssean wanderings and Stephen’s impending exile. The ace of clubs, ‘a letter on its way’ (*U* 18.1318), is also evocative of Boylan, recalling the earlier ‘letter for you’ with its ‘[t]orn strip of envelope’ (*U* 4.252; 5.156).³⁷ Given the richness of *Ulysses* and the adaptability of fortune-telling interpretations, it is not difficult to make links between the novel and the card spread. Joyce’s procedure was to borrow the representative spread from Foli, to reverse the lady’s face towards the ten of spades, and next to embellish the spread with the eight of diamonds and three additional cards interpolated from outside the Combination of Sevens system altogether. The addition of the eight of hearts to give ‘2 red 8s for new garments’ (*U* 18.1320) felicitously pairs the silk petticoat Bloom considers buying for Molly with 1888, the year the Blooms were married (see *U* 8.1060, 11.190). A seven placed on either side of the court card that stands-in for Bloom, the king of spades, forecasts a term ‘in prison’ (*U* 18.1430).

In ‘A Typical Example’, the queen of hearts represents the inquirer, and Foli explains how such a decision is reached: ‘This is generally settled according to the complexion: diamonds for the very fair; hearts, those of medium colouring; clubs for brunettes with brown hair; and spades for those of dark complexion’ (46). It is safe to assume consistency with ‘Lotus Eaters’ here and so Molly, ‘[d]ark lady’ (*U* 5.156), would be the queen of spades. She and Bloom, ‘dark man’ (*U* 18.1429) or the king of spades, are thus well suited in every sense.

Nonetheless, Joyce seems to have retained the queen of hearts as Molly’s representative. For when one counts ‘the 7th card after that’ to the right of the queen of hearts in the spread drawn in ‘A Typical Example’, one lands on the same ‘10 of spades for a journey by land’ that Molly recalls (*U* 18.1317–318). Equally, the grouping of three queens in ‘A Typical Example’ and the position of the king of spades relative to the ten of spades must both be ported into Molly’s hand if she is to read accurately according to Combination of Sevens. As Foli explains, ‘I must not omit to mention that the cards are paired from the extreme ends of the horse-shoe. Thus the king of hearts and the ten of diamonds, knave of hearts and ten of spades, &c.’ (50). Pairing the king with the ten of spades, as we saw, indicates ‘some perplexity’ for the ‘dark man’ Bloom (*U* 18.1429–430).

There are further twists to Foli's reading of 'A Typical Example' that carry immediate connotations of Molly and Bloom's relationships and of the plot of *Ulysses*. These points of contact are not necessarily warranted by the cards identified or inferred in 'Penelope', it should be noted. Nonetheless, the interpretations will strike the reader as familiar:

The knave of spades, followed by the king and the ten of clubs, denotes that a dark man, who is separated from the queen of hearts, is constantly thinking of her and hoping for a speedy reunion.

[...] The queen of hearts is indeed a sad coquette, [...], as the knave of hearts, with the eight of clubs and the ace of hearts, are quickly on the scene. It appears that there is another wooer who comes to her home and is received with pleasure. (49–50)

Again, one is tempted to ascribe these suggestions of the novel to the general flexibility of fortune-telling interpretations and, perhaps too, to the all-too-familiar cuckoldry motif that, however reconstituted, lies at the heart of *Ulysses*. In fine, Foli's text offered a versatile example that could be shoehorned into the text of 'Penelope' with a concomitant flowering of associations and connotations that ranged across the rest of the novel. It would be pleasing to imagine Joyce setting out the card spread for himself – in much the same way that he prepared for the writing of 'Wandering Rocks' – but, more likely, Foli was simply plundered for interpretive glosses, choice words, and resonant phrases. Neither did Joyce allow himself to be unduly constrained by the vague references to cartomancy that were already present in 'Lotus Eaters'. In sum, then, Molly's cards in 'Penelope' include but are not limited to:

