

1983

The Perception of Coincidence: Artistic Symmetry in the "Wandering Rocks" Episode of James Joyce's Ulysses

James A. Scruton

Eastern Illinois University

This research is a product of the graduate program in [English](#) at Eastern Illinois University. [Find out more](#) about the program.

Recommended Citation

Scruton, James A., "The Perception of Coincidence: Artistic Symmetry in the "Wandering Rocks" Episode of James Joyce's Ulysses" (1983). *Masters Theses*. 2879.
<https://thekeep.eiu.edu/theses/2879>

This is brought to you for free and open access by the Student Theses & Publications at The Keep. It has been accepted for inclusion in Masters Theses by an authorized administrator of The Keep. For more information, please contact tabruns@eiu.edu.

THESIS REPRODUCTION CERTIFICATE

TO: Graduate Degree Candidates who have written formal theses.

SUBJECT: Permission to reproduce theses.

The University Library is receiving a number of requests from other institutions asking permission to reproduce dissertations for inclusion in their library holdings. Although no copyright laws are involved, we feel that professional courtesy demands that permission be obtained from the author before we allow theses to be copied.

Please sign one of the following statements:

Booth Library of Eastern Illinois University has my permission to lend my thesis to a reputable college or university for the purpose of copying it for inclusion in that institution's library or research holdings.

9-12-83

Date

Author

I respectfully request Booth Library of Eastern Illinois University not allow my thesis be reproduced because _____

Date

Author

The Perception of Coincidence:
Artistic Symmetry in the "Wandering Rocks" Episode of
James Joyce's Ulysses
(TITLE)

BY

James A. Scruton

THESIS

SUBMITTED IN PARTIAL FULFILLMENT OF THE REQUIREMENTS
FOR THE DEGREE OF

Master of Arts in English

IN THE GRADUATE SCHOOL, EASTERN ILLINOIS UNIVERSITY
CHARLESTON, ILLINOIS

1983

YEAR

I HEREBY RECOMMEND THIS THESIS BE ACCEPTED AS FULFILLING
THIS PART OF THE GRADUATE DEGREE CITED ABOVE

September 12, 1983
DATE

ADVISER

September 12, 83
DATE

COMMITTEE MEMBER

DATE

COMMITTEE MEMBER

9/12/83
DATE

DEPARTMENT CHAIRPERSON

ABSTRACT

James Joyce's Ulysses, the most influential novel of the twentieth century, has often been criticized for its fragmentation and complexity.¹ Impenetrable to some readers, misunderstood by others, Ulysses bears within its eighteen episodes a symmetry of subject and form that at once clarifies and multiplies the meanings to be found there. Richard Ellmann calls Joyce's theory of art "the perception of coincidence," a theory best exemplified by "Wandering Rocks," the central episode of Ulysses. The use of "symmetrical coincidence" in "Wandering Rocks" can be seen in two ways: 1) the internal structure of the episode, and 2) its location among the other episodes in the novel.

The analysis of this episode's internal structure takes three directions. The first involves tracing the three major journeys against which the rest of the action is laid. Father Conmee, the Elijah skiff, and William Mumble all navigate their ways through the labyrinthine Dublin of 1904, establishing a compass-like symmetry within the episode. A second form of symmetry is brought to the episode by its nineteen sections and the thirty-three "co-incidentals" which intersperse them. These narrative threads connect disparate characters and scenes, weaving a pattern of narration that is web-like in its reader traps and in its overall congruency. The third feature of this episode's balance involves the depiction of Leopold Bloom and Stephen Dedalus. Bloom stands immobile at the very center of the novel of which he is the hero, and Stephen appears in scenes neatly framing our modern Odysseus.

The second topic of discussion here is the relationship "Wandering Rocks" bears to the other chapters in Ulysses. "Wandering Rocks," the tenth episode of eighteen in the book, functions as a link between the

first and second halves of the novel and also serves as a microcosm of the whole. One way in which "Wandering Rocks" fills these roles is in its narrative style. Many voices and phrases appear here that either recall or forecast elements in other parts of Ulysses. Thematically, too, "Wandering Rocks" occupies an important position among the other chapters. The actions and thoughts of the principal players in this episode, the thematic considerations offered in Joyce's own schema for the novel, and the correlations between each section in "Wandering Rocks" and each episode in the novel further establish the notion of "symmetrical coincidence" and its special significance to us as readers of Ulysses.

TABLE OF CONTENTS

Introduction	iv
The Web of the Womancity	1
The Whole Between Two Halves	15
Conclusion	32
Notes	35
Works Consulted	39

INTRODUCTION

Ulysses is a novel of odds and ends. Its heroes are unspectacular, its action encompassed within a single day in June of 1904. Trivial details are noted, common dramas played out among "the sands and stones of Dublin."² What elevates these mundane bits of urbanism to epic scale is the ability of the artist to bridge the gaps between seemingly unrelated scenes of life. In Ulysses, James Joyce offers his notion of art as a kind of panoramic view by which isolated particulars are connected to form patterns of meaning.

Richard Ellmann, Joyce's biographer, calls this artistic perspective "the perception of coincidence....the method of establishing differing relations among aspects of a single thing."³ In Ulysses, that "single thing" is Dublin, and the confusion and fragmentation in the novel reflect the major characteristics of twentieth-century urban life. Joyce sees his "womancity" as world, and like Archimedes' proverbial lever, all he needs is a novel big enough to suit his purpose. An artist, he seems to be saying, is one who can distance himself from society enough to perceive and (in his art) create these parallels.⁴ The "Wandering Rocks" episode is perhaps the best example of how Joyce constructs sets of meaningful relationships between disparate characters and events. "Wandering Rocks" depicts a variety of links between random events which occur all over Dublin and which take on a symmetrical pattern of person, place, and theme.

Our analysis of "Wandering Rocks," then, depends upon three key terms: "coincidence," "perception," and "symmetry." Strictly speaking,

a coincidence is a correlation between random occurrences. In his description of Joyce's theory of art, Ellmann does not presuppose that the non-artistic individual lacks an ability to perceive the connections between such occurrences. Rather, he contends that Joyce saw the artist's task as one of separating the meaningful connections from the trivial ones. "Wandering Rocks" offers both kinds of coincidence, and if we are to share the writer's vision, we must learn to make the same discriminations between those coincidences which increase our understanding of Ulysses and those which confuse us all the more. "Symmetry" is a correspondence, equivalence, or identity among the constituents of a system, the system here being the tenth episode of Joyce's Ulysses. Once we begin our study, we discover certain symmetrical patterns of coincidence--intersections of sight, sound, time, and location that increase our comprehension of the characters and themes of Ulysses and help us to make better sense of the complexities of the world in which we live.

I

The Web of the Womancity

The internal structure of "Wandering Rocks" establishes a symmetry fundamental to an understanding of Joyce's artistic perspective. Often cited as the novel's most blatant example of Joycean subterfuge, this middle episode actually stands as the best illustration of an artistic "perception of coincidence." To support this argument, the discussion will focus upon 1) the three major routes traced in the episode, 2) the narrator's use of what have variously been called interpolations or interjections, and 3) the portrayal in "Wandering Rocks" of Stephen Dedalus and Leopold Bloom. Through a close examination of these details, we see that what initially appears disjointed and fractured in the episode actually does adhere to a congruency, or symmetry, that is essential to understanding Ulysses.

In "Wandering Rocks," three major journeys circle around and through the smaller orbits traced by Leopold Bloom, Stephen Dedalus, Blazes Boylan, and the rest. The first of the episode's nineteen segments is devoted to the "superior, the very reverend John Conmee, S.J." on his journey to Artane,⁵ and the last segment follows the viceregal cavalcade through the streets of the city. Maneuvering through the labyrinth between these banks of spiritual and temporal power is the "Elijah, skiff, light crumpled throwaway" (249) which Bloom has tossed into the Liffey and which eventually sails into the bay. Thus, the only escape from Christ and Caesar is a comic one, leaving the rest of the denizens of Ulysses to grope their ways along the wrong turns and cul-de-sacs of

Dublin.

