

Patterns of Ritual in the Works of

James Joyce

by

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Any critical study of the works of James Joyce is from the outset impiously reductive. Two alternatives immediately confront the Joycean who embarks on such a study. He can follow the narrative structures of the individual works as W. Y. Tindall does in his A Reader's Guide to James Joyce or formulate an hypothesis on a single characteristic of the works and trace this idea through the canon as Richard M. Kain does in Fabulous Voyager. The former method sacrifices the concentration on recurrent themes and patterns for a simplified rendition of the narrative, whereas the latter approach tends by the meticulous enumeration of structures, symbols, images and ideas, to portray Joyce as an offensively obscure artist and merely adumbrates the meaning and significance of his work. Ironically, a combination of these two critical techniques would be the ideal method for approaching the works since the two literary qualities which each isolates are precisely those which Joyce unites so masterfully in a celebration of the written word that recreates and affirms the world in which his fictional characters interact.

This study is an attempt to reunify these divergent emphases in an analysis of the patterns of ritual within a significant portion of Joyce's works. It will take into its focus the realistic narrative and

pay tribute to the accomplishment of a writer who by combining the mundane with the spiritual, the comic and pathetic with the heroic, provides his reader with an artistic body of works, the consumption of which gives rise to an affirmation of existence found in few other pieces of literature, particularly in the twentieth century.

Joyce's use of ritual patterns and tableaux is consummated in the massive achievement of Ulysses but one can perceive his employment of similar techniques in all his books. In the progressive efforts the rituals become more convoluted and encompassing; yet, in the simple ritual exercises of even the earliest writings guidelines can be found which clearly foreshadow the things to come. This utilization of ritual is not surprising for as the product of a writer of an Irish Catholic upbringing Joyce's creations are all stamped by the effects of Dublin private, public and religious life, a life which was regulated by familial, patriotic and catholic piety.

In one of his first attempts at publication Joyce took a brief essay entitled "A Portrait of the Artist" to John Eglinton, editor of an Irish periodical called Dana. The editor read the essay and refused it on the grounds that it was incomprehensible. Out of this little paper evolved what would later become Stephen Hero and, with major rewriting, A Portrait of the Artist as a Young Man. This rather unique piece of writing, of which a large part is devoted to ritual, formulates what can be read as the earliest statement of Joyce's doctrine as an artist.

From early youth the young artist in the essay elaborates an understanding and performance of ritual beyond mechanical recitation and gesticulation. He frequently indulges himself in the fascination of personal ritual postures.



His training had early developed a very lively sense of spiritual obligations at the expense of what is called "common sense". He ran through his measure like a spendthrift saint, astonishing many by ejaculatory fervours, offending many by airs of the cloister. One day in a wood near Malahide a laborer had marvelled to see a boy of fifteen praying in an ecstasy of Oriental posture. It was indeed a long time before this boy understood the nature of that most marketable goodness which makes it possible to give comfortable assent to propositions without ordering one's life in accordance with them. The digestive value of religion he never appreciated and he chose, as more fitting his case, those poorer humbler orders in which a confessor did not seem anxious to reveal himself, in theory at least, a man of the world. In spite, however, of continued shocks, which drove him from breathless flights of zeal shamefully inwards, he was still soothed by devotional exercises when he entered the University.<sup>1</sup>

Anyone who has read the later expansions on this essay cannot fail to see the embryo of the self-worshipping egoism which is borne forth in the character of Stephen Dedalus nor can he miss the foreshadowing of the flights and subterfuges of Icarus-Daedalus.

The language of the essay picks up the terms and jargon of Catholic ritual and unites it with the code of the young egotist. The youth "was quick enough now to see that he must disentangle his affairs in secrecy and reserve had ever been a light penance". (361) As god and priest of his own private existence the nascent artist began to cloister himself. "It was part of that ineradicable egoism which he was afterwards to call redeemer that he imagined converging to him the deeds and thoughts of the microcosm. Is the mind of boyhood medieval that it is so divining of intrigue?" (361)

Inevitably, Joyce turns this language, used in devout seriousness when applied to the youth, into scathing irony when it is applied to his lessers. He criticizes the false fervors of Irish piety and patriotism as

an unstable and irreverent farce, "though the union of faith and fatherland was ever sacred in that world of easily inflammable enthusiasms."(361) Like Jonathan Swift, Joyce is always disdainful of momentary enthusiasms whether they be religious, verbal, political or personal and he deals with them satirically in later works in much the same parodic manner as Swift does in A Tale of a Tub, frequently using similar cloacal imagery and ritual patterns.

It is characteristic of Joyce's ever-shifting irony that he should turn the same language upon the young artist which the youth had employed to ridicule his fellows. The excessive level of enthusiasm concerning church and state of which his peers were guilty is duplicated by the young man's heightened egotism. Joyce's description becomes more and more ironic.

It was impossible that he should find solace in societies for the encouragement of thought among laymen or any other than bodily comfort in the warm sodality amid so many foolish and grotesque virginites. Moreover, it was impossible that a temperament ever trembling towards its ecstasy should submit to acquiesce, that a soul should decree servitude for its portion over which the image of beauty had fallen as a mantle. (362)

Thus the young artist was forced to search for his own sodality which he was to find in the labyrinth of Daedalus.

Although the name of the old artificer does not become the appellation of the youth in the brief essay discussed here it is clearly forthcoming. The inadequate rituals of boyhood are replaced by the more ancient ones which will provide the artist with the means to reestablish the faith of his fathers, the faith of the intellect. Here, as in A Portrait of the Artist as a Young Man, the reader can sense Joyce's sardonic humor as he sits watching the inferior being he has created asserting with all his



adolescent arrogance the right to cast his creator from his seat and mount the throne himself.

His heaven was suddenly illuminated by a horde of stars, the signatures of all nature, the soul remembering ancient days. Like an alchemist he bent upon his handiwork, bringing together the mysterious elements, separating the subtle from the gross. For the artist the rhythms of phase and period, the symbols of word and allusion, were paramount things. And was it any wonder that of this marvellous life, wherein he had annihilated and rebuilt experience, laboured and despaired, he came forth at last with a single purpose - to reunite the children of the spirit, jealous and long divided, to reunite them against fraud and principality. A thousand eternities were to be reaffirmed, divine knowledge was to be reestablished. (363)

Later, in A Portrait of the Artist as a Young Man Joyce specifies the Daedalus myth to elaborate the movement of the central character through the rituals of a catholic youth to the new worship of the artist figure. In the essay version Joyce has not yet descended into the labyrinth.

The subsequent ritual postures in the essay remain essentially catholic in imagery though they are all personal rituals which satisfy the young artist. The youth had found little pleasure in the "self-communion" of individual revelations but later in "the sisterhood of meditative hours"...

the hope had begun to grow up within him of finding among them that serene emotion, that certitude, which among men he had not found. An impulse had led him forth in the dark season to silent and lonely places where the mists hung streamerwise among the trees, and as he had passed there amid the subduing night, in the secret fall of leaves, the fragrant rain, the mesh of vapours moon-transpierced, he had imagined the admonition of the frailty of all things. (363)

The hours of artistic meditation are ritualized by the language and description in the first explicit ritual tableau in the essay. The incense,

the smoke from the candles, the holy water and the softly murmured prayers, though transformed into natural imagery, are clearly there. This ritual is followed almost immediately by another which occurs in darkness also but no longer concerns the reverie of solitude but rather the sexual communion and espousal consummated in a brothel. He describes the brothel district as:

The yellow gas lamps arising in his troubled vision, against the autumnal sky, gleaming mysteriously there before that violet altar - the groups gathered at the doorways arranged as for some rite... thou hadst put thine arms around him and, intimately prisoned as thou hadst been, in the soft stir of thy bosom, the raptures of silence, the murmured words, thy heart had spoken to his heart. Thy disposition could refine and direct his passion, holding mere beauty at the cunningest angle. Thou wert sacramental, imprinting thine indelible mark, of very visible grace. A litany must honour thee; Lady of the Apple Trees, Kind Wisdom, Sweet Flower of Dusk.(364)

This ritualized adoration of women raised to the stature of the Virgin Mary by the litanies of the worshiper, usually in dark surroundings lit only by the flame of candles or gaslights, will recur throughout the works of Joyce whether the women are wives, whores or virgins.

In addition to the young artist's growing interests in "ancient days" which I have mentioned previously there is, near the end of the essay, another foreshadowing of the usage of the Daedalus myth in the novel to follow. Ireland, subjected to the mistreatments of the Roman Catholic church and England, is "an isle twice removed from the mainland, under joint government of Their Intensities and Their Bullockships." (365) The crucifix of the church and the bullocks of the bull ( in this case John Bull) comprise a formidable genitalia for the deflowering of Kathleen, the Irish Pasiphae, who will bear an Irish Minotaur, thus necessitating the services of Daedalus to contain it. Here, in the role of priest and



artist with the tools of silence, exile and cunning, Stephen Daedalus of A Portrait of the Artist as a Young Man will find his vocation. But the real Daedalus is Joyce standing behind or above the novel goading Icarus - Stephen to try his wings with the foreknowledge that his child will fail. The reader needs always to remember this relationship between Joyce and Stephen. The essay and novel are highly autobiographical but are the story of Joyce as a young man. The mature Joyce looks upon the arrogant Stephen often with the same ironic disdain with which he views those who necessitated Stephen's flight. However, I will save this discussion for the analysis of A Portrait of the Artist as a Young Man which follows later. I have briefly elaborated it here only to illustrate the fact that the paradigm of the novel can be found in the essay completed in 1904.

