

AN ABSTRACT OF THE THESIS OF

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In his works, *A Portrait of the Artist as a Young Man* (1916) and *Ulysses* (1922), James Joyce demonstrates what he perceives to be the paralyzing effects of those institutionalized religions that sit at the center of cultures. Drawing on Michel Foucault's analysis of institutional *dressage* as well as his use of Jeremy Bentham's Panopticon prison in *Discipline and Punish* (1981), this thesis argues that Joyce's portrait of the Catholic Church's influence on Irish culture is his attempt to display its ubiquitous and inextricable power. In both works, Joyce focuses on the internalization of this power which emanates from the physical manifestations of the Church's presence, the strict tenets of its doctrine, and its concept of an omnipotent, omniscient God who, embodied in an individual's conscience, becomes the perfect "surveillant."

Tracing the influence of Catholic *dressage* on his first protagonist, Stephen Dedalus, who unequivocally abandons the Catholic faith in *A Portrait*, Joyce reveals the overwhelming power that the Church held over the cultural consciousness of Ireland, an influence rivaled solely by the British colonial powers. Similarly, in *Ulysses*, Joyce

introduces Leopold Bloom, the Jewish Other, who stands outside the institutional structure of the Church and provides a removed but critical perspective on the Catholic rituals and beliefs which, according to Joyce, were intricately woven into the Irish *Weltanschauung*. Indeed, while Joyce's critique of the Church's power is clearly evident in the narrative of the novel, in a larger context this criticism is directed at the stifling effects of all institutional powers on individual consciousness. Similarly, Foucault's cultural theories examine the intricacies of such power within a culture and their effect on the individual, who, in short, is a product of these elements. This thesis explores these dynamics in Joyce's works to further understand his position as one of the central novelists of the twentieth century.

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James Joyce's Critique of "Faubourg Saint Patrice": *Ulysses*, the Catholic
Panopticon, and Religious Dressage

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 John C.M. Nelson, Author

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James Joyce's Critique of "Faubourg Saint Patrice": *Ulysses*, the Catholic Panopticon, and Religious Dressage

1. Introduction

It is well past time for Ireland to have done once and for all with failure. If she is truly capable of reviving, let her awake, or let her cover up her head and lie down decently in her grave forever.

(Joyce, "Ireland" 174)

I should like to organise the young men of Dublin into clubs for the purpose of reading *Ulysses*, so that they should debate the question 'Are we like that?' and if the vote was in the affirmative, proceed to the further question 'Shall we remain like that?' which would, I hope, be answered in the negative.

(George Bernard Shaw as quoted by Ellmann, *James Joyce* 576n)

On his fiftieth birthday, James Joyce was presented with a birthday cake adorned with a candy in the shape of the first edition of *Ulysses* and colored with the symbolic blue and white he had chosen to adorn his masterpiece. Given the profound and blasphemous satire that permeated much of his work, Joyce did not miss the opportunity to perform his unique brand of sacerdotal humor. Looking at the cake, he recited: "Hoc est enim corpus meum" (Jolas 8). The Latin phrase, "For this is my body," is the ritual words recited by the priest during the Roman Catholic mass as he raises the consecrated host, words which parallel Jesus' at the Last Supper (Matt. 26:26). While this anecdote reflects Joyce's oft-cited mockery of Catholic ritual, it also demonstrates the overpowering effect that his religious indoctrination had on him, a power revealed throughout his *oeuvre*, despite Joyce's long professed apostasy. His liturgical satire, which is most significantly used in *A Portrait of the Artist as a Young Man* and *Ulysses*, is a curious and disturbing combination of sacrilege, humor, and an encyclopedic understanding of Church dogma. This satire, however, often disguises a deeper form of

emerges through the representations, character development, and narrative structure of his writing.

Indeed, during James Joyce's life and for many years previous, the Catholic Church appeared to have complete omnipotence over the Irish people and was challenged only by the institutional powers of the British empire. Evolving into a unique and powerful entity over centuries of alternating isolation and persecution, the Church became the predominant force which molded and controlled the cultural identity of Ireland--an identity which, while defining the "structure of limits" within the culture, served as "the regulator and guarantor of movement" within it (Greenblatt 228). Following the Protestant Revolution in England, the Irish Catholic Church's institutional power increased and consolidated, albeit surreptitiously, in response to draconian threats from the Protestant colonial powers of Britain. One particularly horrific example of the persecution of Catholics is the repressive Penal Laws which were in effect from 1691 to 1829. Under this series of laws, Irish Catholics were severely persecuted by the British government, with most rights of citizenship--including land ownership, holding political office, and voting--denied to practicing Catholics, and all Irish were forced to pay tithes to the Protestant Church of Ireland. For a period, all Catholic bishops were banished from the island, with a £ 50 reward offered for their capture (Blanshard 22-3). In response, the Irish populace ironically increased in devotion to the Church despite the ever present danger of severe religious persecution. Joyce's perception of the Irish response to this discrimination is unambiguous, as reflected in this excerpt from his 1907 speech to a Triestian audience: "For [the Irish], the great Protector of civil rights is a

savage beast who came to Ireland to propagate his faith by fire and sword. . . The truth is that the English government increased the moral value of Catholicism when they banished it" (Joyce, "*Ireland*" 168). Curiously, as the British empire struggled under the rampant fervor that permeated its colonies in the late nineteenth century, the Irish Catholic Church often worked in collusion with the same colonial government that had previously attempted to extinguish its powerful hold over the Irish consciousness through persecution and bribery. The Church's vocal condemnation of, and disaffiliation from, the Irish politician and Home Rule advocate, Charles Parnell, following his extra-marital affair with Kitty O'Shea, is perhaps the most renowned instance of this complicity. This evolved into a deeply divisive chasm in Irish society, as Joyce demonstrates through numerous allusions in *Dubliners*, *A Portrait of the Artist as a Young Man*, and *Ulysses*.

When James Joyce was a youth, approximately 80% of Dubliners were Roman Catholic (O'Brien 282). In 1904, the year in which *Ulysses* is set, the figure had risen to approximately 90% of Dublin's population. This figure steadily increased from the time of Joyce's youth, possibly in response to the decline in religious persecution by the colonial powers and Ireland's increased political independence from England. As Louis Paul-Dubois described in 1907: "No one can visit Ireland without being impressed by the intensity of Catholic belief there, and by the fervor of its outward manifestations" (Miller 1). Or, as Joyce himself would relate before the same Triestian audience: "Without any doubt, Ireland has been up to now the most faithful daughter of the Catholic Church" (Joyce, "*Ireland*" 169). Nevertheless, these figures do not accurately

reflect the number of practicing Catholics, only those who were baptized, and they become especially problematic when one considers the inclusion of apostates such as Joyce.

In any event, the Catholic Church retained an inordinate amount of power within Irish culture during Joyce's life. As the spiritual and social center of Irish culture, the Church also maintained numerous powers often associated with more temporal institutions. The cultural critic and philosopher Michel Foucault defined such omnipresence of institutionalized power as "the multiplicity of force relations immanent of the sphere in which they operate and which constitute their organization" (Foucault, *History* 92). The byproducts of these force relations are the "terminal forms" of power: those institutions, such as church and state, which dominate a culture, resulting in the subservience of the citizens of a given state (Foucault, *History* 92). In Ireland, the "terminal forms" of power--the byproducts of the "multiplicity of forces"--were primarily the British colonial powers and the Roman Catholic Church. Stephen Dedalus clearly reveals this dual subserviency in the "Telemachus" episode of *Ulysses*: "I am a servant of two masters, an English and an Italian. . . The imperial British state and the holy Roman catholic and apostolic church" (1.218). While the colonial government controlled the physical freedom and actions of the populace, the Catholic Church, through its strict dogma and high visibility, controlled those elements which most essentially define a culture: the vision and belief of the people. In short, because of the power inherent in its institutional and spiritual authority, the Church controlled the Irish consciousness through its multivalent representatives: an intricate blend of Catholic

doctrine and common superstition which thoroughly permeated the Irish culture; the social and political power of the clergy; the ever-present and highly visible physical manifestations of the Church's temporal and spiritual authority (chapels, church bells, crucifixes, clerical garments, etc.); and, most significantly, the concept of the omnipresent and omniscient God of Christian doctrine.

The omnipresent nature of the Christian divinity can be likened to Foucault's description of the surveillance inherent in Jeremy Bentham's Panopticon prison. As described in *Discipline and Punish*, the prison was designed in a manner which permitted optimal surveillance of the prisoners without the surveillants being visible. This technique caused the inmates to internalize the power of those in the position of authority. The major focus of the Panopticon was "to induce in the inmate a state of conscious and permanent visibility that assures the automatic functioning of power" (*Discipline* 201). The physical manifestation of the prison's architecture elicits an impression of omnipresence and omniscience of the surveillants. Thus, the prisoners begin to watch themselves. Foucault writes that the major effect of the Panopticon is

to induce in the inmate a state of consciousness and permanent visibility that assures the automatic functioning of power. So to arrange things that the surveillance is permanent in its effects, even if it is discontinuous in its action. . .in short, that the inmates should be caught up in a power situation of which they are themselves the bearers. (201)

In essence, the physical manifestation of the prison structure creates the internalization of the power of the institution in the individual, but "the power should be visible and unverifiable"(201). As R.B. Kershner indicates in his essay, "Genius, Degeneration, and the Panopticon," this is a valuable metaphor in explaining the institutional powers of the

Irish Catholic Church. Foucault clearly indicates, however, the power inherent in such institutions should not be outlined solely in negative terms. As he describes: ". . .power produces; it produces reality; it produces domains of objects and rituals of truth. The individual and the knowledge that may be gained of him belong to this production." (Foucault, *Discipline* 194). This "positive power" becomes evident in the manifestation of Joyce's Catholic consciousness throughout his works--works which, while highly critical of the Church's institutional powers, reveal Joyce's incessant spiritual explorations that are firmly rooted in his youthful religious indoctrination.

By the time he came to compose *Ulysses*, Joyce, himself a product of these dominant powers, was keenly aware of the "terminal forces" which both formed and controlled the lives of his fellow Irish. His uncommon ability to distance himself from his culture and provide as insightful a cultural critique as *Ulysses*, undoubtedly resulted from several key aspects of his person and experience: his keen intellect and curiosity, ironically nurtured by his strict Jesuit education; his exile to the European continent; and, the influence of nineteenth century avant-garde artists and theorists, most significantly Henrik Ibsen and Freidrich Nietzsche. Richard Ellmann describes this ability in *The Consciousness of Joyce*: "Joyce was more radical than Homer or Shakespeare, the least willing to accept the world as he found it" (*Consciousness* 76). In turn, through the intricate detail of the fictional events of 16 June 1904, Joyce developed a mosaic portrait of what he perceived to be the "hemiplegia or paralysis" of his native town and the powers which caused it, continuing with a technique of "scrupulous meanness" which he had begun in *Dubliners* (Joyce, *Selected* 22; Ellmann, *James Joyce* 210).

Much research has been conducted on the influence of the Catholic Church on James Joyce and his works. Both biographer Richard Ellmann and critic Kevin Sullivan delve deeply into Joyce's religious education, providing detailed insight into the life of an author who described all writing as essentially autobiographical (Ellmann, *Consciousness* 48). In his landmark biography, *James Joyce* (1982), Ellmann reveals those cultural forces, most significantly the Catholic Church, which formed the writer into the artist he was. Ellmann also explores Joyce's literary works more thoroughly in his two studies, *The Consciousness of Joyce* (1977) and *Ulysses on the Liffey* (1972). Kevin Sullivan's biographical study, *Joyce Among the Jesuits* (1957), analyzes Joyce's parochial education and the important influence that the Jesuits had on his consciousness. Moreover, Sullivan demonstrates that, although Stephen Dedalus is not a strict autobiographical representation of his creator, Joyce transformed many of his youthful experiences into his fiction. In *Joyce and Aquinas* (1957), William Noon explores the Thomistic influence reflected in Joyce's work, most significantly Joyce's restructuring of Aquinas's aesthetics in his attempt to develop his own secular aesthetic theory.

The above cited works all contribute to an understanding of Joyce and his culture, and reflect the Church's dominant influence on his life, his aesthetic theory, and his artistic work. This understanding becomes invaluable in decoding the cultural markers placed throughout *Ulysses*. Indeed, as *A Portrait of the Artist as a Young Man* concludes, Stephen Dedalus reveals his artistic goal: "to forge in the smithy of my soul the uncreated conscience of my race" (218). As a loose autobiographical representation of the author, Stephen departs for Paris to escape the repressive bonds of Irish society as

the poet-priest, the modernist-secular artist whose aesthetic goal is to enable humanity to transcend cultural boundaries through his work. Similarly, Joyce fled Ireland, exiling himself on the European continent, and *Ulysses* can be read as his attempt to forge the "uncreated conscience" of the Irish people. During the epic journey of *Ulysses*, Irish nationalistic politics and the Dublin machismo pub-culture are both scrutinized with a "scrupulous meanness"; however, Joyce's strictest critique, his most incisive and aggressive satire, is directed at what he perceived as the repressive power of the Church, both politically and spiritually.