To the Dubliners of 1904, Father Conmee represents a very real religious authority, but in the eyes of Joyce's narrator he merely personifies the impotence of the modern church. Throughout his ramblings, Father Conmee casts sterile blessings in the face of infirmity, poverty, and misfortune. Upon the onelegged sailor he bestows the Sign of the Cross instead of his "silver crown"(219), when even the "barefoot urchins" retrieve a stray coin for the cripple. Conmee stops and chats with the Catholic schoolboys from Belvedere, giving them a letter to post for him, but passes the Christian brother boys without more than a cursory smile as he notices their "untidy caps"(221). Likewise, he sees only the doctrinal aspects of the catastrophe in New York: "In America those things were continually happening. Unfortunate people to die like that, unprepared. Still, an act of perfect contrition"(221). Nearly all of Conmee's thoughts are concerned with his priestly power and superiority, as when Mr. Eugene Stratton's grin reminds him of the unbaptized souls in Africa, or when he reflects upon the secrets of the confessional and the sacrament of matrimony. By half-past three, Father Conmee has conferred his blessing upon no fewer than thirteen heads, but such Grace cannot help alleviate the ills of humanity. The "thin page of his breviary" is ineffective, an insubstantial answer to the complaints of a materialistic twentieth century.

The opposite bank is occupied by "William Humble, earl of Dudley" (252), whose prancing cavalcade through the city complements Father Conmee's quiet sanctimoniousness and whose courtly gestures are as misdirected as Conmee's grave benedictions. Though Humble represents

an "occupying authority which is out of place and out of date," the citizens cannot ignore his presence.⁶ The viceregal procession is saluted by policemen, admired by the barmaids Miss Douce and Miss Kennedy, and "smiled credulously"(252) upon by a nameless elderly female. His Majesty's representative draws cooler responses from the likes of John Wyse Nolan, Haines, and John Howard Parnell, the last of whom never even lifts his eyes from the chessboard in front of him. A third category of response is neither obeisant nor disrespectful, but merely blithesome, as in the gaiety of Buck Mulligan or the sportive gesture of Tom Rochford, who, "seeing the eyes of lady Dudley on him, took his thumbs quickly out of the pockets of his claret waistcoat and doffed his cap to her"(253). Blazes Boylan's jauntiness is even more significant, for "Wandering Rocks" paints the novel's most distinct portrait of Bloom's cuckold. He neither salutes nor glares, offering instead "the bold admiration of his eyes and the red flower between his lips"(254) to the three ladies of the viceregal entourage. Finally, there are those who seem dazed by the fanfare. These range from Richie Goulding's surprise to Dilly Dedalus' straining to see amidst the "sunshades spanned and wheelspokes spinning in the glare"(253). Mumble smiles nobly upon them all, as unwittingly impotent politically as Commee is spiritually.

Between Christ on the north and Caesar on the south flows the River Liffey, playing "as ever her part in Joyce's Dublin."⁷ Mother of the city, she is the creative element steering through the maze of church and government, forces which she precedes and will undoubtedly outlast. In the "mind of the thinking city,"⁸ the Liffey is the one natural entity that can provide an escape from the oppression of priest and king.

It is with particular irony, then, that the narrator of "Wandering Rocks" uses the voyage of the crumpled handbill, with its slogan "Elijah is coming," to mark the Liffey's current. The throwaway, which Bloom discarded in "Lestrygonians," is obliquely connected with both religion and community, bearing as it does a message concerning immortal soul ("Are you saved?") and public oratory ("Dr. John Alexander Dowie, restorer of the church in Zion, is coming"). This bit of refuse is thus a comic escapee from the urban labyrinth in which Bloom and Stephen are caught. The handbill appears in sections four, twelve, and sixteen, tolling like a persistent bell in our collective consciousness. Thanks to Ned Lambert's sneeze in Mary's abbey, the Elijah skiff even finds its way into section eight of the episode. The obvious allusions to "soul," "ready for the coming," and "Moses"(231-2) are underscored by the less obvious fact that Lambert at this moment approaches O'Connell Bridge, where the handbill began its voyage. The skiff rides "lightly down the Liffey, under Loopline bridge... eastward past hulls and anchorchains, between the Customhouse dock and George's quay"(227). Eight scenes--but only three minutes--later, the crumpled throwaway floats past "North Wall and sir John Rogerson's quay"(240), and two minutes after that is last seen "beyond new Wapping street past Benson's ferry"(249), sailing by the schooner Rosevean and out of sight.⁹ Like Bloom's potato, which in "Circe" becomes the Odyssean herb moly, this small wad of paper assumes the mythic significance of "Jason's dove, which lost some of its tailfeathers when it tried to slip past the Symplegades."¹⁰ By riding the natural waters of Anna Liffey, the "Elijah skiff" divines a path between the walls of church and state and eludes the brick and concrete traps of Dublin. Add to this its appearance in regular, four-section

intervals, and the handbill becomes an important clue in the detection of the episode's thematic and structural symmetry.

The three routes through the city establish only part of the symmetry in "Wandering Rocks." The division of the episode into nineteen parts (with Conmee and Mumble at opposite ends) and the numerous interjections within those parts tempt us into making connections that simply do not hold. The narrator intentionally misleads us at times, as if to "keep us honest" in our search for some unifying pattern. On the other hand, if we can elude the reader traps, we do in fact discover important parallels between the different people and events within "Wandering Rocks."

Some of the false leads concern names--Bloom the ad canvasser vs. Bloom the dentist, the earl of Dudley vs. Dudley White--and some involve an ambiguous word or phrase, like the constable's saying "It's very close" (225) or the Elijah skiff sailing past hulls and anchor chains "westward." The constable's words could apply to the "fine day" or to the Joycean parallel between the two shining arcs of hayjuice and coin; likewise, the leaflet actually sails eastward past westbound ships. Both Miss Dunne's library book about a woman named Marion and Maginni's passing the corner of Dignam's Court signal additional dead-ends. Joyce's red herrings in "Wandering Rocks" challenge us to escape the errors of false assumption to which Bantam Lyons falls victim when, in the "Lotus-Eaters" episode, he interprets one of Bloom's remarks as a tip on a horse entered in the Gold Cup race (85-6). By reminding us that not all coincidences are meaningful ones, Joyce forces us to examine more carefully than ever the parts to his puzzle.

The arrangement of the sections is a red herring in itself. Marilyn French has called this episode "a series of epiphanies of Dublin."¹¹ The narrator does not order these sections chronologically, but divides the action into anecdotes of overlapping or simultaneous activities. The continuity of the episode lies not in its chronology but in its characters. Father Conmee begins his journey to Artane at "Five to three"(219). When we leave him at 3:29, we jump backward fifteen minutes to Corny Kelleher and then to the onelegged sailor. Conmee passes Kelleher and the sailor, and the next two sections focus on the undertaker and the cripple themselves. The sailor swings himself "violently forward past Katey and Boody Dedalus" and down Eccles Street, where Molly Bloom throws him a coin. The principals in the next sections include the Dedalus sisters, Blazes Boylan(who sends fruit to Molly), and Stephen Dedalus. The narrator continues to follow characters who have earlier crossed paths: Boylan phones his secretary, the young woman from section one just now detaches the clinging twig from her skirt, and Lenehan and M'Coy pass Bloom under Merchant's Arch.¹² Characters we once glimpsed or bumped into now dominate the action, each figure occupying his or her own scene, until the episode culminates in a dizzying list of nearly all of them.

In addition to shifting scenes nineteen times, Joyce's narrator repeatedly interrupts himself with bits of information grafted from other parts of the chapter. Variouslly called interpolations¹³ or intercalations,¹⁴ these intrusions further disrupt our sense of time and place. In a chapter devoted to parallel lines of dialogue and action, Joyce's interjections seem best described as coinciding events, or "co-incidents." Joyce leaves to the reader the actual unravelling of the ties between the incidents. Some of them offer ironic parallels to the action of the sec-

tion in which they appear; for example, Molly's coin and Kelleher's "jet of hayjuice" both obey Bloom's law of falling bodies. We notice a more obvious parallel between Boylan and Bloom in section five, where both men seek presents for Molly and both find immediate sexual stimulation.¹⁵ The rest of the co-incidents display similar ironic connections or contrasts, but just as we sometimes have to search out the bonds between sections, the pertinence of certain co-incidents is quite subtle. And if we look a bit further, we discover a significant symmetry to the walls of this narrative labyrinth.

