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I am submitting herewith a thesis written by Holly S. Middleton entitled "Father Conmee's Dublin: The Urban Pastoral of Wandering Rocks." I have examined the final copy of this thesis for form and content and recommend that it be accepted in partial fulfillment of the requirements for the degree of Master of Arts, with a major in English.

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Father Conmee's Dublin: The Urban Pastoral of Wandering Rocks

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I wish on every graduate student the fortune that I had: a committee comprised of complementary talents, and friends who are also advocates.

ABSTRACT

This paper has two theses: the first is that Jonathan Swift's "A Description of the Morning" is a source for the Wandering Rocks chapter in *Ulysses*; the second is that the pastoral convention used in the poem manifests itself in Wandering Rocks through Father Conmee and reveals his inability to comprehend the problems of working-class Dublin. The introduction defines terms and methodologies used to construct the argument; two central concepts are what has historically constituted the "pastoral" and Louis Althusser's definitions of ideology and interpellation in his essay, "Ideology and Ideological State Apparatuses." The introduction also establishes a foundation for the relationship between Swift and Joyce with support such as previous scholarship, Joyce's notes in Swift's biography, and thematic links between their texts.

Chapter one is a close textual comparison between "A Description of the Morning" and Wandering Rocks. I argue that there are four effects that Joyce borrowed from the poem: a mechanic simultaneity of action; an "objective" rendering of detail that misleads readers; images and characters that Joyce develops into scenarios; and the repetition of particular sound effects. Evidence from both texts is offered in support of al claims and culminates in perhaps the most significant affinity between the two works: the paralysis of the city.

Chapter two argues that Swift and Joyce restore the element of social protest to pastoral that had been excised in the Renaissance. For example, the incongruity between form and content in the poem makes evident that sentimentalizing the lives of poor people

only dismisses real hardship. In Joyce's chapter Father Conmee views the unemployment and poverty of Dublin through a pastoral perspective that renders them idyllic. Using Althusser's conception of ideology and interpellation, I argue that Conmee maintains his ideologically dominant position through the interpellations of other Dubliners and Joyce's text, and Dubliner's defer to Father Conmee because he is in a position to define them.

PREFACE

The tenth chapter of *Ulysses* has been a late bloomer in the field of Joyce studies. Because it contributes almost nothing to advance the plot, Wandering Rocks has traditionally been critically treated as an intermission in or microcosm of the novel. However, the novel structurally hinges on this chapter not only because it is the middle one, but also because it is the chapter on Dublin. Marxist critics in recent years have taken an interest in Wandering Rocks for its portrayal of the workings of an industrialized city and perspectives of Father Conmee, its central character, have transformed from those of a benign, devoted son of God to a class-conscious and secularized representative of one of Dublin's most powerful institutions. The dynamics and function of Wandering Rocks are finally being seen for the complexity that they embody.

The shift in perspective on Wandering Rocks began with "The City," a chapter in Stanley Sultan's landmark 1964 *The Argument of Ulysses.* Sultan begins by refuting three then accepted critical perspectives of the chapter: that it is eighteen sections followed by a coda; that it is a microcosm of the novel; that Father Conmee is a benign character. Sultan's arguments are all premises for my own. He acknowledges that viewing the last section as a coda obscures the more important view of the chapter as seventeen sections flanked by church (father Conmee) and state (the cavalcade). The second point that he refutes -- that "Wandering Rocks" is a microcosm of *Ulysses* -- ignores the importance of Dublin as its protagonist and the specificity that Dublin connotes. But most importantly, Sultan takes issue with readings of Father Conmee as a benevolent figure, attributing the misreading to critics' recognition of Conmee as the

rector who helps Stephen in *A Portrait of the Artist as a Young Man*. What is important to Sultan is that Conmee is representative of the Catholic church: "The nature of Conmee's role in the chapter, his clerical position, his conduct -- all rule out the possibility that Joyce is exposing a fraud. He is depicting a representative Jesuit priest, conscientious and diplomatic, with his calculation placed at the service of his church" (211).

Mervin Lane reads Wandering Rocks "as a synecdochic reversal of the main chapters of the work" (125). Lane focuses on structure and Wandering Rocks as a chapter that functions as a microcosm; I disagree with his thesis and several of his assumptions -- one of them being that the Dubliners are the "wandering rocks" that the chapter is named for -- because they emphasize aesthetic aspects and rather simplistic, conservative views of the chapter. I quote Lane within my own work, however, because despite our divergent views, he also notes the mechanical aspects of the chapter.

Kirk Winters' "Joyce's *Ulysses* as Poem: Rhythm, Rhyme, and Color in 'Wandering Rocks'" helped me bridge the gap between my interest in Conmee as ideological figure and Joyce's structures in 'Wandering Rocks': "*Ulysses* not only destroys the distinctions between the once discrete genres within literature, but also erodes the difference between literature and other forms of art (the visual arts and music)" (43). Winters' essay is an explication of "Wandering Rocks" and an argument for *Ulysses* as poem due to the novel's constant crossing of genre lines. Winters cites Joyce's use of motifs from music and visual arts but argues that his use of poetic conventions, especially allusion, is the most transgressive element: "Re-reading and connecting references are normally associated with the reading of *poetry*, not a novel" (6). Ultimately, Winters

claims that *Ulysses* is a "novel of defiance" because it "destroys traditional assumptions. Fathers, religious, political, and biological, are exposed as failures. Time, space, and causality, the rational modes of viewing the world, are, here, rendered unreliable" (42). Winters' essay is a model of precision -- he explicates the entire chapter -- and useful for my own work for its concentration on Joyce's use of genre.

Michael Patrick Gillespie's "A Swift Reading of Ulysses" aided my writing a great deal. Using Swift's Works and Joyce's annotations, Gillespie connects marked sections of *Gulliver's Travels* with portions of *Ulysses* and discusses the connotative or thematic implications that the influence of Swift's prose might have had on Joyce's writing. Gillespie attempts to shed some light on Joyce's drafting style and creative process; while my thesis requires more clear evidence than Gillespie's article, seeing how a Joyce scholar deals with the issue of influence was invaluable to me.

In "Just a Flash Like That: The Pleasure of Cruising the Interpolations in 'Wandering Rocks'," Kathleen McCormick catalogues and contextualizes the interpolations of Wandering Rocks. McCormick, influenced by Barthes, acknowledges that all interpretations of the interpolations are tenuous: "the reader can experience the momentary pleasure of establishing his or her own recreation of the text only to watch this recreation slip away once again. This is the pleasure of the free play of the signifier, so overdetermined that it continually resists being pinned down" (276-77). McCormick's cataloguing of the interpolations is useful scholarship for anyone writing on Wandering Rocks.

Trevor Williams' "'Conmeeism' and the Universe of Discourse in 'Wandering Rocks'" was highly influential in the writing of this paper. In this Marxist reading of Joyce's chapter Williams claims that "'Wandering Rocks' is a coherent literary attempt to forge a link between a socio-economic base and the construction of consciousness" (268). Here Williams describes Conmee's position in Dublin: "Holding the ideologically dominant position he does, Conmee does not feel the contradictions and fragmentation that other, exploited, characters are subjected to, nor, for the same reason, is he an alienated character in Marx's sense, one whose real self is elsewhere, who does not experience the product of his labor as his own" (220). Although Williams' essay was invaluable to me and I agree with his summation of Conmee's ideological position, I am much more interested in the methods and conventions that Joyce employs to communicate that position and how Conmee sustains it.

An example of current critical work relevant to Wandering Rocks that does not directly analyze it is James Fairhall's *James Joyce and the Question of History*. Fairhall's research on the religious, social, political, and economic milieu of early twentieth-century Dublin contributes a rich context in which to situate Joyce's fiction. The chapters, "The Paralyzed City" and "Growing into History," were excellent sources for me when historicizing my own work.

This thesis is an attempt to define Wandering Rocks as not only structurally significant but also ideologically powerful, for no other chapter in *Ulysses* gives us such a broad view of the workings of Dublin. It is also telling that Joyce develops Father Conmee more than any other character in the chapter, linking the Catholic Church to the

sixteen Dubliners that meet Conmee on his walk. That Joyce deemed Dublin a "paralyzed" city is well-known; reading Wandering Rocks reveals how, in Joyce's fiction, that paralysis functions and sustains itself.