1. the knave of hearts *or* the king of clubs ['neither dark nor fair'];
2. the ace of clubs ['a letter on its way'];
3. a seven of an undisclosed suit ['between 2 7s too'] followed immediately by;
4. the king of spades ['a dark man'] followed immediately by;
5. a seven of an undisclosed suit ['between 2 7s too'];
- 6–8. the queen of clubs, queen of diamonds, queen of spades coming together ['3 queens'];
- 9–10. the eight of diamonds and eight of hearts coming together ['8 of diamonds', '2 red 8s'];
11. the queen of hearts ['my face'], swapped with the queen of spades in the card spread?;
12. the seven of spades ['in some perplexity'], equidistant from one end of the horseshoe as the king of spades is from the other;
13. the ten of spades ['the 10 of spades'], seven cards to the right of the queen that represents Molly.

McBride notes an inconsistency in Molly's misattribution of the meaning of the nine of diamonds, 'rise in society,' to the eight of diamonds that she recalls drawing. 'Such an error would be typical of Molly,' McBride observes. '[S]he foresees for herself a rise in society instead of success with speculation.'³⁸ It is telling, therefore, that Foli glosses her chosen method of divination, Combination of Sevens, as appropriate to a novice cartomancer:

This method [Combination of Sevens with selected cards] is very simple, and as it takes but a short time, is more suitable when there are many fortunes to read. A little practice will soon enable a would-be cartomancer to construe the various combinations, as there are so few cards to remember. (45)

Joyce is not infallible, but there is a pleasing irony to Molly's slip of the nine for the eight of diamonds. Her only speculative failure comes precisely where the card in question predicts *speculative success*. Accordingly, one might characterise this as a volitional error on Joyce's part, as an in-joke born for the reader equipped with a knowledge of Foli or his system of divination. Alternately, Joyce may simply have conflated Combination of Sevens' 'rise in society' interpretation of the nine of diamonds with the interpretation given in the following chapter: elaborating 'Another Method' of consulting the cards (53), Foli posits 'Society' as the meaning behind the eight of diamonds (54). But irrespective of whose error we read in 'Penelope', the effect is to broaden an indictment of cartomancy from Molly's individual shortcomings to the very practice itself.

More tellingly, a genetic reading of the cards troubles the conclusiveness of earlier attempts to reconcile their appearances in 'Lotus Eaters' and 'Penelope'. McBride remarks that Wellington errs in noting the coincidence of a black queen and red knave in the two episodes but, as we saw, Molly's 'young stranger neither dark nor fair' (*U* 18.1315) could be interpreted as either the knave of hearts or the king of clubs in the Combination of Sevens system.³⁹ But McBride's rejection of the Wellington/Kenner hypothesis – the proposed 'missing conversation' between the Blooms in the interim between 'Calypso' and 'Lotus Eaters' – rests on the incompatibility of Bloom's memory of the cards with Molly's triple recollections studded across 'Penelope'. This discrepancy is less the result of deliberate patterning on Joyce's part, however, than it is an indication of the exigencies of seeing *Ulysses* into print. 'Lotus Eaters' was reset for the last time in early October 1921. It would be another full month before Joyce requested his 'little handbook of fortune telling by cards' from Budgen (Letters I: 177) and at least another fortnight again before he began to pepper borrowings from *Fortune-Telling by Cards* into the fourth setting of *Placard D*. The inconsistency does not rest on character memory or imagination, then, and it tells us nothing of any psychological defence mechanism employed by Bloom. In fine, the irregularity is one born of material circumstance; a moment in which the writing of *Ulysses* itself shows its hand.