With the nineteen sections and the thirty-three co-incidents, the total number of narrative "strands" comes to fifty-two. The handbill "Elijah is coming" is seen in three of them as it floats along the River Liffey. Three other narrative threads depict characters crossing the Liffey. The remaining forty-six threads of the chapter are split almost precisely in half: twenty-four take place north of the Liffey, twenty-two to the south of it. "Wandering Rocks" is a masterpiece of Joycean geometry. (See the chart and map on the following pages.)

Geography of Scenes in "Wandering Rocks" 16

- I. Conmee (north of the Liffey) 2-E to 2-H
 1. Maginni (north) 3-E
- II. Corny Kelleher (north) 3-G
 2. Conmee (north) 2-H
 3. Onelegged sailor (north) 2-D
- III. Onelegged sailor (north) 2-C,D
 4. Lambert and O'Molloy (north) 5-C
- IV. Dedalus sisters (north) 2-C
 5. Conmee (north) 2-H
 6. Lacquey at the auction (north) 5-D
 7. Skiff (on the Liffey) 5-F
- V. Boylan (south) 7-D
 8. Bloom (south) 5 1/2 -E
- VI. Artifoni and Stephen (south) 6-D
- VII. Miss Dunne (south) 6-E
 9. Rochford (south) 6-C
 10. Mely's sandwichmen (south) 7-D
- VIII. Lambert and O'Molloy (north) 5-C
 11. Parnell (south) 6-D
 12. Young woman with light skirt (north) 2-H
- IX. Rochford (south) 6-C
 13. Richie Goulding (north) 5-B
 14. Cavalcade (north) 3-A
 15. Dignam's son (south) 6-E
 16. Molly's window (north) 2-C
- X. Bloom (south) 5 1/2-E
 17. Maginni (on the Liffey, crossing at O'Connell Bridge) 5-E
 18. Elderly female (north) 5-B

XI. Simon Dedalus (north) 5-D

- 19. Bicyclists (south) 6-F
- 20. Tom Kernan (south) 6-B
- 21. Cavalcade (north) 3-A

XII. Tom Kernan (south) 6-B

- 22. Simon Dedalus (north) 5-D
- 23. Skiff (on the Liffey) 5-M
- 24. Denis Breen (crossing the Liffey at O'Connell Bridge) 5-E

XIII. Stephen Dedalus (south) 6-D

- 25. Two sanded women (south) 7-J
- 26. Conmee (north) 2-M

XIV. Simon Dedalus (north) 5-D

- 27. Farrell (south) 7-E
- 28. Mugh C. Love (north) 5-C

XV. Cunningham (south) 6-C

- 29. Councillors (south) 6-C
- 30. Barmaids (north) 5-C
- 31. Boylan (south) 7-D

XVI. Mulligan and Maines (south) 6-D

- 32. Onelegged sailor (north) 2-C
- 33. Skiff (on the Liffey) 5-I

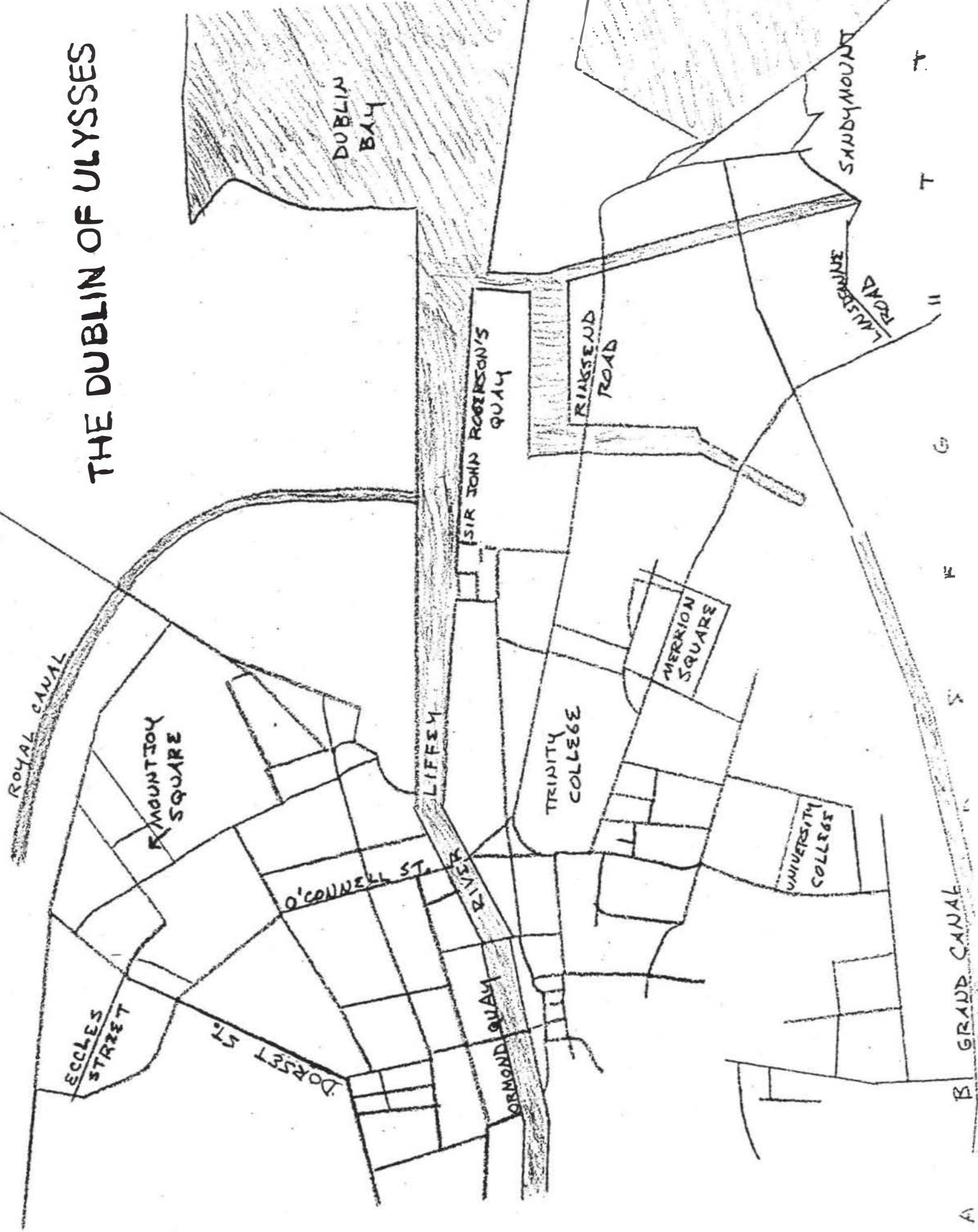
XVII. Artifoni (south) 8-M

XVIII. Dignam's son (south) 6-E

IXX. Cavalcade (crosses the Liffey) 3-A to 8-M 17

TO AIRTANE

THE DUBLIN OF ULYSSES



A B C D E F G H 2 5 8

The symmetrical routes through Dublin and the juxtaposition of scenes exhibit the structural balance of "Wandering Rocks." The location of Leopold Bloom and Stephen Dedalus among these lines of action provides further evidence for the congruence of the episode and the overall sense of balance in the novel. Though the two characters do not realize it, in "Wandering Rocks" the threads connecting them become stronger.

Bloom stands "at the very center of the nineteen scenes."¹⁸ Though his thoughts and emotions run freely, Joyce's *Odysseus* remains physically in one place. The other epiphanies in "Wandering Rocks" spread out concentrically from Merchant's Arch, weaving spidery fibres that ensnare even as they connect. Looking beyond the web of the womancity, we find an additional symmetry. Joyce places "Wandering Rocks" in the middle of the twelve-chapter "Wanderings of Odysseus," which in turn are framed by the "Telemachiad" of Stephen Dedalus and Odysseus' "Homecoming." Thus, when Bloom scans books under Merchant's Arch, he functions as the structural and thematic center ring of Ulysses.