In the same year Joyce wrote and attempted to publish "A Portrait of the Artist" he composed a satirical poem leveled at the prospering Dublin literary movement which included Yeats, Russell (A.E.) and Lady Gregory. The poem was called "The Holy Office". Repelled by the lack of precision in the literature these people were producing Joyce collected a book of solecisms taken from their works. Needless to say, annoyed by this and prudishly disgusted with Joyce's refusal to limit his art to the mystical and spiritual or to exclude bodily references from his works this group shunned him, much to his delight, from its midst. Unfortunately, success as a writer in Ireland at the time depended heavily on inclusion in in this circle of people. To Joyce this was unthinkable and he denounced them with all his satirical strength.

The poet succeeds brilliantly in satirizing his opponents with the

very tools they condemned him for using. Joyce volunteers his services to perform the ritual of the "holy office" under the name of "Katharsis - Purgative". The Holy Office of the church is that of confession so Joyce offers to be the secret confessor to the "mummers" and to be their laxative and receptacle in order that they may keep up their snow-white guise of purity.

For the men he offers the privacy of the jokes ritualized here in the confession box.

But all these men of whom I speak  
Make me the sewer of their clique.  
That they may dream their dreamy dreams  
I carry off their filthy streams  
For I can do those things for them  
Through which I lost my diadem,  
Those things for which Grandmother Church  
Left me severly in the lurch.  
Thus I relieve their timid arses,  
Perform my office of Katharsis. <sup>2</sup>

It is significant to notice in passing that Joyce combines Catholic rites with the ancient Greek one of Catharsis uniting them into an extremely successful poetic ritual.

The women murmur a different Confiteor in their box. He offers to secrete their menstrual discharges for them. In a line which echoes Isaiah 1:18("Though your sins be as scarlet, they shall be white as snow") Joyce relieves the burden of their womanhood.

My scarlet leaves them white as wool.  
Through me they purge a bellyful. (151)

He reserves a second service for the women, that of sex in the dark confession box thus implying woman's covert sexual delight in ritual.

To sister mummers one and all  
I act as vicar-general,  
And for each maiden, shy and nervous,  
I do a similar kind service.



For I detect without surprise  
That shadowy beauty in her eyes  
The 'dare not' of sweet maidenhood  
That answers my corruptive 'would'.  
Whenever publicly we meet  
She never seems to think of it;  
At night when close in bed she lies  
And feels my hand between her thighs  
My little love in light attire  
Knows the soft flame that is desire (151-2)

In each case the poet vows to take upon himself the human functions they deny.

Joyce's satire in this poem functions on two levels. By exposing their parts Joyce infuriates the alabaster mystics. At the same time, he employs those processes, from which they seem to abstain because of his personal insistence that no function of humanity can be denied, or even further, that no human function should lack celebration by the candid artist. It is precisely this insistence which is so evident in Ulysses when Joyce ritualizes Leopold Bloom's urinations, defecations, perversions and masturbations. It is exactly that insistence which postponed for so long the publication of many of Joyce's books.

Swift's influence or perhaps his metempsychosis (the idea would have delighted Joyce) is obvious in "The Holy Office". Joyce infers, with sentiments identical to those of Swift in A Tale of a Tub, that the source of dreamy mysticism rises from the unpurged bowels and wombs of the unexpurgated Dublin literati. Their enthusiasms and creations are reduced to the rechanneling of pseudo-prophetic peristalsis. It should be noted that Joyce's command of the use of ritual in "The Holy Office" is much more precise and conscious than it was in the essay "A Portrait of the Artist". The focus of his satire is clear and the ritual patterns fulfill a concrete function within the poem rather than simply adding a religious

tone as they tended to do in the essay.

From 1904 til 1912 Joyce labored over his collection of short stories, titled Dubliners, to be published finally in 1916 after long battles with several publishers over a few words and phrases that Joyce refused to omit. These stories range in experience through childhood, adolescence, maturity and public life. All fifteen of the stories have some passages in them which could be construed as ritual patterns or tableaux but I have decided to use three to illustrate Joyce's continuing manipulation of settings and gestures to provide his work with ritual motifs. These are: "The Sisters", "Grace" and "The Dead". I will not explicate fully the three examples but I will attempt to clarify the use of ritual in these stories, supplying enough of the narrative to show the contribution the ritual patterns make to the meaning of the stories.

"The Sisters" is the story of a young boy who attends the death vigil for a senile and pederastic priest with whom he has had an intimate relationship. The child is too young to understand the reasons for the old man's actions but Joyce succeeds, through the narration of a naive young boy, in portraying the lechery of Father Flynn.

The major structural device used in the story is that of Catholic ritual. The priest had befriended the boy and had had long conversations with him on correct latin pronunciation, history and the performance of certain ceremonies of the church. The day of the priests' death the boy goes to bed puzzled by a dinner guest's derogatory words about the dead man. He had said "No, I wouldn't say he was exactly...but there was something queer...there was something uncanny about him...one of those...peculiar cases".<sup>3</sup> The boy cannot understand and has a dream which only



puzzles him more. However, the perceptive reader will begin to sense the nature of the sin of the priest whose grey face haunts the boy's dream and tries to speak to him in the tone of a confession.

It began to confess to me in a murmuring voice and I wondered why it smiled continually and why the lips were moist with spittle. But then I remembered that it had died of paralysis and I felt that I too was smiling feebly as if to absolve the simoniac of his sin. (11)

The boy's subconscious mind interprets the priests motives and presents them to the boy in appropriate ritual form because it was the mystique of ritual which had fascinated the boy and which had been used as a seductive power by Father Flynn. The priest's simony consisted of the prostitution of the holy rites for vicarious sexual satisfaction.

The priest and the boy perform both catholic and personal rituals in the story and the two gestures are united into one perverse ritual which constitutes the communion between the two characters. The priests paralytic gestures become the bizarre genuflections during the service which is performed in the story. The trembling hands, leering mouth and nodding head of the pederast provide the gestures, and Catholic ritual and paraphernalia lend their sanctity. The boy remembers his visits to the priest primarily in ritualized patterns.

Even as he raised his large trembling hand to his nose little clouds of smoke dribbled through his fingers over the front of his coat. It may have been these constant showers of snuff which gave his ancient priestly garmets their green faded look for the red handkerchief, blackened, as it always was, with the snuff-stains of a week, with which he tried to brush away the fallen grains, was quite inefficacious. (12)

The brilliant colors of the catholic ritual are dulled to the sickening greens and blacks of the priests filthy vestments and the sweet smell of

incense is replaced by the pungent clouds of snuff.

Father Flynn awes the boy with the ritual duties of the priesthood and inspires a type of hero-worship from the youth.

His questions showed me how complex and mysterious were certain institutions of the Church which I had always regarded as the simplest acts. The duties of the priest towards the Eucharist and towards the secrecy of the confessional seemed so grave to me that I wondered how anybody ever found in himself the courage to undertake them. (13)

The Eucharist sacrament and the confessional become the definitive rituals by the end of the story but the priest could not actively perform these in the privacy of his domestic sanctuary. Therefore, he subjected the child to a perverse mass.

...he used to nod his head twice or thrice. Sometimes he used to put me through the responses of the Mass which he had made me learn by heart; and, as I pattered, he use to smile pensively and nod his head, now and then pushing hugh pinches of snuff up each nostril alternately. When he smiled he used to uncover his big discoloured teeth and let his tongue lie upon his lower lip-a habit which had made me feel uneasy in the beginning of our acquaintance before I knew him well. (13)

The picture of the naive young boy, knowing only subconsciously the priests desires, alone in the darkened room chanting the responses to the catholic mass is almost too chilling to imagine.

The first half of the story is comprised of the boy's memories of the priest, but the last half narrates the experience of the vigil for the dead man. The impressions which the boy receives during this funeral rite are ritualized by either the setting, the objects of perception, or the youth's imagination which narrates the story. The process of selection by Joyce's persona formulates the perverse sacraments.

The dead room becomes the austere inner chapel of the house of the



dead priest which is itself transformed by the ritual patterns in the story into a domestic sanctuary. Even in death the old man's priestly office is revered by the child.

