

English 4520F - *Ulysses*

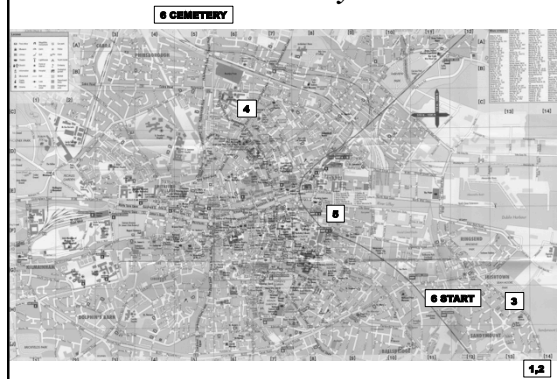
Episodes 4-6:

"Calypso"

"Lotus Eaters" "Hades"

October 7, 2013

Dublin in *Ulysses*



Joyce in conversation:

I always write about Dublin,
because if I can get to the heart of Dublin
I can get to the heart of all the cities of the world.
In the particular is contained the universal.
(Joyce to Arthur Power, sometime in 1921)

"Calypso" 1

Joyce to Frank Budgen on Odysseus as complete hero - is this Leopold Bloom?

"Your complete man in literature is, I suppose, Ulysses?"

"Yes," said Joyce. "No-age Faust isn't a man. But you mentioned Hamlet. Hamlet is a human being, but he is a son only. Ulysses is son to Laertes, but he is father to Telemachus, husband to Penelope, lover of Calypso, companion in arms of the Greek warriors around Troy and King of Ithaca. He was subjected to many trials, but with wisdom and courage came through them all. Don't forget that he was a war dodger who tried to evade military service by simulating madness. He might never have taken up arms and gone to Troy, but the Greek recruiting sergeant was too clever for him and, while he was ploughing the sands, placed young Telemachus in front of his plough. But once at the war the conscientious objector became a *jusqu'aboutist**. When the others wanted to abandon the siege he insisted on staying till Troy should fall."

(Frank Budgen, *James Joyce and the Making of "Ulysses,"* p. 16 / pp. 16-17)

*a "to-the-end"-ist: someone who sticks it out until the end, who is in it for the duration

"Calypso" 2

Bloom's thoughts vs. Bloom in conversation

(example: 4:118-25)

interior monologue (example: 4:201-18)

Calypso in *Odyssey* - Bloom at home with Molly

Bloom and cat: thinks of cat as cat ("mkgnao": 4:16)

ideas: cattle in boats to sea (4:108-10)

Bloom's masochism (4:176-77); fatalism (4:447-48)

cloud covering sky: 4:218-31; compare 1:248

Bloom in outhouse: "Matcham's Masterstroke"

(4:494-540)

"Heigho" (church bells) at end; compare Stephen's

"*Liliata rutilantium*"

"Poor Dignam" at end (4:551) vs. "Usurper"

"Calypso" 3: music

1) from Milly's letter to Bloom: "and he sings Boylan's (I was on the pop of writing Blazes Boylan's) song about those seaside girls." (4:408-9; also 4:281-82)

2) —What are you singing?

—*Là ci darem* with J.C. Doyle, she said, and *Love's Old Sweet Song*. (4:313-14)

3) in Bloom's thoughts: "Morning after the bazaar dance when May's band played Ponchielli's dance of the hours. Explain that: morning hours, noon, then evening coming on, then night hours." (4:525-27)

"Seaside Girls" 1

Down at Margate looking very charming
 you are sure to meet
 Those girls, dear girls, those lovely seaside girls,
 With sticks they steer and promenade the pier
 to give the boys a treat,
 In pique silks and lace,
 they tip you quite a playful wink.
 It always is the case you seldom stop to think,
 You fall in love of course upon the spot,
 But not with one girl, always with the lot.

"Seaside Girls" 2*Chorus:*

Those girls, those girls, those lovely seaside girls,
 All dimples smiles and curls,
 your head it simply whirls,
 They look all right, complexions pink and white,
 They've diamond rings and dainty feet,
 Golden hair from Regent Street,
 Lace and grace and lots of face,
 those pretty little seaside girls.

"Seaside Girls" 3

There's Maud and Clara, Gwendolen and Sarah
 where do they come from?
 Those girls, dear girls, those lovely seaside girls.
 In bloomers smart, they captivate the heart,
 when cycling down the prom.
 At wheels and heels and hose, you must not look
 'tis understood,
 But every Johnnie knows, it does your eyesight good,
 The boys observe the latest thing in socks,
 They learn the time by looking at the clocks.

[then chorus]

"Seaside Girls" 4

When you go to do a little boating
 just for fun you take,
 Those girls, dear girls, those lovely seaside girls,
 They all say, "We so dearly love the sea."
 Their way on board they make.
 The wind begins to blow. Each girl remarks,
 "How rough today,
 It's lovely don't you know,"
 and then they sneak away.
 And as the yacht keeps rolling with the tide,
 You'll notice hanging o'er the vessel's side

"Seaside Girls" 5*Modified Chorus:*

Those girls, those girls, those lovely seaside girls,
 All dimples smiles and curls,
 your head it simply whirls,
 They look a sight, complexions green and white,
 Their hats fly off, and at your feet
 Falls golden hair from Regent Street,
 Rouge and puffs slip down the cuffs
 of pretty little seaside girls.