During Joyce's early life, his family, friends, and education were closely intertwined with the domineering presence of Catholicism. Later, drawing on the memories of his youthful religious fervor, Joyce found ample material to exploit in his fictional works, transposing autobiographical anecdotes to literary scenes, family and friends into fictional characters, and Catholic liturgical doctrine into probing thematic threads. Moreover, despite the depth of his religious education and his evident youthful religious devotion, Joyce found both humor and satire in these strict beliefs, even at a young age. As a child, Joyce once led his siblings in a dramatic reenactment of the Biblical account of the Garden of Eden, with Joyce relishing the role of the serpent and tempting his siblings with feigned evil as he would later taunt his readers with his apparently blasphemous views on Catholicism (Ellmann, *James* 26). Recalling this incident, his brother Stanislaus relates: "the most important part dramatically, which he reserved for himself, was that of the Tempter" (Joyce, *My Brother's* 3). While Joyce was deeply influenced by the devout nature of his mother during this period, the vocal

anti-clericalism of his father undoubtedly helped form the heterodoxical views which would eventually dominate his life--he would later exploit this maternal-paternal dichotomy in *Ulysses*. Later on in life, in a Jesuit review, Joyce was described as "a great Jesuit-trained intellect that had gone over to the powers of Satan" (Joyce *My Brother's* 130). Similarly, Stanislaus relates: "...his attitude towards Catholicism was more like that of the gargoyles outside the Church than of the saints within it" (Joyce, *My Brother's* 130).

Accounts of Joyce's early life reveal a deep religious devotion buttressed by his Jesuit education at both Clongowes Wood and Belvedere College, as well as the ever-present Catholic influence in Dublin culture. From the age of six to twenty--the age of his expatriation--Joyce was educated by the Jesuits. Indeed, their influence on his artistic works is readily apparent through Joyce's self-described "grocery clerk mind," his obsession with ritual and symbolism, and his thorough knowledge of esoteric Catholic dogma. Recognizing Joyce's keen intellect and spiritual sensitivity, his Jesuit teachers identified him as a potential candidate for the clergy (Ellmann, *James* 55; Sullivan 105). While Joyce rejected both this calling and the religion of his youth (a process he would later embellish and fictionalize in *A Portrait of the Artist as a Young Man*), he maintained a deep philosophical, and perhaps nostalgic, interest in Catholicism. Long after his self-excommunication, Joyce would still periodically attend mass, ostensibly in appreciation of the beauty of the ritual. Kevin Sullivan describes Joyce visiting a church in Paris when his wife Nora was ill and lighting holy candles on the feast of his daughter's patron saint, Lucia (Sullivan 58). Nevertheless, Joyce refused to allow a priest to attend

him at his deathbed or to preside at his funeral. In any event, as Ellmann tells us: "The majesty of the church excited him and never left him" (Ellmann, *James* 30). Unable to completely transcend "the nets" of his culture, Joyce continued to reveal those cultural forces which contributed to his maturation. Describing such manifestation of forces, despite the resistance of the individual, Foucault writes: "it invests them, is transmitted by them; it exerts pressure upon them, just as they themselves, in their struggle against it, resist the grip it has on them" (Foucault, *Discipline* 27). Despite Joyce's struggle against the Church's grip on his consciousness, its power continued to manifest itself through his art, revealing how deeply internalized it had become. Indeed, in *James Joyce's Pauline Vision*, Robert Boyle describes Joyce's curious relationship with the Church: "He did not see Catholicism as simply an evil force frustrating and repressing the self. He did of course see that aspect, but he saw it against the background of Catholic aspiration to fulfill and complete the self beyond the limits of nature, even infinitely beyond" (47).

While fictionalizing Irish culture, *Ulysses* portrays those "terminal forms" of power within it, perhaps as Joyce's subtle attempt to elicit social change. *Ulysses* becomes the prism through which Joyce attempts to focus attention on Irish culture, primarily the dominant influence of the Catholic Church which he felt stymied the Irish spirit and caused cultural paralysis. However, while critical of the Church to the point of blasphemy, Joyce, nevertheless, presents a paradoxical view of Catholicism. While it portrays the effects of Catholic power on the Irish culture, *Ulysses* is firmly, although often facetiously, rooted in the tradition, ritual, and values espoused by the Church.

Despite its biting Catholic satire and the seemingly heretical stances of the two protagonists, the work is not ultimately anti-religious, and Joyce does not appear "a pawn to the powers of Satan," as the aforementioned Jesuit critic suggested. Joyce's fascination with religious ritual permeates *Ulysses*, most significantly in the deep symbolic exploration of the liturgy of the Eucharist, which, while satirized by Buck Mulligan and questioned by both Stephen and Bloom, evolves into one of the major religious themes within the novel. Similarly, while the powerful hierarchy of the Catholic Church becomes a major focus of satiric attack, Joyce does not completely reject Catholic spirituality, but, through Stephen and Bloom, explores his own unique version of the metaphysical aspects of Catholic dogma; the trinity, transubstantiation, the Immaculate Conception, the identification and treatment of heretics, and the evolution of Church doctrine are only a few items of Catholic dogma which permeate the thoughts and actions of the two protagonists. While this dogma is questioned in a typically satirical tone, the underlying motive is a serious exploration of the spirituality and the rituals which were instrumental in Joyce's development and education and were essential in defining the cultural character of both Dublin and Ireland. Nevertheless, despite Joyce's metaphysical explorations in *Ulysses*, it is clear that his intent was to reveal those institutional forces which formed the cultural boundaries of his homeland. Or, as Richard Ellmann describes, *Ulysses* was Joyce's "Trojan horse," a pointed assault on Irish culture cleverly disguised through the humor and artistic genius of the prose: "Ulysses provides a measure against which British State and Catholic Church can be evaluated, and Ireland as well, both in its patent collusion forces, and in the callousness

which the desire for independence evoke" (Ellmann, *Consciousness* 79-80). In short, Joyce's spiritual beliefs appear ambivalent despite his self-proclaimed heterodoxical views and self-excommunication from the Roman Catholic Church.

In *A Portrait of the Artist*, Cranly, Stephen's confidant, questions the focus of Stephen's severe religious criticism: "The church is not a stone building nor even the clergy and their dogmas. It is the whole mass of those born into it" (212). From Cranly's perspective, and from undoubtedly many others, an attack on the Catholic Church was perceived as an attack on the Irish people; recognizing this danger, Joyce feared both the Irish reception of his book and his family's safety after its publication (Ellmann, *James* 533-5). Later, the public rejection and the government censorship of *Ulysses* clearly upset Joyce and demonstrated, in part, the strength of the Catholic consciousness of the Irish. Speaking with the German critic, Alfred Kerr, Joyce revealed this attitude:

Ulysses, when it first came out, had a strangely hostile reception. . . . This hostility--I didn't begin to understand it. The most natural thing for a writer to do is to call a spade a spade. The mistake which some moralists make, even today, is they hate unpleasant phenomena less than they do those who record them." (Ellmann, *James* 688).

Joyce clearly had minimal hope for the future separation of Irish culture from religious domination. Drawing a parallel with Luther's Reformation, Joyce related to his Triestian audience words he would later alter and give to Stephen Dedalus:

In time, perhaps there will be a gradual reawakening of the Irish conscience, and perhaps four or five centuries after the Diet of Worms, we will see an Irish monk throw away his frock, run off with some nun, and proclaim in a loud voice the end of the coherent absurdity that was Catholicism and the beginning of the incoherent absurdity that is Protestantism. (Joyce, "Ireland" 169; *A Portrait* 210)

These jaded words, of course, reflect Joyce's growing frustration at the perceived myopia of his countrymen. Joyce's perception of the collusion of Church and state in the subjugation of the Irish spirit is well-documented, both in his personal letters and his literary works. In a 1904 letter to his future wife, Nora Barnacle, he eloquently revealed his rejection of Irish culture, most significantly his enmity towards Catholic Church:

My mind rejects the whole present social order and Christianity--home, the recognized virtues, classes of life, and religious doctrine . . . Six years ago I left the Catholic Church, hating it most fervently. I found it impossible for me to remain in it on account of the impulses of my nature. I made secret war upon it when I was a student and declined to accept the positions it offered me. By doing this I made myself a beggar but I retained my pride. Now I make open war on it by what I write and say and do. I cannot enter the social order a vagabond. (Letters 48)

Although Joyce wrote these words to Nora fifteen years prior to his composition of *Ulysses*, his alienation from the Catholic Church had not changed by the time he finished his masterpiece. His exile was not solely an absence from his motherland, but also a rejection of the institutional religion which had permeated his youth, his family, and his country. Joyce's "open" literary war against Irish Catholicism was his effort to forge a new consciousness for the Irish people and an attempt to portray the repressive nature of religion within Irish culture--the predominant power which he felt led to Ireland's paralysis. Attempting to reflect the stymieing effect of the Church on the Irish spirit, Joyce presents three perspectives on Irish Catholicism in *Ulysses*: first, the young artist, Stephen Dedalus, struggling to escape from the restrictive religious shackles which have pinioned his artistic wings; second, the Jewish cultural-Outsider, Leopold Bloom, who provides a pragmatic and impartial view on Irish culture from the margin, highlighting its hypocrisies and inconsistencies; and third, those Dubliners, both secular and clerical,

who personify the paralysis of the spirit which Joyce interprets as the outcome of religious indoctrination. Simultaneously, through his two protagonists, Joyce explores numerous aspects of Catholic dogma, revealing his own spirituality and his continued interest in the metaphysical aspects of his youthful indoctrination.

2. Stephen Dedalus: Inside the Panopticon

In the "Eumaeus" episode of *Ulysses*, as the two protagonists recover at the cabman's shelter after the chaos of Nighttown, Leopold Bloom questions his younger companion, Stephen Dedalus, about his relationship with his father. Responding to Bloom's inquiry as to why he left his "father's house," Stephen, with typical Dedalean irony, answers: "To seek misfortune" (16.252-3)¹. Noting Stephen's curious response, Bloom, with his characteristic pragmatism, kindness, and naïveté, attempts to console him: "He takes great pride, quite legitimate, out of you. You could go back perhaps" (16.261-2). The narrative meaning for this discussion is obviously Stephen's relationship with his father, Simon Dedalus, and why Stephen will not return to his father's home. In the context of Stephen's spiritual journey, however, the discussion carries heavy symbolic significance. Stephen, beginning in *A Portrait of the Artist as a Young Man*, has abandoned both his biological father, Simon, and spiritual father, the Judeo-Christian God of his youth, and exiled himself from their homes. This conversation directly addresses the dilemma which Stephen faces: on the one hand, his guilt over abandoning the Roman Catholic faith which formed his consciousness; and, on the other, his quest to free himself from those same forces.

Stephen's apostasy, in part, situates him as a deviant within the Catholic culture of Dublin. By examining cultural orthodoxies through the prism of such a deviant, Joyce is able to reflect the power mechanisms which permeate the culture, predominantly the

Catholic Church and Irish nationalism. Foucault describes such a process of discovering power relations in his essay, "The Subject and Power":

I would like to suggest another way to go further towards a new economy of power relations. . . It consists of taking the forms of resistance against the different forms of power as a starting point. To use another metaphor, it consists of using this resistance as a chemical catalyst so as to bring to light power relations, locate their position, find out their point of application and the methods used. Rather than analyzing power from the point of view of its internal rationality, it consists of analyzing power relations through the antagonism of strategies. (210-1)

Writing *Ulysses* sixty years previous, Joyce applied this method in reflecting the dominant influences of his homeland: Stephen is Joyce's "chemical catalyst," the religious deviant who, through his apostasy and subsequent guilt, "brings to light" and reveals the "application [of] and methods used" by the Catholic Church to control its practitioners.

When Stephen Dedalus is reintroduced in *Ulysses*, he appears to have undergone significant changes in both attitude and personality from those he displayed at the conclusion of *A Portrait*. As he relates in "Scylla and Charybdis": "As we, or mother Dana, weave and unweave our bodies . . . from day to day, their molecules shuttled to and from, so does the artist weave and unweave his image" (9.376-8). Likewise, Stephen is no longer the egotistical, self-ordained poet-priest who embarks on his self-made quest to forge the "uncreated conscience of [his] race," rejecting family, friends, and faith. In *Ulysses*, Stephen appears deeply troubled over his mother's death, his alienation from friends and family, his position as an aspiring but frustrated artist within Dublin culture, and his dissatisfying work as a teacher in Dalkey. Underlying these

factors which accentuate Stephen's pathetic appearance, however, is the recurring guilt over his apostasy. In a manner similar to Joyce, Stephen was molded by both his strict Jesuit education and the Catholic-dominated culture of Dublin; his subsequent rejection of the faith of his family and culture becomes a severe mental burden which continually enters his thoughts during his journey on 16 June 1904. It is through these thoughts--his alternating mockery of and reflection on Catholic doctrine, his obsession with the heresiarchs, the scholastic manipulation of his Jesuit trained mind, and, most significantly, his brooding guilt--that Stephen reveals the internalization of his Catholic consciousness.