I went in by tiptoe. The room through the lace end of the blind was suffused with dusky golden light amid which the candles looked like pale thin flames. He had been coffined. Nannie gave the lead and we three knelt down at the foot of the bed. I pretended to pray but I could not gather my thoughts because the old woman's mutterings distracted me. I noticed how clumsily her skirt was hooked at the back and how the heels of her cloth boots were trodden down on one side.(14)

It is significant that the young boy's zeal for ritual which was demonstrated in his relationship with the priest does not function on traditional or perhaps utilitarian levels. It is only the mystery, secrecy and power of the order which enthralled him. This is demonstrated by the fact that during the common prayer he is only annoyed by the simplicity of the sister's muttering.

The Eucharist theme prevails as the boy describes the body of the dead man. The reader encounters, for the first time, the chalice, the sacred receptacle for the sacramental wine. The boy's respect for the office and vestments of the priest grows.

When we rose and went to the head of the bed I saw that he was not smiling. There he lay, solemn and copious, vested as for the altar, his large hands loosely retaining a chalice. His face was very truculent, grey and massive, with black cavernous nostrils and circled by scanty white fur. There was a heavy odour in the room - the flowers. (14)

The filthy vestments have been cleaned, the chalice which the priest broke has been replaced and the clouds of snuff have become the odour of — flowers.

The distribution of wine and crackers by "the sisters" lends a

parodic note to the domestic ritual as their actions are mocked by the contextual equation of them with the Eucharist sacrament. This lifting of mundane domestic activities to the level of rituals in order that they may function in an overall ritual pattern is typical of Joyce and I will try to point out such interlocking patterns when they occur.

The perversions and sacrileges of the old pederast are clarified by the comments of the sisters though they are never made explicit. Eliza, one of the sisters, describes an incident which had occurred frequently just before his death.

Mind you, I noticed there was something queer coming over him latterly. Whenever I'd bring in his soup to him there I'd find him with his breviary fallen to the floor, lying back in the chair with his mouth open. (16)

The reader can only assume what excitement had left Father Flynn in this state, that is, his probable masturbation inspired by lecherous thoughts of the child. The proximity of his breviary and his pose, head tilted back as if to receive the host, ritualizes his perversity. The sister also relates something else which happened just prior to his death.

Unable to find the old priest one night Father O'Rourke and another priest sought him in the chapel. "And what do you think but there he was, sitting up by himself in the dark in his confession box, wide-awake and laughing-like softly to himself". (18) The probable nature of Father Flynn's last rite is unthinkable.

Having heard the story of the priest's decline the child pictures him in his last ritual tableau.

She stopped suddenly as if to listen. I too listened, but there was no sound in the house: and I knew that the old priest was lying still in his coffin as we had seen him, solemn and truculent in death, an idle chalice on his breast. (18)



Clasping an ambiguously religious and phallic symbol the priest seems to mime from the catafalque. This is my body...broken for you...this due in remembrance of me.

Many of the tableaux and motifs which Joyce employs in "The Sisters" will recur in later books. The ritualization of sexual excitement is common in both A Portrait of the Artist as a Young Man and Ulysses. The bodily implications of the Eucharist sacrament are also exploited in those works. The boy's contemplation of the sister's back as she prays at the coffin of Father Flynn is an archetype for many of Bloom's rituals in Ulysses, particularly in "The Lotus Eaters" episode when Bloom watches the kneeling priest at the altar and notices his bootsole protruding from loosening robes. <sup>4</sup>

The story in Dubliners besides "Ivy Day in the Committee Room" which best displays Joyce's skill as a parodist is "Grace". The story relates the reassociation of a converted protestant, Mr. Kernan, with the Catholic church. By his return to the church Mr. Kernan achieves "grace". Having been found drunk and injured by a fall in the lavatory of a pub, Mr. Kernan is taken home by a Mr. Power and put to bed for a few days. Through the instigation of a plot by some of his friends Kernan is persuaded to attend a catholic retreat for businessmen and thereby acquires salvation.

Joyce's parody is carried out in guise of a dual ritual. Like "The Sisters" the story is divided into two rituals, a religious and a domestic one and the gestures of each interrelate. The retreat which is described in the last three pages of the story is reduced to an absurdity by the exaggerated movement of the domesticated ritual that constitutes the first twenty-two pages and the latter is elevated to a mocked level of

seriousness by its enthusiastic lay conversion of the infidel.

After Kernan has had a few days to recover from his fall his friends come to visit the sick-room with their service prepared. The darkened sickroom, impregnated with the incense of a "personal odour", is the sanctuary for the mock religious exercise which will take place. In the upper room the friends gather for drink and devotion.

The ritual begins with Mr. Power's hand waving gesture and throughout the story Joyce grants him the duty of administering to the rest of the group. When the bottles of stout are brought up by Mrs. Kernan, "Mr. Power stood up to officiate, offering her his chair"<sup>5</sup> and a few pages later "Mr. Power again officiated. Glasses were rinsed out and five small measures of whiskey were poured out". (167) As the server of spirits and general figure of authority Mr. Power assumes the parodied position of Christ at a dinner with the apostles. When someone calls him "Jack" it is revealed that "Mr. Power did not relish the use of his Christian name". (160) The trick that entices Kernan into his friend's hands is their plan to meet again on the next Thursday night which they mention openly in front of Kernan and finally include him in their gathering.

"On Thursday night you said, Jack?"  
"Thursday, yes", said Mr. Power.  
"Right!" said Mr. Cunningham promptly.  
"We can meet in M'Auley's", said Mr. M'Coy.  
"That'll be the most convenient place".  
"But we mustn't be late" said Mr. Power earnestly, "because it is sure to be crammed to the doors". (162)

When Kernan's curiosity has been sufficiently aroused they tell him they are going to make a retreat. He resists at first,

Mr. Kernan was silent. The proposal conveyed very little meaning to his mind, but understanding that some spiritual agencies were about to concern themselves on his behalf he thought it to his dignity to show a stiff neck. (163)



but when he learns that Father Purdon is giving the retreat he begins to weaken. In one of the finest parodic touches in the story Joyce shows why Kernan respects the priest. Once, Kernan says of the priest,

We went into Butler's in Moore Street - faith, I was genuinely moved, tell you the God's truth - and I remember well his very words. Kernan, he said, we worship at different altars, he said, but our belief is the same. Struck me as very well put. (165)

They are speaking, of course, of the Catholic altar and the altar of the worldly Dublin protestant but Joyce leaves it ambiguous as to which level of faiths Father Purdon prefers to equate them on - the Catholic, the Protestant or that of the pub. Kernan clearly prefers to confuse them.

The enthusiasm of the believers increases as the spirits are passed. They discuss the infallibility of the pope and Mr. Cunningham tells the story of John MacHale who, having fought the doctrine of papal infallibility, stood up on the moment of its pronouncement and shouted out "Credo!". (169) This shout elicits a chorus of vocalized belief. Though in the narrative the avowals of belief are really Mr. Cunningham's statement, Mr. Fogarty's translation, "I believe!" and Mr. Cunningham's repeating of his original "Credo!" the three phrases in rapid succession function in the ritual parody to portray a rising fervor of declared faith. Kernan's conversion comes as Mr. Power makes the final gesture sweeping "his arm around the company inclusively". (170)

The first ritual ends with Kernan's agreement to attend the retreat and after a spatial and temporal break in the narrative the second ritual begins in the transept of the Jesuit Church in Gardiner Street. Joyce renders the service ludicrous by a brilliant arrangement of the friend's seating order. The trivial detail is noted and granted significance by Mr. M'Coy. He "had tried unsuccessfully to find a place in the bench

with the others, and, when the party had settled down in the form of a quincunx, he had tried unsuccessfully to make comic remarks." (172) The remainder of this second ritual is a ridiculous paraphrase of scripture into business jargon by the officiating priest. It ends with this profound moral: <sup>man</sup> A must look into his "accounts" and if he should find some "discrepancies" he must, with God's grace, "rectify this and this" and set right his accounts.

Joyce succeeds in elevating the ritual in Kernan's home to proportions of gigantism and demotes the cleric of the Catholic service to the rank of a clerk, thereby successfully parodying the enthusiasms of both the business men who hypocritically seek "grace" and the priests who pervert their office and their traditional ritual in order to reach such men.

The last story in Dubliners, "The Dead", is one of the finest in the English language. Written several years after the other stories in the collection, during the endless arguments between Joyce and his publishers over the contents of the book, "The Dead" displays the mature talent of the artist at work. As do all Joyce's later works "The Dead" incorporates a great variety of imagery, symbols, themes and structural patterns. Therefore, in analyzing the patterns of ritual in this story it is necessary, as it will be in all the following analyses, to be largely selective.