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ABBREVIATIONS

CW *The Critical Writings of James Joyce*

D *Dubliners*

L *Letters of James Joyce, vols. I, II, and III*

P *A Portrait of the Artist as a Young Man*

SL *Selected Letters of James Joyce*

U *Ulysses*

Introduction

In *Joyce, Race, and Empire* (1995), Vincent Cheng argues that Joyce scholars have focused too narrowly on aesthetic and stylistic issues. Because Joyce's position as a Modernist scion is so established, his works -- especially *Ulysses* and *Finnegans Wake* -- have generated an extensive body of scholarship analyzing Joyce's aesthetic and literary merits. However, the fact that Joyce was a colonial subject of England and explicitly reflects that in his writing has largely been ignored. Cheng's argument is that to concentrate on Joyce's aesthetic value is to relegate him to politically neutral territory:

> Several generations of readers and scholars have now (in large measure) focused their investigations onto Joyce's styles and away from the ideological discussions contained in the Joycean texts, secure in their assumptions that these works were apolitical and essentially nonideological in nature. The net effect is to neutralize the ideological potency of Joyce's texts, to defang the bite of Joyce's politics. Perhaps only in this way could an Irishman whose works bristle with bitter resentment against the imperiums of State, Church, and Academy be somehow appropriated and rendered acceptable, even revered, as a High Modernist icon of the Great *English* Literary Canon. (2)

While certain sections of *Ulysses* have been analyzed for their political implications -- the Cyclops and Aelous episodes, for example -- traditionally that critical attention has been on Joyce's treatment of Irish nationalist politics. Although that focus in Joyce studies has

recently broadened due in part to postcolonial and race theory, aside from Trevor Williams' brilliant "'Conmeeism' and the Universe of Discourse in 'Wandering Rocks,'" substantial commentary on the tenth episode of *Ulysses* is noticeably absent. Indeed, because the chapter merely tracks the paths of Dubliners at teatime and Joyce himself designated it an "inter'acte"(*L* 149), it is usually read as a microcosm of, or an intermission in, the novel.[1] The very structure of the text seems to support this: Wandering Rocks[2] is the middle chapter of *Ulysses* and divided into nineteen small vignettes that mirror the novel's eighteen chapters, and the tenth, middle vignette is devoted to Bloom. But what better chapter in *Ulysses* to study Joyce's depiction of ideological forces at work on Dubliners than the chapter on Dublin?

The ideological force I will be concentrating on is that of the Catholic church. Wandering Rocks is framed by the progress of two people simultaneously traversing Dublin: Father Conmee and the earl in the viceregal cavalcade. The framing is reminiscent of *Ulysses'* first chapter, when Stephen acknowledges his subservience to the Church and England: "I am a servant of two masters, Stephen said, an English and an Italian" (*U* 1.638).[3] Yet in Joyce's fiction the church is a force more crippling to the Irish people due to their unconscious submission to it, and it is this ideological effect that is worthy of exploration.

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[1] Two examples are: Mervin Lane, "A Synecdochic Reading of 'Wandering Rocks' in *Ulysses*" *Western Humanities Review* 28 (1974): 125-40; and Stuart Gilbert, *James Joyce's* Ulysses

[2] "Wandering Rocks" is the well-known referent for the tenth chapter of *Ulysses*, but it is not the actual chapter title; therefore, it will not be punctuated in this paper.

[3] Citations for *Ulysses* use the chapter line format of the Gabler edition. For example, *U* 1.638 refers to *Ulysses*, Chapter 1, line 638.

Because "ideology" is a contested term, however, let me point out that I am confining my use of the word to Louis Althusser's description of how ideology functions in "Ideology and Ideological State Apparatuses." Although Althusser's determinism does not allow for the subject's capacity for resistance to ideological power, his conception of ideology's process is important because it shows that forms of cultural dominance are not always overt or conscious. For instance, studies in feminist, postcolonial, and race theory have shown that ideological assumptions -- how subjects view themselves -- can be just as debilitating as force.

Three aspects of the term "ideology" as Althusser defines it need to be clarified here. The first is that "*the category of the subject is constitutive of all ideology only in so far as all ideology has the function (which defines it) of 'constituting' concrete individuals as subjects*" (129, Althusser's italics). According to Althusser, ideology cannot be escaped, for it is a shared set of cultural assumptions residing in state and social institutions such as the school, church, and family. It structures our very behavior, and renders values "natural" and "obvious." The subject in ideology perceives him- or herself as individual, autonomous, and unified: "the 'obviousness' that you and I are subjects -- and that that does not cause any problems -- is an ideological effect, the elementary ideological effect" (129). It is ideology that allows us to smooth over injustices we may experience in social conditions or material existence, for instance: that things are the way they are because it is "natural" or "right."

The second aspect of Althusser's definition relevant here is the double meaning of "subject" -- not only are we constructed *as* subjects but we are subjected *to* ideological assumptions. This is what Althusser calls the "duplicate mirror-structure of ideology" (135): certain groups, constructed as inferior, are not only devalued by the culture, but they also see themselves as inferior. The "naturalness" and "obviousness" of cultural assumptions and the mirror-structure of ideology are both accomplished by Althusser's third concept: interpellation.

Finally, Althusser's concept of "interpellation" is also important for this analysis, for ideology functions by interpellating individuals as subjects:

> [I]deology 'acts' or 'functions' in such a way that it 'recruits' subjects among individuals (it recruits them all), or 'transforms' the individuals into subjects (it transforms them all) by that very precise operation which I have called *interpellation* or hailing, and which can be imagined along the lines of the most commonplace everyday police (or other) hailing: 'Hey, you there!' (130-31)

Althusser uses the term "interpellation" to mean "address" or "hail," because ideology works in effect by calling us by name -- by recognizing us *as* individuals rather than the insignificant and dispensable particles that we could be considered if we looked at the matter objectively. Therefore, ideology has an important function. As Terry Eagleton explains, "one reason why this thought" -- of our own meaninglessness -- "does not lead me to join a circus or take an overdose is that this is not usually the way that I experience

my own identity, not the way I actually 'live out' my life."[4] Interpellations induce us to believe we have a secure rather than a fragmented relationship with our own culture. For example, I may feel original by buying Levi's (because the ad tells me so and because that is what Levi's signify in my culture), but I am really just buying what everyone else is, so I merely experience it as original. By interpellating individuals as subjects and recognizing us as important, unified, and irreplaceable, ideology allows us to 'live out' our lives productively, both economically and psychologically. It also leads us to view material conditions as "natural" and uniform as "original." This disjunction between real conditions and an ideologically-distorted perception of them is revealed in Wandering Rocks through Father Conmee. The text calls attention to its ideological processes through its incessant interpellations to and by Father Conmee, resisting any reading of the material conditions of Dubliners as "right" or "natural."

The debilitating ideological effect of the Catholic church manifested itself in Joyce's fiction before *Ulysses*. An especially illustrative example is the Christmas dinner argument between Simon Dedalus, Mr. Casey, and Dante Riordan in *A Portrait of the Artist as a Young Man*. Dedalus and Casey blame the church for the death of Parnell, Ireland's great hope, for publicly branding him an adulterer and urging its parishioners to turn their backs on him. Dante defends the church to the end, but her perspective confuses six year-old Stephen: "[Mr. Casey] was for Ireland and Parnell and so was his father: and so was Dante too for one night at the band on the esplanade she had hit a gentleman on the head with her umbrella because he had taken off his hat when the band

[4] Eagleton is discussing Althusser's "Ideology and Ideological State Apparatuses" in *Literary*

played *God Save the Queen* at the end" (*P* 37). Dante can consciously acknowledge England as an enemy of Ireland. Her faith, however, induces her to privilege concerns of the soul over everyday realities, rendering any plan to improve the material conditions of Ireland that is incongruent with Catholicism doomed to failure. The scene in *A Portrait of the Artist as a Young Man* is the first time that Stephen notices what he considers a self-defeating characteristic of the Irish -- that they will betray their own heroes for their church, making themselves perpetually submissive to England in the process. The complicity of English rule and Catholic faith is evident to only a few, making the Catholic church the most powerful ideological institution in Joyce's fiction.