I. "The Jejune Jesuit": Stephen Dedalus's Catholic *Dressage*

To understand Stephen's spiritual alienation it is first necessary to address his evolving religious sensibility unfolded in *A Portrait*. Lending Stephen many of his own spiritual struggles, Joyce demonstrates the conflicting forces which drove Stephen away from the Roman Catholic faith: the struggle between the Catholic discipline with which he was raised and the physical and artistic freedom which beckoned him. The more mature guilt which Stephen manifests in *Ulysses* can be traced to his early childhood, beginning with a scantily described pre-pubescent incident with his Protestant neighbor, Eileen. After his mother orders him to apologize, Dante Riordan adds, "O, if not, eagles will come and pull out his eyes" (*A Portrait* 20). This incident, described through the naive but perceptive eyes of youth, unveils the stimuli for Stephen's continued guilt: an

acknowledgment of his physical and spiritual yearnings which are overshadowed by an omnipresent surveillance and threat of severe punishment. In his essay, "The Disjunctive Structure of Joyce's Portrait," Sheldon Brivic describes the looming threat of the eagles' talons: "the loss of eyes is an image of castration, having been established by Oedipus himself" (252). As will be later demonstrated, Stephen's abandonment of his Catholic faith in part arises from its strict repression of sexual desire, including the metaphoric castration offered him through priesthood celibacy. At this early age, Stephen's infatuation with Eileen and the threat of such punishment provides a revealing glimpse into the development of his psychological struggle between his emerging sexuality and his religious devotion.

Later in the narrative, while Stephen attends Clongowes Woods, another incident reinforces Stephen's association of undeserved physical punishment with "spiritual" authority: his unwarranted beating after accidentally breaking his glasses. In an image which reemerges repeatedly in *Ulysses*, Father Dolan viciously and unjustly pandies Stephen for "loafing," despite the child's profession of innocence². Kneeling before the domineering image of the priest, Stephen looks up at Father Dolan's "baldywhitegrey head with fluff at the sides of it . . . and his nocoloured eyes," as a "cry sprang to his lips, a prayer to be let off" (*A Portrait* 55-6). Sixteen years later, this image would return to haunt Stephen in *Ulysses*. In "Aeolus," Myles Crawford's words stimulate this childhood memory: "See it in your eye. Lazy idle little schemer" (7.618); in "Scylla and Charybdis," Stephen again remembers: "A child Conmee saved from pandies" (9.211); and, most significantly, in the hallucinatory throes of "Circe": "Lynx eye. Must get

glasses. Broke them yesterday. Sixteen years ago. . . Any boy want flogging? Broke his glasses? Lazy idle little schemer. See it in your eye" (15.3628-9,3666-3672).

Clearly, the impact of this youthful experience--the punishment, guilt, and injustice which he associated with authority--remains an obsession firmly rooted in Stephen's consciousness.

Moreover, this youthful fear of physical assault by authority figures is later combined with Stephen's spiritual guilt which reaches a nadir after the horrific imagery of Father Arnell's retreat sermon (*A Portrait* 116-23). Playing on the ultimate fears of his youthful audience, Father Arnell, "forming a frail cage" with his fingertips, carefully constructs a terrifying description of hell by drawing on the torture of each of the physical senses and thus creating a deep and lasting image in the memories of the youths. Although the priest stresses that the spiritual pain of hell is "by far the greatest," his sermon sadistically focuses on the physical aspects of everlasting damnation. Stephen is so deeply affected by both the sermon's horrifying message and his subsequent guilt that he becomes physically ill: "He felt only an ache of the soul and body, his whole being, memory, will, understanding, flesh, benumbed and weary" (*A Portrait* 124). Reminded of God's omniscience by the sermon, Stephen realizes that his most secret thoughts and actions are clearly visible under the ever-present surveillance of the Catholic Panopticon:

Yes, he had done them, secretly, filthily, time after time, and, hardened in sinful impenitence, he had dared to wear the mask of holiness before the tabernacle itself while his soul within was a living mask of corruption. How came it that God had not struck him dead? The leprous company of his sins closed about him, breathing upon him, bending over him from all sides. He strove to forget them in an act of prayer, huddling his limbs closer together and bending down his eyelids: but the senses of his soul would not be bound and, though his ears were shut fast, he saw the places

where he had sinned and, though his ears were tightly covered, he heard.
(*A Portrait* 124)

Building on the horrific imagery of Arnell's sermon, Stephen's "soul" becomes its own surveillant and reveals the power of his religious indoctrination. Neil Davison describes this impact: "Stephen is afforded this vision when his eyes close and his inner-eye opens . . . as a romantic, Stephen's inner-vision is stronger than his powers of sensual observation" (*Joyce's* 85). Demonstrating the "ineluctable modality" of his Catholic conscience, Stephen's "soul," similar to the omniscient God of Judeo-Christian doctrine, bears witness to his hidden transgressions and will continue to plague him in *Ulysses* (3.1).

Despite his youthful ambivalence, Stephen is portrayed by Joyce as an uncommonly devout student, even being elected as "the prefecture in the college of the sodality of the Blessed Virgin Mary"--a position reserved for only the most devout student by nature of "their virtues and their reputation for goodness" (*A Portrait* 98; Sullivan 116)³. Sequestered to the confines of Clongowes Woods and then Belvedere, Stephen, from the age of six, was subject to the regimentation of a strict, parochial education. In *Discipline and Punish*, Foucault, himself a product of the Jesuits, describes such regimentation processes that cause the subject to internalize the discipline of those in power: "Place the bodies in a little world of signals to each of which is attached a single, obligatory response: it is a technique of training, of *dressage*, that despotically excludes in everything the least representation, and the smallest murmur" (166). Similar to these rigid disciplinary procedures that Foucault outlines in his work, the Jesuit-style education presented a "technique and a body of knowledge that could

project their schema over the social body" (*Discipline* 168). In Stephen's case, the social body is the Catholic schools of Clongowes Wood and Belvedere--a microcosm of Irish culture. While under the watchful eyes of the Jesuits, Stephen is formed by these multivalent forces which cause him to internalize the doctrine of those in power: the discipline, regimented schedule, continued evaluation and ranking, surveillance, and seclusion described by Foucault (*Discipline* 145-7). This rigid structure of Jesuit *dressage* is indeed outlined as fact in Kevin Sullivan's work, *Joyce among the Jesuits*⁴. Later, rebelling against the repression which he feels originates from this rigidly structured education and his Catholic heritage, Stephen is unable to completely free himself from its hold on his consciousness; he becomes torn between the guilt emanating from his religious indoctrination and his artistic desire to "fly by those nets" which have been intricately woven by his culture (*A Portrait* 177).

As noted earlier, Joyce, and likewise Stephen, was identified as possessing the intellectual and spiritual depths which marked him as a potential cleric. Noting Stephen's sensitivity, the director of Belvedere, in a rather blasphemous explanation of the role of the cleric, attempts to seduce him with the secular and spiritual power of the priesthood:

No king or emperor has the power of the priest of God. No angel or archangel in heaven, no saint, not even the Blessed Virgin herself has the power of a priest of God: the power of the keys, the power to bind and to loose from sin, the power of exorcism, the power to cast out from the creatures of God the evil spirits that have power over them, the power, the authority, to make the great God of Heaven come down upon the altar and take the form of bread and wine. What an awful power, Stephen! (*Portrait* 141)

Curiously enticing Stephen with the "powers" of the priesthood, the director insidiously constructs his seduction to appeal to Stephen's evolving ego. A Jesuit critic, Robert

Boyle, describes this "hysterical sales pitch" as "semi-blasphemous," as the director insinuates that the priest actually has power over God (35). And yet, having previously envisioned himself as a priest, Stephen is briefly seduced by the director's rhetoric:

A flame began to flutter again on Stephen's cheek as he heard in this proud address an echo of his own proud musings. How often had he seen himself as a priest wielding calmly and humbly the awful power of which angels and saints stood in reverence! His soul had loved to muse in secret on this desire. He had seen himself, a young and silent mannered priest, entering a confessional swiftly, ascending the altarsteps, incensing, genuflecting, accomplishing the vague acts of the priesthood which pleased him by reason of the semblance of reality and of their distance from it. (*A Portrait* 141)

Stephen's pride--ironically, the Church-designated cause of Lucifer's downfall--is the key emotion targeted by the director. Stephen's seduction, however, is brief, for the power offered by the director is not enough to mollify his overwhelming artistic ego. Indeed, as Stephen looks at the Jesuit house on Gardiner Street, he has an epiphanic revelation: "His destiny was to be elusive of social or religious orders. . . He was destined to learn his own wisdom apart from others or to learn the wisdom of others himself wandering among the snares of the world" (144). Stephen's calling to the priesthood is always described as a vague vision, not solely for its "semblance of reality" but also for its "distance from it." His perception of clerical hypocrisy, the fear of the sexual stagnation of priesthood celibacy, and his inability to rectify the schism between his spiritual and physical freedom all contribute to his rejection of both the priesthood and Catholicism. In short, his ego appears to be the overriding stimulus of this sundering, as he identifies his destiny as independent from that defined by his culture.

Egotistical power seduces Stephen; it is, however, the power of artistic expression which he hopes to find in the role of secular artist rather than the spiritual power of the priesthood. Instead of attaining this power through serving the orthodox God he would later identify as a "Chewer of corpses" (1.279), Stephen, with his escalating egotism, envisions himself as god-like in his ability to create from his imagination: "The artist, like the God of the creation, remains within or behind or beyond or above his handiwork, invisible, refined out of existence, indifferent, paring his fingernails" (*A Portrait* 187); he would become a "a priest of the eternal imagination. . . transmuting the daily bread of experience into the radiant body of everlasting life" (192)⁵. Obviously, Stephen adapts the characteristics normally associated with both the Judeo-Christian God and the Catholic priest into those of the modern secular artist. In words similar to Stephen's, Stanislaus Joyce relates his brother's view on the role of the priest and artist: "He believed that poets in the measure of their gifts and personality were the repositories of the genuine spirit of their race, and priests were the usurpers" (108).

For Stephen, the poet becomes the universal voice which reflects the "genuine spirit" of a culture, a voice more catholic than the Catholic priest. In *A Portrait*, Stephen, like Joyce, believes that his spiritual mission is to create a new consciousness for his race: a consciousness distinct from, and opposed to, the stifling spirituality of orthodox religion; a consciousness that could only be manifested through the imagination and insight of the artist. As Boyle describes it:

. . . Stephen pictures the imagination, like another Mary, conceiving its artistic product, its word, under the power of the artist's spirit, which is like another Holy Spirit, and bringing forth an external word, the finished literary work, which extends into a true Eucharist giving life to those who participate. Joyce employs the beautiful and noble aspirations of Catholic

incarnational and eucharistic dogmas to exalt the true achievement of the successful literary artist. ("*The Priesthoods*" 31)

By the fictional year 1904, when he enters *Ulysses*, Stephen has attempted to transmute these ideas into a secular aesthetic which serves both his spiritual and artistic conscience⁶.

Joyce's letter to Nora which was earlier quoted, was rephrased and given to Stephen at the conclusion of *A Portrait*: "I will not serve that in which I no longer believe whether it call itself my home, my fatherland or my church" (*Letters* 48; *A Portrait* 213). Stephen's war on religion will be fought with "silence, exile, and cunning"--a curious contrast to Joyce's self-proclaimed "open war" on the Catholic Church. Far from being silent, however, Stephen's adamant and vocal rejection of orthodox Catholicism is evident as *A Portrait* ends. "I will not serve," Stephen's resolute Luciferian oath, becomes a war cry as he marshals his artistic force against the Catholic Church (206). It is with this philosophical background that Stephen--the "priest of the eternal imagination"--begins his journey on 16 June 1904.

II. "Agenbite of Inwit": The "Ineluctable Modality" of the Catholic Conscience

Ulysses opens with the "untonsured" Buck Mulligan satirizing the Catholic Mass, as he holds his shaving bowl aloft and, with mock reverence, recites: "*Introibo ad altare Dei*" (1.5). The Latin, "I will go up to God's altar," is the beginning of the introit--the opening phrase for the old Catholic Mass (Gifford 13). Describing the art of "Telemachus" as "theology," Joyce uses this mock mass to quickly establish Mulligan's

blasphemous humor which, throughout the novel, continues to serve as a foil to Stephen's brooding guilt (Gilbert 107). Despite Stephen's professed rejection of orthodox religion in *A Portrait*, in this opening scene he appears disturbed by Mulligan's mockery and is described as "displeased" and "looking coldly" at his heretical roommate; nevertheless, he still aids Mulligan by serving as his acolyte and providing the "strong shrill whistles" which imitate the bells signifying the epiclesis of the host and wine (1:13,14, 27). While aiding in the blasphemy, Stephen is reminded of his youthful devotion: "So I carried the boat of incense then at Clongowes. I am another now and yet the same. A servant too. A server of a servant" (1.310-2). As described earlier, Stephen's disturbed psyche stems from many areas, but it appears that his displeasure with Mulligan is exacerbated by his roommate's lighthearted mockery of the faith with which Stephen still struggles.

Despite Stephen's vocal rejection of Catholicism, Mulligan recognizes the deep influence it still has on him: ". . . you have the cursed jesuit strain in you, only its injected the wrong way" (1.209). Mulligan's words echo those used by Stephen's friend Cranly from *A Portrait*: "It is a curious thing, do you know . . . how your mind is supersaturated with the religion in which you say you disbelieve" (206). In fact, Stephen mentally equates Mulligan with Cranly, as he muses: "Cranly's arm. His arm" (1.159; *A Portrait* 173). Throughout the day, Mulligan will continue to exploit his roommate's guilt by referring to him as the "fearful jesuit" and the "jejune jesuit" (1.8, 45); "Chuck Loyola, Kinch . . ." (1.231-2). "O, you priestified Kinchite." (9.554-5); "O, you inquisitional drunken jewjesuit!" (9.1159). Indeed, with his characteristically boisterous humor,

Mulligan perceptively reveals Stephen's Catholic "supersaturation"--his inability to either extinguish his Jesuit *dressage* or escape from the metaphorical Panopticon. Stephen also recognizes his inability to free himself from these spiritual bonds and declares with "grim displeasure" to Haines: "You behold in me. . .a horrible example of free thought" (1.625-6).