"The Dead", like "The Sisters" and "Grace", is divided into ritual movements which are interrelated by common themes, images or symbols. Like those of "Grace" the two main rituals in "The Dead" are divided by a visible break on the printed page. The first ritual is the domestic celebration of the hospitality of old Ireland generally, and of Aunt Kate



and Aunt Julia specifically. The second is the preparation for and the thwarting of Gabriel Conroy's communion with his wife which in turn brings on his communion with the dead. These two rites are united by memories and thoughts of the dead and by Gabriel Conroy's intermittent and final contemplation of the softly falling snow which comes to symbolize the swooning descent of the last end. The quality of unity and perpetual movement which Joyce gives to the story through his complex manipulation of the thoughts and actions of the characters, especially as they perform ritual gestures and adopt the guises of religious modes of being, is what makes "The Dead" a far superior story to "Grace" which illustrates primarily the polarization of two corrupted rites. The movement of this story is continual rather than antipodal.

The dinner party is a ritual celebration of the passing tradition of Irish hospitality and charm of which the two old aunts are the symbols. Song, dance and a sumptuous feast are the gestures of the ritual. Gabriel Conroy administers the sacrament in the carving of the turkey which Joyce ritualizes by such insertions as: "A chorus of voices invited him to begin his own supper and Lily came forward with three potatoes which she had reserved for him".(200) When the carving and eating are over Gabriel Conroy makes a speech which formulates the sermon of the first ritual. Before he begins the speech Joyce inserts a brilliant passage which condenses all the gestures of the domestic ritual and includes the unifying element of the snow.

The patting at once grew louder in encouragement and then ceased altogether. Gabriel leaned on the tablecloth and smiled nervously at the company, meeting a row of upturned faces he raised his eyes to the chandelier. The piano was playing a waltz tune and he could hear the skirts sweeping against

the drawing-room door. People, perhaps, were standing in the snow on the quay outside, gazing up at the lighted windows and listening to the waltz music. The air was pure there. In the distance lay the park where the trees were weighted with snow. The Wellington Monument wore a gleaming cap of snow that flashed westward over the white field of Fifteen Acres. (202)

In this brief paragraph Joyce magnificently delineates the infinite regress of tableaux - both living and dead moving toward the past and the western island of Galway.

As Gabriel begins his speech he makes ritual statements and gestures. He says, "Ladies and Gentlemen, it is not the first time that we have gathered under this hospitable roof, around this hospitable board. It is not the first time that we have been the recipients".(202) Then "He made a circle in the air with his arm and paused". (202) The subject of his speech is praise for the two aunts and Mary Jane but much of the speech focuses on the dead and the "recurring" years. It is extremely important that the reader notice that Joyce uses the word recur several times in the story to describe the otherwise linear passage of time. Both the past and the dead recur in the present and the living. Gabriel continues:

Those days might, without exaggeration, be called spacious days: and if they are gone beyond recall let us hope, at least, that in gatherings such as this we shall speak of them with pride and affection, still cherish in our hearts the memory of those dead and gone great ones whose fame the world will not willingly let die. (203)

However, Gabriel's main purpose is to praise the hostesses so he turns from his tribute to the dead and dying customs and people to the living and proposes a toast after which all the guests, "in unison", sing "For they are jolly good fellows". Nevertheless, the implication that the hostesses too are dying with their customs is there and this foreshadowing is confirmed later in the story when Gabriel tries to imagine the death



of one of the old ladies. Soon after the hymn of praise to the hostesses the guests begin to leave and the first ritual of the story comes to an end.

The second half of "The Dead" comprises a ritualized realization of Gabriel's speech. The past and the dead in the lives of Gabriel and his wife Gretta recur. Standing in the hall of the aunt's house, chilled by the cold night air entering through the open door, Gabriel, the aunts, and Mary Jane hear someone hesitantly playing the bars of an old air on the piano. A few moments later Gabriel sees his wife standing above him on the stairway. At this point Gabriel's ritual adoration of his wife begins. The old love which he held for her in the past reawakens while unknown to him the memories of a long dead love recur to her. He worships the image which he sees above him.

He stood still in the gloom of the hall, trying to catch the air that the voice was singing and gazing up at his wife. There was grace and mystery in her attitude as if she were a symbol of something. He asked himself what is a woman standing on the stairs in the shadow, listening to distant music, a symbol of. (210)

When she comes down-stairs the enthusiasm of his old love continues to quicken. As in the preceding passage she is described in a worshipping tone and Gabriel's love acts as a form of inspiration.

She was standing under the dusty fanlights and the flame of the gas lit up the rich bronze of her hair, which he had seen drying at the fire a few days before. She was in the same attitude and seemed unaware of the talk about her. At last she turned towards them and Gabriel saw that there was colour on her cheeks and that her eyes were shining. A sudden tide of joy went leaping out of his heart. (212)

This darkened setting lit only by flickering gaslights is a frequently used one for ritual tableaux in Joyce's later works. This atmosphere is used in A Portrait of the Artist as a Young Man to equate the chapel and

dormitories at Clongowes Wood College, the brothel district, and the sanctuaries of the Catholic Churches. Such lighting is also used in the "Circe" episode of Ulysses.

The second tableau is set as Gabriel follows his wife as she walks ahead of him with the man who sang the old air and inspired her memories. As he watches her before him Gabriel becomes almost childish in his adoration and exultation as the memories of their life together crowd in upon him.

She was walking on before him so lightly and so erect that he longed to run after her noiselessly, catch her by the shoulders and say something foolish and affectionate into her ear. She seemed to him so frail that he longed to defend her against something and then to be alone with her. Moments of their secret life burst like stars upon his memory. (213)

Not only do Gabriel's memories of love return to him but also the naive enthusiasms of adolescent love recur. His feelings could easily be those of Stephen Dedalus when the young artist contemplates one of his ideal girls. Like Stephen, Gabriel mixes reverence with lust, sacred love with profane. Now, "after the kindling again of so many memories, the first touch of her body, musical and strange and perfumed, sent through him a keen pang of lust." (215) The combined effect of adoration and desire evokes childish enthusiasm in him. "He felt that they had escaped from home and friends and run away together with wild and radiant hearts to a new adventure". (215) By exposing Gabriel's zealous revery Joyce prepares the reader for the deflation of the hopes of this middle aged man who believes, pathetically, that he can revitalize the love between him and his wife which has been dulled by the requirements and pretensions of public life. The reader is not surprised by the broken ritual which follows in which a ghost from his wife's past prevents the consummation of



Gabriel's spiritual love.

Joyce's narration of the next incident in the story picks up Gabriel's enthusiasm as trivial events become ritual gestures. The porter is transformed by description into a ritual figure. He performs his holy "office" in taking them into the sanctuary of their hotel room.

He lit a candle in the office and went before them to the stairs. They followed him in silence, their feet falling in soft thuds on the thickly carpeted stairs. She mounted the stairs behind the porter, her head bowed in the ascent, her frail shoulders curved as with a burden, her skirt girt tightly about her. (215)

Thus, Gretta takes on the aura of an ascending goddess led upward by a candle bearing attendant. However, behind and below her Gabriel mixes profane lust with reverence as he desires to clutch her hips. In this sense the smoldering candle becomes a phallic symbol described by the profane adjective "guttering". This passage flows immediately from the one cited above.

He could have flung his arms about her hips and held her still, for his arms were trembling with desire to seize her and only the stress of his nails against the palms of his hands held the wild impulse of his body in check. The porter halted on the stairs to settle his guttering candle. They halted, too, on the steps below him. In the silence Gabriel could hear the falling of the molten wax into the tray and thumping of his own heart against his ribs. (215)

It should be noted that even in these passages which are so completely devoted to the portrayal of the ritual between Gabriel and Gretta, Joyce carefully continues the imagery of the falling snow in such phrases as "feet falling<sup>in</sup> soft thuds" and "In the silence Gabriel could hear the falling of molten wax". These are the artistic touches which were missing in such stories as "Grace".

When they reach the privacy of the room Gabriel's desire becomes

increasingly adolescent. He tells the porter not to worry about the burned out electric light because they won't be needing any light. Then he instructs the porter to remove the candle and locks the door. Joyce ironically mocks Gabriel's high state of emotion through the character of the porter who "took up his candle again, but slowly for he was surprised by such a novel idea." (216) From this point onward Joyce methodically and even perhaps mercilessly destroys Gabriel's enthusiasm. Gabriel cannot simply tell Gretta he wants her; he can only hint and hope she responds. When her response to his clumsy tenderness comes it is crushingly ironic. Her radiant beauty which inspired Gabriel's desire had in turn been inspired by memories of a past love who died for her at the age of seventeen in Galway. Gretta's reverie had been evoked simultaneously with that of Gabriel by the song she heard played at the aunt's house. Gabriel's ritual is broken. He

felt humiliated by the failure of his irony and by the evocation of this figure from the dead, a boy in the gasworks. While he had been full of memories of their secret life together, full of tenderness and joy and desire, she had been comparing him in her mind with another. A shameful consciousness of her own person assailed him. He saw himself as a ludicrous figure, acting as a pennyboy for his aunts, a nervous, well-meaning sentimentalist, orating to vulgarians and idealising his own clownish lusts, the pitiable fatuous fellow he had caught a glimpse of in the mirror. (219-20)

Gabriel sees the emptiness of his earlier ritual and the hopelessness and ridiculousness of the second one. He holds her hand momentarily and then let "it fall gently" and walks quietly to the window.