The ideological dominance of the Catholic Church reveals itself in Wandering Rocks through Joyce's portrayal of a Dublin beset by social and economic problems through the pastoral lens of Father Conmee, which renders them idyllic. A useful tool for reading this juxtaposition of form and content and, I believe, Joyce's springboard for the chapter itself is Jonathan Swift's "A Description of the Morning." The urban working-class subjects of both works set against the idealistic, sentimental tone of the pastoral results in a tension that foregrounds the artificiality of deeming material conditions "natural."

Pastoral convention is just that, however -- convention. The particular version that Swift and Joyce utilized was by no means the first but probably the one readers are most familiar with: it endorsed an unproblematic image of rural life replete with shepherds, nymphs, innocence, and plenty. However, the pastoral inaugurated by Virgil's

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Theory: An Introduction (Minneapolis: University of Minnesota Press, 1983) 172.

Eclogues was one characterized by economic tension, what Raymond Williams describes as the "counter-pastoral." In *The Country and the City,* Williams traces the shift in pastoral literary convention from one of social commentary to a glorification of rural life:

> In these developments, of classical pastoral and other rural literature, which inaugurate tones and images of an ideal kind, there is almost invariably a tension with other kinds of experience: summer with winter; pleasure with loss; harvest with labour; singing with a journey; past or future with the present. The achievement, if it can be called that, of the Renaissance adaptation of just these classical modes is that, step by step, these living tensions are excised, until there is nothing countervailing, and selected images stand as themselves: not in a living but in an enamelled world. (18)

This shift in literary convention coincided with the shift from an agrarian to an industrialized society. By the neo-classical age the pastoral had been sanitized enough for Swift to consider contemporary versions mere objects of ridicule. But in using this idealizing literary form to write of the working-class, unemployment, and eviction, Swift and Joyce restore the dialectical tension to the pastoral, making "A Description of the Morning" and Wandering Rocks texts of social protest.

Although protest was definitely Swift's forte, one single poem may be ostensibly a more remote possibility as a source for Joyce than, say, his satire or considerable prose on the situation in Ireland, such as "The Drapier's Letters." Besides the pastoral convention, however, "A Description of the Morning" is also a fitting complement to Wandering Rocks due to its focus on the city and the mechanical structure which is integral to both

works. There is also a more personal connection: as a native Irishman and an exile, Swift's relationships with England and Ireland were more ambivalent and complicated than even Joyce's own. For although Swift gained fame in England, his hopes of achieving a political appointment of any status were continually frustrated. In March of 1709 Swift began preparing for exile to Ireland; "A Description of the Morning" was published in the *Tatler* the following month. Irvin Ehrenpreis describes the tone of Swift's departure from London in June 1709, when he had abandoned all hopes of advancement:

> The outcome of all Swift's manoeuvres was his assured realization that one could thrive as a church Tory and state Whig only while one desired nothing of value from either party. In March he began to arrange for his retreat to an Ireland that meant exile; and he wrote to Charles Ford, who was there on a long visit,
>
> > I believe by this time you are satisfyed that I am not grown great, nor like to do so very soon: for I am thought to want the art of being thourow paced in my party, as all discreet persons ought to be.
>
> He knew in advance how sour the wine of retirement would taste, for the wisdom achieved was only a reminder of the ambition destroyed; unless he wished to amuse himself with the reflection of his admired Bussy Rabatin: 'Je suis mieux que les gens de la cour les mieux etablis, en ce que j'espere et je no craines rien.'[5] (323)

[5] "I am better off than the most well-established courtiers in that I have hope and I fear nothing."

Swift would return to London the next year and, until the death of Queen Anne in 1714, enjoy the success at court denied him for so long. Nevertheless, "A Description of the Morning," Swift's affectionate poem about London, was written at a time when Swift considered himself an exile from his favorite city.

Joyce was as aware of Swift's exile as he was of Swift's attitude toward it. Joyce marked several pages in D. Laing Purves' biographical introduction to the 1896 edition of *The Works of Jonathan Swift, Dean of St. Patrick's, Dublin*, including the one describing Swift's exile to Ireland:

> When we remember his services to the interest of the Ministry and the cause of the Church, his brilliant and powerful place both at Court and in literature, and the abundant food with which his proud position might naturally supply the most soaring hopes of preferment -- we may well fancy with what intense mortification Swift returned to his native country, and understand the bitterness with which throughout his life, he spoke of his residence in Ireland as a banishment. (22)

A thematic clue also suggests that Joyce had Swift in mind when writing Wandering Rocks. Both "A Description of the Morning" and Wandering Rocks are works in which Swift and Joyce reserve judgment; there is none of Swift's scathing satire or scatology in his poem, and Joyce's chapter is the one in *Ulysses* in which Dubliners are portrayed most favorably. John Wenke, in "Charity: The Measure of Morality in 'Wandering Rocks'" and Vincent Sherry in "Distant Music: 'Wandering Rocks' and the Art of Gratuity" examine the generosity that Dublin's citizens exhibit. Swift's misanthropy is

well-known and evident in his writings, but what Joyce explicitly marked in his biography on Swift were two passages noting Swift's generosity. In the first, Purves quotes Sheridan regarding the charities that Swift established in Dublin:

> In this respect, there probably was no man in the British dominions who either gave so much inn [sic] proportion to his fortune, or disposed of it to such advantage. From the time he was out of debt, after his settlement at the deanery, he divided his income into three equal shares. One of these he appropriated to his own immediate support; the second he laid up as a provision against the accidents of life, and ultimately with a view to a charitable foundation at his death; and the third he constantly disposed of in charities to the poor, and liberalities to the distressed. (35)

The second passage Joyce marked is within Purves' summation of Swift's contradictory character: "A despiser of mankind, incessantly aflame with rage against the cruelties of the dominant and the cowardice of the subject, he was full of good works, such as only the truest and largest benevolence could dictate" (39). While in Wandering Rocks we see the Dubliners for mere instants, many of them perform acts of generosity that belie their portrayals in other chapters: Molly tosses the sailor a coin; Ned Lambert shows Hugh C. Love around St. Mary's Abbey; M'Coy pushes aside a banana peel that could cause a fall; Ben Dollard advises Father Cowley on his eviction.

Yet perhaps what most attracted Joyce to Swift in the writing of this chapter is the social commentary at which Swift was so adept. Edward Said describes the activism of Swift's writing in *The World, the Text, and the Critic:*

> Swift's aim is to make people more conscious than they would otherwise be of what is being put before them . . . Swift's interfering and meddling agitational method is always to blow up or draw out the implications of a book, a position, or a situation, all of which are otherwise likely to be digested mindlessly by people. Thus he induces consciousness and awareness, he activates recognition. (78)

The inducement of consciousness that Said writes of is what "A Description of the Morning" and Wandering Rocks accomplish through the juxtaposition of form and content. Pastoral conventions illuminate the effects of urbanity on Swift's London characters and of the Catholic church on Joyce's Dubliners. Those effects are, in these texts, primarily ideological, for both works are noted for the randomness and mechanization of their characters, suggesting false consciousness. In Wandering Rocks, especially, the Dubliners are for the most part unaware of the church's ideological stronghold, because it is seen as "natural" and "right." Joyce says as much in "The Home Rule Comet":

> The fact that Ireland now wished to make common cause with British democracy should neither surprise nor persuade anyone. For seven centuries she has never been a faithful subject of England. Neither, on the other hand, has she been faithful to herself . . . She has betrayed her heroes, always in the hour of need and always without gaining recompense. She has hounded her spiritual creators into exile only to boast about them. She has served only one master well, the Roman Catholic Church, which,

> however, is accustomed to pay its faithful in long term drafts. (*CW* 212-13)

Joyce enacts this Irish characteristic of "serving only one master well" through the deference that his Dubliners show Father Conmee in Wandering Rocks. Yet the text also critiques the ideological hold of the Catholic church and reveals how its ideology functions through Father Conmee.