The conflict between Buck Mulligan, the priest of science and purveyor of materialism, and Stephen, the "poet-priest" and purveyor of the spirit, reflects the two polar forces which struggle to capture the cultural consciousness of Ireland. As Stanley Sultan describes: "Malachi Mulligan, prophet of the new religion, and, to its followers, the Irish people, priest and king, has dispossessed the poet-prophet of Irish tradition" (40). This conflict is unfolded early, as Stephen watches the dairy woman's obsequiousness towards Mulligan: "Stephen listened in scornful silence. She bows her old head to a voice that speaks to her loudly, her bonesetter, her medicineman: me she slights" (1.418-9). On the narrative level, Mulligan will usurp Stephen's physical position in Martello tower; more significantly, Mulligan represents those forces which usurp Stephen's self-ordained position as the harbinger of a new consciousness to the Irish people. While Mulligan calls on his roommate to help "Hellenize" Ireland through a collusion of Mulligan's science and Stephen's art, Stephen recognizes their diametrical visions of life and, as will be demonstrated, eventually rejects his heretical roommate. Nevertheless, Joyce introduces Mulligan into key sections of the novel to ridicule Stephen, mock his literary theories, and, most significantly, stimulate his guilt.

One of the most poignant examples of this occurs early in "Telemachus," as Mulligan reminds Stephen of his refusal to obey the wishes of his dying mother: "You could have knelt down, damn it, Kinch, when your dying mother asked you . . . But to think of your mother begging you with her last breath to kneel down and pray for her. And you refused. There is something sinister in you . . ." (1.91-4). Stephen's refusal to kneel and pray for his dying mother is a similar, but escalated, version of his earlier unwillingness to receive the Eucharist to appease her (*A Portrait* 206). Thus, the intimate connection between the Catholic Church and his dead mother is firmly embedded in Stephen's consciousness⁷. Indeed, May Dedalus's devout nature is described in detail in *A Portrait*, and Stephen's rejection of the faith of family and country undoubtedly brought her severe torment. Budgen explains Stephen's self-righteous refusal to obey his mother's last wish and his subsequent remorse: "He has a theologian's logic and a churchman's conscience" (41). In this scene, Stephen's guilt over his refusal to pray for his mother--to either adopt her orthodox Catholicism or feign belief to placate her--causes him to transfer remorse to anger, as he mentally lashes out at both the God of his youth and his dead mother, whom he closely associates with the religion of his youth: "Ghoul! Chewer of corpses! No, mother! Let me be and let me live" (1.279-80). His cry, "Let me be and let me live," while directed at the memory of his mother, could easily be addressed to his own tormented conscience. While his thoughts appear defiant, Stephen is still shocked by the violence of his mental outburst as he trembles "at his soul's cry" (1.282). This early scene foreshadows the more intense hallucination in "Circe," in which Stephen is challenged by the ghostly apparition of his

mother because of his apostasy. The connection of Stephen's mother to the Catholic faith is an interesting juxtaposition to Stephen's contemplation of Church heresiarchs, two of whom--Arius and Sabellius--adopted heretical perspectives on the trinity and the relationship between God the father, and Jesus, the son (1.650-65; Bokenkotter 59; Gifford 26). Thus, in this manner Joyce furthers his critical discussion of paternity which becomes one of the dominant forces of the novel and, simultaneously, establishes a dichotomy between maternal religious devotion and paternal heresy⁸. Stephen struggles in the chasm between the two.

He manifests this struggle through his repeated reference to "Agenbite of Inwit," a Middle English phrase which translates to "remorse of conscience" and alludes to "Ayenbite of Inwyt," an obscure "medieval manual of virtues and vices" (Gifford 22). Curiously, this reference is absent from *A Portrait*, suggesting that Stephen has read it during the interlude between the two works and after his apparent rejection of the Church. Throughout Stephen's day, "Agenbite of Inwit" becomes analogous to a mental ejaculation, somewhat akin to a "mea culpa"--an apparent attempt to extinguish his guilt by identifying its source. Foucault describes this end of an individual's internalization of institutional power: ". . . the inmates should be caught up in a power situation of which they are themselves the bearers" (*Discipline* 201). As portrayed by Joyce, Stephen's conscience becomes the bearer of the Church's power. This first emerges during the breakfast scene in "Telemachus" as the conversation turns to Stephen's lack of bathing. Referring to his roommate, Mulligan comments to Haines: "The unclean bard makes a point of washing once a month" (1.475). Reminded of his hydrophobia, Stephen's

thoughts turn to the concept of guilt: "They wash and tub and scrub. Agenbite of Inwit. Conscience. Yet here's a spot" (1.481-2). Combining the Christian imagery of spiritual cleansing through water with an allusion to Shakespeare's *Lady Macbeth*, Stephen unveils yet another curious indicator of his mental struggle: his refusal to purge his physical body is symbolic of his rejection of the spiritual cleansing of Catholic reconciliation. Moreover, Stephen's refusal to join Mulligan as he bathes combined with his parting denunciation, "Usurper," establishes Stephen's independence from those secular forces which both Mulligan and Haines represent. Indeed, Stephen's parting reflection on the Irish proverb, "Horn of a bull, hoof of a horse, smile of a Saxon," could be interpreted as a list of his enemies: the Catholic Church, reflected by the papal bull; disloyal friends, reflected by Mulligan's "equine face"; and British domination, reflected by Haines (1.732).

The thoughts which plagued Stephen in "Telemachus" are reintroduced in "Proteus," as Stephen walks along the Sandymount strand. Joyce begins the episode with Stephen's peripatetic contemplation of the relationship of the physical with the spiritual: "Ineluctable modality of the visible: at least that if no more, thought through my eyes" (3.1-2). Interspersed in his protean thoughts are repeated references to Stephen's rejection of his family and his faith. After noticing two midwives descending the steps from Leahy's terrace, Stephen's thoughts turn to the Judeo-Christian concept of "Creation from nothing," which, in turn, ignites his thoughts on Arius, the heresiarch, consubstantiation, and Stephen's relationship with his father (3.29-69). Simon Dedalus's words echo through Stephen's memory: "Couldn't he fly a bit higher than that, eh?"

(3.64). Reflecting Stephen's self-perceived failure as "poet-priest," Simon's words recall the Icarus myth which continues to haunt his son. Stephen's unfulfilled calling to the priesthood is then envisioned vicariously through the monk he witnessed earlier at the swimming hole: "A garland of grey hair on his comminated head see him me clambering down to the footpace (*descende!*), clutching a monstrance, basiliskeyed" (1.659; 3.114-5). The "comminated head" and "basiliskeyed" description replays Stephen's anti-clericalism which he revealed in *A Portrait*, yet he still identifies himself with the priest: "see him me." Stephen's conscience then emerges:

Cousin Stephen, you will never be a saint. Isle of saints. You were awfully, holy weren't you? You prayed to the Blessed Virgin that you might not have a red nose. You prayed to the devil in Serpentine avenue that the fusby widow in front might lift her clothes still more from the wet street. *O si, certo!* Sell your soul for that, do, dyed rags pinned round a squaw. (3.128-2)⁹

Images of whore worship, which again emerge in "Circe," replace Stephen's youthful devotion that, even as a child, was challenged by his sexuality. Indeed, his prayers to the "Blessed Virgin" are transformed into prayers to the "devil in Serpentine avenue," selling his soul for sexual desire.

As "Proteus" concludes and Stephen's failed ambitions are explored more fully, Stephen feels a presence behind him: "Behind. Perhaps there is someone" (3.502). Turning, he witnesses a boat: "Moving through the air high spars of a threemaster, her sails brailed up on the crosstrees, homing, upstream, silently moving, a silent ship" (3.503-5). Commenting on the word choice, Budgen told Joyce that "crosstree" is inaccurate and should be "yard." Joyce's response to Budgen is unambiguous: "Thank

you for pointing it out. . . There's no sort of criticism I value more. It comes in later on and I can't change it. After all, a yard is also a crosstree for the onlooking landlubber" (56). Stephen does refer to the crosstree again, as he reflects on Jesus's crucifixion in his mock recitation of Apostle's Creed: "put upon by His friends, stripped and whipped, was nailed like bat to barndoor, starved on crosstree. . ." (9.493-5). Clearly, Joyce's symbol is that of Calvary, and the image which haunts Stephen from the sea is the omnipresent God of Irish culture, a presence from which Stephen cannot escape.

Stephen's discussion at the National Library in "Scylla and Charybdis" further reveals this inner turmoil. While in the throes of his mental joust with John Eglington, Stephen mentally appeals to the founder of the Jesuit order: "Ignatius Loyola, make haste to help me!" (9.163). Undoubtedly a comic appeal for saintly intercession in his argument, Stephen's words also further disclose the "supersaturation" of his Catholic consciousness. While he continues his discourse on Shakespeare's *Hamlet*, Stephen's thoughts quickly shift through his Parisian experiences by free association: "Go to! You spent most of it in Georgina Johnson's bed, clergyman's daughter. Agenbite of Inwit" (9.195-6). The association of his tryst with the prostitute and "Agenbite of Inwit" is reminiscent of his youthful infatuation with Eileen and his subsequent chastisement, and his overbearing guilt after his first sexual encounter with the prostitute (*A Portrait* 20, 95-6). Memories of his tryst with the prostitute Georgina Johnson are again introduced in "Circe," as Stephen tells Lynch their destination: "Lecherous lynx, to *la belle dame sans merci*, Georgina Johnson, *ad deam qui laetificat inventutem meam*" (15.122-3)¹⁰. The French phrase translates to: "the beautiful woman without pity"; and, the Latin: "to

the goddess who has gladdened the days of my youth." (Gifford 454). The latter phrase is also a mockery of the server's response at the beginning of the Catholic mass: "To God who has gladdened the days of my youth" (Gifford 454). Stephen's blasphemous substitution of Georgina, the prostitute-goddess of his apostasy, for the Catholic God of his youth does not assuage the guilt which he earlier professed in "Scylla and Charybdis."

Adding to the dangers of Stephen's metaphorical passage through the Scylla and Charybdis gauntlet, Mulligan, with "ribald face," enters the National Library. Stephen laments: "Hast thou found me, O mine enemy" (9.483). Quoting Ahab's Biblical lament, Stephen's words become more significant as the scripture passage continues with Elijah's response: "Yes. . . because you have given yourself up to doing evil in the Lord's sight, I am bringing evil upon you. . ." (I Kings 21: 20-1). In this case, Mulligan serves as God's avenging angel as he torments Stephen, a parallel to Isaiah's punishment of Ahab, and reminiscent of Stephen's earlier visions of the "vigilant angel of the church militant" punishing the heresiarchs (1.655-6). Still, Stephen attempts to free himself from Mulligan's, and thus his conscience's, hold: "Part. The moment is now. . . My will: his will that fronts me. Seas between." Sensing a presence behind him as he did earlier in "Proteus," Stephen turns to watch Bloom pass through this "sea" which separates Stephen from Mulligan. And, as he exits the library, Stephen recalls an incident described in *A Portrait*: "Here I watched the birds for augury" (9.1206, *A Portrait* 194). Previously, the birds served as an epiphanic revelation of the flight of Stephen's artistic consciousness which, he believed, was freed from the shackles of Church and state. This time, however, he discovers that there are no birds to serve as an augury, for those

shackles still bind him. In their place Stephen witnesses "two plumes of smoke" ascending, foreshadowing his pending union with Bloom, his "symbolic" father.

Later, in "Oxen of the Sun," Stephen comically reveals his rejection of his earlier calling when asked by Dixon why he had not "cided to take friar's vows." Stephen responds with his usual sarcasm: ". . . obedience in the womb, chastity in the tomb but involuntary poverty all his days"--a mockery of the clerical vows (14.336-7). Stephen's humorous reflection on his rejection of the priesthood is soon clarified by the narrator:

. . .he had in his bosom a spike named bitterness which could not by words be done away. . . But could he not have endeavored to have found again as in his youth the bottle Holiness that then he lived withal? Indeed no for Grace was not there to find that bottle. (14.430,432-5)

Just as Stephen had feared the loss of grace as a youth at Belvedere, the narrator reveals to the reader, in Joyce's mockery of John Bunyan's pulpit rhetoric, that Stephen, the spiritual deviant, has alienated himself from the Church's, and thus God's grace (Gifford 421). Ironically enough, throughout the day Stephen--with his black mourning clothes, his cleric's hat, and his sober demeanor--is mistaken for a parson (14.1445; 15.64, 2532, 2649).

The guilt, the stubbornness, and the despair reach a nadir in "Circe," as Stephen, along with Bloom, confronts the deep emotional turmoils which have plagued his conscience. Beginning with his characteristic ridicule of Catholic ritual, Stephen, with "considerable profundity," mockingly recites the antiphon used during the *asperges*, the blessing of the altar prior to a High Mass: "Vidi aquam egredientem de templo a latere dextro. Allelulia. . . .Et omnes ad quos pervenit aqua ista. . . .Salvi facti sunt"

(15.77,84,98). "I saw a stream of water welling forth from the right of the temple. Alleluia. And all among them came to that water. And they are made whole" (Gifford 453). The association of Nighttown with the altar, and Georgina Johnson with the God of the Catholic mass is, on the narrative level, just another representation of Stephen's blasphemous sacerdotal humor; more significantly, however, it reveals Stephen's attempt to extinguish his guilt by mocking those powers which formed his consciousness¹¹. This image also recalls Stephen's youthful vision preceding his initial encounter with a prostitute, which first occurred during Stephen's youthful spiritual struggle: "The yellow gasflames arose before his troubled vision against the vapory sky, burning as if before an altar" (*A Portrait* 95).