[then original chorus]

Mozart: "Là ci darem" 1*Giovanni:*

Là ci darem la mano
 Là mi dirai di sì.
 Vedi, non è lontano,
 Partiam, ben mio, da qui.

*Once there, you'll give me your
 hand, and you'll say Yes.
 Look, it's not far away;
 Let's go along, my dear.*

Zerlina:

Vorrei, e non vorrei,
 Mi trema un poco il cor.
 Felice, è ver, sarei,
 Ma può burlarmi ancor.

*I'd like to, but then I wouldn't.
 I'm a little bit frightened.
 It's true that I'd be happy, but
 he may not be telling the truth.*

Mozart: "Là ci darem" 2

Giovanni:
 Vieni, mio bel diletto! *Come, my dearest.*

Zerlina:
 Mi fa pietà Masetto. *I'm worried about Masetto.*

Giovanni:
 Io cangierò tua sorte. *I'll change your way of living.*

Zerlina:
 Presto, non son più forte. *I can't resist much longer.*

Mozart: "Là ci darem" 3

Giovanni:
 Vieni! Vieni! Là ci darem
 la mano, *Come! You'll give me
 your hand,*

Zerlina:
 Vorrei e non vorrei; *I'd like to, but then I wouldn't.*

Giovanni:
 Là mi dirai di sì. *And you'll say Yes.*

Zerlina:
 Mi trema un poco il cor. *I'm a little bit frightened.*

Giovanni and Zerlina:
 Andiam, andiam, mio bene, *Let us go, let us go, my darling*
 A ristorar le pene *and make innocent love.*
 D' un innocente amor.

"Love's Old Sweet Song" 1

Once in the dear, dead days beyond recall,
 When on the world the mists began to fall,
 Out of the dreams that rose in happy throng,
 Low to our hearts, Love sang an old sweet song;
 And in the dusk where fell the firelight gleam,
 Softly it wove itself into our dream.

"Love's Old Sweet Song" 2

Chorus:
 Just a song at twilight,
 When the lights are low
 And the flickering shadows
 Softly come and go;
 Though the heart be weary,
 Sad the day and long,
 Still to us at twilight,
 Comes love's old song,
 Comes love's old sweet song.

"Love's Old Sweet Song" 3

Even today we hear Love's song of yore,
 Deep in our hearts it dwells forevermore;
 Footsteps may falter, weary grow the way,
 Still we can hear it, at the close of day;
 So till the end, when life's dim shadows fall,
 Love will be found the sweetest song of all.

[then chorus]

Ponchielli's "Dance of the Hours"

"Morning after the bazaar dance when May's band played Ponchielli's dance of the hours. Explain that: morning hours, noon, then evening coming on, then night hours." (4:525-27)

Ponchielli's "Dance of the Hours"
 Allan Sherman's "Hello Muddah! Hello Fadduh!
 (A Letter from Camp)"

"Lotus Eaters" 1

lotus eaters: drugged out, lolling around
 letter to Carlo Linati in 1920 - note flower imagery
 "It is also a kind of encyclopaedia. My intention is not only to render the myth *sub specie temporis nostri* but also to allow each adventure (that is, every hour, every organ, every art being interconnected and interrelated in the somatic scheme of the whole) to condition and even to create its own technique. Each adventure is so to say one person although it is composed of persons - as Aquinas relates of the heavenly hosts."
 (letter from Joyce to Carlo Linati, September 21, 1920, *Letters* 1:146-47, *Selected Letters*, pp. 270-71)

"Lotus Eaters" 2

conversation with M'Coy: counterpoint between thoughts and speech (5:82-177)
 "Who's getting it up?" (5:153)
 Martha Clifford's letter to Bloom:
 "I will punish you"
 typos ("world," "wrote") (5:241-59)
 Bloom in church service: All Hallow's Church (5:318-458)
 Plumtree's Potted Meat (5:144-47)
Voglio e non (from *La ci darem*) (5:224-28)

"Hades" 1

Hades in *Odyssey*: visit to underworld
 Bloom with other men: tone of their talk, Boylan (6:192-99), Reuben J. Dodd story (6:251-91), talk about Molly when he can't hear them (6:690-705)
 Simon on Stephen -> thoughts about Rudy (6:72-84)
 Martin Cunningham (from "Grace") - reaction to talk about suicide (6:335-42, 527-33)
 thoughts about father (6:343-65)
 Bloom's ideas for better burials: bury vertically (6:764), telephone in grave (6:868-69), gramophone (6:963-4)
 heart: men's talk, Bloom's reaction (6:672-82)

"Hades" 2

Voglio e non vorrei. No. *Vorrei e non*. (6:238)
 John O'Connell's keys (6:716)
 Keys: like Keyes' ad (6:740-41)
 the man in the macintosh (6:805, 825, 891-98)
 Bloom's conversation with Hynes (6:878-98)
 Bloom's reaction to cemetery as he leaves it (6:995-1005)
 "I do not like that other world" (6:1002)