Gretta falls asleep and Gabriel has a solitary communion with the dead. Joyce mocks his ritual preparations when he exposes Gabriel's sentimentality just as he exposed his childish lusts. In a pathetic parody of the love rites which Gabriel had hoped to perform with Gretta he slips into his contemplation of the dead. It is as if the energy of his pent-up



desires were transformed into meditation and lament.

He stretched himself cautiously along under the sheets and lay down beside his wife. One by one, they were all becoming shades. Better pass boldly into that other world, in the full glory of some passion, than fade and wither dismally with age. He thought of how she who lay beside him had locked in her heart for so many years that image of her lover's eyes when he had told her he did not wish to live. (223)

Tears fill Gabriel's eyes and he senses a great surge of love for his wife; then he senses the nearness of the dead. A few light taps on the window make him turn toward it. Joyce's irony is superb. The taps on Gabriel's window suggest the recurrence of the pebbles thrown against Gretta's window by her youthful lover on the night that she saw him last. These taps begin the last ritual and closing paragraph of the story. Gabriel consummates his union with the snow and the dead which has been prepared for throughout the story. The blanket of snow covers both the living and the dead and unites them in spiritual communion. Gabriel's "soul swooned slowly as he heard the snow falling faintly through the universe and faintly falling, like the descent of their last end, upon all the living and the dead".(224)

In 1912 Joyce wrote a searingly satiric poem about the publishing firm and printer which had been contracted in 1909 to publish Dubliners. Having quibbled with Joyce over the omission of the names of several Dublin places and firms for three years, the publisher finally refused to bind and circulate the book which had already been printed. However, they did agree to sell Joyce the printed sheets so that he could bind them himself. Unfortunately, the righteous printer had other ideas, broke up the type and destroyed the edition. The satirical poem, called "Gas from a Burner", was Joyce's retaliation.

George Roberts, the manager of the publishing firm is the speaker of

the poem. Speaking to his righteous congregation of Irishmen he recites his achievements as a publisher and loyal subject of Ireland. His recitation closes with the description of a ritual he will perform in burning Dubliners and in repenting his sin of trying to resist evil. The passage opens with a phrase from Christ's sermon on the mount which the printer cannot identify. Then he describes the sacrifice of the book and the penance he will do for his rash acts. It is ambiguous whether the publisher intends repent his sin against Ireland in printing the book or his sin against the revered word in burning it. However, the ambiguity is resolved in the title of the poem because Joyce unites the two penances in the gaseous substance of the entire poem. By relegating the publisher's words to the value of a fart Joyce mocks both the pious enthusiasm of the burning and the insincerity of the penitence.

Who was it said: Resist not evil?  
 I'll burn that book, so help me devil.  
 I'll sing a psalm as I watch it burn  
 And the ashes I'll keep in a one-handled urn.  
 I'll penance do with farts and groans  
 Kneeling upon my marrowbones.  
 This very next lent I will unbare  
 My penitent buttocks to the air  
 And sobbing beside my printing press  
 My awful sin I will confess.  
 My Irish foreman from Bannockburn  
 Shall dip his right hand in the urn  
 And sign crisscross with reverent thumb  
Memento homo upon my bum.<sup>6</sup>

The ritual incorporates several Catholic ones: the singing of psalms, penance, confession and the Ash Wednesday mass. These sectarian rites are combined to comprise the offices of the ritual burning and defecation. The publisher does constipated penance and confesses his sin to the printing press with sobbing farts while his assistant performs the office of the priest by marking the cross of the publishers buttocks with the ashes from



the book rather than the palms of the previous year, enunciating the latin words of the Catholic priest. The latter ritual gives added significance to the earlier line in which the publisher says, "I'll sing a psalm and let it burn/And the ashes I'll keep in a one-handed urn". The line expands by the means of Joyce's word play on psalm and palm. As the thing burned the psalm becomes the burned gas of a melodic fart and thereby voices, gases and incense, float up together.

The influence of Swift is even more obvious in this poem than it was in "The Holy Office". The publisher and his assistant printer perform rites as scatological as those performed by the Aeolists in A Tale of a Tub. If Joyce's poem went on we might very well expect the printer to put his lips to the anus of the publisher and receive divine inspiration in the form of gas from a burner. Joyce's preference for defecatory rituals as a means of satirizing literary, spiritual, political and amorous fervors will become more evident in A Portrait of the Artist as a Young Man and Ulysses.

In 1914 Joyce completed his first novel which he had begun in the essay form discussed above and rewritten in the Stephen Hero version only to destroy partially the manuscript and begin again on what became the final version entitled A Portrait of the Artist as a Young Man. The novel is highly autobiographical but cannot be read exclusively as such. As the mature artist Joyce gives Stephen Dedalus, his fictional counterpart, a unique existence of his own. Joyce treats Stephen's immaturity and arrogance with irony, often to the extent of ridicule. To be sure, Stephen's alienation and flight represent the actions which were necessary for the achievement of Joyce's artistic freedom but the older Joyce is able to view Stephen's self-indulgent heroism in perspective. The combined effect of Joyce's respect and disdain for Stephen Dedalus' actions within the

narrative of the novel is what gives the book its excellence.

The novel can be divided into five movements corresponding to its five chapters. As the young artist ages from infancy to early manhood he responds differently to his highly ritualized upbringing. He matures through a period of fearful reverence and naive piety into sexual awakening and consummation in puberty. Horrified by the prospect of divine punishment of his adolescent lasciviousness Stephen repents and tries to make every act a gesticulation of piety only to be disillusioned and abandon traditional worship for artistic rituals of his own making. Finally, having been utterly converted to his new faith he arrogantly rejects any compromise with the old religion and prepares to fly to a new land where he will not be persecuted for his beliefs.

The principle means by which Joyce establishes a continuity between these stages of development is the recurrence of ritual patterns and tableaux. Through these parallel rites Joyce characterizes the actions of Stephen Dedalus with both a religious validity and an exaggerated enthusiasm. Stephen's arrogance is mocked and revered in his response to traditional rituals and his performance of personally formulated ones. The most significant rituals which frequent the chapters of the novel besides the Catholic rituals which are inevitable in the parochial society of Dublin are found in the ritualization of simple daily duties, the sacred and profane adoration of the Virgin Mary and other central female characters, the sacramental abhorrence toward cold, damp and odorous places, especially those associated with faeces and urine, and the avian augury of the young Dedalus.

The first Chapter of the novel encompasses the years in Stephen's life from infancy to early school age. As would be expected, the child's



responses to his environment are primarily sensuous or naively rational ones. His sense experiences are categorized into those which are pleasant and those which are not, and his understanding of religious acts is characterized by alternating states of awe and childish devotion.

Stephen acquires an aversion to coldness, dampness and rank odors in early childhood. His dislike for water, which later becomes hydrophobia, can be traced back to an experience which is first mentioned on the fourth page of the novel. Some cruel schoolmates had shoved him into a cold and slimy cesspool in which rats had been seen. Stephen remembers this incident with abhorrence again and again in the course of the novel, especially in the first chapter where almost the exact wording of the first narration of the event is used a number of times. "How cold and slimy the water had been! A fellow had once seen a big rat jump into the scum."<sup>7</sup> The extreme discomfort of the slimy ditch is paralleled later with similar sensations whether they be the turf-colored bogwater and moist air of the bath at Clongowes, the cold night smell of the chapel, the clamminess of a priest's hand, or the queer stale smell of the latrine square.

Coupled with his dislike for moist chills is Stephen's fear of the dark and it is this dual dread which is most strongly expressed in the child's early pieties. It is important to note that Stephen's early rituals are as penetrated by those dreaded elements as they are directed against them. His daily devotions are performed in the dark, cold and damp chapel.

The bell rang for night prayers and he filed out of the studyhall after the others and down the staircase and along the corridors to the chapel. The corridors were darkly lit and the chapel was darkly lit. Soon all would be dark and sleeping. There was cold night air in the chapel and the marbles were the colour the sea was at night. The sea was cold day and night: but it <sup>was</sup> colder at night. (17)

However, his evening prayers are directed against the dark outside which will soon invade his room. Stephen is afraid not to say his prayers but he is equally frightened by the prospect of not being in bed when the gas-lights go down.

His fingers trembled as he undressed himself in the dormitory. He told his fingers to hurry up. He had to undress and then kneel and say his own prayers and be in bed before the gas was lowered so that he might not go to hell when he died. He rolled his stockings off and put on his nightshirt quickly and knelt trembling at his bedside and repeated his prayers quickly, quickly, fearing that the gas would go down. (18)

The ritual tableaux of worship in the flickering light of gasflames will take on added significance later in the novel, particularly in the brothel at the end of chapter two.