In the heat of Stephen's alcohol and hunger induced hallucination in "Circe," Mulligan reappears in jester's dress to resume his taunting of Stephen about the death of his mother: "The mockery of it! Kinch dogsbody killed her bitchbody." (15.4178) This image stimulates a confrontation between Stephen and his mother, again connecting her with his lost faith and evoking emotions of fright, remorse, horror, and rage (15.4187, 4222). Ironically, this hallucination is, perhaps, the most impressive and artistically pleasing creation of Stephen's aesthetic mind in *Ulysses*. The ghost of May Dedalus, with parallels to the ghost of prince Hamlet's father, warns Stephen: "I pray for you in my other world . . . Beware God's hand!" and then begins a series of prayers for Stephen's wayward soul (15.420-44240). Unable to face the self-created mental image of his suffering mother, Stephen turns his wrath against God, as he did earlier in "Telemachus": "The ghoul! Hyena!. . .His noncorrosive sublimate! The corpsechewer!

Raw head and bloody bones" (15.4200,4214-5). Lashing out with uncharacteristic physical violence, Stephen then cries: "No! No! No! Break my spirit, all of you, if you can! I'll bring you all to heel! . . ." *Nothung!*," and strikes out with his ashplant, shattering the chandelier, which, quite possibly in Stephen's drunken rage, is a symbolic image of the light of God. Transcending the "ineluctable modality of the visible," the Judeo-Christian God serves as the ultimate surveillant--always watching but never seen. The physical manifestation of his surveillant causes Stephen to lash out violently. Moreover, "*Nothung*" is an allusion to Richard Wagner's *Der Ring des Nibelungen*, and critical in reading Stephen's mental anguish. It is the name of the sword with which Wagner's character, Siegfried, unwittingly brings about the destruction of the gods (Gifford 518). This scene encapsulates Stephen's internal struggle between the faith that has been so thoroughly ingrained in his psyche and his overarching desire to be freed from these spiritual bonds. This culminates in Stephen's final expressions of "open war" against the religion of his youth--"Non serviam!"--a Latin repetition of Stephen's earlier Luciferean oath (15.4228; *A Portrait* 206).

Weakened by drunkenness and hunger but agitated by the psychological confrontation with his dead mother and the God of his youth, Stephen stumbles out of Bella Cohen's bordello and into a conflict with two boisterous and inebriated British soldiers, as he exclaims loudly: "But in here it is [indicating his brow] I must kill the priest and king" (15:4436-7)¹². Having symbolically slain Ireland's deity by shattering the chandelier, Stephen still struggles with the mental burden of the "priest and king"--two oppressive images he will soon encounter in symbolic form. Confronted by Private

Carr, Private Compton, and the phantasmagoric image of Edward VII for his treasonous declaration, Stephen encourages their anger by declaring: "I seem to annoy them. Green rag to a bull" (15.4497)¹³. His statement stimulates their militaristic might, as Carr obscenely declares: "I'll wring the neck of any fucker says a word against my fucking king"(15.4598-9)¹⁴.

Ignoring Carr's aggressive challenge, Stephen envisions an apocalyptic destruction of Dublin, which includes allusions to Jesus's crucifixion in Joyce's stage directions:

Brimstone fire springs up. Dense clouds roll past. Heavy gatling guns boom. Pandemonium. Troops deploy. . .The midnight sun is darkened. The earth trembles. The dead of Dublin from Prospect and Mount Jerome in white sheepskin overcoats and black goatfell cloaks arise and appear to many. A chasm opens with a noisless yawn¹⁵.

These images of cataclysmic destruction, which follow Stephen's earlier deicide, degenerate into a black mass, reversing the Catholic ritual:

On an eminence, the center of the earth, rises the fieldaltar of Saint Barbara. Black candles rise from its gospel and epistle horns. From the high barbicans of the tower two shafts of light fall on the smokepalled altarstone. On the altarstone Mrs. Mina Purefoy, goddess of unreason, lies, naked, fettered, a chalice resting on her swollen belly. Father Malachi O'Flynn in a lace petticoat and reversed chasuble, his two left feet back to the front, celebrates camp mass. The Reverend Mr. Hugh C. Haines Love M.A. in a plain cassock and mortarboard, his head and collar back to the front, holds over the celebrant's head an open umbrella. (15.4688-97)¹⁶

Mulligan, in composite with Father O'Flynn¹⁷, begins the black mass by inverting the phrase with which he began the novel, "Intobio ad altare diabolo"--words which translates to, "I will go up to the devil's altar"(15.4699; 1.5). Haines, in composite with Reverend

Hugh C. Love¹⁸, replaces Stephen as Mulligan's acolyte as they perform the sacrilegious ritual on Mrs. Purefoy's pregnant stomach--a symbol of "Ireland's poor but fertile body" (Blamires 187). Thus, with the God of Ireland symbolically killed by Stephen, those forces who occupy the metaphorical spiritual vacuum collude in the performance of the mass, just as they had earlier colluded to usurp Stephen's position in Martello tower. Mulligan, the priest of science and purveyor of materialism, and Haines, symbolic of British imperialism and purveyor of Celtic novelties, synthesize into the priest whom Stephen must extricate from his conscience. Exacerbating Stephen's betrayal by these two usurpers, his companion, Lynch, cowardly escapes from the pending attack by the British soldiers. Stephen equates him with Jesus's betrayer: "Exit Judas. Et laqueo se suspendit" (15.4730; Matt. 27:5)¹⁹. Thus, at the apex of Stephen's confrontation with those forces that wove the nets of his culture, he is alone. Ironically, as the hallucinogenic images of the black mass fade from Stephen's thoughts and he is struck by Private Carr, Stephen is rescued by Bloom, who, although marginalized by other characters throughout the day, places himself at risk to protect Stephen from the wrath of the soldiers and the danger of arrest.

3. "He walked unheeded. . .": Bloom on the Margin

In his hallucinatory state in "Circe," Leopold Bloom, the newly ordained "lord mayor of Dublin" proclaims his utopian goals for the "new Bloomusalum":

I stand for the reform of municipal morals and the plain ten commandments. New world for old. Union of all, jew, moslem and gentile. . . No more patriotism of barspongers and dropsical impostors. . . Free money, free rent, free love and a free lay church in a free lay state. (15.1685-93)

After professing these heterodoxical goals, Bloom, with obvious messianic overtones, is quickly attacked by Father Farley, the priest who ostensibly banned Molly from the church choir because of Bloom's Freemasonry: "He is an episcopalian, an agnostic, an anythingarian seeking to overthrow our holy faith" (15.1711-2, 18.381-2). Other Dubliners, including Dante Riordan and the mythical Mother Grogan²⁰, emerge from Bloom's consciousness degrading him as a "beast," a "bad man," and an "abominable person" (15.1714-7). The evangelical preacher, Alexander J. Dowie, resurrected from the revival leaflet that Bloom had earlier cast into the Liffey, rallies his parochial forces against Bloom: "Fellow christians and antiBloomites, the man called Bloom is from the roots of hell, a disgrace to christian men" (8.8.13; 15.1753-4). Although fabrications of Bloom's imagination, these attacks parallel, and evolve from, numerous other verbal assaults directed against Bloom by his fellow Dubliners throughout the day--assaults which clearly demonstrate Bloom's alienation from the Catholic culture into which he has attempted to assimilate. He is the Outsider, the personification of "*Throwaway*," the

racehorse who wins despite the odds stacked heavily against him (14.1128-33). His Jewish heritage, his "womanly-man" attributes, his status as a cuckold, and his Masonic ties are all characteristics which others use to place Bloom on the margin. Indeed, by constructing Bloom as markedly different from other Dubliners, Joyce is able to use him as a foil, thus revealing both the hypocrisies and myopia of Dublin culture. One salient aspect of Bloom's character which causes his Otherness is his unorthodox and vocal views on religion and its role in society. Thus, throughout his wanderings, Bloom's interaction with his fellow Dubliners and his pragmatic and objective perspective on cultural markers enable him to reveal those forces which Joyce felt led to the "hemiplegia of the will" of Ireland.

Having been raised under an ambiguous composite of his father's abating Jewish heritage and his mother's lenient version of Protestantism, Bloom's youthful religious indoctrination pales against the rigidity of Stephen's Catholic *dressage*. Furthermore, as an adult, Bloom converted to Catholicism in order to marry Molly, just as his father had earlier converted from Judaism to Protestantism to wed Ellen Higgins (17.534-46). Thus, Bloom's perspective on institutionalized religion appears more pragmatic than spiritual. His marginalized position within Irish culture provides the reader with a unique insight into the Catholic Church, because, like the "anti-hero" of modernist literature, Bloom reveals the most damaging ambiguities of his culture. Describing this new hero in his study "The Mind of Modernism," James McFarlane writes: "The wanderer, the loner, the exile . . . were no longer the rejects of a self-confident society but rather those who, because they stood outside, were uniquely placed in an age when subjectivity was truth

to speak with vision and authority" (McFarlane 82). Bloom--the wandering Odysseus searching for his homeland, his son, and his wife--stands on the "outside" and speaks with the "vision and authority" that McFarlane describes. He stands, as well, outside Foucault's metaphorical Catholic Panopticon, viewing its structure and providing a unique perspective on the power relations which emanate from its ever-present influence. However, while Bloom is situated outside the Catholic Panopticon, he nevertheless struggles against comparable cultural forces which are instrumental in the formation of an individual, for as Foucault writes, "Power is everywhere" (*History* 93). The powers against which Bloom struggles are clearly the anti-Semitism of *fin de siècle* Europe, the culturally defined gender roles of Ireland, the ambiguities of his religious and cultural heritage, and his marginality in Irish culture--a marginality exacerbated by the emerging Irish nationalism and xenophobia. However, for the purposes of this study, Bloom, being situated outside the Catholic Church, serves to highlight its institutional powers with a critical perspective that is removed from the Church's dominant influence. By examining cultural orthodoxies through the prism of the Other, Joyce is able to reflect the power mechanisms which permeate Irish culture, predominantly the Catholic Church and Irish nationalism. Just as Stephen serves as a Foucauldian "chemical catalyst," revealing the power structure from within the Catholic Panopticon and reflecting the disciplinary agon of the deviant struggling against an orthodoxy, Bloom, being outside the Panopticon, provides an insightful perspective into those powers which comprise that orthodoxy (Foucault, *Subject* 211).

Soon after Bloom's introduction in the novel, this method is first used by Joyce in "Lotus Eaters." When composing this episode, Joyce's intent was to reveal those forces which "narcotize" Dublin. Paralleling the torpor of Odysseus's sailors who consumed the lotus flower, Bloom's lethargic musings reveal those aspects of Dublin culture which contribute to its paralysis, the most significant of which, according to Joyce, is religion. Describing the technique Joyce used in composing this episode, Stuart Gilbert writes: ". . . its texture is infused with a sense of the symbolical, narcotic, religious significance of the lotus flower" (43). Gilbert's description seems somewhat analogous to Marx's famous dictum: "Religion is the sigh of the oppressed creature, the heart of a heartless world, just as it is the spirit of unspiritual conditions. It is the *opium* of the people" (175). Conversant with Marxist socialism, Joyce fictionalized this theory in "Lotus Eaters," and through Bloom--who alludes to Marx later in the day--provides a detailed description of religion's opiate effect on the churchgoers (12.1804). Through Bloom's probing but ironically, doctrinally ignorant thoughts, Joyce presents a distant and unbiased perspective on Catholic rituals and their significance to the practitioners. Bloom, with his unique perspective and insightfully naive commentary, provides an analytical portrait of the Dublin churchgoers, the mysterious rituals of the Catholic mass, and the "narcotic," lotus-like effect of the Eucharist.

As Bloom walks down Cumberland Street, he is drawn to All Hollows Church by a mysterious, mystical force: "The cold smell of sacred stone called him. He trod the worn steps, pushed the swingdoor and entered softly by the rere" (5.338-9). By entering the church from its rear porch rather than the main entrance and passively

observing the Holy Communion ritual instead of participating, Bloom's position as an Outsider is reinforced (Gifford 91). This position is again highlighted when he sits as the others kneel, a posture he will repeat in "Hades" when he takes one knee while his companions take two (3.416-7; 6.587). Watching the communicants, Bloom attempts to understand the sacrament by drawing an analogy to his Jewish heritage:

Something like those mazzoth: it's that sort of bread: unleavened shewbread. Look at them. Now I bet it makes them feel happy. Lollipop. It does. Yes, bread of angels its called. There's a big idea behind it, kind of kingdom of God is within you feel. (5.358-61)

Bloom's musings serve a dual purpose: first, to provide an outside perspective on the Catholic mass and its effect on the worshippers; and, second, to serve as one of several examples of Bloom's apparent consubstantiation with Stephen, who, at approximately the same time, contemplates the simultaneous transubstantiation of the Eucharist throughout Dublin churches. As he walks along Sandymount strand, Stephen's protean thoughts also dwell briefly on the Eucharist: "And at the same instant perhaps a priest round the corner is elevating it. Dringdring! And two streets off another locking it into a pix. Dringadring! And in a ladychapel another taking housel all to his own cheek. Dringdring!" (3.120-1). While Stephen theorizes on the theological aspect of the Eucharistic rite and imagines himself as the priest he envisioned as a youth--"see him me" (3.114)--Bloom is concerned with its "narcotic" effect, describing it as a "lollipop," and how it "makes them feel happy."