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1. T. S. Eliot, 'Fragment of a Prologue', *New Criterion* 4.4 (October 1926): 713–18 (here 715–16). Republished with 'Fragment of an Agon from *Wanna go Home, Baby?*' (*New Criterion*, January 1927) as *Sweeney Agonistes: Fragments of an Aristophanic Melodrama*. London: Faber & Faber, 1932 (here 14).
2. Joyce's letter to Pound of 29 October 1921 is unpublished but is now among the Pound mss., 1919–1924, at Lilly Library, Indiana University, Bloomington, Indiana. The calendar is 'Little Review Calendar', *Little Review* 8.2 (Spring 1922): 2. See also the brief 'Note to the Calendar', *Little Review* 8.2 (Spring 1922): 40, drawn from Pound's explanatory letter to Anderson. The latter is reproduced in Pound, *Pound/The Little Review: The Letters of Ezra Pound to Margaret Anderson: 'The Little Review' Correspondence*. Ed. Thomas L. Scott, Melvin J. Friedman, with the assistance of Jackson R. Bryer. New York: New Directions, 1988, 282. Pound does not expand his cryptic initialism. For an example of 'post scriptum Ulysses', see Forrest Read, '76, *One World and the Cantos of Ezra Pound*. Chapel Hill: University of North Carolina Press, 1981, 41. For 'post scriptum Ulixes', see George Bornstein, 'Ezra Pound and the Making of Modernism', *The Cambridge Companion to Ezra Pound*. Ed. Ira B. Nadel. Cambridge: Cambridge University Press, 1999, 22–42 (here 38).
3. Sidney Dark, *The Life of Sir Arthur Pearson, newspaper proprietor and founder of St. Dunstan's hostel for sailors and soldiers blinded in the Great War, 1914–1918*. London: Hodder and Soughton, 1922, 24, 28.
4. Dark, *The Life of Sir Arthur Pearson*, 28–29.
5. Pearson quoted in Dark, *The Life of Sir Arthur Pearson*, 37.
6. Dark, *The Life of Sir Arthur Pearson*, 47.
7. Pearson's Weekly quoted in Dark, *The Life of Sir Arthur Pearson*, 56–57.
8. Dark, *The Life of Sir Arthur Pearson*, 88.
9. Dark, *The Life of Sir Arthur Pearson*, 91.
10. Dark, *The Life of Sir Arthur Pearson*, 113.
11. Robert Allen and John Frost, *Voice of Britain: The Inside Story of the 'Daily Express'*. Cambridge: P. Stephens, 1983, 21.
12. Dark, *The Life of Sir Arthur Pearson*, 23.
13. Dark, *The Life of Sir Arthur Pearson*, 127, 140.
14. Dark, *The Life of Sir Arthur Pearson*, 195.
15. Zack Bowen, *Musical Allusions in the Works of James Joyce: Early Poetry through 'Ulysses'*. Albany: State University of New York Press, 1974, 94; see Kiberd's notes to 'Lotus Eaters' in Joyce, *Ulysses: Annotated Student Edition*. Intro. Declan Kiberd. London; New York: Penguin, 2000, 976.
16. See, for example, Stanley Sultan, *The Argument of 'Ulysses'*. Columbus: Ohio State University Press, 1965, 146.
17. Kimberly J. Devlin, 'Bloom and the Police: Regulatory Vision and Visions in *Ulysses*', *NOVEL: A Forum on Fiction* 29.1 Joyce and the Police (Autumn, 1995): 45–62 (here 47).
18. Hugh Kenner, 'Molly's Masterstroke', *James Joyce Quarterly* 10.1 *Ulysses* 50th Anniversary Issue (Fall, 1972): 19–28 (here 20).
19. Fredrick V. Wellington, 'A Missing Conversation in *Ulysses*', *James Joyce Quarterly* 14.4 (Summer, 1977): 476–79 (here 478). Molly recalls her card spread from that morning in 'Penelope' (*U* 18.1313–320, 1358–361, 1428–430).
20. Kenner, 'The Rhetoric of Silence', *James Joyce Quarterly* 14.4 (Summer, 1977): 382–94 (here 385).
21. Kenner, 'The Rhetoric of Silence', *ibid.*
22. John Gordon, 'Hugh Kenner's and Fredrick V. Wellington's Missing Conversation: A Dissent', *James Joyce Quarterly* 16.3 (Spring, 1979): 335–39 (here 338).