Stephen's first interest in girls is found in the ritual union of the Virgin Mary and Eileen consummated as a result of a sensuous understanding of two phrases in the litany to the Blessed Virgin: Tower of Ivory and House of Gold. Dante has said

she did not like him to play with Eileen because Eileen was a protestant and when she was young she knew children that used to play with protestants and the protestants used to make fun of the litany of the Blessed Virgins. Tower of Ivory, they used to say, House of Gold! How could a woman be a tower of ivory or a house of gold? (35)

Stephen soon discovers his own meaning for the phrases and his first female worship in the novel begins.

Eileen had long white hands. One evening when playing tig she had put her hands over his eyes: long and white and thin and cold and soft. That was ivory: a cold white thing. That was the meaning of Tower of Ivory. (36)

Stephen learns the meaning of the second phrase in a more sensual manner. Joyce humorously permits Stephen his youthful "understanding".



She had put her hand into his pocket where his hand was and he had felt how cool and thin and soft her hand was. She had said that pockets were funny things to have: and all of a sudden she had broken away and had run laughing down the sloping curve of the path. Her fair hair had streamed out behind her like gold in the sun. Tower of Ivory. House of Gold. By thinking of things you could understand them. (43)

Eileen is the first of a succession of girls who will excite Stephen's reverie and her equation with the Virgin Mary and the subsequent equation with her of those to follow regulates Stephen's pious adoration of female characters.

Stephen's respect for catholic rituals in the first chapter is characterized by a strong element of awe and terror. His first participation in the preparations for the mass fills him with wonder. Joyce does not narrate this incident when it happens but rather in the context of a story which is whispered about the dormitory concerning some schoolmates who had run away from school after having been caught for stealing altar wine from the press in the sacristy.

Stephen stood among them afraid to speak, listening. A faint sickness of awe made him feel weak. How could they have done that? He thought of the dark silent sacristy. There were dark wooden presses there where the crimped surplices lay quietly folded. It was not the chapel but still you had to speak under your breath. It was a holy place. He remembered the summer evening he had been there to be dressed as a boatbearer, the evening of the procession to the little altar in the wood. A strange and holy place. The boy that held the censer had swung it gently to and fro near the door with the silvery cap lifted by the middle chain to keep the coals lighting. That was called charcoal: and it had burned quietly as the fellow had swung it gently and had given off a weak sour smell. And then when all were vested he had stood holding out the boat to the rector and the rector had put a spoonful of incense in it and it had hissed on the red coals. (40-1)

The association of this ritual with the crime of the other boys is very significant because the other rumor circulating in the dormitory is that the boys were caught smuggling in the college latrine. They were to be

punished for masturbating late at night in the latrine square and that was why they had run away. Stephen doesn't understand the action or the place.

But why in the square? You went there when you wanted to do something. It was all thick slabs of slate and water trickled all day out of tiny pinholes and there was a queer smell of stale water there. And behind the door of one of closets there was a drawing in red pencil of a bearded man in Roman dress...(45)

The sour smell of the incense and the stale smell of urine are united by the young boy's associations. Returning to the sacristy memories Joyce includes another odor to the boy's thought patterns. Stephen wonders if the boys had stolen a monstrance from the sacristy to sell it somewhere. The idea terrifies him.

That must have been a terrible sin, to go in there quietly at night, to open the dark press and steal the flashing gold thing into which God was put on the altar in the middle of the flowers and candles at benediction while the incense went up in clouds at both sides as the fellow swung the censer and Dominic Kelly sang the first part by himself in the choir. But God was not in it of course when they stole it. But still it was a strange and a great sin even to touch it. He thought of it with deep awe; a terrible and strange sin: it thrilled him to think of it in the silence when the pens scraped lightly. But to drink the altar wine out of the press and be found out by the smell was a sin too: but it was not terrible and strange. It only made you feel a little sickish on account of the smell of the wine. Because on the day when he had made his first holy communion in the chapel he had shut his eyes and opened his mouth and put out his tongue a little: and when the rector had stooped down to give him the holy communion he had smelt a faint winy smell off the rector's breath after the wine of the mass...the faint smell off the rector's breath had made him feel a sick feeling on the morning of his first communion. (46-7)

By juxtaposing the settings of the rumored crimes and Stephen's unpleasant sensations of the odors of incense, wine and urine, Joyce strengthens the parallels between bodily purgation and catholic ritual. Whereas the smell of wine on the morning of Stephen's first communion gives him a sick feeling, later in chapter three the thought of dungeaped cowards causes



his purgation by vomiting and cleanses him of his sins, enabling him to return to the church and take communion. The sacristy is equated with the latrine square, and the closets in the square are Catholicized by the graffiti drawing of the bearded Roman.

Stephen does not fear divine punishment for sins at his age. Rather, he is terrified by the prospect of a caning or a pandying by one of the priests. It makes him shiver to think of the caning the sinful boys will get "but that was because you always felt like a shiver when you let down your trousers". (45) The imagined caning is further united with the defacatory ritual by the ambiguity of a lewd poem the boys have about being caned.

It can't be helped  
It must be done  
So down with your breeches  
And out with your bum. (44)

It is also resonant of the tower of ivory litanies about the Virgin Mary and Eileen as Stephen feels "a queer quiet pleasure inside him to think of the white fattish hands, clean and strong and gentle." (45)

At the end of the chapter Stephen is utterly bewildered when he is pandied unjustly for being unable to do his lessons because he had accidentally broken his glasses. With his conception of sin and penal retribution he cannot understand the injustice. Ironically, his pandying by Father Dolan conspires a ritual tableau which coincides with Stephen's childish notions of penance. After each pandying the prefect of studies cries "Kneel down!" and leaves the boy kneeling on the floor of the classroom pressing his burning hands to his sides. As the prefect leaves the room Stephen thinks of his punishment in terms which portray the image of <sup>a</sup>penitent sinner kneeling for prayer and raising his hands in supplication.

As he knelt, calming the last sobs in his throat and

feeling the burning tingling pain pressed in to his sides, he thought of the hands he had held out in the air with the palms up and of the firm touch of the prefect of studies when he had steadied the shaking fingers and of the beaten swollen reddened mass of palm and fingers that shook helplessly in the air. (51)

Ritual evidence in this passage is not limited to the figure of the suppliant. Joyce's verbal economy is such that the words mass and palm (reversing the word play in "Gas from a Burner") function in ritualizing the event.

Chapter two of the novel relates Stephen's experience of puberty and his first sexual encounters. Early in the chapter Stephen conjures up images of his ideal woman. She takes the form of Mercedes from Stephen's translation of The Count of Monte Cristo. In his imagination he lives through many adventures as marvellous as those in the book. Interrupting Stephen's contemplation of Mercedes is his first visit to the cowyard. Whereas Mercedes represents his clean, white womanly ideal the cowyard is the antithetical image which disgusts him.

The first sight of the filthy cowyard at Stradbrook with its foul green puddles and clots of liquid dung and steaming brantroughs sickened Stephen's heart. The cattle which had seemed so beautiful in the country on sunny days revolted him and he could not even look at the milk they yielded. (63)

The function of the polarity between Stephen's idealistic desires and his basic disgusts is obvious. Just as Cassinus must learn that "Caelia shits" in Swift's poem "Cassinus and Peter" so Stephen must learn, through puberty, of the sacred and the profane inherent in sexual experience. Joyce achieves this by merging Stephen's ritual adoration of woman and his defeatory rites. However, before Stephen understands "that love has pitched its mansion/in the place of excrement"<sup>8</sup> his idealized woman becomes a fantastic figure.



He wanted to meet in the real world the unsubstantial image which his soul so constantly beheld. He did not know where to seek it or how: but a premonition which led him on told him that this image would, without any overt act of his, encounter him. They would meet quietly as if they had known each other and had made their secret tryst, perhaps at one of the gates or in some more secret place. They would be alone surrounded by darkness and silence and in that moment of supreme tenderness he would be transfigured. He would fade into something impalpable under her eyes and then in a moment he would be transfigured. Weakness and timidity and inexperience would fall from him in that magic moment. 9

He would receive his confirmation as a man. Stephen will experience the ecstasy of his idealism but he will have to stoop to the profanity of the brothel to find his priestess.

Stephen finds a realistic counterpart to his ideal in Emma Cleary. Like Proust, Joyce has his characters relive their memories and thereby establishes themes in his novel by the established relations between the stimulus and the memory. In this way Emma is related back to Eileen and through her to the Blessed Virgin. During his encounter with Emma on the tram after a party when he almost kisses her, Stephen's youthful passion rages. His worship is both sacred and profane.

He saw her urge her vanities, her fine dress and sash and long black stockings, and he knew that he had yielded to them a thousand times. Yet a voice within him spoke above the noise of his dancing heart, asking him would he take her gift to which he had only to stretch out his hand. And he remembered how he and Eileen had stood looking into the hotel grounds, watching the waiters running up a trail of bunting on the flagstaff and the fox terrier scampering to and fro on the sunny lawn and how all of a sudden, she had broken out into a peal of laughter and had run down the sloping curve of the path. Now, as then, he stood listlessly in his place, seeming a tranquil watcher of the scene before him. (69)

Emma, Eileen and the Virgin are united by the experience, relived in almost the same words, which had first made Stephen understand the phrase House of Gold in the litany. The next morning Stephen tries to record the experience

in a poem but he cannot. To do so he will have to wait <sup>until</sup> he has achieved the artistic freedom and semi-maturity of the fifth chapter.