Watching the worshippers return from the communion rail, he reflects on their "blind masks" and their "blind faith," describing the communicants as almost automaton in their devotion (5.353; 5.367). Moreover, he then suggests that the Eucharist may

have a placebo rather than a spiritual effect on the worshippers: "Thing is if you really believe in it. . . Safe in the arms of kingdom come. Lulls all pain" (5.364-5; 5.368).

This statement, coupled with Bloom's later reflection, "More interesting if you understand what it was all about," suggests his apparent ambivalence to the role of religious ritual and his admitted ignorance of its possible significance (5.424). This ambivalence is furthered during Bloom's hallucination in "Circe," as his grandfather, Lipoti Virag, reveals Bloom's youthful goal of rectifying nineteenth-century scientific thought with orthodox religion: "You intended to devote an entire year to the study of the religious problem . . ." (15.2400-1; Gifford 494).

Continuing his thoughts on the Eucharistic rite, Bloom theorizes on the symbolic use of wine rather than a more common or nonalcoholic beverage, again paralleling its use to memories from his Jewish heritage:

The priest was rinsing out the chalice: then he tossed off the dregs smartly. Wine. Makes it more aristocratic than for example if he drank what they are used to Guinness's porter or some temperance beverage. . . Doesn't give them any of it: shew wine: only the other. Cold comfort. Pious fraud but quite right; otherwise they'd have one old booser worse than another coming along, cadging for a drink. (5.386-8)

For Bloom, the ritual's visual effects outweigh its spiritual significance: the wine appears more "aristocratic" than the common beverages "they are used to." Moreover, with his typical pragmatism, Bloom deduces that the reason the communicants are given the consecrated host but not the wine, is out of fear of alcoholics attending the ritual to "cadge for a drink." Clearly, Bloom views the Eucharistic ritual as symbolic rather than substantive, "narcotic" rather than spiritually enriching, as he evaluates its function:

"Rum idea: eating bits of corpse. Why the cannibals cotton to it" (5.353). Moreover, as the priest kneels before the altar, he reveals "a large grey bootsole from under the lace affair he had on" (5.370-1). The contrast between the priest's "grey bootsole" and the "lace affair" which adorned the cleric's attire appears to encapsulate Bloom's perception of the ornate superficiality of the ceremony.

Similarly, in a thought he would repeat throughout the day, Bloom contemplates the use of Latin rather than vernacular during the service: "Good idea the Latin. Stupefies them first" (5.350); in "Hades": "Makes them feel more important" (6.602); in "Sirens": "Latin again. That holds them like birdlime" (11.1035); and, in "Nausicaa," as Bloom hears the *Litany of our Lady of Loreto*: "Pray for us. And pray for us. And pray for us. Good idea the repetition. Same thing with ads" (13.1122-3; Thornton 306). When the priest switches to vernacular at the end of the service, he curiously reads the closing prayer off a card (5.419). Bloom interprets this switch from Latin to English as a means of further seducing the worshippers: "Mr. Bloom put his face forward to catch the words. English. Throw them the bone" (5.421-2). Even the ceremonial music is viewed as "narcotic": "Some of the old sacred music splendid. Mercadante: seven last words. Mozart's twelfth mass: *Gloria* in that" (5.403-4). Later, in "Nausicaa," Gerty MacDowell will demonstrate Bloom's theory as she becomes entranced by the sounds of the retreat ceremony: ". . . and to hear the music like that and the perfume of those incense they burned in the church like a kind of waft" (13.409-10). Ironically, while he recognizes the hypnotic effect of the ceremonial language and music, the phrases which Bloom hears during the ceremony emerge, albeit incorrectly, in

his consciousness throughout the day, thus demonstrating the effect the liturgical language has on him--both the Latin of the Catholic Church and the Hebrew of his youth.

When the mass ends, the narrator describes Bloom's departure:

He passed, discreetly buttoning, down the aisle and out through the main door into the light. He stood a moment unseeing by the cold black marble bowl while before him and behind two worshippers dipped furtive hands in the low tide of holy water. (5.456-60)

As Bloom exits the church, he passes "into the light," a stark contrast to the dark coldness of All Hollows Church. The two worshippers who dip their "furtive hands" into the "low tide of holy water" bracket Bloom and anxiously reach for the waning water to bless themselves as they depart the church. Joyce's choice of "furtive" to describe the worshippers' hands further accentuates the almost desperate religious fervor displayed by many Dubliners and compliments Bloom's earlier thoughts about the "spreeish" behavior of Catholics after mass (5.364). Nevertheless, Bloom, described as "unseeing," is clearly ignorant of the spiritual significance of the ritual, and his rapidly changing mundane thoughts contrast with the apparent enraptured devotion of the other worshippers.

Departing All Hollows, Bloom contemplates the efficient organization of the Church, and his thoughts turn to the power of the confessional: "Confession. Everyone wants to. Then I will tell you all. Penance. Punish me, please. Great weapon in their hands. . . Women dying to" (5.425-9). The sacrament of Penance arises several times in *Ulysses*, and, as predicted by Bloom, is most often associated with female characters and

their sexuality. Foucault describes such an association between sexuality and confession in his work, *The History of Sexuality*: "From the Christian penance to the present day, sex was a privileged theme of confession" (61). Indeed, the predominant source of guilt, as portrayed in *Ulysses*, arises from sexual-oriented "sins." In "Nausicaa," Gerty McDowell demonstrates her youthful confusion about, but attraction to, the confessional, as she remembers confessing her menstruation to Father Conroy:

He looked almost a saint and his confessionbox was so quiet and clean and dark. . . He told her that time when she told him about that in confession, crimsoning up to the roots of her hair for fear he could see, not to be troubled because that was only the voice of nature and we are all subject to nature's laws. (13.449-50; 13.453-6)

In "Circe," the prostitutes--Kitty-Kate, Zoe-Fanny, and Florry-Teresa--enraptured by the resurrected Elijah's sermon, exuberantly confess their first sexual encounters, as their virgin-whore dichotomy is unveiled through the combination of their professional and Christian names (15.2225-34). In contrast, during Molly's soliloquy in "Penelope," she recalls her reluctance in the "confessionbox": ". . . I hate that confession when I used to go to Father Corrigan he touched me father and what harm if he did where and I said on the canal bank like a fool but whereabouts on your person my child . . . what did he want to know for when I already confessed it to God . . ." (18.106-113). These perspectives on the confessional provide an interesting contrast to Stephen's youthful realization of the futility of his shriving, as he recognizes the powerful conflict between his physical desire and his need to placate his conscience:

It humiliated and shamed him to think that he would never be freed from it wholly, however holily he might live or whatever virtues or perfections he might attain. A restless feeling of guilt would always be present with

him: he would confess and repent and be absolved, confess and repent again and be absolved again, fruitlessly. (*A Portrait* 137)

Each of these reflections reveals the power of the Church manifested through the sacrament of Penance, for, as Foucault continues, "the agency of domination does not reside in the one who speaks (for it is he who is constrained), but in the one who listens and says nothing; not in the one who knows and answers but in the one who questions and is not supposed to know"(62). Clearly, as Bloom describes it while exiting All Hollows, confession is a "great weapon in [the] hands" of the Church.

While revealing the "narcotic" effects of the Eucharistic rite, Bloom's attendance at the mass also highlights his isolation from Irish culture. Indeed, Bloom does not succumb to the lotus effect of the ritual as the others do; he passively observes its effects by watching the "blind masks" of the worshippers. Or, as Ellmann describes: "At church [Bloom] will not pray, any more than Stephen will, but he will eye the churchgoers and inspect them as anthropological specimens" (*Ulysses* 46). Likewise, in his thoughts, Bloom reveals his own religious isolation. Although baptized a Catholic, he has admittedly little knowledge of the significance of Catholic rituals, and he repeatedly uses the third person rather than self-inclusive language when referring to Catholics. Perceiving the communal force of the religious ritual, Bloom comments: "Then feel all like one family party, same in the theatre, all in the same swim. They do. I'm sure of that. Not so lonely. In our confraternity" (5.362-4). Ironically, both Bloom and Stephen are excluded from this "family party," which, to many characters in *Ulysses*, defines Irishness; nevertheless, it is an exclusion which enables them to "bring to light" the "power relations" of Catholicism (Foucault, "*Subject*" 211).

Bloom's religious marginality is again highlighted in "Hades." According to Gilbert, Joyce used the technique of "incubism" in composing this episode--a literary technique which creates a constant "downward movement" and "stifling pressure" on Bloom (Gilbert 174). Similarly, Joyce identified "religion" as the art which he used to structure this episode, and Bloom's religious isolation and uncertainty become salient through his musings at Paddy Dignam's funeral. While these literary techniques are particularly apropos for an episode set in a funeral procession and graveyard, they also serve to accentuate Bloom's marginality. By coupling the incubism technique with Bloom's revealing interior monologue, Joyce places the reader directly into Bloom's thoughts and unfolds the inner workings of his mind, portraying the mental turmoil which reaches its nadir in "Circe." R.M. Adams describes the effect of this literary technique as a "hollow resonance," which portrays "the deepening and darkening in Bloom's mind of an immense emptiness" (97).

While traversing the funeral route, Bloom is less physically alone than he was in either "Calypso" or "Lotus Eaters"; he is, however, more alienated spiritually, and Bloom's deep mental reflections provide a stark contrast to the jovial discussion of his compatriots. As the funeral procession begins, Bloom is the last to enter the carriage and occupies the "vacant place" (6.9). It is from this "vacant place" that Joyce, through the eyes of Bloom, critiques the Catholic perspective on death and resurrection in "Hades," as Bloom questions the futility of the ornate funeral ceremony, the Catholic concept of the resurrection of the body, the importance of the sacrament of Extreme Unction, and the treatment of suicides. Ellmann describes Joyce's purpose of distancing

Bloom from his surroundings: "Joyce intended that Bloom should separate himself decisively from Christian conceptions of death" (*Ulysses* 49). As evident throughout the novel, Bloom, like Stephen, is mentally isolated, searching, as did the wandering Odysseus, for his homeland. Early in the episode, Bloom views Stephen walking along the beach and indicates Stephen's physical solitude to Simon Dedalus, who questioned whether "that Mulligan cad" is with his son: "No. . .He was alone" (6.50). While this simple statement indicates the physical isolation of Stephen, it also suggests the parallel nature of Bloom's and Stephen's isolated but converging physical and spiritual journeys.

Moreover, as the jovial discourse continues between Cunningham, Power, and Simon Dedalus, Bloom continues with his alienated interior monologue and is excluded from much of the conversation. Viewing Reuben J. Dodd, the moneylender, walk past the procession, the anti-Semitic slurs begin, thus introducing one of the major discourses of the novel. Ironically, "with sudden eagerness," Bloom attempts to enter the conversation, describing a vignette about Dodd's son, but he is rudely interrupted by the usually congenial Cunningham (6.276). Unable to compete with the storytelling skills of his companions, he lapses back into the folds of his thoughts. This scene encapsulates Bloom's desire to be accepted within his culture and the inability of his compatriots to accept him as one of their own.

Fittingly, the Catholic concept of death becomes the primary focus of Bloom's religious critique in "Hades." Upon learning of Dignam's death by apoplexy, Bloom opines that a sudden death is "the best death" because it causes minimal suffering to the victim (6.312)²¹. This surprises his Catholic companions who believe in the importance

of final atonement and the sacrament of Extreme Unction²². As Budgen relates: "[Bloom's] commonsense paganism shocks their religious prejudice" (87). His sympathy for the suffering of others is in stark contrast to his companions' subsequent discussion on suicide. Stimulated by the poignant sight of a child's funeral procession, Mr. Power relates: "But the worst of all. . . is the man who takes his own life. . . The greatest disgrace to have in the family" (6.335-8). Given his own father's suicide, Bloom is especially sensitive to these comments, and he reflects on the cruel and absurd treatment of the suicide: "They have no mercy on that here or infanticide. Refuse christian burial. They used to drive a stake of wood through his heart in the grave. As if it wasn't broken already" (6.345-8). Considered guilty of a mortal sin in Catholic doctrine, suicides are indeed denied a Christian burial if they were sane during the commission of the act (*Catholic* 14:326-7). Indeed, Bloom's more secular concern for the mental anguish which precedes suicide and his empathy for the physical and emotional suffering of others provides a stark contrast to the apparent callousness of some of the traditions which are introduced in this episode--a callousness seemingly embraced by his Catholic companions.

Similar to his observations during the Catholic mass in "Lotus Eaters," Bloom then contemplates ornate but, for him, meaningless funeral ceremonies: "Paltry funeral: coach and three carriages. It's all the same. Pallbearers, gold reins, requiem mass, firing a volley. Pomp of death" (6.499); "Makes them feel more important being prayed over in Latin" (6.602); "Said he was going to paradise...Says that over everybody" (6.621). While the priest's words appear to comfort the survivors, Bloom's pragmatism causes

him to dwell on the futility of the ritual and the cost and logistics of funerals in general. Summarizing the priest's ornate but impersonal prayer for Dignam's soul, Bloom mockingly recites his own abbreviated version: "Hope your well and not in Hell" (6.867).