Before section ten we catch sight of him twice, while Boylan buys fruit and when M'Coy and Lenehan pass him at the bookseller's. The intrusion of "the darkbacked figure" upon the flashy Boylan's scene marks the opposition of the two men. M'Coy, on the other hand, allies with Bloom, and even Lenehan grudgingly comes to admit that "there's a touch of the artist about old Bloom" (235), one of several remarks in "Wandering Rocks" which hint at the possible bonding between Bloom and Stephen.

Stephen appears in sections six and thirteen, framing Bloom's scene.¹⁹ In both, Stephen acts out a familial role: Artifoni gives him fatherly advice in one section, and in the other Stephen himself feels a paternal

tug at his conscience over his sister's plight. At the end of each scene, Stephen is alone; he declines Artifoni's suggestion about pursuing a musical career and turns from Dilly in anguish, facing only "Misery! Misery!" (243). His isolation resembles that of Bloom, and "Wandering Rocks" strengthens the connection between the two men.

Bloom and Stephen stand only a few blocks apart throughout the entire episode.²⁰ They both spend time at a bookseller's, Bloom hoping to find a gift for Molly, Stephen wondering about his "pawnd school-prizes." The books they find follow similar themes; Bloom wants to please his wife with a copy of The Sweets of Sin, a book "more in her line" (236), and Stephen comes across an incantation for winning a woman's love.

There are other similarities as well. Stephen peruses a book concerning the "Eighth and ninth book of Moses" and the seal of King David (242), Hebraic elements which we recognize, as Stephen cannot, as oblique references to Bloom. Even the interpolations by the narrator seem parallel in a way. Maginni's "grave deportment and gay apparel" (235) constitute an ironic reversal of Bloom's good nature and "grave apparel" (dressed in black for Dignam's funeral). In section thirteen, we notice a similar comparison between Conmee's vespers and the book of invocations Stephen holds, prayers "as good as any other abbot's charms" (243). And perhaps the elderly female, "no more young," bears some relation to the appearance in Stephen's scene of the two old women from Sandymount.

The strongest tie in the episode between what we see of Bloom and what we see of Stephen has to do with their respective anxieties. In

both cases, the location of the character's scene reinforces the theme. Bloom's breathless reading of the pornographic novel clearly underscores his sexual anxiety. Though he buys the book for Molly, he himself becomes sexually aroused, swoons, and sexually climaxes in his imagination: "Feel! Press! Crushed!"(236). At the core of Ulysses, Bloom's sexual crisis dominates his thoughts and actions.

Stephen feels intellectually smothered rather than sexually inhibited. Unlike Bloom, who stays motionless and thus uncaptured by the traps in "Wandering Rocks," Stephen sees himself caught "between two roaring worlds," "the throb always without you and the throb always within"(242). This outer-inner conflict shows in Stephen's compassion for his sister Dilly, whom he sees "drowning" between the same shores, but his determination to outswim the rocks overcomes his filial loyalty. Stephen occupies two of the sections in "Wandering Rocks," an additional indication of the mental and emotional schism he must close.

We watch all of this from above. Although neither Bloom nor Stephen yet realizes any parallel or relationship to the other, the strings that will eventually join them become stronger in "Wandering Rocks." There are too many forecasts and hints of this union to ignore in the episode. The narrator, though prone to issuing false clues, clearly establishes a link between our modern Odysseus and Telemachus. Remarking upon the condition of the items for sale on the bookcart, Stephen himself says, in a classic Joycean double entendre, the "Binding [is] too good probably"(242) to be another red herring.

The tenth episode's traps and false leads parallel the mythological Symplegades. Our caution aroused by the broken storyline, we simply fol-

low the narrator from scene to scene. However, the episode catches us, for we realize too late that the sections lack chronological order and often pose misleading parallels. The co-incidents themselves require close examination before they yield the connective information that we, as readers, need. "Wandering Rocks" arranges the dens and denizens of Dublin as parts of a giant web held together by threads unseen and unfelt by the characters themselves. The narrator tries to catch us between the juxtaposed sections and interpolations. Like Stephen, we look through a "webbed window" (241), but only by coming to understand the internal organization of the episode can we hope to steer through the traps at the center of Ulysses.

"Wandering Rocks" illustrates Ellmann's point that Joyce's fiction resembles Cubist painting: "the method of establishing differing relations among aspects of a single thing."²¹ These "differing relations" take the form of temporal, spatial, nomenclatural, or sensory parallels between characters and events; the nineteen sections and their co-incidents supply a total of fifty-two different "aspects" of Dublin. Furthermore, Joyce lays out these varying perspectives and relationships symmetrically, suggesting that in addition to recognizing significant coincidences, an artist perceives and creates the larger patterns in which the coincidences occur. As Ellmann writes, Joyce admired Giambattista Vico's theory of dividing human history into recurring cycles, although he preferred to see the cycles not as chronological divisions, "but as psychological ones, ingredients which kept combining and recombining in ways which seemed always to be deja vu."²² "Wandering Rocks" not only uncovers "the significance of events"; it also places them

within an overall framework which is fundamental to our understanding Ulysses.

II

The Whole Between Two Halves

Just as the internal symmetry of "Wandering Rocks" helps us to understand Joyce's artistic principle of "coincidence," the location of "Wandering Rocks" among the other episodes in Ulysses establishes a certain balance in the novel as a whole. Splitting the novel into halves, "Wandering Rocks" functions as a microcosm of Ulysses in much the same way that Joyce's Dublin is a microcosm of the modern world.²³ In many ways, this episode encompasses, and in a sense encapsules, the concerns of each of the other episodes.²⁴

In its narrative style, "Wandering Rocks" demonstrates the artistic symmetry found throughout Ulysses. Having already discussed the episode's internal structure in some detail, we can now examine the narrative techniques and the overall point-of-view here; in so doing, we find that they bear close relationships to those found in other episodes.²⁵ The internal monologue, the constantly alternating voices, and the focus on scenes to which we have been or will later be introduced help develop the notion of "Wandering Rocks" as an indicator of the novel's overall symmetry.

The episode encompasses the major thematic concerns of Ulysses as well. In addition to depicting the main characters of the novel as preoccupied with their central concerns, "Wandering Rocks" offers, by way of Joyce's schema, the symbolic elements of color, time of day, science, and organ of the body. An analysis of these references alone makes a convincing argument that "Wandering Rocks" offers the major clue to Joyce's artistic symmetry in Ulysses.

In the tenth episode of Ulysses we encounter Joyce's first real narrative challenge. By now we have grown familiar with the internal monologue and the Dubliner parlance; even the captions of "Aeolus" seem in keeping logically with the depiction of a busy newsroom. But in "Wandering Rocks" the Dubliners enter and exit according to a set of principles more subtle than time and space. Ellmann writes that "The episode begins in a playful way the dislocations and upheavals of the sensory world ... [to soften the reader up for] a later knockdown."²⁶ "Wandering Rocks" displays types of narration found in both halves of Ulysses.

Joyce calls the technique of this chapter a "labyrinth moving between two banks," but within this maze we recognize a few familiar narrative corridors. The opening pages of "Wandering Rocks" are similar in design to the third-person narration and bits of interior monologue found in many previous episodes.²⁷ "Wandering Rocks" begins with just such a mixture:

The superior, the very reverend John Connee, S.J., reset his smooth watch in his interior pocket as he came down the presbytery steps. Five to three. Just nice time to walk to Artane. What was that boy's

name again? Dignam, yes. Vere dignum et justum est. Brother Swan was the person to see. Mr. Cunningham's letter. Yes. Oblige him, if possible. Good practical catholic: useful at mission time. (219)

We first become acquainted with this style in "Telemachus," and find it throughout the first half of the novel. Tom Kernan's soliloquy in section twelve resembles that of Stephen in "Proteus," or Bloom in "Lestrygonians," but "Wandering Rocks" marks the first time that the internal monologue extends beyond Stephen and Bloom.

Joyce breaks "Wandering Rocks" into nineteen parts much as he segmented the "Aeolus" episode into sixty-two captioned bits of conversation and description, the thirty-third of which is entitled OMNIUM GATHERUM. The middle episode of Ulysses is a "gathering of all" as well, and offers even more Joycean coincidence in that its "blood" and "mechanics" correspond to the color(red) and the symbol(machines) accorded to "Aeolus."