John Conmee, S.J. is one of the few Joycean characters who was an actual Dubliner and appears in Joyce's fiction under his own name. Biographical accounts of Conmee are strongly consistent with Joyce's characterizations of him in both *A Portrait of the Artist as a Young Man* and *Ulysses*: he was a benevolent, congenial, and well-appointed Jesuit priest who began his own career as a student at Clongowes College and was eventually appointed Irish Provincial by the Pope in August 1905. He stands out in *A Portrait of the Artist as a Young Man* as the rector who saves the young Stephen Dedalus from further punishment from Father Dolan and who later helps Stephen be admitted into Belvedere College when his father's fortunes have dwindled. There is reason to believe that these events correspond to the real Father Conmee's relationship with the young James Joyce, and Joyce did not openly criticize either Conmee or the Jesuits.[6] Conmee's ostensible kindnesses, however, are consistently undermined in Joyce's texts. For instance, Conmee's intervention with Father Dolan is undercut when Simon Dedalus tells his son that Conmee and Father Dolan "had a great laugh" about Stephen (*P* 72). Father Conmee's engaging personality invites loyalty to the church -- but to one critical of the

[6] Kevin Sullivan, *Joyce Among the Jesuits* (New York: Columbia University Press, 1958) 7.

effects of Catholicism in Dublin, his goodness is suspect. Fairly or not, Joyce partly blamed the Catholic Church for the fall of Parnell and for Ireland's very paralysis -- for yoking the Irish people to an outdated and unrealistic moral doctrine that impelled them to put their church before their country and their own best interests.[7]

Father Conmee, in life and in *Ulysses*, idealized the past. He is described in *Joyce Among the Jesuits* as "a romantic, with a romantic's deep attachment to the past, especially to the medieval past" (17). His one published book, *Old Times in the Barony,* "is a nostalgic but unsentimental recall of an older way of life," yet significantly, "a way of life which, even in his own day, had all but vanished from the Irish scene" (17). That Father Conmee is kind but also nostalgic, romantic, and attached to medieval history makes him singularly unsuited to address the social and economic problems of an urban industrialized Dublin, especially when his faith demands that even the most practical problems be entrusted to the providence of God. One year after his fictional walk through Dublin in Wandering Rocks, Father Conmee was appointed Irish Provincial. June 16, 1904, however, was not only the day Joyce assigned for *Ulysses* but also Father Conmee's last day as superior of the St. Francis Xavier church. When Joyce introduces Wandering Rocks with "The very superior, very reverend Father Conmee" he highlights Conmee's association with the past -- for it was historically and literally Conmee's last day to be superior. Father Conmee is a walking anachronism, for he cannot comprehend, and is useless to alleviate, any of the real problems of Dublin. That Joyce accurately portrays the

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[7] James Fairhall claims that due to an intense identification with Parnell, Joyce unfairly blamed the Church for his betrayal and subsequent death. For a comparison of the church's role in Parnell's politics and Joyce's fiction, see Fairhall's *James Joyce and the Question of History* (New York: Cambridge University Press, 1993) 123-46.

personality and character of the real Father Conmee while criticizing his ideological position is one of the most significant functions of Wandering Rocks.

Wandering Rocks, then, while always considered a central chapter structurally, is equally pivotal because it reveals the ideological workings of Dublin through its tension between form and content. As Richard Ellmann has noted, "The book's total meaning depends so heavily upon a perception of its form that any hints by the author demand attention."[8] By reading Wandering Rocks through "A Description of the Morning" and the text's own ideological tensions, we can get an idea of how Dublin's "paralysis" actually functions and sustains itself: that as the most powerful ideological institution in Dublin, the Catholic church constructs Dubliners as subjects who in turn willingly subject themselves to the Church -- and by extension, to the past.

[8] Richard Ellmann, Ulysses *on the Liffey* (New York: Oxford University Press, 1972) xvi.

Chapter One: Time Stops for Swift and Joyce

When "A Description of the Morning" was first published in the *Tatler* in 1709 Richard Steele, the journal's editor, valued it because Swift "described things exactly as they happen: he never forms fields, or nymphs, or groves, where they are not, but makes the incidents just as they really appear." According to Steele, the poem is "a Description of the Morning, but of the morning in town; nay, of the morning at this end of the town, where my kinsman at present lodges" (Aitken 81-82). The poem was received and is still regarded as a realistic depiction of morning in London, characterized by its seemingly random juxtaposition of high and low characters and its evocation of the pastoral that is obviously archaic for the urban subject matter. These characteristics are shared by Wandering Rocks, but they are not the only ones. For instance, in *The Making of Ulysses*, Frank Budgen wrote that one of Joyce's aims in writing the novel was to immortalize the city of Dublin through the use of photographic detail: "'I want,' said Joyce, as we were walking down the Universitatstrasse, 'to give a picture of Dublin so complete that if the city one day suddenly disappeared from the earth it could be reconstructed out of my book'" (67-68).

If there is a main character in either of these works it is the city, and Swift and Joyce painstakingly chose characters and events specific to London at dawn and Dublin at 3:00 p.m. This faithful evocation of a specific time and place may have been Joyce's initial interest in "A Description of the Morning" as a model for Wandering Rocks, but he also adopted and developed formal characteristics of the poem. Besides the pastoral

convention that will be discussed in the following chapter, I have identified four effects that appear to have been borrowed from "A Description of the Morning": a mechanic simultaneity of action achieved through syntax; an "objective" recording of detail that leads to reader-entrapment; images and characters in the poem that are developed into situations or scenarios in the chapter; and the repetition of particular sound effects.

Dawn is approaching in "A Description of the Morning," so it is understandable that workers are taking to the streets to start the day. Yet 3:00 p.m. is just as active a time in the Dublin of Wandering Rocks, described by Frank Budgen as "the cardrivingest, teadrinkingest city in the empire," because "teatime, with its general reshuffle of the population on foot or on trams is approaching" (123). The most striking aspect of the bustling activity in both works is the simultaneity of the action, and Swift and Joyce use different methods to achieve this effect.[9] Swift contrasts present tense suggestions with pluperfect verbs to effectively reverse the passage of time. For example, the word "now" establishes the time of the activity in lines 1, 3, and 7 as the present, yet a pluperfect action verb follows it up: "Now" the "hackney coach . . . showed"; "Now Betty . . . had flown"; "Now Moll had whirled." Because "now" creates an expectation of a successive present or future-tense verb -- "now it shows" or "now she will fly" -- the pluperfect halts actual progress and maintains the hackney coach, Betty, and Moll somewhere between the past and the present. When Swift again establishes the present in line 15 -- "The turnkey now his flock returning sees" -- he abandons the pluperfect but achieves the same effect

[9] The syntax of "A Description of the Morning" is discussed in greater detail in C.N. Manlove's "Swift's Structures: 'A Description of the Morning' and Some Others" *Studies in English Literature* 29 (1989): 463-72.

through "returning," a verb connoting reversal or backward movement. The action in the last three lines is expressed in infinitives and present tense verbs, but again Swift's word choice slows the action to a stop: the bailiffs take "silent stands" and the schoolboys "lag."

Joyce's method is more complicated; he inserts apparently unrelated passages into Wandering Rocks that disrupt linear narrative movement. While critics debate the meaning of their placement, there is a consensus on their effect: the interpolations establish simultaneity of action between the interpolation itself and the section that it intrudes upon. Therefore, the interpolations in the first eighteen sections of Wandering Rocks and the progression of the final nineteenth section give the chapter the same temporal pace as "A Description of the Morning." For instance, the "young woman" from the first section interrupts this passage from section eight:

> He stood to read the card in his hand.
>
> --The reverend Hugh C. Love, Rathcoffey. Present address: Saint Michael's, Sallins. Nice young chap he is. He's writing a book about the Fitzgeralds he told me. He's well up in history, faith.
>
> The young woman with slow care detached from her light skirt a clinging twig.
>
> --I thought you were at a new gunpowder plot, J.J. O'Molloy said.
>
> (*U*10.436-42)

The "young woman" was introduced to us in these words when she emerged from behind a hedge with Stephen's friend Lynch, and her appearance in a later section only takes us back to the original one. Linear narrative movement is disrupted in fits and starts. Time is

established by a spatial relation, and because the interpolations can be either flashbacks or foreshadowings, they do not conform to any temporal order; they repeatedly force us as readers to resituate ourselves in time.