Paralleling Bloom's spiritual isolation, Joyce's description of his physical placement during the episode further accentuates his Otherness: he "*followed his companions*" (6.503); "Mr. Bloom *stood behind* the boy. . ." (6.574); "Mr. Bloom stood *behind* near the font. . ." (6.583); "Mr. Bloom stood *far back*. . .Twelve. I'm *thirteen*" (6.824-5); "Mr. Bloom *moved behind* the portly kindly caretaker"(6.841); and, most significantly, "Mr. Bloom *walked unheeded*. . ." (6.928) [emphasis added]. Bloom's physical isolation coupled with his unique perspective on religion places him on the margins of both the funeral service and the social grouping of his fellow Dubliners. As the funeral service ends, Bloom observes Tom Kernan and, through his interior monologue, reflects: "Secret eyes, secretsearching. Mason, I think: not sure. Beside him again. We are the last. In the same boat. Hope he'll say something else" (6.661-3). In his isolation from the "family party" of Catholicism, Bloom is looking for someone with whom he can connect on both a physical and metaphysical level (5.362). Hoping Kernan is also Masonic, Bloom feels "in the same boat" with him because of Kernan's similar status as an Outsider in the religious community. Similar to Bloom, Kernan converted from Protestantism to Catholicism when he married his wife and has also been struggling with his religious identity (Joyce, *Dubliners* 157). Nevertheless, Kernan, as do his other companions, rejects Bloom.

After composing *Ulysses*, Joyce revealed to Gilbert that each episode is framed using a specific body organ, art, color, and narrative technique (30). In "Hades," using a unique combination of the art, body part, and colors, Joyce creates a dichotomy which highlights Bloom's ambivalent spiritual feelings. With the colors being white and black, the art as "religion," and the body part as the heart, Joyce illustrates the conflicting religious issues, especially that of death and resurrection (Gilbert 159). White is used in the Catholic liturgy during Easter season to signify the resurrection; black is recognized as the color of death. Indeed, the concept of resurrection is questioned by Bloom during the episode as he humorously envisions "...every fellow mousing around for his liver and his lights and the rest of his traps" (6.679-80). Clearly he doesn't subscribe to the Catholic concept of resurrection as he relates: "Once you are dead you are dead" (6.677). This provides an interesting contrast to his periodic reflections on the concept of metempsychosis throughout the day. Moreover, the diverse meanings of the word "heart" are explored through Bloom's interior monologue. The dual meaning of the word "heart" parallels that of death and resurrection. While the physical aspect of the heart is directly associated with death, the metaphysical meaning of heart relates to resurrection and hope. Both meanings permeate the text of "Hades": the most salient being Paddy Dignam's death by heart attack. Curiously, the significance of the word shifts from physical to metaphysical after Tom Kernan relates: "That touches a man's inmost heart" (6.670). Adams describes this shift: "the shift in tonal values surrounding the word 'heart' before and after Mr. Kernan's solemn quotation is very striking indeed"(106). The transformation of the word "heart" from physical to metaphysical

parallels the transformation of the body from death to resurrection, thus revealing Bloom's conflicting thoughts.

Later, as he attempts to meet Cunningham to contribute to the fund for Dignam's family, Bloom's marginality is brought to a dangerous level when confronted by xenophobic nationalism of the citizen in "Cyclops." Bloom's alienation because of his Jewish heritage is one of the primary themes of *Ulysses*, and the most significant manifestation of this prejudice occurs in Barney Kiernan's pub, as Joyce focuses his satire on the aggressive nationalism which reached a nadir during the height of the Gaelic Revival. While this episode highlights Bloom's alienation from his own culture, it also demonstrates his humanity, which is in direct contrast to the violent myopia with which he is confronted. In discussing his protagonist with Budgen, Joyce revealed his intention to create a foil for the other Dubliners: "Bloom's justness and reasonableness should grow in interest. As the day wears on Bloom should overshadow them all" (Budgen 116). Indeed, these characteristics are brought to the forefront in "Cyclops," as the cruelty of the other characters sets off his kindness and humanity which have been demonstrated throughout the previous episodes. This is most saliently displayed in the discussion between Bloom, John Wyse, and the citizen about nationalism, as Bloom exclaims: "Persecution. . .all the history of the world is full of it. Perpetuating national hatred among nations"(12.1417-8). And again, Bloom argues: "But it's no use. . .Force, hatred, history and all that. That's not life for men and women, insult and hatred. And everybody knows that it's the very opposite of that that is really life" (12.1481-3). The citizen responds to Bloom's humane perspective by self-righteously using religion as

his basis for racial exclusion: "Saint Patrick would want to land again at Ballyknilar and convert us. . . after allowing things like that [indicating Bloom] to contaminate our shores" (12.16701-2). Revealing their deep-rooted prejudices and hatred, the Citizen and his companions deny Bloom's Irishness and ironically accuse him of surreptitiously collecting a gambling winning when he is actually contributing generously to Paddy Dignam's family. Thus, while Bloom continues to criticize the structure of organized religion and the methods it uses to control its practitioners, his actions reflect its fundamental values of kindness and humanity--a distinct contrast to the conduct of most other Dubliners who appear in the novel.

Through Bloom's inquisitive eyes, Joyce provides a unique perspective into the Catholic dogma which is an integral part of Irish culture. During his wanderings, Bloom questions six of the seven sacraments--rituals which are considered by the Church to be the "outward signs of inward grace, instituted by Christ for [one's] sanctification" (*Catholic* 13:295). As perceived by Bloom, each of the sacraments is either a means towards temporal power or the Church's method of controlling the Catholic population. For Bloom, Baptism was a means to marry Molly Tweedie, not a choice to "enter the door of spiritual life" of Catholicism (*Catholic* 2:258-9). He perceives Penance as a "great weapon in [the Church's] hands," a method by which the Church controls the consciousness of the people through guilt and redemption (5.426). The sacrament of the Eucharist--the principal sacrament of the Church--is presented as purely a symbolic ritual which narcotizes the communicants. Nevertheless, it is also a highly efficient system, as Bloom relates: "Wonderful organisation certainly, goes like clockwork" (3.424-5).

Extreme Unction (or the Anointing of the Sick) is undesirable, according to Bloom, because "the best death" is a sudden one: lack of suffering supersedes final atonement. Matrimony is dismissed through Bloom's "utopian" goals of "free love" for the "new Bloomusalem" and his passive acceptance of marital infidelity. The sacrament of the Orders is perceived by both Bloom and Stephen as more a means towards temporal power than an acceptance of a divine calling. Ironically, while Bloom "blasphemously" dismisses the Catholic religion through his heterodoxical ideas, Joyce constructs Bloom as the kindest and most "catholic" Dubliner in *Ulysses*. Thus, he is able to illustrate the methods through which the Panopticon operates on the Irish people, most significantly in the Catholic rituals and beliefs described by Bloom in "Lotus Eaters" and "Hades." In turn, Bloom's inherent kindness and philanthropy is often used as a direct contrast to the myopia and selfishness which is most readily apparent in both "Cyclops" and "Oxen of the Sun." Thus, as "Circe" ends, Bloom and Stephen--the mythical father and son--are united, forming, temporarily, a bridge from the margin of Irish culture, where Bloom is situated, to inside the Catholic Panopticon, wherein sits Stephen, the deviant who still struggles with the dominant orthodoxy.

4. Bridging the Walls of the Panopticon: The Union of the Bloom and Stephen

Although Bloom's and Stephen's paths cross several times throughout the day²³, their symbolic union occurs after their mutual hallucinogenic tribulations during "Circe," during which they both confront their subconscious fears. While this meeting is foreshadowed by their converging paths and parallel thoughts during the preceding fourteen episodes, the true unification of the two protagonists does not occur until they leave the bordello and Stephen is struck down by Private Carr²⁴. Bloom--the symbolic messiah; Odysseus; the Wandering Jew; in short, the Outsider--aids his fallen companion by physically interceding, as he "shoves" the aggressors and warns loudly: "Get back, stand back!" (15.4768). By aiding his fallen companion, Bloom serves a complex role, rescuing Stephen from the soldiers' wrath, the threat of imprisonment by the watches, and the symbolic death personified by the undertaker's untimely arrival with a "death wreath in his hand" (15.4804). The union between the metaphorical father and son is the impetus for Bloom's last and most poignant hallucination. As he aids Stephen through the streets of Nighttown, memories of Rudy, his deceased biological son, are rekindled, and Bloom envisions him as a young Jewish student dressed in an Eton suit and reading "from right to left, inaudibly, smiling, kissing the page" (15.4967-8). Ironically, though Bloom has rejected all orthodox religions, the phantasmagoric image of his son reveals a devout Jewish youth reading a Hebrew text. Apparently, like Stephen, Bloom's youthful experience with institutionalized religion has not been completely extinguished from his consciousness despite his heterodoxical views. The difference between Stephen's and Bloom's religious experience is, however, critical in

that unlike Stephen, Bloom was not raised in a "Panopticon" of Judaism. The image of his son reflects more a paternal and ethnic connection between Bloom and Rudy than an internalization of orthodox religion (Davison, *James Joyce* 228-9).

Departing the nightmarish horrors of Nighttown, Bloom and Stephen--the united Odysseus and Telemachus--find refuge at the cabmans' shelter, just as their epic counterparts met together at Eumaeus's hut in Homer's *Odyssey*. In "Eumaeus," "Bloom's common sense joins Stephen's acute intelligence; Stephen Dedalus, the Greek-Christian-Irishman, joins Bloom Ulysses, the Greek-Jewish-Irishman; the cultures seem to unite against horsepower and brutality in favor of brainpower and decency" (Ellmann, *James Joyce* 372). Indeed, though they are both "keyless"²⁵--Stephen having given his key to Martello tower to Mulligan, Bloom having left his in another pair of trousers--together they serve as the antithesis of what Joyce perceived was wrong with his culture. Stephen's keen intelligence is set against the myopia of other Dubliners; Bloom's humanity and inquisitiveness against their hypocrisy and blind faith.

Their union, however, also reveals their differences. Bloom's optimistic freethought confronts Stephen's jaded scholasticism. While Bloom perceives Stephen as a "good catholic" and "orthodox," in spite of Stephen's blasphemous remarks while in Nighttown (16.748), Stephen, at first, views Bloom with a guarded indifference --as the Other. Moreover, when questioned by Bloom about the existence of a supernatural God, Stephen responds with his characteristic sarcasm: "O that. . .has been proved conclusively by several of the bestknown passages in Holy Writ, apart from circumstantial evidence" (16.772-3). Failing to note Stephen's irony, Bloom responds:

"I beg to differ with you *in toto* there. My belief is, to tell you, the candid truth, that those bits were genuine forgeries all of them put in by monks most probably . . ."

(16780-2). For Bloom, the promise of eternal salvation, indeed religion itself, is a grand illusion, perpetrated by the Church to control the people, as he continues:

But in the economic, not touching the religion, domain the priest spells poverty. . . It's in the dogma. Because if they didn't believe they'd go straight to heaven when they die they'd try to live better at least so I think. That's the juggle on which the p.p. raise the wind on false pretences. (16.1127-30)²⁶

Stephen, having been subject to the institutional powers of the Church, recognizes the futility of Bloom's argument, and responds "patently crosstempered": "We can't change the country. Let us change the subject" (16.1169-71). As with Joyce's earlier choice to use the word "crosstree" instead of "yard," Stephen's "crosstempered" response undoubtedly reveals the author's intent to highlight Stephen's jaded temperament. Hardened by his years of religious indoctrination and unable to free himself of its hold, Stephen recognizes the senselessness of Bloom's plan for spiritual reform.

Their similar perspectives on organized religion, however, are revealed in "Ithaca," as they return to Bloom's residence on Eccles Street. Using the "catechistic" technique of the episode, the narrator describes these similarities: "Both indurated by early domestic training and an inherited tenacity of heterodox resistance professed their disbelief in many orthodox religious, national, social and ethical doctrines" (17.22-5). Although both Stephen and Bloom admit their resistance to orthodox religions, Stephen, having undergone years of indoctrination, is unable to overcome the hold which the Church maintains on his conscience. In contrast, Bloom appears relatively free from the

effects of orthodox religion and able to "objectively" view the methods used to influence the behavior of its practitioners²⁷. Recalling Stephen's earlier thought that, "something substantial he certainly ought to eat," Bloom and Stephen then conduct the final "eucharistic" ritual of the day (16.1569)²⁸. With Bloom serving Stephen "Epps' massproduct, the creature cocoa," they temporarily form a secular version of the "family party" from which they were excluded (17.369-70; 5.362). After they exit Bloom's residence in ceremonial procession (17.1021-2), they achieve a momentary physical consubstantiation with "Stoom" and "Blephen" "each contemplating the other in both mirrors of the reciprocal flesh of theirhisnothis fellow faces"(17.1183-4)--the margin and the center are briefly joined.

Nevertheless, as Stephen begins to depart, their fundamental difference resurfaces as the bells of Saint George's Church chime. For Stephen, with his religious indoctrination still firmly implanted, the chiming bells stimulate his association of Catholicism and maternal love, as he again lapses into the Catholic "Prayer for the Dying," which he had mentally recited the preceding morning: "Liliata rutilantium. Turma circumdet. Iubilantium te virginum. Chorus excipiat" (17.1230-1; 1.276)²⁹. Bloom hears only the sounds of the bells: "Heigho, heigho, heigho, heigho," as they chime the half-hour.