In addition to employing styles used in the novel's first nine episodes, "Wandering Rocks" lays the groundwork for the eccentricities of technique found later in the book. The tricks of time here lead directly to the "fuga per canonem" of "Sirens," which begins with an overture condensing the entire episode. "Wandering Rocks" concludes with a summary of its own, setting the stage for the orchestrations in the following chapter.

The monologue of the back-biting narrator Thersites²⁸ in the "Cyclops" episode owes something to Tom Kernan's section in "Wandering Rocks." Both men begin by relating a conversation from earlier in the day, and both feel threatened by "dangerous" animals; Kernan's fears

of a "runaway horse" outside the Dublin Distiller's Company parallel Thersites' antipathy toward the growling dog Garryowen in Barney Kieran's Pub. These two episodes have other similarities, too. The juxtaposed speakers of the twelfth episode hark back to the interpolations, or co-incidents, of "Wandering Rocks." The "alternating asymmetry" of "Cyclops" is a variation of the symmetrical, labyrinthine banks which Joyce constructs in the novel's central chapter.

"Wandering Rocks" confers clues about several other episodes and their narrators. The mad rush in the nineteenth section prepares us in a way for Molly Bloom's soliloquy at the end of the novel. The stream of Molly's consciousness flows onward(though with several diversions), as does the recap of the action in "Wandering Rocks." Even their descriptions of Blazes Boylan are the same. To the ladies in the vice-regal cavalcade, Boylan presents "a skyblue tie, a widebrimmed straw hat," "the bold admiration of his eyes and the red flower between his lips"(254). Molly, too, acknowledges Boylan's physical attractiveness, but declares outright what the speaker in "Wandering Rocks" only implies:

no thats no way for him he has no manners
nor no refinement nor no nothing in his
nature... so barefaced without even asking
permission and standing out that vulgar
way in the half of a shirt they wear to
be admired... (776)

It is not surprising that we find traces of Molly's voice, as well as those of the narrators in "Sirens" and "Cyclops," in an episode devoted to simultaneity and parallelism.

Joyce's narrative techniques in "Wandering Rocks" link the episode

to various parts of Ulysses in other ways as well. From "Five to three," when Father Conmee recalls Martin Cunningham's letter about Dignam's orphaned son, until the "salute" of Almidano Artifoni's "sturdy trousers" at 3:57, we come across more than four hundred names, places, or phrases that allude to other parts of Ulysses.²⁹ These cross-references can be divided into two groups: those which recur from the first nine episodes, and those which forecast episodes to come. Joyce's claim that "Wandering Rocks" has "absolutely no relation to what precedes or follows" is yet another example of Joycean subterfuge.³⁰ As William York Tindall notes, "Joyce, in his capacity of trickster, may be tricking us" again.³¹ The Daedalus of modern Dublin refuses to reveal the solution to his puzzle.

We have met or heard about most of the characters in "Wandering Rocks" before "Five to three" on 16 June 1904. Conmee, Cunningham, and Corny Kelleher are mentioned in Bloom's "Lotus-Eaters" monologue, and the latter two appear at Dignam's funeral in the "Mades" episode, as does Ned Lambert, who just after three p.m. talks with J.J. O'Molloy, a veteran of the "Aeolus" episode. We have glimpsed Lenehan, M'Coy, and Boylan before episode ten, and as we follow Joyce through these nineteen scenes of Dublin we come across other familiar faces: Simon Dedalus, Tom Kernan, Mulligan, Maines, Mely's sandwichmen. Even the Elijah skiff from "Lestrygonians" enters the picture.

Likewise, we recognize several of the locations in "Wandering Rocks." We know the "generous white arm"(225) in Eccles Street belongs to Molly, and we find Stephen outside Trinity College, fresh from his "lecture" on the origin of Shakespeare's tragedies. A little

after one p.m., Bloom passes the Dublin Bakery Company's tearoom, where we find Mulligan and Maines in the tenth episode. Bloom crossed O'Connell Bridge earlier in the day and Stephen walked Sandymount Strand; now we watch several characters traverse the bridge and the "two sanded women" from "Proteus" reappear.

Not all of the faces and places in "Wandering Rocks" remind us of previous episodes. Some new characters and locales crop up here to foreshadow later chapters in the novel. Boylan makes plans to meet Lenehan at the Ormand Hotel, where "Sirens" will take place. The viceregal procession passes Gerty MacDowell, the object of Bloom's voyeurism in "Nausicaa." The threemasted schooner Rosevean deposits the garrulous sailor who becomes the focus of the "Eumaeus" episode. Similarly, phrases and snatches of conversation become recurring elements throughout the second half of the book. Parts of The Sweets of Sin develop into motifs for both "Nausicaa" and "Circe." Conmee's quotation from church canon ("eiaculatio seminis inter vos naturale mulieris") reappears in the "Ithaca" episode and of course also refers to Molly's affair with Boylan.³² At the cabman's shelter in "Eumaeus," the conversation turns to "the case of the s.s. Lady Cairns of Swansea, run into by the Mona"(638), a legal battle which we first hear about in "Wandering Rocks"(236). In another case of foreshadowing, Lenehan satirizes Bloom at the hawker's cart:

---Wonder what he is buying, M'Coy said,
glancing behind.
---Leopoldo or the Bloom is on the Rye,
Lenehan said. (233)

This folk song becomes a refrain in the musical "Sirens" episode.

In its structure and in its narrative style, "Wandering Rocks" forges important links between the first half and the second half of Ulysses. Joycean coincidence runs throughout the novel, extending outward in all directions from this middle episode where "synchronizations" and "resemblances" take center stage.³³ Joyce fills "Wandering Rocks" with thematic coincidences and correspondences as well. The importance of "Wandering Rocks" as the focal point of the novel's artistic congruence is further indicated by three major thematic considerations: the specific behavior of the characters in the episode, the chapter's schematic relationship to the rest of Ulysses, and the correlations between the nineteen sections of "Wandering Rocks" and the eighteen episodes of Ulysses.

Each of the many characters in "Wandering Rocks" is concerned with everyday business: Bloom scans books; Stephen talks with Artifoni and then with Dilly; Molly waits in her "white petticoatbodice" while Boylan prepares merrily for their rendezvous. At the same time, Buck Mulligan, Corny Kelleher, Father Conmee, and a host of lesser characters also pursue their main interests for the day.³⁴

Leopold Bloom occupies the middle segment of this central episode, and his central characteristics are showcased as well. He is considerate of Molly (he buys her a book as he had promised in "Calypso"), yet the book sexually arouses him easily, perhaps a delayed reaction to Martha's letter. Ever the humanitarian, Bloom reminds himself of Mrs. Purefoy, whom he will visit at the Maternity Hospital later in the day. Just as important as his fidelity, sexual anxiety, and good will is Bloom's isolation. Under Merchant's Arch, "Mr. Bloom, alone, looked

at the titles"(235) of books on a hawker's cart. Lenehan tells a lurid anecdote about Molly, and Cunningham, Nolan, and Power sarcastically comment upon Bloom's donation to the Dignam fund, but no one except the bookseller speaks directly to Bloom. "In the heart of the Hibernal metropolis"(116), Bloom stands immobile and solitary, left to sort out his internal conflicts while those around him tend to external affairs.³⁵

Internal conflicts haunt Stephen Dedalus as well. In section six he declines Artifoni's suggestion of a singing career; at age twenty-two, Stephen has already committed himself to the literary arts. We next see him perusing items on a "slanted bookcart," a hint of his possible connection to Bloom.³⁶ But while Bloom's thoughts run to pornography, Stephen toys with poetic descriptions:

Born all in the dark wormy earth,
cold specks of fire, evil lights shining
in the darkness. Where fallen archangels
flung the stars of their brows. (241)

Finally, Stephen confronts his major emotional tension in section thirteen.³⁷ Meeting his sister Dilly at the bookcart, he seems as emotionally hamstrung as Bloom. As we have already noted, Stephen is torn between "two roaring worlds": Ireland and Europe, music and literature, family and freedom. His realization that saving Dilly could spell his own destruction keeps him from acting.