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23. Kenner, 'Rebuttal to John Gordon's Rebuttal', *James Joyce Quarterly* 16.3 (Spring, 1979): 340–42 (esp. 341–42).
24. Gordon, 'A Dissent', 336.
25. Gordon, 'A Dissent', *ibid.*
26. Kenner, 'Rebuttal to John Gordon's Rebuttal', 340.
27. Joyce, 'Ulysses, V', *Little Review* 5.3 (July 1918): 37–49 (here 40–41). See Joyce, *The Little Review 'Ulysses'*. Ed. Mark Gaipa, Sean Latham, and Robert Scholes. New Haven: Yale University Press, 2015, 68. The interpolation from 'Sing a Song of Sixpence' was added to the first setting of *Placard* 8 in June 1921 (*JJA* 17.82).
28. Kenner, 'Rebuttal to John Gordon's Rebuttal', 340; 'The Rhetoric of Silence', 385.
29. Margaret McBride, 'At Four She Said', *James Joyce Quarterly* 17.1 (Fall, 1979): 21–39 (here 21); McBride, 'At Four She Said: II', *James Joyce Quarterly* 18.4 (Summer, 1981): 417–31 (here 417).
30. McBride, 'At Four She Said', 21.
31. McBride, 'At Four She Said', 23.
32. McBride, 'At Four She Said', 37.
33. P. R. S. Foli [Pearson], *Fortune-Telling by Cards*. London: C. Arthur Pearson, 1904, 48. Further references will be cited parenthetically in the text. The phrase 'neither fair nor dark' also appears on the previous page, as a divinatory gloss for the king of clubs (47).
34. The phrase occurs in the centre column of BL Add. MS 49,975, f. 29r (reproduced in *JJA* 12.93). In Herring's notation, it is BL 'Penelope' 5:37. See Joyce, *Joyce's 'Ulysses' Notesheets in the British Museum*. Ed. Phillip F. Herring. Charlottesville: Published for the Bibliographical Society of the University of Virginia by the University Press of Virginia, 1972, 508.
35. 'Penelope' Rosenbach Manuscript, p. 25. The two additions, cued to an M and H caret, respectively, appear on the facing p. [24v]. See Joyce, *'Ulysses': A Facsimile of the Manuscript*. Intro. Harry Levin. Pref. Clive Driver. Vol. II. London: Faber [for] the Philip H. & A. S. W. Rosenbach Foundation, 1975. By contrast, the draft of the episode now at the National Library of Ireland, MS 36,639/14, ends just shy of this scene with Molly thinking of Stephen 'I suppose he's a man now by this time' (see *U* 18.1310–311).
36. The only cartomancy phrase added on the *placard* that cannot be traced to Foli is 'union with' (*U* 18.1315), and this despite the latter's use of the term 'union' on a half-dozen occasions. '[U]nion with' appears, crossed in blue, on Joyce's second-order notebook that is now at the University at Buffalo, but this document contains no demonstrable borrowings from Foli. See MS V.A.2.b [V.A.2.], p. [3v]. This manuscript is reproduced in colour photo-facsimile on *JJA* 12.97–125 (here 12.102). In addition, the notebook has been transcribed and annotated in Joyce, *Joyce's Notes and Early Drafts for 'Ulysses': Selections from the Buffalo Collection*. Ed. Phillip F. Herring. Charlottesville: Charlottesville: Published for the Bibliographical Society of the University of Virginia by the University Press of Virginia, 1977), 37–118 (here 72).
37. Although the ace of clubs is drawn in 'A Typical Example' (49), Molly's phrasing more immediately suggests Foli's next chapter, where he writes, 'The ace of clubs shows that a letter is on its way' (55).
38. McBride, 'At Four She Said', 37.
39. McBride, 'At Four She Said', 23. See also Wellington, 'A Missing Conversation in *Ulysses*', 478.