

**James Joyce's *Ulysses***

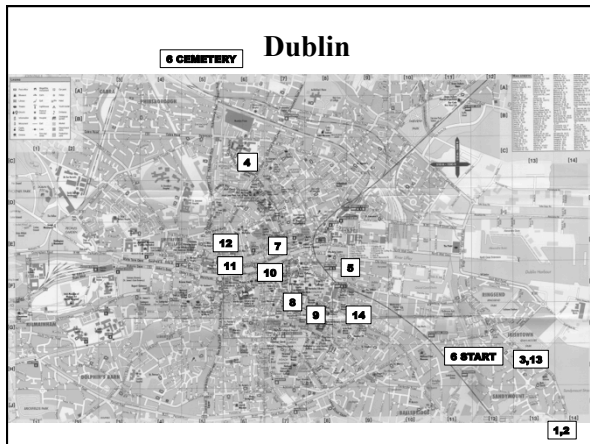
**English 4520F  
Michael Groden**

**"Cyclops"  
"Nausicaa"  
"Oxen of the Sun"**

**November 4, 2013**

**the Nausicaa group**

**Sarah Cooper  
Rachel Dengate  
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**"the middle stage"**

**early stage**

**1-9: "Telemachus" to  
"Scylla and Charybdis"**

**middle stage**

**10-14: "Wandering Rocks" to  
"Oxen of the Sun"**

**last stage**

**15-18: "Circe" to "Penelope"  
(Michael Groden, *"Ulysses" in Progress* [1977])**

**Cyclops: The Citizen**



**Michael Cusack, founder of the Gaelic Athletic Association and Joyce's model for the Citizen. According to a history of the GAA, Joyce's depiction of Cusack in *Ulysses* is "only slightly exaggerated"**

**Cyclops 1**

**Homer's one eyed giant; technic = gigantism  
 "I"-narrator - his identity ??  
 the Citizen  
 all the interpolations  
 Gold Cup Race at Ascot in England  
 12:1218 and 12:1552-58 - earlier: 5:519-48,  
 8:1006-23, 10:506-19  
 "Elijah is coming" throwaway: 8:6,  
 8:57-60, 10:294-95, 10:1096-99  
 Throwaway beat Sceptre (20:1 odds) -->**

**Throwaway**



**Cyclops 2**

— lists  
 example: Irish heroes (12:176-99)  
 — relation of story to language used to tell it  
 some examples:  
**Ga Ga Gara. Klook Klook Klook. Black Liz is our hen. (12:845-49)**  
**wedding of Jean Wyse de Neaulan and Miss Fir Conifer (12:1258-96)**  
**Love loves to love love. (12:1485-1501)**  
 — parody – prominent in "middle stage"

**Nausicaa: Star of the Sea church**



**Nausicaa 1**

Homer: Nausicaa and King  
Alcinous  
Gerty and advertising, magazines  
seaside girls -->

Beetham's ad: "Her hands  
were . . . as white as lemonjuice  
and queen of ointments could  
make them" (13:89-90)



**Nausicaa 2**

**significance of the style**

**Maria Cummins' *The Lamplighter* (1854)**

"Nausikaa is written in a namby-pamby jammy marmalady drawersy (alto là!) style with effects of incense, mariolatry, masturbation, stewed cockles, painter's palette, chitchat, circumlocutions, etc. etc. Not so long as the others."

(letter from Joyce to Frank Budgen, 3 January 1920)

"Dear Aunt Josephine: . . . I want that information about the Star of the Sea Church, has it ivy on its seafront, are there trees in Leahy's terrace at the side or near, if so, what, are there steps leading down to the beach? I also want all the information you can give, tittletattle, facts etc about Holles Street maternity hospital. Two chapters of my book remain unfinished till I have these . . ."

(letter from Joyce to his aunt, Mrs. William Murray, February 1920)

**Nausicaa 3**

**Gerty on dog Garryowen:**  
lovely dog that almost talked (13:232-33)  
compare Cyclops (12:119-20, 12:704-11)

**Gerty on Bloom:**  
saddest face (13:367-70)  
foreigner, mourning (13:411-35)  
control over himself (13:539-43)  
like actor Martin Harvey (13:417)

### Nausicaa 4

**counterpoint: fireworks, Gerty leaning back to look, Bloom masturbating, temperance retreat (esp. 13:715-53)**

**Bloom: watch stopped at 4:30 (13:847, 983)  
thoughts on why Molly married him (13:1209)  
Bloom's review of his day (13:1214-20)  
Bloom writes "I. / AM. A." in sand (meaning??)  
(13:1256-65)**

### Oxen of the Sun 1

**Homer: sins against fertility  
importance of styles here**

**Bloom on Stephen (14:264-76)  
Stephen and Bloom as Boasthard and Calmer (14:429-54)  
praise of Theodore Purefoy as "the remarkablest progenitor" (14:1407-39)  
40 paragraphs + opening & closing**

Am working hard at *Oxen of the Sun*, the idea being the crime committed against fecundity by sterilizing the act of coition. Scene, lying-in hospital. Technique: a nineparted episode without divisions introduced by a Sallustian-Tacitean prelude (the unfertilized ovum), then by way of earliest English alliterative and monosyllabic and Anglo-Saxon ('Before born the babe had bliss. Within the womb he won worship.' 'Bloom dull dreamy heard: in held hat stony staring') then by way of Mandeville ('there came forth a scholar of medicine that men clepen etc') then Malory's *Morte d'Arthur* ('but that franklin Lenehan was prompt ever to pour them so that at the least way mirth should not lack'), then the Elizabethan chronicle style ('about that present time young Stephen filled all cups'), then a passage solemn, as of Milton, Taylor, Hooker, followed by a choppy Latin-gossipy bit, style of Burton-Browne, then a passage Bunyanesque ('the reason was that in the way he fell in with a certain whore whose name she said is Bird in the Hand') after a diarystyle bit Pepys-Evelyn ('Bloom sitting snug with a party of wags, among them Dixon jun., Ja. Lynch, Doc. Madden and Stephen D. for a languor he had before and was now better, he having dreamed tonight a strange fancy and Mistress Purefoy there to be delivered, poor body, two days past her time and the midwives hard put to it, God send her quick issue') and so on through Defoe-Swift and Steele-Addison-Sterne and Landor-Pater-Newman until it ends in a frightful jumble of Pidgin English, nigger English, Cockney, Irish, Bowery slang and broken doggerel. This progression is also linked back at each part subtly with some foregoing episode of the day and, besides this, with the natural stages of development in the embryo and the periods of faunal evolution in general. The double-thudding Anglo-Saxon motive recurs from time to time ('Loth to move from Horne's house') to give the sense of the hoofs of oxen. Bloom is the spermatozoon, the hospital the womb, the nurse the ovum, Stephen the embryo.

How's that for high?

(letter from Joyce to Frank Budgen, March 20, 1920)

### Oxen of the Sun 2

**descriptions of Bloom**

**14:859-65: wary, suppress rising cholera**

**14:928-30: seedfield that lies fallow**

**14:1038-77: Bloom in middle age**

**descriptions of Stephen**

**14:264-76: murdering goods with whores**

**14:1123-25: Stephen & death of mother**

**14:1294-95: esthete, embryo philosopher**

**Bloom and Stephen: 13:271-76, 1357-78**

**end of episode (14:1440 to end)**