There are no interpolations in the last section to shift time back and forth; like Swift's poem, the chapter ends by simply winding down to a stop as the viceregal cavalcade passes by the Dubliners assembled along the streets. Joyce makes motion stand still, as when Dilly Dedalus "saw sunshades spanned and wheel spokes spinning in the glare. John Henry Menton, filling the doorway of Commercial Buildings, stared from winebig oyster eyes, holding a fat gold hunter watch not looked at in his fat left hand not feeling it" (*U* 10.1228-31). Dilly sees only the circular motion of wheels spinning rather than rolling, and John Henry Menton holds time instead of noticing or feeling it. And like "A Description of the Morning," Wandering Rocks ends with schoolboys lagging: they salute His Excellency from a gate as the cavalcade leaves them behind. In "A Synecdochic Reading of 'Wandering Rocks' in *Ulysses*," Mervin Lane notes the stillness of the chapter: "All the motion in the chapter leads to dead ends; no one gets anywhere. Everyone, it seems, is on his way to some place else; there is, as a result, no sense of completion or fulfillment. The movement of the chapter is a mechanical network of interlocking cogwheels constantly in motion" (125).

The spatio-temporal relationship common to "A Description of the Morning" and Wandering Rocks has proved unsatisfying to readers, and critical analyses of "A Description of the Morning" have concentrated on establishing connections, however tenuous, between characters. A. B. England writes on readers' reluctance to accept the

randomness of the poem in "The Perils of Discontinuous Form: 'A Description of the Morning' and Some of its Readers": "It seems to me that one feature of this text's identity is that it has stimulated certain critics into a significant kind of interpretive error, and that the actions into which they have been drawn are sufficiently compromising to suggest that the effect of Swift's poem has been somewhat like a process of entrapment" (5).[10] While I would definitely not assert that the poem contains no meaning -- that is for another chapter -- England's argument is interesting, because the poem evidently lends itself to many ideological interpretations while resisting all of them. Swift's opinion in a rare instance is absent, which gives the poem an unexpected neutrality. England writes that "The poem appears to be extremely open in that it exerts so little overt thematic pressure on the reader's mind; and one consequence of this is that has seemed to invite us, as educated readers, to take particularly active initiatives in the pursuit of meaning" (9). This open poem is an anomaly for readers who are used to the biting precision of Swift's pen. As Edward Said indicates, Swift is not a man who often leaves his writing open to interpretation: "He is not like Johnson, the movement of whose writing is to open things out; Swift's shuts things down" (74). England concludes that, "the kind of poem Swift has written does not work by means of logical or meaningful juxtapositions, but by the juxtapositions of items which may be adjacent to each other on the street but do not connect with each other in the manner of coherent discourse" (10). By presenting an "objective" record of their surroundings, Swift and Joyce seemingly diminish their

[10] Two of the best-known readings of the poem and those that England most takes issue with are: David Vieth's "Fiat Lux: Logos versus Chaos in Swift's 'A Description of the Morning'" *Papers on English Literature and Language* 8 (1972): 302-07; and Roger Savage's "Swift's Fallen City: 'A

authority by refusing to make connections, clarify, or attribute more meaning to some segments of their texts than others. In practice, however, this has led to reader-entrapment in both works.

The disorientation and reader-entrapment noted by England regarding "A Description of the Morning" are necessary evils when reading Wandering Rocks, due not only to the interpolations but also to the ease with which the reader can confuse characters: Mr. Bloom the dentist is not Leopold Bloom or any relation thereof; Father Cowley and Admiral Cowley are easily mistaken; Lyons places bets, Lynam's takes them, and Councillor Lyon has nothing to do with either one of them; the poster of Marie Kendall that keeps popping up is not one but several different posters that confuse the reader's sense of direction and location. While critics often cite Frank Budgen's assertion that Joyce wrote Wandering Rocks "with compass and slide-rule" to synchronize the movements of his characters, Joyce's hobby at the time is also worth noting, for he played the game "Labyrinth" with his daughter Lucia every evening: "As a result of winning or losing at the game [Joyce] was enabled to catalogue six main errors of judgment into which one might fall in choosing a right, left or centre way out of the maze" (123). In his "Wandering Rocks" Clive Hart identifies what he believes are four of the six errors in judgment; what matters is that the traps are meant for the reader, not the characters.

A third basis of comparison are images in "A Description of the Morning" that have been adopted by Joyce and developed into situations in Wandering Rocks that

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Description of the Morning'," *The World of Jonathan Swift: Essays for the Tercentenary,* ed. Brian Vickers. (Cambridge: Harvard University Press, 1968) 171-94.

involve perceived social ills: eviction, corruption, poverty, and adultery. Here Joyce elaborates on an implied eviction in the poem:

> Swift: Duns at his lordship's gate began to meet (13)
>
> Joyce: --What's the best news? Mr. Dedalus said.
>
> --Why then not much, Father Cowley said. I'm barricaded up, Simon, with two men prowling around the house trying to effect an entrance. (*U* 10.886-88)

The "thematic affinities" that, according to Michael Patrick Gillespie, Swift and Joyce share reveal themselves here.[11] In both scenarios, creditors wait at an empty home for payment, but Joyce complicates matters by making the tenant a Catholic priest and the landlord an Anglican minister. Yet despite the affinities of the clergymen, Joyce does not take sides: the English Hugh C. Love was earlier described by Ned Lambert as a "nice young chap," and Don Gifford has pointed out that Father Cowley is not a priest in good standing.[12] This is emphasized in the episode by Cowley's attempt to avoid a valid claim and his relief when Ben Dollard reassures him that the creditors are powerless.

Another developed image from "A Description of the Morning" is found in line seventeen, "The watchful bailiffs take their silent stands" (17). It is echoed in the second section of Wandering Rocks: "Corny Kelleher locked his largefooted boots and gazed, his hat downtilted, chewing his blade of hay" (*U* 10.215-16). The correspondence becomes clearer in Circe when we find out that Kelleher is a police informant. A sinister tone

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[11] Gillespie analyzes Joyce's use of Swift's prose in "A Swift Reading of Ulysses" *Texas Studies in Literature and Language: A Journal of the Humanities* 27 (1985): 179-90..

[12] In Ulysses *Annotated*, Gifford notes: "If [Father Cowley] were properly a priest, he would not have a moustache." p. 278.

informs both passages, for in the poem the line immediately follows the corrupt turnkey, and in the chapter Kelleher is absentmindedly spinning a coffinlid. The bailiffs are "watchful," and Kelleher "gazed;" the bailiffs "take . . . stands" and Kelleher "locked his largefooted boots." Both are images of fixed sentries.

Another correspondence conveys the poverty endemic to Swift's London and the Dublin of *Ulysses*. In "A Description of the Morning," "The youth with broomy stumps began to trace / The kennel edge, where wheels had worn the place"(9-10) are repeated in an exchange between Si and Dilly Dedalus, when the girl implores her father to look for money: "--I will, he said gravely. I looked all along the gutter in O'Connell street" (*U* 10.703-04). Si Dedalus' joke about looking for money in a gutter does not diminish his and his children's poverty, especially when juxtaposed against the youth in the poem who is digging nails out of a gutter to sell for small change.

Swift's "Now Betty from her master's bed had flown, / And softly stole to discompose her own" (3-4) corresponds to the adulterous Molly, who, though we never see her, is preparing to cuckold Bloom with Blazes Boylan, and the time of their tryst, when she will "discompose her own" bed, coincides with the end of the chapter. Swift's images and Joyce's situations are of characters embodying perceived social problems, and thus they resist being sentimentalized.