While Bloom and Stephen begin to gravitate toward each other, Molly Bloom and Elazes Boylan take a more direct approach. All Joyce shows of Molly in this episode is her bare arm, as if to represent her only partially visible, yet no less obvious, relationship with Boylan. Though

she waits, Molly is far from passive. Her plump, bare arm is "generous" (225) to both the crippled sailor and Boylan, and her "gay sweet chirping whistling" suggests her vitality. Boylan tends to a few last details before stepping jauntily off to 7 Eccles Street. He buys fruit for Molly, calls his office, and arranges a bet on the Gold Cup race.³⁸ Our first long look at Boylan proves him to be superficial, vain and bold.

Most of the remaining characters have their own preoccupations. Mulligan and Maines discuss the enigma of Stephen Dedalus, underscoring their vague unease over Stephen's future and what he might write about the two of them. The Dedalus sisters' thoughts are necessarily focused upon food and shelter. Their needs are immediate and vital: selling Stephen's books for a few pennies, accepting peasoup and crumbs from Sister Mary Patrick, sending Dilly to wheedle some money from their father. Corny inspects coffinlids; Conmee, Cunningham, and others make preparations for the Dignam orphan; Humble rides through Dublin on his way to an official function. All over the city people conduct business, prepare for later meetings, or examine their consciences. At mid-afternoon on 16 June 1904 Dubliners pursue their usual concerns; at mid-novel, we see a concentration of thought and action that capsulizes some of the main thematic components of Ulysses.

Another way to place "Wandering Rocks" within the context of the other episodes is to look to Joyce's own schema. While some notations are notoriously vague ("objects, places, forces" are among the "persons" of this episode), others clearly indicate important thematic considerations in our discussion of the novel's artistic symmetry.

Joyce names "blood" as the organ for this episode. The scene shifts

constantly, moving through and around the city with an arterial facility. The overall scene is, of course, "the streets," and this coincides with Joyce's image of Dublin as a living, breathing, thinking metropolis. The pulse of this urban organism is felt in its alleys and avenues, its capillaries and veins. Life depends upon Anna Liffey, the Aorta of the city. In its nineteen segments of Dublin life, "Wandering Rocks" pumps its way into every other episode in the novel, and this is where the metaphor of "blood" becomes especially pertinent. "Wandering Rocks" is the only episode to journey from Sandymount to Phoenix Park, from Trinity College to Artane, and thus to the "kidneys," the "heart," the "brain," and so on. "Wandering Rocks" serves as the circulatory system for Ulysses, a novel as bilaterally symmetrical as the human body.³⁹

The "color" and "science" of the episode reveal similar ties to other parts of the book. In the schema sent to Carlo Linati, Joyce lists the color for "Wandering Rocks" as "rainbow," an allusion in keeping with the chapter's thematic breadth. "Wandering Rocks" is a kind of spectrum for Ulysses. The art, or science, of the episode is "mechanics." The nineteen sections abound with references to machines, particularly timepieces, calling to mind the fact that Ulysses operates much as a clock, with each of its parts properly placed and in working order.⁴⁰ Joyce reminds us of chronology within the very episode where time becomes confusing; Conmee resets his watch, Boylan holds a gold watch at chain's length, Tom Kernan walks "from the sundial towards James' Gate"(239), and Miss Dunne frets over having to work "till seven"(229).⁴¹

Joyce labels his technique here a "labyrinth moving between two banks." As we have already seen, the internal structure of "Wandering

Rocks" depicts this labyrinthine symmetry; Conmee and Humble, as well as the scenes and the other characters, are divided north and south by the Riffey. Many characters steer through twin banks in "Wandering Rocks"; the examples are as numerous as the references to "eyes" in "Cyclops" or the abundance of musical notes in "Sirens." A young couple emerges from a "gap in the hedge" where they have discreetly been hidden; Stephen and Artifoni watch tourists glance "from Trinity to the blind columned porch of the bank of Ireland"(228); Mulligan slits "a steaming scone in two"(249). Perhaps the most comic example is the Elijah skiff, as much a Dubliner as any character, which navigates between North Wall and Sir John Rogerson's quay. In a larger sense, the entire episode stands between two banks: the two halves of Ulysses. We are in a "mighty maze," midway between morning and midnight, "Telemachus" and "Penelope," dis- possession and fusion.⁴²

The nineteen sections of "Wandering Rocks" provide further evidence of the episode's role as a microcosm of Ulysses.⁴³ Correlating the nineteen parts of "Wandering Rocks" to the eighteen chapters in the novel would certainly be a convincing argument that the middle episode is a "whole between two halves." Many have tried to make this correlation. William York Tindall's attempt is a promising start. In his Reader's Guide to James Joyce, Tindall suggests such a correspondence for many of the sections in "Wandering Rocks," but he stops short in many ways. Most of his section-to-episode correlations rely upon the art or science of the episode in question, and he finally admits that several sections elude him completely.⁴⁴ However, by following Tindall's lead, we find important clues in our search for symmetry in "Wandering Rocks" and in

Ulysses.

There are several different types of section-to-episode correlations. In some sections, a character's actions or thoughts resemble those of a character who appears in a corresponding episode, as when Conmee's prayers parallel Mulligan's mock blessing, or when Stephen, with "Hamlet hat" and ashplant in "Proteus" parallels the sailor with cap and crutch in section three of "Wandering Rocks." Other correspondences depend upon location or setting, such as the Dedalus and Bloom kitchens (in section and episode four) or the library scene and the bookseller's cart. In still other instances, inanimate objects form the connections; section two and episode two both conclude with "dancing" coins, and the Trinity gates through which Artifoni passes resemble the gates at the end of the "Hades" episode. And finally, as Tindall points out, the notations from Joyce's schema provide many important clues in our search for a section-to-episode correspondence.

Our first problem concerns simple mathematics. As Tindall notes, "Nineteen is not eighteen, to be sure, but maybe Joyce threw one part in for good measure--as a summary of the others, as a musical coda, or as the epitome of this epitome."⁴⁵ Looking at the first three sections, we find ample parallels to the "Telemachiad." The "superior, the very reverend John Conmee, S.J." (219) and "Stately, plump Buck Mulligan" (3) both descend stairways, the former a priest and the latter intoning a mock blessing: "Introibo ad altare Dei" (3). The art of "Telemachus" is religion; Conmee reads his vespers and blesses passersby in section one of "Wandering Rocks." We find the dispossessed sons Stephen Dedalus and Patrick Dignam, as well as many references to Clongowes and Belvedere,

in both the novel's first chapter and the central episode's first section. In part two, Corny Kelleher's "daybook" and willingness to "pass the time of day" imply history, the art of the "Nestor" episode.⁴⁶ The coffinlid spins on its axle, mimicking the earth's rotation. At the end of section two, as in "Nestor," we see gold coins flung. Part three ties in with "Proteus" even more directly. The onelegged sailor's crutch and cap parody Stephen's ashplant and "Hamlet hat," and the sailor himself, along with the urchins in part three, remind us of the "seaspawn and seawrack"(37) of "Proteus." The two barefoot urchins could also be counterparts of the cocklepickers whom Stephen sees on Sandymount Strand.

According to this plan, part four of "Wandering Rocks" should parallel the beginning of Bloom's perambulations. The scene here is a kitchen, as it is in "Calypso," and the "greyish mass" bubbling on the Dedalus stove recalls Bloom's fondness for kidneys and gizzards. Likewise, Dilly and Bloom both run domestic errands. Blazes Boylan, in part five, becomes a perfect counterpoint for the seduction theme of the "Lotus-Eaters" episode. His roguish red carnation contrasts with Bloom's "languid floating flower"(86). The fruits and flowers in Thornton's shop bear some relation to the many examples of "lotus leaves" in episode five. The conversation between Artifoni and Stephen in part six runs parallel to that of Bloom and his friends in the funeral carriage. Stephen declines Artifoni's suggestion of a musical career, and Bloom shies away from discussing Molly's current singing engagement. The two carfuls of "pale faces" seem analogous to the funeral procession in "Mades," and both sequences end with the images of open gates.⁴⁷

"Aeolus," "Lestrygonians," and "Scylla and Charybdis" are repre-

sented as well. Miss Dunne's typewriter and telephone allude to the printing press and broken conversation of episode seven, as does the coincidence of Tom Rochford's machine from section nine. Section eight and episode eight share the art of architecture, and Ned Lambert's "gaping mouth" before his sneeze ("Chow!") could refer to the omnivorous lunchers in "Lestrygonians."⁴⁸ Lenehan's anecdote about Molly is reminiscent of Stephen's account of Anne Mathaway's supposed marital infidelity. In both scenes, Bloom is concerned with books; in both, he is passed by characters who speak of him but not to him.

