

**James Joyce's *Ulysses***

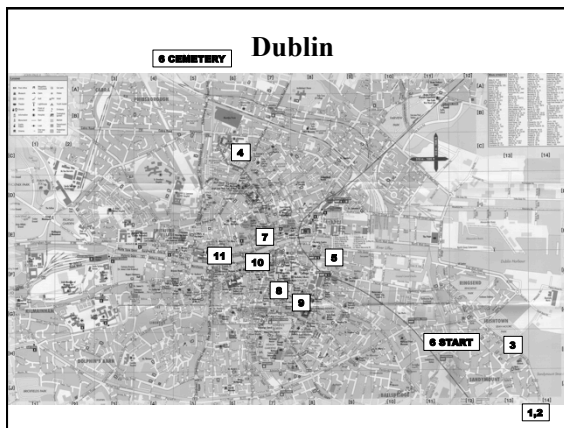
**English 4520F**

**“Wandering Rocks”  
“Sirens”**

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**the Sirens group**

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**Wandering Rocks 1**

**no Homeric parallel: Odysseus has to choose  
between Scylla-Charybdis and Rocks**

**Episode's technique: labyrinth**

**Church at beginning, State at end  
interpolations - time scheme is accurate**

**date June 16, 1904 given (10:376)**

**Stephen in episode:**

**1) with sister Dilly (“agenbite of inwit”; 10:854-80)**

**2) with Almidano Artifoni (in Italian; 10:338-66)**

**+ 3) Mulligan and Haines talk about Stephen: “write  
something in ten years” (10:1089-93)**

**Wandering Rocks 2**

**Bloom in episode: “There’s a touch of the artist about  
old Bloom” (Lenehan at 10:582 - cf. 7:608)**

**+ *Sweets of Sin***

**throwaway (10:294 - cf. 8:6, 8:56-57)**

**Gold Cup horse race (10:506-19)**

**Father Conmee on General Slocum “catastrophe” in  
New York City (10:89 - cf. 8:1146-47)**

**“the initial style”**

**“I understand that you may begin to regard the  
various styles of the episodes with dismay and prefer  
the initial style much as the wanderer did who longed  
for the rock of Ithaca. But in the compass of one day to  
compress all these wanderings and clothe them in the  
form of this day is for me only possible by such  
variation which, I beg you to believe, is not  
capricious.”**

**(letter from Joyce to Harriet Shaw Weaver,  
August 6, 1919)**

### Sirens 1

technic: “fuga per canonem” (actually, only a fugue):  
barmaids as subject, Bloom as countersubject (one of  
the new manuscripts lists the 8 parts of a fugue)

Bloom on music:

numbers it is (11:830-37)  
other joy, chamber music (11:979-85)  
fiddlefaddle about notes (11:1191-95)  
musical form - examples: 11:86 or 11:809  
“Siopold” (11:744-53)  
flat and sharp (11:836 and 839)

### Sirens 2

Bloom: “unconquered hero” (after mention of a song,  
“See, the Conquering Hero Comes” - 11:342)

“Not yet. At four she.” (11:352)

Gold Cup horse race (11:374)

“Chamber music, Could make a kind of pun on  
that.” (11:979-81)

“No son. Rudy. Too late now. Or if not? I not? If still?  
He bore no hate.” (11:1066-69)

### Sirens 3

songs:

“When first I saw” (“M’appari,” from Flotow’s  
*Martha*) (11:665-753)

“The Croppy Boy” (11:1011-1141)

counterpoint: Bloom writing letter to Martha  
Clifford while talking to Richie Goulding  
(11:888-94)

end: Emmet’s last words, noise of tram, Bloom’s fart  
(11:1273-94)

### Sirens: Robert Emmet’s last words

“When my country takes her place among the  
nations of the earth then and not till then, let  
my epitaph be written. I have done.”

(last words of Robert Emmet’s  
speech to the English court that  
condemned him to death in 1803)

### “M’appari” (*Martha*): 11:665-751 (1)

When first I saw that form endearing,  
Sorrow from me seemed to depart:  
Each graceful look, each word so cheering  
Charm’d my eye and won my heart.

Full of hope, and all delighted,  
None could feel more blest than I;  
All on Earth I then could wish for  
Was near her to live and die:

### “M’appari” (*Martha*): 11:665-751 (2)

But alas! ‘twas idle dreaming,  
And the dream too soon hath flown;  
Not one ray of hope is gleaming;  
I am lost, yes I am lost, for she is gone.

When first I saw that form endearing,  
Sorrow from me seemed to depart:  
Each graceful look, each word so cheering  
Charm’d my eye and won my heart.

**“M’appari” (Martha): 11:665-751 (3)**

Martha, Martha, I am sighing,  
I am weeping still, for thee;  
Come, thou lost one; come, thou dear one;  
Thou alone can’st comfort me.

Ah! Martha return!  
Come . . . to me!

**“The Croppy Boy”: 11:1007-1141 (1)**

“Good men and true in this house who dwell,  
To a stranger *bouchal* [boy] I pray you tell,  
Is the priest at home, or may he be seen?  
I would speak a word with Father Green.”  
“The priest’s at home, boy, and may be seen;  
‘Tis easy speaking with Father Green;  
But you must wait till I go and see  
If the holy Father alone may be.”  
The youth has entered an empty hall--  
What a lonely sound has his light footfall.  
And the gloomy chamber’s chill and bare,  
With a vested priest in a lonely chair.

**“The Croppy Boy”: 11:1007-1141 (2)**

The youth has knelt to tell his sins.  
 “Nomine Dei,” the youth begins;  
 At “mea culpa” he beats his breast,  
 And in broken murmurs he speaks the rest.  
 “I cursed three times since last Easter day--  
At Mass-time once I went out to play;  
I passed the churchyard one day in haste  
And forgot to pray for my mother’s rest.  
 “At the siege of Ross did my father fall,  
 And at Gorey my loving brothers all,  
 I alone am left of my name and race,  
 I will go to Wexford and take their place.

**“The Croppy Boy”: 11:1007-1141 (3)**

“I bear no hate against living thing,  
But I love my country above the King.  
Now, bless me, Father, and let me go,  
To die if God has ordained it so.”  
 The priest said naught, but a rustling noise  
 Made the youth look up in wild surprise:  
 The robes were off, and in scarlet there  
 Sat a yeoman captain with fiery glare.  
 With fiery glare and with fury hoarse,  
 Instead of a blessing he breathed a curse:  
 “‘Twas a good thought, boy, to come here  
 and shrive

**“The Croppy Boy”: 11:1007-1141 (4)**

For one short hour is your time to live.”  
“Upon yon river three tenders float,  
The priest’s in one--if he isn’t shot--  
We hold this house for our lord the King,  
And Amen, say I, may all traitors swing!”  
At Geneva Barracks that young man died,  
And at Passage they have his body laid.  
Good people, who live in peace and joy,  
Breathe a prayer, shed a tear for the  
Croppy Boy.