Wandering Rocks contains another allusion to "A Description of the Morning," one that replicates sound rather than a situation or theme:

> Swift: The smallcoal-man was heard with cadence deep,
>
> Till drowned in shriller notes of chimney-sweep. (11-12))

> Joyce: [The one-legged sailor] swung himself forward in vigorous jerks, halted, lifted his head towards a window and bayed deeply:
>
> --*home and beauty*.
>
> The gay sweet chirping whistling within went on a bar or two, ceased. (*U* 10.249-50)

In Swift's lines the concentration is on the overlapping of sound which Joyce adopts and develops. In both texts, the deep voice (the small-coal man and the sailor) precedes and is silenced by the higher voice (the chimney-sweep and Molly). While in the poem the small-coal man "was heard" by the street, the sailor in Wandering Rocks "was heard" and responded to by Molly. Because Molly is physically one story higher than the sailor and tosses him money, she has the advantage that chimney-sweep has in the poem (his notes drown those of the small-coal man). In Joyce's typescript of Wandering Rocks this passage was even closer to Swift's lines, for "chirping" was a late addition: the original correspondence for "shriller notes" was "gay sweet whistling" (Groden 12).[13]

The correspondences between "A Description of the Morning" and Wandering Rocks shed light on Joyce's composition of the chapter and support arguments that *Ulysses* crosses genres: from novel to poem to musical composition.[14] Formally and thematically, however, the most significant correspondence for a reading of Wandering

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[13] Joyce marked a page in Swift's *Works* that is eerily similar to the sound and progression of the viceregal cavalcade in the last section of Wandering Rocks. Here Purves describes Swift's reception upon his return to Ireland: "His arrival was seized by the inhabitants of Dublin as an occasion for making a display of popular admiration and gratitude. Amid the joyful jangle of bells and the blaze of bonfires, he was escorted in public procession, by water and then by land, from his ship to the deanery" (33).

[14] Kirk Winters cites Ellmann, Frederick W. Sternfeld, A. Walton Litz, Harvey Gross et. al. in his argument that Ulysses incorporates the conventions of prose, poetry, music, myth, and the visual arts

Rocks is the treatment of time. The mechanical simultaneity disorients the reader and physically manifests the paralysis of Ireland that has been a Joycean theme since the opening paragraph of *Dubliners*. If the Dubliners of Wandering Rocks move like cogwheels -- constantly in motion, but getting nowhere -- then they are simply a Joycean metaphor for Ireland's role in its own history. Stephen's interior monologue in section thirteen indicates what that role has been: "Where? Between two roaring worlds where they swirl, I. Shatter them, one and both. But stun myself too in the blow" (*U* 10.824-25). Stephen's words allude to Matthew Arnold's "Stanzas from the Grande Chartreuse": "Wandering between two worlds, one dead, / The other powerless to be born." The lines invoke motifs in the chapter such as the "wandering rocks" and two "worlds" that flank the vignettes: Rome (Father Conmee) and England (the viceregal cavalcade). Yet there is also a tension between the worlds of past and future -- "powerless to be born" perfectly describes the impending action that never transpires in either "A Description of the Morning" or Wandering Rocks; it also aptly describes Ireland's own independence as a nation that cannot be born, because it is ideologically beholden to a world that, to Joyce, is "dead": the Catholic church. It is the church's ideological hold on the Irish that the text of Wandering Rocks critiques.

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in "Joyce's Ulysses as Poem: Rhythm, Rhyme, and Color in 'Wandering Rocks'" *The Emporia State Research Studies* 31.3 (1983): 5-44.

Chapter Two: The Idyllic Dublin of Father Conmee

Through his portrayal of Father Conmee in Wandering Rocks, Joyce criticizes the ideological position of the Catholic church in Dublin. In "'Conmeeism' and the Universe of Discourse in 'Wandering Rocks,'" Trevor Williams writes that Wandering Rocks "deconstructs [Father Conmee's] serene view of the world. This particular dialectic, in which the text appears to fix meaning with confidence only for that fixity to be immediately undermined in some way, is perhaps the truest 'meaning' of *Ulysses*. The undermining is built into the text but can emerge only through the reader's own labor" (273). That the text deconstructs Conmee's point of view is a relatively recent critical development, for although Conmee was traditionally acknowledged as an authoritative or oppressive figure, it was only at a symbolic level: as a representative of the church, but a benevolent one.[15] Conmee has been a form of the reader-entrapment discussed above in this sense. Yet his extensive interior monologue in a chapter that merely sketches other characters discredits readings of Father Conmee as merely representative. The tension between Joyce's portrayal of Dublin and Father Conmee's pastoral perspective of it underscores how even "the decentest rector that was ever in Clongowes"(*D* 59) can perpetuate the Church's role in sustaining the chronic economic problems of Catholic Dubliners. The text also reveals how Althusser's concept of ideological "interpellation" reinforces Conmee's position and constructs Dubliners as subjects.

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[15] Stanley Sultan took issue with traditional readings of Father Conmee as "the decentest rector that was ever at Clongowes" in *The Argument of* Ulysses (Ohio: Ohio State University Press, 1964) 205-08.

By the neo-classical age of Swift the pastoral had become, according to Raymond Williams, a "highly artificial and abstracted form" (20). In *Pastoral and Ideology*, Annabel Patterson recounts the rivalry among the intellectuals of Swift's era that aligned Gay, Swift, Congreve, and Walsh on Pope's side and Addison, Steele, Tickell, and Dennis on Phillips' over the pastoral theories of Rene Rapin and Bernard de Fontenelle.[16] Rapin prescribed the elimination of political subtext, because "most of Virgil's Eclogues are about the Civil war, planting Colonyes, the murder of the Emperor, and the like, which in themselves are too great and too lofty for humble Pastoral to reach" (qtd. in Patterson 200). Fontelle endorsed the same idea for different reasons: "the inhabitants of the country became the slaves of those in the cities, and the pastoral life, having become the most unfortunate human lot, no longer inspires any pleasurable expression" (204). What evidently did not characterize the intellectual dilemma of the Augustans was the social and economic tensions of the *Eclogues*: they seemed to agree that those aspects, at least, should be excluded.

The nice distinctions between Rapin's and Fontenelle's theories are not nearly as interesting as the fact that neither of them are willing to acknowledge the hardships of country life in pastoral poetry. English civil wars had engendered in the Augustans a reverence for order and fear of social instability; editing out of the pastoral the dissatisfaction of rural workers must have appeared tantalizingly safe. Thus the pastoral as a form of social criticism or protest was sanitized into a sentimental view of the "idyllic" lives of field laborers who were, of course, happy with their lot. Patterson explains:

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[16] For a detailed account of the neo-classical debate, see Annabel Patterson, *Pastoral and*

"Theoretical uncertainties over the status of pastoral, had, certainly, a social as well as an aesthetic content, and were connected to a reluctance among intellectuals to admit that the golden age of power, privilege, and increasing wealth, produced by industrialism was enjoyed by the minority" (197). Real social and economic conditions had by this time rendered the pastoral ideal a lie. Pope won the pastoral literary debate with this well-known proclamation: "We must therefore use some illusion to render a Pastoral delightful; and this consists in exposing the best side only of a shepherd's life, and in concealing its miseries," to which Williams critically responds: "When Pope could say that, the 'tradition' had been altered" (19).

This informs Jonathan Swift's "A Description of the Morning" because the poem is a mock-pastoral. And Swift does intend to mock the sanitized, imitated neo-classical pastoral characteristic of his age; yet in doing so he restores the dialectical tension that had been removed from neo-classical imitations of the *Eclogues* by comparing the coming "rosy-fingered" dawn to a maid, the shepherd to a turnkey. Swift has been acknowledged repeatedly as an occasional writer -- one who writes in response to an event -- and because his exile to Ireland coincided with "A Description of the Morning," I believe his choice of subject gains importance. Swift's mock-poetry is sometimes read as a vilification of his age -- a lament that modernity is too debased to live up to classical forms. In this case, however, because "A Description of the Morning" restores the tension to pastoral through its urban subjects, the poem underscores how idealized pastoral imitations in effect mock their content by sentimentalizing hardship. Joyce achieves this

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Ideology: Virgil to Valery (Berkeley and Los Angeles: University of California Press, 1987) 193-262.

same tension in Wandering Rocks through Father Conmee, who sees Dublin through a sentimental, pastoral perspective and superimposes daydreams of an idealized past over what Joyce identifies in the Linati schema as the "hostile environment" of Dublin.