The tenth section is a narrative Chinese box: Joyce's microcosm of his microcosm. Here, Bloom is both literally and figuratively in the middle of a novel; he stands at the core of Ulysses and reads "where his finger opened" in The Sweets of Sin. The several coincidences in this section highlight the overall technique of "Wandering Rocks." We see temporal coincidence ("Lots of them like that at this moment all over the world"), nominal coincidence ("Leopold von Sacher Masoch"), semantic coincidence ("Young! Young! An elderly female, no more young..."), and incidental coincidence ("That I had," "Had it? Yes."). All are characteristic of the types of coincidence we find throughout "Wandering Rocks."

Part eleven's "handbell" and "cornetplayer" correspond to the musical notations in "Sirens." These sounds, along with the "bang" of the cyclists bell, find their way into episode eleven. Tom Kernan's monologue, which includes a reference to Emmet's hanging and the poem by John Ingram, compares favorably with the narration in "Cyclops." Kernan also refers many times to sight and vision ("a very sharp eye"),

another motif characteristic of "Cyclops." Kernan's last words in the section, when he fails to catch a glimpse of the viceregal cavalcade, similarly coincide with the ending of the twelfth episode: "Just missed that by a hair"(241). The Citizen in chapter twelve has the same luck in throwing his biscuit tin at the departing Bloom.

At section/episode thirteen, the connections become harder to detect, possibly due to the order in which Joyce composed the eighteen episodes of Ulysses. With the first nine chapters of the novel already finished, their connections and parallels to "Wandering Rocks" may have been easier for Joyce to establish. Similarly, the two following episodes("Sirens" and "Cyclops") exhibit strong ties to their "Wandering Rocks" counterparts, but as Joyce's experiments in technique and theme grew more complex in subsequent episodes, the correspondences between the later sections of "Wandering Rocks" and the later chapters of Ulysses probably became harder for the writer to maintain.

Still, we do find many correspondences to "Wandering Rocks" in the last half of the novel. Dilly Dedalus in section thirteen and Gerty MacDowell in "Nausicaa" both seem somewhat separated from the other girls in those scenes, and both entertain unrealistic hopes; Dilly's French primer does nothing to help ease her family's financial crisis, and Gerty's foggy sentimentalism keeps her similarly removed from the realities around her. Dilly's "broken boots"(243) correspond to Gerty's lameness, an additional link between part thirteen of "Wandering Rocks" and the "Nausicaa" episode. The parallels for subsequent sections, however, are even more obscure. In part fourteen, we find only vague resemblances to "Oxen of the Sun"("Reddy and Daughters" as opposed to

Purefoy and son?), but the theme of the ostracized Jew is common to both scenes. Perhaps Reuben J. Dodd's unsuccessful writ for Cowley's property forms a legal analogue for Bloom's failure to produce an heir. The "Circe" episode presents similar problems. We detect no oblique references to "brothels," no covert hints of "hallucinations" or magic. But Martin Cunningham's sponsorship of the orphaned Patrick Dignam echoes episode fifteen, when Bloom follows Stephen into nighttown. Both instances show "much kindness in the Jew" (246). Jimmy Henry, who walks "uncertainly with hasty steps," and Bob Doran, "humpy, tight, making for the liberties," are mild versions of the disability and disfigurement which run throughout "Circe."⁴⁹

Section sixteen represents "Eumaeus" in several ways. We can compare Mulligan and Haines at the Dublin Bakery Company tearoom to Bloom and Stephen at the cabman's shelter. The discussion in both places concerns Stephen's future. In section sixteen, Mulligan jokes about Stephen's goals:

---Ten years, [Mulligan] said, chewing and laughing. He is going to write something in ten years.
 ---Seems a long way off, Haines said, thoughtfully lifting his spoon. Still I shouldn't wonder if he did after all. (249)

Mapping Stephen's career in episode sixteen, Bloom thinks:

Yes, beyond a shadow of a doubt, he could, with all the cards in his hand and he had a capital opening to make a name for himself and win a high place in the city's esteem where he could command a stiff figure ... (664)

Mulligan's name for a drunk Stephen Dedalus is "Wandering Aengus": "You should see him, he said, when his body loses its balance"(249). At the cabman's shelter in episode sixteen, Stephen is drunk, tired, and beaten about, fitting Mulligan's description. Navigation, the art of the "Eumaeus" episode, has its correlaries in part sixteen of "Wandering Rocks": Stephen's friends trod "across thick carpet" in the D.B.C., John Howard Parnell studies a chess move, and the Elijah skiff sails "eastward by flanks of ships and trawlers"(249). Also, the redbearded sailor Murphy in "Eumaeus" has landed in Dublin with the schooner Rosevean, which appears in a co-incident in section sixteen of "Wandering Rocks." In part seventeen, each character seems a kind of skeleton, the organ of chapter seventeen: Artifoni trots on "stout trousers" instead of legs; Farrell shambles along, "stickumbrelladustcoat" dangling; the blind stripling has a "thewless body."

Finally, we reach the "blooming end to it"(251). Master Dignam misreads a poster, misses a tram, and glimpses Blazes Boylan(a toff with a "swell pair of kicks on him"). Molly's soliloquy contains similar misreadings and confusion of time and place, and of course includes the merry Boylan as well. Molly's "yes" ends the novel, and we can apply Patrick Dignam's comment about the boxing match to the final episode if we interpret "the blooming thing" as the saga of Leopold Bloom, Ulysses: "Sure, the blooming thing is all over"(251).

CONCLUSION

James Joyce's Ulysses is unarguably the most famous novel of this century. Its complexities of technique and density of theme confound most readers and irritate many literary critics; Joyce is often misunderstood and in any discussion among readers of Ulysses one is likely to hear the complaint of the novel's "unmanageability."⁵⁰ But the disjointedness of Ulysses acquires an unmistakable symmetry once we apply to it Joyce's notion of art as the "perception of coincidence." Accordingly, Joyce chooses "Wandering Rocks," the middle episode his "damned monster-novel,"⁵¹ to emphasize this artistic perspective of coincidence.

In its internal structure and in its relationship to the other chapters of Ulysses, "Wandering Rocks" crystalizes Joyce's idea that the role of the artist is to notice trivialities, particulars, and then to universalize these particulars by displaying the connections between them. Ellmann compares Joyce's aesthetic theory to Cubist painting, and this theory is also remarkably similar to T.S. Eliot's notion of the poetic sensibility:

When a poet's mind is perfectly equipped for its work, it is constantly amalgamating disparate experience; the ordinary man's experience is chaotic, irregular, fragmentary. The latter falls in love, or reads Spinoza, and these two experiences have nothing to do with each other, or with the noise of the typewriter or the smell of cooking; in the mind of the poet these experiences are always forming new wholes. ⁵²

Of course, the "new wholes" he creates out of such odds and ends need not be easy for his readers to discern. "Deceptive complexity... may be Dublin's epitome and that of our world."⁵³

By carefully analyzing the arrangement of characters and events within "Wandering Rocks" and their relationship to the other episodes, we unravel much of this complexity. But for all of the artistic symmetry in "Wandering Rocks," we are left to ask why the symmetry of the episode is slightly askew. The Elijah skiff appears every fourth section only if we include the oblique reference to it at the end of section eight. The narrative threads in the episode are divided nearly evenly by the Liffey. Stephen appears in parts six and thirteen, framing Bloom's scene almost exactly. The section-to-episode correspondences leave one section unaccounted for. "Wandering Rocks" itself is the tenth of eighteen episodes, not quite precisely the middle of the novel. The just-off-center symmetry of "Wandering Rocks" is perhaps Joyce's most subtle use of coincidence, for the novel's arrangement thus fosters in us a sense that what we see in Ulysses is an accidental symmetry, an actual day that just happens to correspond to Homer's Odyssey, the human anatomy, and so on. Perfect symmetry would call attention to itself, detracting from the realism with which Joyce tries to depict the human experience. The use in Ulysses of the interior monologue, the classical allusion, the fusion of art, science, and religion, all fit an artistic design based on simultaneity, resemblance, and parallel--in short, based on coincidence. The symmetry of "Wandering Rocks" focuses our attention upon the connections between these seemingly random bits and pieces of Dublin life. If we study it close-

ly enough, Joyce's artistic symmetry helps us to better understand the ordinary, coincidental dramas of 16 June 1904 and those of our own day.