As Stephen leaves his symbolic father, he has gone full-circle. Unable to resolve the mental conflict which plagued him throughout the day, he leaves Bloom's residence with no particular direction, no stated goals, nowhere to peacefully rest his borrowed shoes, cleric hat, and ashplant. Describing the static nature of Stephen's character,

Joyce related to Budgen: "Stephen no longer interests me. He has a shape that can't be changed" (107). A product of his culture, Stephen cannot extinguish those powers which had formed him; in short, he is unable to "fly by those nets" (*A Portrait* 177). And, as Stephen departs Bloom's house, the poet-priest and "fearful jesuit" resumes his quest for spiritual fulfillment, still emanating those same forces which he struggles against.

Likewise, as Bloom's day concludes, he reflects on the events which transpired. In the "catechistic" technique of "Ithaca," the narrator asks: "What satisfied Bloom? To have brought a positive gain to others. Light to the gentiles" (17.352-3). The response to the narrator's question is paraphrased from Isaiah 49:6, which reads in full: "It is too little, he says, for you to be my servant, to raise up the tribes of Jacob, and restore the survivors of Israel; I will make you a light to the nations, that my salvation may reach to the end of the earth." This passage is alternately interpreted as God's dictate for the Jewish people to serve as His exemplars, or one of four "Servant of the Lord" oracles which prophesies the Messiah³⁰. Despite Bloom's professed atheism, he serves both these scriptural roles, and his compassion and humanity appear to emanate from a nostalgic clinging to orthodox morality, perhaps embodying Joyce's quest for a new moral but secular conscience for Ireland. From Bloom's initial kindness to his cat in "Calypso," to his compassionate but pragmatic perspective on death and suffering in "Hades," to his aiding the blind piano-tuner crossing the street in "Lestrigonians," to his vocal defense of the oppressed in his confrontation with the citizen, to his sympathy for the child-bearing pains of Mrs. Purefoy, and concluding with his assistance to the drunk

and injured Stephen, Bloom continues to serve as a "moral" foil to the "Catholic" characters of the novel. Ironically, although constructed as the Jewish Other, Bloom appears the most "Christian" of all the Dubliners. Finally, Bloom's "objective" critique of Irish Catholic power, while sometimes troublesome in its rejection of Catholicism's spiritual nature, provides a unique perspective into its controlling forces which are often, according to Joyce, masked as redemptive.

5. Conclusion

While Bloom views the inundation of Catholic power from a removed perspective, the numerous other characters demonstrate the overarching influence that the Church has on their lives. The most significant manifestation of the Church's influence is the guilt portrayed by Stephen despite his efforts to transcend its power; Joyce, however, is not content with this revealing, but isolated portrait. Throughout the novel, minor characters also display the internalization of these forces, although devoid of the spiritual reflections which continually enter Stephen's thoughts. They are, in effect, the automatons whom Bloom viewed at the All Hollows Church mass. Indeed, throughout the novel, these characters continually allude to Catholic dogma, allusions which are most often not spiritual in nature but byproducts of their Catholic *dressage*. Addressing these numerous empty liturgical allusions in his essay, "Catholic Liturgy in Joyce's *Ulysses*," Michael O'Shea writes:

It is doubtful, however, that an Irish Catholic would invariably be sensitive to the anagogical abstractions underlying formal rites to which he has been repeatedly exposed over a lifetime. He would more likely be saturated with the surface of the liturgy--the words, gestures, vestments, apparatus, etc.--which can rapidly become so commonplace that their significance as cultural artifact exceeds their importance as a medium of spiritual conversion. (130)

This effect is clearly evident in the contrast between the spiritual nature of Stephen's allusions and those made by other characters. While his thoughts are permeated with the same Catholicity as his fellow Dubliners, Stephen, nevertheless, does reflect a sensitivity to the "anagogical abstractions" of the liturgy--a sensitivity which is apparently lacking in

the other characters. Through Bloom's thoughts, Joyce contrasts the outside appearance of the ritual against its theological significance as reflected through Stephen's religiously indoctrinated meditations. O'Shea continues in his description of the cultural significance of Joyce's Catholic allusions in *Ulysses*:

. . . the liturgical allusions in *Ulysses* is not the result of the artist's imposing an arcane system of symbols upon his work, but is rather the reflection of cultural threads woven through the fabric of Dublin life which serves as the conscious and subconscious thoughts and words of the Dubliners described in *Ulysses*. (133)

While the religious indoctrination of the characters is revealed through their continued allusions, the physical manifestation of the Church's institutional power enhances the internalization of that power, power which is "visible" but "unverifiable" (Foucault, *Discipline* 201) Throughout *Ulysses*, Joyce reveals these ever-present physical manifestation of Catholic power: the chapels, the church bells, crucifixes, charities, clerics. In short, as Joyce related to his friend James Stephens, the Irish experience is Catholic (Boyle 47).

Through Bloom and Stephen, Joyce presents a rich and varied perspective on the monolithic power of Irish Catholicism in turn of the century Dublin. Their epic journey on 16 June 1904, however, provides only a portion of Joyce's critique. Indeed, the streets of Dublin come alive through his work because "Bloomsday" is a typical day--an everyday--which unfolds for the reader the workings of a city, its flaws, its paralysis, its joys, and its achievements. *Ulysses* becomes a cultural artifact through which Joyce recreates Dublin. As Joyce would himself relate: "I want 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" (Budgen 67-8). Through the realistic portrayal of geography, folklore, tradition, history and characterization, Joyce reveals both the beauty and the ugliness of his homeland. Through the dual perspective provided by Stephen's and Bloom's thoughts and actions and the inundation of the physical manifestations of the Church's presence, *Ulysses* reveals its powerful influence in Irish culture. While Joyce's critique provides an insightful view into the overarching effects of the Church's power, *Ulysses* carries a more universal message than strictly a criticism of Irish Catholicism: it reveals the complexity, the ubiquity, and the apparent impenetrability of the powers which form a culture. When asked by his friend Arthur Power why he limited the scope of his writing to Ireland, Joyce responded: "For myself, I always write about Dublin, because if I can get to the heart of Dublin I can get to the heart of all the cities of the world. In the particular is contained the universal" (Ellmann, *James Joyce* 505). Indeed, Joyce's critique of Irish Catholicism is, in a larger context, a criticism of the stifling of human possibilities through institutional forces and rigid dogma--powers which he attempts to supplant with his own humanist orthodoxy. Stephen Dedalus, the aspiring poet-priest, was unable to "forge in the smithy of his soul the uncreated conscience of his race" because he was still harnessed by the forces of his culture. Joyce, acting in the stead of his pinioned protagonist, attempted to create the "catholic" conscience of "*Faubourg Saint Patrice*" by composing this masterpiece³¹.

6. Endnotes

¹ Continuing with the paternity motif of *Ulysses* and reaffirming the consubstantiation of Stephen and Bloom, Bloom has also left his "father's house," as the ghostly apparition of his father accuses him in "Circe": "Are you not my dear son Leopold who left the house of his father and left the god of his fathers Abraham and Jacob?" (15.261-2).

² The term "pandies" is derived from "pandy bat," a leather-covered whale bone used for corporal punishment.

³ Joyce was also elected to this position while a student at Belvedere (Sullivan 116-8).

⁴ Kevin Sullivan describes this regimentation process: "At Clongowes, a boarding school, Joyce had been under the constant daily supervision of Jesuit masters and prefects. He arose in the morning to their salutation, "Laudetur Jesus Christus," and went to bed at night to their benediction, "Deo Gratias." In between he prayed, studied, played, walked, talked and ate always in the company of Jesuits" (Sullivan 93).

⁵ Perhaps, as Kevin Sullivan suggests, Rimbaud, who envisioned the poet as a "Hermetic priest," is the model for the poet-priest identity adopted by both Joyce and Stephen, or, as proposed by Richard Cross, the model is Flaubert (Sullivan 145).

⁶ In a conversation with his brother, Stanislaus, Joyce describes his aesthetic theory similarly:

Don't you think . . . there is a certain resemblance between the mystery of the Mass and what I am trying to do? I mean trying to give people some kind of intellectual pleasure or spiritual enjoyment by converting the bread of everyday life into something that has a permanent artistic life of its own . . . for their mental, moral, and spiritual uplift. (*My Brother's* 103-4)

⁷ Stanislaus Joyce describes how neither he nor his brother James would kneel to pray for their dying mother. James, unlike Stanislaus, demonstrated the same guilt which Stephen displays. As Stanislaus relates: "the scene seems to have burnt itself into my brother's soul" (234).

⁸ As a youth, Stephen was accused of heresy by Mr. Tate, one of his teachers: "Here. It's about the Creator and the soul. . . without a possibility of ever approaching nearer. That's heresy" (*A Portrait* 78).

⁹ As Thornton notes, this is an allusion to a remark by John Dryden about Jonathan Swift: "Cousin Swift, you will never be a poet" (49).

¹⁰ Referring to Keats's poem, "La Belle Dame Sans Merci," Stephen's allusion reveals his simultaneous "supersaturation" with literature.

¹¹ Unlike Stephen, Foucault, who also underwent Jesuit dressage, chose to study the effects of institutional power rather than simply mock them.

¹² Perhaps, as indicated by Stanislaus Joyce and Thornton, this is an allusion to Blake's poem, "Merlin's Prophecy," which reads, in part, as follows:

The harvest shall floursih in wintry weather
When two virginities meet together.
The King & the Priest must be tied in a tether
Before two virgins can meet together. (154; 420)

¹³ Stephen intentionally changes the traditional color of the toreador's cape from red to the Irish green to indicate his confrontation with the colonial forces.

¹⁴ While demonstrating the crude violence of Private Carr, this statement also serves as a humorous critique of King Edward VII's notorious philandering.

¹⁵ For the darkening of the sun see Luke 23:45; for the earthquake and graves opening see Matthew 27:51-53 (Gifford 525-6).

¹⁶ Mina Purefoy, the "goddess of unreason," is an apparent inverted allusion to "The Goddess of Reason," "an abstraction set up in 1793 by the French Revolutionists to take the place of the Christian God as the supreme deity" (Gifford 527).

¹⁷ As Adams notes, Father O'Flynn is the protagonist of Alfred Percival Grave's poem, "Father O'Flynn": "[He] is intended as a parish priest, shrewd in his simplicity, who manages to look out very well for his cloth and himself" (30). Bloom alludes to the poem earlier in the day: "Father O'Flynn would make hares of them all" (8.713).

¹⁸ According to Stanislaus Joyce, the Reverend Love was the Joyce's landlord for a brief period during their numerous relocations (*My Brother's* 75). Moreover, Haines--French for "hate"--combined with Love, again provides a punning reversal for the black mass (Sullivan 33).

¹⁹ The Latin translates to: "Judas left. And went and hung himself" (Thornton 427).

²⁰ Mother Grogan is a character from an anonymous Irish song, titled "Ned Grogan" (Gifford 20).

²¹ In "Wandering Rocks," it is revealed through the thoughts of Dignam's son, Patrick, that his father had indeed recently been shriven: "I hope he's in purgatory now because he went to confession to Father Conroy on Saturday night" (10.1173-4).

²² Again, in "Wandering Rocks," Father Comnee echoes these thoughts as he reflects on the death of 1030 passengers of the ship, *General Slocum*, which caught fire enroute to a Lutheran social function: "Unfortunate people to die like that, unprepared. Still, an act of perfect contrition" (10.92).

²³ These close encounters are repeated throughout the novel: in "Hades": (6.41); in "Aeolus": (7.643); in "Scylla and Charybdis": (9.1203); and, in "Oxen of the Sun."

²⁴ As with most of Joyce's characters, the names of Private Carr and Private Compton are more significant than they first appear. As Ellmann notes, Joyce exacted his personal revenge on Henry Carr (a British consular official who offended Joyce in Zurich) and Compton (the English Player's business manager who also provoked Joyce) by naming the two drunk and offensive soldiers in their honor (*James Joyce* 459).

²⁵ Recall the director's speech to Stephen about the "power of the keys" found through the priesthood (*A Portrait* 140).

²⁶ "p.p." refers to "parish priest."

²⁷ Bloom, like Stephen, is decidedly not free from the numerous other powers which formed his character. In fact, Joyce spends as much time describing the orthodoxies that formed Bloom as he does describing those that formed Stephen.

²⁸ For the the numerous Eucharistic allusions found throughout *Ulysses*, see Michael J. O'Shea's "Catholic Liturgy in Joyce's *Ulysses*." In *JJQ* 21.2 (1984): 123-35.

²⁹ This is a portion of the Catholic "Prayer for the Dying," found in the *Maynooth Catechism* which Stephen studied as a youth. He slightly alters the earlier version which he recited in "Telemachus." This version translates to: "Bright [glowing] as lilies. A throng gathers about. Jubilant you of virgins. Chorus rescues [releases, exempts or receives]" (Gifford 586).

³⁰ The oracle of the Messiah is referenced in Luke 2:29-32 when Jesus is presented at the temple, and Simeon exclaims: "Now, Master, you can dismiss your servant in peace; you have fulfilled your word. For my eyes have witnessed your saving deed displayed for all the peoples to see: A revealing light to the Gentiles, the glory of your people Israel."

³¹ While in the cabman's shelter, Stephen coins this epithet for his homeland: "Fauborg Saint Patrice." The French phrase translates to "St. Patrick's neighborhood," referring to St. Patrick (385-461), one of three patron saints of Ireland (Gifford 92).

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