Stephen's overcome by boundless zeal as he waits backstage for his school play to begin. Some of the other boys had seen Emma in the audience inquiring about Stephen to his father. Heron and Wallis try to get him to tell about her. Their inquisition causes Stephen to relive a similar incident. Heron strikes Stephen sharply on the leg with his cane and says, "Admit", and Stephen, "bowing submissively, as if to meet his companion's jesting mood, began to recite the Confiteor. The episode ended well for both Heron and Wallis laughed indulgently at the irreverence." (78) When linked with the memory which comes to Stephen's mind the confession can be related to Stephen's ritual pandying by Father Dolan. There the suppliant hands were punished by sharp blows; here the confession is absolved by "indulgent" laughter. However, the memory is not amusing. He relives it unpleasantly as "The confession came only to Stephen's lips and, while they spoke the words, a sudden memory had carried him to another scene called up, as if by magic." (78) The memory is of a beating he received from Heron and two of his cohorts for refusing to "admit", in a similar ritualized questioning, that Byron was an inferior poet to Tennyson. On the one hand Stephen is castigated unjustly by the church, on the other he is viciously beaten by members of the righteous Irish nation. It is from such inquisitions that Stephen will fly at the end of the book. There is another echo of the pandying in the second chapter but this one also resonates with implications of the ivory hands of Eileen, here in reference to Emma.

Then in the dark and unseen by the other two he rested the tips of the finger of one hand upon the palm of the other hand, scarcely touching it and yet pressing upon it lightly. But the pressure of her fingers had been lighter and steadier: and suddenly



the memory of their touch traversed his brain and body like an invisible warm wave. (83)

In this memory and act of auto-eroticism the hands of Stephen, Father Dolan, Eileen and Emma are united in a ritual gesture which incorporates the act of the sin, the recipient of the act, the motions of supplication and the administration of punishment.

After the play Stephen rushes out to see Emma but she is gone. He rushes away to be by himself and participates in a rite of frustrated hopes and desires. His state of mind is described in images of the mass.

Pride and hope and desire like crushed herbs in his heart sent up vapours of maddening incense before the eyes of his mind. He stode down the hill amid the tumult of suddenrisen vapours of wounded pride and fallen hope and baffled desire. They streamed upwards before his anguished eyes in dense and maddening fumes and passed away above him till at last the air was clear and cold again. (86)

Smoundering with unsatisfied hopes and desires Stephen roams the dark streets in search of some release. Joyce mocks Stephen's enthusiasm for an adolescent love by the extravagant ritualization of the youth's thoughts but he openly ridicules Stephen's zeal in finding consolation. Stephen stops in the street to breathe "slowly the rank heavy air. - That is horse piss and rotted straw, he thought. It is good odour to breathe. It will calm my heart. My heart is quite calm now. I will go back." (86) Joyce's brilliant irony functions on several levels. It equates both sexual satisfaction and ritual consolation with defecation, thereby crushing their idealism, and reduces adolescent enthusiasms by providing youth with a basic and instantaneous method by which to sublimate them. Stephen's ejaculation is also his first move downwards to the gross gratifications of the brothel district.

The chapter closes with Stephen's orgiastic rite in the arms of a

prostitute. Before he achieves this fulfillment he reviews the defilement by his own hands of the images of perfection he had held before him. His lust is the new idol.

Beside the savage desire within him to realize the enormities which he brooded on nothing was sacred. He bore cynically with the shameful details of his secret riots in which he exulted to defile with patience whatever image had attracted his eyes. (99)

Occasionally he returns to contemplation of the ideal figures like Mercedes but such moments pass and his lust springs up again. This new and profane desire finds expression in "a cry which was but the echo of an obscene scrawl which he had read on the oozing wall of a urinal". Joyce again succeeds in uniting the functions of sex and excrement in Stephen's mind. Stephen then becomes an active participant in the ritual of the brothel "the yellow gasflames arose before his troubled vision against the vapoury sky, burning as if before an altar. Before the doors and in the lighted halls groups were gathered as if for some rite". (100) Significantly, Stephen's union with the whore is not characterized by the usual fear and disillusionment of most adolescent encounters with prostitutes. Joyce presents it as beautifully as such an act could be without lowering it to banality. Thus the intercourse between Stephen and the woman is an appropriate culmination of the sacred and profane desires which motivate the young man in the early chapters of the novel and adequately prepares for Stephen's reunion with the Virgin at the end of the next chapter.

Although the third chapter begins with Stephen still revelling in the corruption of the brothel, its primary movement is toward his reconciliation with the church. However, his repentance is achieved through solitary communion with the Blessed Virgin and her physical counterpart Emma Cleary. Even his apparently wholehearted affirmation of faith at



the end of the chapter is qualified by the potential egotism evidenced in his earlier rejection of the communal body of catholic worshippers.

Their dull piety and the sickly smell of the cheap hairoil with which they anointed their heads repelled him from the altar they prayed at. (104)

Repelled by the gross odors of the masses he finds consolation only in the purity of the perfumed Virgin.

The imagery of the psalms of prophecy soothed his barren pride. The glories of Mary held his soul captive: spikenard and myrrh and frankincense, symbolising the preciousness of God's gifts to her soul, rich garments, symbolising her royal lineage, her emblems, the lateflowering plant and the lateblossoming tree, symbolising the agelong gradual growth of her cultus among men. (104)

The Virgin Mary incorporates the whiteness and flowers of the Mercedes and Eileen images. She also offers the potential satisfaction of Stephen's lust. Also, the use of the latinized "cultus" reverberates with implications of words such as the latin form of coitus.

If ever his soul, reentering her dwelling shyly after the frenzy of his body's lust had spent itself, was turned toward her whose emblem is the morning star, bright and musical, telling of heaven and infusing peace, it was when her names were murmured softly by lips whereon there still lingered foul and shameful words, the savour itself of a lewd kiss. (105)

Stephen's sensual delight in mouthing the litanies of the Virgin fore-shadows his return to the image of Emma as a more attainable means of salvation.

Terrified by the prospect of the upcoming religious retreat in which he will have to take communion with his classmates Stephen begins to search frantically for some mode of absolution. Finding God too great and the Virgin too holy Stephen prostrates himself before Emma's image. "He imagined that he stood near Emma in a wide land and in tears, bent and kissed the elbow of her sleeve." (116) Pitying the error of her children

the Virgin intercedes for Stephen and Emma and places their hands together in the archetypal patterns of Adam and Eve. This picture gives Stephen only momentary satisfaction for the sermons of the retreat are composed of terrifying images of an everlasting hell in all its foul corruption.

At the end of the sermon describing the nature of hell Stephen returns to his room sickened by the vile state of his body and soul. Unable to weep or pray he falls asleep and has a dream in which he envisions the hell reserved for him.

A field of stiff weeds and thistles and tufted nettle-bunches. Thick among the tufts of rank stiff growth lay battered canisters and clots and coils of solid excrement. A faint marshlight struggled upwards from all the ordure through the bristling greygreen weeds. An evil smell, faint and foul as the light curled upwards sluggishly out of the cannisters and from the stale crusted dung. (137)

Stephen's subconscious mind, permeated with the patterns of rituals of the church and with the abhorrence of excrement, formulates his hell in dream symbols. The square ditch and the cowyard from Stephen's past are linked with the rising smoke from the censer. In the dream the ritual objects are the battered milk cannisters of the yard. The devilish priests are the cows with "their long swishing tails besmeared with stale shit, thrusting upwards their terrific faces." (138) Sickened by the image Stephen leaps from the bed and vomits in agony. Then "amid peace and shimmering lights and quiet fragrance he made a covenant with his heart" (138) and prays to the Blessed Virgin. Thus through an act of bodily purgation Stephen cleanses his soul.

With a naiveté which almost equals his childish devotion in chapter one Stephen walks happily through the streets to his confession, condemning nothing as inferior to himself. He enters the church and kneels among "the



faithful" no longer finding them objectionable. Joyce presents Stephen's confession in images which correspond to the committed sins

His sins trickled from his lips, one by one, trickled in shameful drops from his soul festering and oozing like a sore, a squalid stream of vice. The last sins oozed forth, sluggish, filthy. There was no more to tell. He bowed his head, overcome. (144)

However, Joyce's irony is evident when the description of the confession is compared to the description of the prayers Stephen offers up. "He knelt to say his penance, praying in a corner of the dark nave: and his prayers ascended to heaven from his purified heart like perfume streaming upwards from a heart of white rose." (145) The extreme opposition of the imagery is intentionally excessive and in it Joyce begins this mockery of Stephen's self-imposed piety which is so obvious in chapter four. The chapter closes with Stephen's eagerness to take communion again. Joyce explicitly mocks his enthusiasm when Stephen imagines the next morning.