NOTES

¹Frank Delaney, James Joyce's Odyssey (New York: Holt, Rhinehart, and Winston, 1982), p. 9.

Richard Ellmann, James Joyce (New York: Oxford University Press, 1982), pp. 527-32.

Delaney mentions these remarks as typical of those made by readers of Ulysses, while Ellmann cites several critics and writers who have voiced similar complaints: Virginia Woolf, George Moore, Edmund Gosse, Andre Gide, and others.

²Marilyn French, The Book as World: James Joyce's "Ulysses" (Cambridge: Harvard University Press, 1976), p. 22.

³Ellmann, Joyce, p. 551.

⁴Joyce's method was self-exile from Ireland. He could leave Dublin but could not leave it alone.

⁵James Joyce, Ulysses (New York: Random House, 1961), 219. All subsequent references to pages in Ulysses appear within the text of this paper.

⁶Ellmann, Ulysses on the Liffey (New York: Oxford University Press, 1972), p. 98.

⁷Frank Budgen, James Joyce and the Making of "Ulysses" (Bloomington: Indiana University Press, 1960), p. 126.

⁸Clive Mart, "Wandering Rocks," in James Joyce's "Ulysses": Critical Essays, Mart and David Hayman, eds. (Los Angeles: University of California Press, 1974), p.202.

⁹The time notations for the skiff's journey are taken from Mart's

chart of the episode in James Joyce's "Ulysses": Critical Essays, after page 216.

¹⁰Ellmann, Liffey, p. 98. While not all readers agree on this identification of Bloom's "moly," I contend that the loss of Bloom's potato in "Circe" makes him susceptible to Bella's witchery and thus represents the magic herb given to Odysseus by Hermes.

¹¹French, p. 117.

¹²Richard Kain, Fabulous Voyager: A Study of James Joyce's "Ulysses" (Chicago: University of Chicago Press, 1947), p. 27.

¹³Hart, p. 203.

¹⁴French, p. 118.

¹⁵Hart, p. 205.

¹⁶I pieced the chart together from the characters' routes as outlined in Michael Seidel's Epic Geography and drew the map from studying the archival reprint of 1904 Dublin in Delaney's James Joyce's Odyssey.

¹⁷Clive Hart specifies thirty-one interpolations and comments upon the reason for each. However, he overlooks Father Conmee(225), and Don Gifford and Robert Seidman cite the Councillors on the steps of City Hall(246) as an interpolation. I have included both of the "missed" interpolations in my chart, bringing the total to thirty-three.

¹⁸French, p.123.

¹⁹French, p.122.

²⁰Michael Seidel, Epic Geography: James Joyce's "Ulysses" (Princeton: Princeton University Press, 1976), p. 219.

²¹Ellmann, Joyce, p. 554.

²²Ellmann, Joyce, p. 554.

²³Harry Blamires, The Bloomsday Book: A Guide Through James Joyce's "Ulysses" (London: Methuen and Company, 1966), p. 94.

²⁴Anthony Burgess, ReJoyce (New York: Norton and Company, 1968), p. 113.

²⁵Kain, p. 26.

²⁶Ellmann, Liffey, p. 97.

²⁷Michael Groden, "Ulysses" in Progress (Princeton: Princeton University Press, 1977), pp. 17, 115.

²⁸Ellmann, Liffey, p. 110.

²⁹William Schutte, Index of Recurrent Elements in James Joyce's "Ulysses" (Carbondale: Southern Illinois University Press, 1982), pp. 164-82.

³⁰William York Tindall, Reader's Guide to James Joyce (New York: Noonday Press, 1959), p. 179. Tindall cites the quoted remark from Stuart Gilbert, ed., The Letters of James Joyce (New York: Viking Press, 1966), p. 149.

³¹Tindall, p. 181.

³²Weldon Thornton, Allusions in "Ulysses" (Chapel Hill: University of North Carolina Press, 1968), p. 224.

³³Joyce's schema lists these as principal elements of "Wandering Rocks."

³⁴Delaney, pp. 100, 105.

³⁵Suzette Henke, Joyce's Moraculous Sindbook (Columbus: Ohio State University Press, 1978), pp. 120-21.

³⁶Delaney, p. 108.

- ³⁷ Menke, p. 119.
- ³⁸ Budgen, p. 131.
- ³⁹ Joyce said Ulysses depicted the "cycle of the human body," among other things. (from Ellmann, Liffey, p. 186.)
- ⁴⁰ Burgess, p. 134.
- ⁴¹ Stuart Gilbert, James Joyce's "Ulysses" (New York: Vintage Books, 1961), p. 234.
- ⁴² Tindall, p. 181.
- ⁴³ Gilbert, p. 235.
- ⁴⁴ Tindall, p. 182.
- ⁴⁵ Tindall, p. 181.
- ⁴⁶ Tindall, p. 182.
- ⁴⁷ Joyce, Ulysses, pp. 114 and 229.
- ⁴⁸ Tindall, p. 182.
- ⁴⁹ Blamires, p. 105.
- ⁵⁰ Delaney, p. 9.
- ⁵¹ Ellmann, Liffey, p. 186.
- ⁵² T.S. Eliot, "The Metaphysical Poets," in Selected Essays (New York: Harcourt, Brace, and World, 1964), p. 247.
- ⁵³ Tindall, p. 181.

WORKS CONSULTED

- James Joyce. Ulysses. New York: Random House, 1961.
- Budgen, Frank. James Joyce and the Making of "Ulysses." Bloomington: Indiana University Press, 1960.
- Blamires, Harry. The Bloomsday Book: A Guide Through James Joyce's "Ulysses." London: Methuen and Company, 1966.
- Burgess, Anthony. ReJoyce. New York: Norton Press, 1968.
- Delaney, Frank. James Joyce's Odyssey. New York: Holt, Rhinehart, and Winston, 1982.
- Eliot, T.S. Selected Essays. New York: Marcourt, Brace, and World, 1964.
- Ellmann, Richard. James Joyce. New York: Oxford University Press, 1982.
- . Ulysses on the Liffey. New York: Oxford University Press, 1972.
- French, Marilyn. The Book as World: James Joyce's "Ulysses." Cambridge: Harvard University Press, 1976.
- Gifford, Don, and Robert Seidman. Notes for Joyce: An Annotation of James Joyce's "Ulysses." New York: Dutton, 1974.
- Gilbert, Stuart. James Joyce's "Ulysses." New York: Vintage Books, 1961.
- Groden, Michael. "Ulysses" in Progress. Princeton: Princeton University Press, 1977.
- Hart, Clive, and David Mayman, eds. James Joyce's "Ulysses": Critical

- Essays. Los Angeles: University of California Press, 1974.
- Menke, Suzette. Joyce's Moraculous Sindbook. Columbus: Ohio State University Press, 1974.
- Schutte, William. Index of Recurrent Elements in James Joyce's "Ulysses." Carbondale: Southern Illinois University Press, 1982.
- Seidel, Michael. Epic Geography: James Joyce's "Ulysses." Princeton: Princeton University Press, 1976.
- Thornton, Weldon. Allusions in "Ulysses." Chapel Hill: University of North Carolina Press, 1968.
- Tindall, William York. Reader's Guide to James Joyce. New York: Noonday Press, 1959.