In Wandering Rocks, Father Conmee sees a Dublin characterized by poverty and unemployment through an idealized pastoral perspective. He appropriately corresponds to "turnkey" in Swift's poem despite the fact that he sees himself as a shepherd:

> Swift: The turnkey now his flock returning sees,
>
> Duly let out at nights to steal for fees. (15-16)
>
> Joyce: Father Conmee, reading his office, watched a flock of muttoning clouds over Rathcoffey. His thinsocked ankles were tickled by the stubble of Clongowes field. He walked there, reading in the evening, and heard the cries of the boys' lines at their play, young cries in the quiet evening. He was their rector: his reign was mild. (*U* 10.184-88)

An evening at Clongowes "returns" to Father Conmee as he walks in Dublin in the afternoon, prompted by a "flock of muttoning" clouds that resemble sheep. In his reverie the "flock" becomes Father Conmee's student body, and he is their shepherd. Yet Conmee romanticizes the memory ("his reign was mild") and does not acknowledge the ambiguity of "cries." There is a double correspondence here: Swift equates the pastoral shepherd with the modern "turnkey," and Conmee sees himself as a shepherd while Joyce portrays him as a turnkey. What makes the correspondence so effective is that both portrayals are benign: Swift's jailor "duly" lets his inmates "out at nights," even if it is for his own benefit; Father Conmee's affability renders any reading of him as an imprisoner of Dublin

problematic. However, that is the point: in both texts, the flocks voluntarily "return," acknowledging the authority of the turnkey and Conmee. For Joyce, it was Dubliners' utter obeisance to the Catholic church that was maddening.

While the preceding passage corresponds directly to Swift's lines, Joyce develops Father Conmee's association with the pastoral in other parts of the chapter. The disjunction between Conmee's perspective and actual conditions is evident in this passage:

> Moored under the trees of Charleville Mall Father Conmee saw a turfbarge, a towhorse with pendent head, a bargeman with hat of dirty straw seated amidships, smoking and staring at a branch of poplar above him. It was idyllic: and Father Conmee reflected on the providence of the Creator who had made turf to be in bogs whence men might dig it out and bring it to town and hamlet to make fires in the houses of poor people. (*U* 10.101-06).

Only Father Conmee could view this scene as "idyllic." Joyce's word choice here is significant, because this is the only time in *Ulysses* when any form of the word "idyll" appears.[17] The quaintness of "bring it to town and hamlet to make fires in the houses of poor people" belies the urgency with which these *city* dwellers need food, heat, and shelter. If Joyce wanted to recreate Dublin in this chapter, his repeated references to unemployed men are apt, for 1904 was a landmark year in Dublin's economic history: in *Dublin, the Deposed Capital: a Social and Economic History, 1860-1914*, Mary Daly notes that it marked the beginning of an eight-year period of serious unemployment in a

city where the "most important economic factor was the city's abnormal proportion of casual workers and the consequent high level of chronic under-employment. Casual laboring was partly a consequence of the city's occupational structure," and a disproportionate amount of those casual laborers were Catholic (77 and 150). Through his pastoral perspective, Father Conmee assumes that poor Dubliners are able to simply live off the land; this attitude is consistent with the Catholic Church in 1904, which, Daly concludes, "retained an overwhelmingly peasant and rural orientation" (115).

The romantic reminiscence of a golden age is another pastoral convention that characterizes Father Conmee, for he is consistently associated with the past. Walking on Malahide Road triggers associations with history: first the scandal of the Countess of Belvedere, then his own book, *Old Times in the Barony* (*U* 10.161). Thoughts of adultery prompt a fantasy of officiating at an eighteenth-century aristocratic wedding where he "bore in mind secrets confessed and he smiled at smiling noble faces in a beeswaxed drawingroom, ceiled with fruit clusters" (*U* 10. 175-77). Joyce is explicit while giving Conmee's name a romantic twist: "Don John Conmee walked and moved in times of yore" (*U* 10.174). This is especially evident when he appears later in the chapter via interpolations, because Conmee is always outside of the physical space and time of Wandering Rocks. Conmee intrudes upon Stephen in section thirteen:

> I might find here one of my pawned schoolprizes. *Stephano Dedalo, alumno optimo, palman ferenti.*
>
> Father Conmee, having read his little hours, walked through the

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[17] Wolfhard Steppe and Hans Walter Gabler, *A Handlist to James Joyce's* Ulysses: *A Complete*

hamlet of Donnycarney, murmuring vespers.

Binding too good probably. What is this? (*U* 10.840-44)

Stephen is browsing through books between 3:00 and 4:00 p.m., but vespers are only read in the evening, which makes this particular temporal juxtaposition impossible: Conmee is only daydreaming of walking through Donnycarney "murmuring vespers" while Stephen wonders whether he will run across some of his own pawned books. Another telling interpolation occurs in section four:

Maggy at the range rammed down a greyish mass beneath bubbling suds twice with her potstick and wiped her brow.

--They wouldn't give anything on them, she said.

Father Conmee walked through Clongowes fields, his thinsocked ankles tickled by stubble.

--Where did you try? Boody asked.

--M'Guinness's.

Boody stamped her foot and threw her satchel on the table.

--Bad cess to her big face! she cried. (*U* 10.261-69)

Here a previous passage about Father Conmee intrudes on the Dedalus children. His romantic reverie on his role in the lives of Dublin children, however, is set against a vignette in which Stephen's four sisters are nearly starving. Whereas most of the other interpolations in the chapter refer us to what is occurring simultaneously, those regarding Father Conmee only give us nostalgic daydreams about the past and the countryside,

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Alphabetical Index to the Critical Reading Text (New York and London: Garland Publishing, 1985).

juxtaposed against sections in which the Dedalus family is dealing with their own very urban poverty.

The pastoral also asserts itself through Father Conmee's images of a rural paradise on Dublin's streets. Before he meets Mrs. Sheehy, he passes "by the treeshade of sunnywinking leaves" (*U* 10.16-17). Nature is personified and greets Conmee as openly as the Dubliners do: "the lychgate of a field showed Father Conmee breadths of cabbages, curtseying to him with ample underleaves. The sky showed him a flock of small white clouds going slowly down the wind" (*U* 10.180-83). Even nature pays its respects: the lychgate and the sky display for Father Conmee cabbages curtseying and clouds that return him to Clongowes. Dublin is transformed for Conmee into a natural state of innocence reminiscent of the pastoral. Even the natural environment affirms him as he traverses Dublin, because the many greetings that are bestowed on Conmee -- or to use Althusser's terminology, the interpellations -- are how the text emphasizes his ideological hold on Dublin.

In "'Conmeeism' and the Universe of Discourse in 'Wandering Rocks'" Trevor Williams examines Conmee's ideological role and limited perspective in the chapter:

> Holding the ideologically dominant position he does, Conmee does not feel the contradictions and fragmentation that other, exploited, characters are subjected to, nor, for the same reason, is he an alienated character in Marx's sense, one whose real self is elsewhere, who does not experience the product of his own labor as his own. Dublin 'belongs' to Conmee; it is (perhaps not even metaphorically) the product of his own labor. (270)

Father Conmee's "ideologically dominant" position described by Williams is accomplished in the text throught the constant interpellation of Father Conmee.

Despite the brevity of the section -- less than five pages in the Gabler edition -- Father Conmee is called by name no less than fifty-six times. The absence of pronouns is conspicuous, as in this passage: "The solemnity of the occupants of the car seemed to Father Conmee excessive for a journey so short and cheap. Father Conmee liked cheerful decorum" (*U* 10.119-21). Joyce's decision to repeat "Father Conmee" rather than starting the second sentence with "he" is not a grammatical one; there is no other possible referent for "he" but Father Conmee. Conmee also does not consider that the tramride may only be "cheap" to him. Although he does greet at least sixteen Dubliners on his walk, the repetition of his name cannot be accounted for in dialogue, which is minimal. Most of the salutations take a form similar to this one: "A constable on his beat saluted Father Conmee and Father Conmee saluted the constable" (*U* 10.98-99). Father Conmee is constantly recognized or "interpellated" in Wandering Rocks, not only by other characters but also by the text. The deference that Dubliners give Father Conmee is mirrored by the text, for Joyce confers deference on Conmee by the constant repetition of his name. The introductory sentence of the chapter sets the tone: "The superior, the very reverend John Conmee S.J. reset his smooth watch in his interior pocket as he came down the presbytery steps" (*U* 10.1-2). In Dublin Father Conmee is "superior" and revered because, as Williams explains, he holds an ideologically dominant position that continually reinforces itself through Althusser's "duplicate mirror structure."

This mirror structure of the text functions in two ways: the text interpellates Father Conmee and Father Conmee and the Dubliners interpellate, or "hail" each other in ways that encourage them to recognize themselves ideologically. All of the Dubliners salute or defer to Father Conmee, but Father Conmee's demeanor changes drastically according to his audience; he categorizes Dubliners by class. Here he meets three boys on the street:

> Yes: they were from Belvedere. The little house. Aha. And were they good boys at school? O. That was very good now. And what was his name? Jack Sohan. And his name? Ger. Gallaher. And the other little man? His name was Brunny Lynam. O, that was a very nice name to have. (*U* 10.41-45)

This conversation is one-sided not because the boys do not respond but because Joyce does not give them voices; it is Father Conmee's recognition of them that names them. The boys do speak once, but only because Conmee tells a joke that requires acknowledgement: "The boys sixeyed Father Conmee and laughed: --O, sir" (*U* 10.49-50).

The next group of children Conmee meets fare worse, because Conmee's class-consciousness asserts itself: "A band of satchelled schoolboys crossed from Richmond street. All raised untidy caps. Father Conmee greeted them more than once benignly. Christian brother boys" (*U* 10.76-78). The students at the Christian Brothers schools generally did not have the money or social status to attend Clongowes and frequently dropped out in order to contribute to the family income (Daly 135-36). The boys are

working class, and Conmee distinguishes them as such. He notices their "untidy caps" and, unlike the boys from Belvedere, the Christian brother boys have to acknowledge Conmee first; although he does respond "more than once benignly," he does not actually speak to them. His last thought about them -- "Christian brother boys" -- merely categorizes them by class and then dismisses them. As an authority figure and a representative of the Catholic church, Father Conmee's interpellations or addresses to the children impel them to recognize themselves in relation to him and, more importantly, their place in the culture of Dublin. This is how the double-mirror structure functions, what Althusser explains is "the absolute guarantee that everything really is so, and that on condition that the subjects recognize what they are and behave accordingly, everything will be all right: Amen -- '*so be it*'"(135). In Father Conmee's segment of Wandering Rocks, Dubliners see themselves as Father Conmee sees them, because he is in an ideologically dominant position -- how he recognizes them defines what they are.

Father Conmee's perceptions are invariably euphemistic. In this passage, Conmee sees two unemployed Dubliners: "Father Conmee went by Daniel Bergin's publichouse against the window of which two unlabouring men lounged. They saluted him and were saluted" (*U* 10.93-95). "Unlabouring" and "lounged" connote rest or leisure rather than the unemployment or homelessness which is much more likely. In 1904 "Over 20,000 families, nearly one-quarter of the total population of Dublin, lived in one-room tenements" (qtd. in Moshenberg 129). Father Conmee no more serves the people of Dublin than does the Earl of Dudley in the viceregal cavalcade. Yet while the earl in the last section provokes a variety of responses ranging from obsequiousness to open hostility,

everyone who meets Father Conmee on the street defers to him -- note that the two "unlabouring men" salute Father Conmee first. The Dubliners see their condition as Father Conmee sees it: as "the providence of the Creator" rather than an oppressive state that the Catholic church has a role in maintaining. Stanley Sultan explains: "In Joyce's view the Irish nation is more aware, or at least more openly resentful, of the oppression of England than that of the Church, but is equally victimized by both" (213). Yet the Church is a more debilitating ideological force in Joyce's text, because it accomplishes so well the self-evident "naturalness" and "obviousness" of its doctrines.

Father Conmee's ability to remain an ideologically dominant subject without noting economic or social disparities is due to his own class position. In *James Joyce and the Question of History,* James Fairhall contextualizes the economic and social role of the church in early twentieth-century Dublin: "The Church's lack of sympathy toward the urban working-class abated somewhat after the Lockout [1913]. It remained, however, a Middle-class organization" (89). While Fairhall criticizes Joyce for not going far enough in portraying the lower classes, Father Conmee's biases are clear. For instance, his errand in Wandering Rocks is ostensibly charitable -- to find a home for Patrick Dignam. Yet the boy's name slips his mind and leads to thoughts of who can help Father Conmee: "What was that boy's name again? Dignam. Yes. *Vere dignum et iustum est.*[18] Brother Swan was the person to see. Mr Cunningham's letter. Yes. Oblige him, if possible. Good practical Catholic: useful at mission time" (*U* 10.3-6). The errand becomes not a charitable one but one to oblige a "useful" parishioner.

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[18] "It is fitting and right."

Conmee borders on obsequious when the wealthier Dubliners cross his path: "Father Conmee was very glad to see the wife of Mr. David Sheehy M.P. looking so well and he begged to be remembered to Mr. David Sheehy M.P." (*U* 10.26-28). Conmee wants to be remembered to Mr. Sheehy mainly because he is a member of Parliament. Later, Conmee likens Mrs M'Guinness' "fine carriage" to that of "Mary, queen of Scots" (*U* 10.65). Yet Mrs. M'Guinness, the pawnbroker, will reappear in a later section when she is cursed by Boody Dedalus for refusing to buy Stephen's books: "Bad cess to her big face! she cried" (*U* 10.269). She is in a position to help one of the poorest Dubliners in *Ulysses* and chooses not to.

Like Mrs. M'Guinness, Conmee turns down his one opportunity to give real aid: "[The one-legged sailor] held out a peaked cap for alms towards the very reverend John Conmee S.J. Father Conmee blessed him in the sun for his purse held, he knew, one silver crown" (*U* 10.9-11). Conmee logically considers his crown an inordinate amount of money to give to a beggar, especially when he has yet to pay for his tram ride. Still, Conmee offers no real assistance and the blessing is done automatically rather than after Conmee considers the crown. Conmee representats Catholic charity which, according to Daly, was provisional upon a strict observance of religious duties: "middle class families in distress, or those working class families who subscribed to Catholic middle-class mores concerning temperance and religious attendance were more readily assisted than the hard core of destitute working class" (95). Poverty could physically interfere with church attendance for those families who could not afford transport or who pawned their shoes and clothing. In the reports of the Society of St. Vincent de Paul, there is the implication

that "material benefits in the form of employment or greater prosperity will follow from closer attention to religious duties" (94). Father Conmee believes that the finest form of charity for the sailor is indeed a blessing: that if he was a good Catholic he would not have to beg, because his faith would be rewarded. Apparently, to Father Conmee, a good Catholic is a wealthy Catholic. The middle class that Conmee identifies with and that constitutes his parish at St. Xavier's, along with his own venerated and comfortable position, only affirms for Father Conmee that the status quo in Dublin is how it should be, for his position is constantly rewarded.

The eucharist that Father Conmee begins his walk with in Wandering Rocks is an appropriate introduction to the chapter and to Father Conmee: "*Vere dignum et iustum est*": "It is indeed fitting and right" (*U* 10.4). For Conmee translates the poverty of Dublin into an idyllic, natural state of innocence sanctioned by God. However, the text resists Father Conmee's interpretation of the material conditions of Dublin as "fitting and right" through its consistent representation of the real socio-economic problems of 1904 Dublin. Unemployment, drunkenness, eviction, pawning, and poverty pervade Wandering Rocks -- the one-legged sailor even stands in for the ex-soldiers who increasingly comprised the growing population of Dublin's beggars -- yet Conmee dismisses the poor with blessings and sentimentality while catering to his middle-class parish to the detriment of his own religious duties: "Nones. He should have read that before lunch. But lady Maxwell had come" (*U* 10.191-92). In Dublin or in Joyce's fiction, Father Conmee is the finest that the Catholic church has to offer its parishoners. This only underscores the secularization and class-consciousness of the church, which is mistaken for religious duty

by Dubliners. That the unemployed and working-class will recognize their condition as the providence of God is how Joyce's paralysis sustains itself in Father Conmee's Dublin.

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