On the dresser was a plate of sausages and white pudding and on the shelf there were eggs. They would be for the breakfast in the morning after the communion in the college chapel. White pudding and eggs and sausages and cups of tea. How simple and beautiful was life after all. And life lay all before him. (146)

It is almost too difficult to believe that Stephen could be so naive. The chapter ends with a dream which is antithetical to the earlier one of hell. Stephen dreams he is in the chapel about to receive communion. The battered milk cannisters are replaced by the ritual objects of the mass. The climax of the dream occurs when the ciborium comes - to him.

Chapter four of the novel is divided into three parts by visible breaks in the printed narrative. The first reaction relates the super-erogation of Stephen's pious ritualization of all his daily activities which concludes with shadows of doubt about the value of his piety. In

the second Stephen is offered membership in the Jesuit order but he realizes that he could never accept it. The third contains the climax of the novel in which Stephen receives artistic inspiration and realizes his vocation is to be that of the artist. Each of these three movements are illustrated by ritual patterns which parallel those in the rest of the book.

The chapter opens with Stephen's ritual calendar for the days of the week. Each day is dedicated to the mysteries of one of the sacraments. In addition to these official rituals Stephen lays his daily life out in devotional areas. In each of his devotions Stephen's zealous excesses are ridiculed by Joyce's portrayal of the youth's enthusiasm. During the mass Stephen imagines himself kneeling at mass in the catacombs. He says his rosaries constantly until they transform themselves into coronals of flowers. In perhaps the most comic image in the book Stephen imagines the results of his devotions being recorded by a heavenly cash register "not as a number but as a frail column of incense or as a slender flower". (148)

Joyce inserts into many of Stephen's devotions hints of the young man's past and future rituals of unorthodox religion. The "column" of incense quoted above prefigures Stephen's pious inhaling of "a stale fishy stink like that of longstanding urine"(151) to which he subjected himself as often as possible in order to mortify his sense of smell. It relates back to the columns of faeces and puddles of urine in the cowyard. The Swiftian mockery of religious enthusiasm is unmistakable in this image. The sexual and penal rituals also resonate in some of Stephen's pieties. In the following passage the union with prostitute at the end of chapter two is recalled by the word swoon which described Stephen's response to the whore with his parted lips.

Meek and abased by this consciousness of the one eternal



omnipresent perfect reality his soul took up again her burden of pieties, masses and prayers and sacraments and mortifications, and only then for the first time since he had brooded on the great mystery of love did he feel within him a warm movement like that of some newly born life or virtue of the soul itself. The attitude of rapture in sacred art, the raised and parted hands, the parted lips and eyes as of one about to swoon, became for him an image of the soul in prayer, humiliated and faint before her creator. (150)

The raised hands in preparation to be pandied also recur in the passage and Stephen's interest in sacred art looks forward to his own artistic revelation.

At the end of the first part of the chapter Stephen's egotism begins to return as he is tempted more and more to play with the process of abso-  
lution.

The idea of surrender had a perilous attraction for his mind now that he felt his soul beset once again by the insistent voices of the flesh which began to murmur to him again during his prayers and meditations. It gave him an intense sense of power to know that he could by a single act of consent, in a moment of thought, undo all that he had done. He seemed to feel a flood slowly advancing towards his naked feet and to be waiting for the first faint timid noiseless wavelet to touch his fevered skin. Then almost at the instant of that touch, almost at the verge of sinful consent, he found himself standing far away from the flood upon a dry shore, saved by a sudden act of the will or a sudden ejaculation: and seeing the silver line of the flood far away and beginning again its slow advance towards his feet, a new thrill of power and satisfaction shook his soul to know that he had not yielded nor undone all. (152)

This beautiful image of temptation and abstention prepares for Stephen's ritual abandonment of orthodoxies for his new rites of artistry. In the third part of this chapter Stephen will wade into that flood on the inspiration of Daedalus and the bird girl.

In the second part of the chapter Stephen receives the invitation to join the order of the Jesuits. The offer is tempting to him because he

had often imagined himself in the office of the priest. He had always been fascinated by the gestures which the priests performed in their role. It "was accomplishing those vague acts of the priesthood which pleased him by reason of their semblance of reality and their distance from it."(158) He had mimiced the mannerisms of several familiar priests in his musings. But above all he

longed for the minor sacred offices, to be vested with the tunicle of a subdeacon at high mass, to stand aloof from the altar, forgotten by the people, his shoulders covered with a humeral veil, holding the paten within its folds. (158)

In these ambitions can be found the ritual equivalents of Stephen's later theory of art. It is the orthodox parallel to his conception of the artist who "like the God of the creation, remains within or behind or above his handiwork, invisible, refined out of existence, indifferent, paring his fingernails".(215) Stephen also has perverse reasons for wanting to enter the priesthood as he is desirous of hearing the sinful acts of others, "hearing them murmured into his ears in the confessional under the shame of a darkened chapel by the lips of women and of girls." (159) Nevertheless, Stephen rejects the offer and he rejects it in terms of the isolation which he will fly to for artistic freedom. "His destiny was to be elusive of social or religious orders. The wisdom of the priest's appeal did not touch him to the quick. 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." (162)

It is important to notice that Stephen's process of reasoning in coming to his decision reveals that his rejection of the cloth is motivated primarily by the ~~abhorrence~~ to cold and damp places which he acquired at Clongowes. Stephen seems to have made up his mind to enter the order but



then the memory recurs.

He wondered how he would pass the first night in the novitiate and with what dismay he would wake the first morning in the dormitory. The troubling odour of the long corridors of Clongowes came back to him and he heard the discreet murmur of the burning gasflames. (160)

Then by association Stephen relives the stifling experience of the bath.

His lungs dilated and sank as if he were inhaling a warm moist air which hung in the bath in Clongowes above the sluggish turfcouldered bogwater. (161)

Stephen's disgust toward the square ditch, the cowyard, the latrine square, with its longstanding urine and the bath are all united in a sensuous memory and picture of life as a priest. The excremental associations repel him; but, even more important, the idea of the rituals themselves sicken him in the same way he was sickened by the winy smell at his first communion.

The chill and order of the life repelled him. He saw himself rising in the cold of the morning and filing down with the others to mass and trying vainly to struggle with his prayers against the fainting sickness of his stomach. (161)

Stephen's past associations of ritual with unpleasant odors function to conjure up Stephen's conception of what his ritualized existence would be like. It is this repellent vision which drives him out of the labyrinth of the priesthood.

In the third part of the chapter Stephen receives the inspiration to make art his vocation. The events on the beach comprise Stephen's ritual escape from the powers which bind him. His unsatisfied rites of the earlier chapters are fulfilled. The unseen paraclete appears and the vision of the idealised virgin consummates Stephen's worship of women. The hydrophobe willingly enters the water in a baptismal rite of art.

As Stephen walks on the beach the cries of his friend, mimicing his name with greek elaborations, evoke his vision of the Daedalus, the

symbol of the artist, which converts him to his new faith. Stephen is called "Stephanos", "The Dedalus", "Stephanos Dedalos", "Bous Stephanoumenos", "Bous Stephaneforos". The first three appellations are the greek forms of his name with the particularization of the in "The Dedalus" turning his name into a noun meaning skillful maker and referring, of course, to Daedalus of Crete. The last two terms of address are more relevant to the patterns of ritual. "Bous Stephanoumenos" means bull having been crowned and "Bous Stephaneforos" means bull having robed. Most important is the singular usage of "Stephaneforos". The greek

ἑτεροαφηφορος was the individual chosen every year by the priests to take charge of holy things. He was dressed in a purple robe marked with white, and always wore a laurel crown, while the priest only wore it during the holy ceremonies. Stephen becomes the bull robed and adorned for sacrifice and achieves, at the same time, the mystic position in ritual worship which had tempted him into the priesthood.

Plunging back into ancient times Stephen imagines he sees the form of the hawk-like man, "a prophecy of the end he had been born to serve". (169) Stephen stretches his "windswept" limbs for flight but Joyce qualifies Stephen's enthusiasm by a comic insertion of dialogue. The boy's dialogue intrudes to comment on Stephen's vision.

- One! Two! ... Look out!
- O, cripes, I'm drowned!
- One! Two! Three! and away!
- Me next! Me next!
- One! Uk!
- Stephaneforos! (169)

The interchange performs a dual function. It works as a parodic baptismal performed by the Stephaneforos and ridicules Stephen's comparison of himself with Icarus, son of Daedalus. The passage presents the comic attempts of



an unsuccessful Icarus bumbling enthusiastically into flight only to be drowned. However, the humor does not reach Stephen in his zealous state. "This was the call of life to his soul not the dull gross voice of the world of duties and despair, not the inhuman voice that had called him to the pale service of the altar." (169)

Stephen takes off his shoes and eagerly wades into the water. It is the only time in A Portrait of the Artist as a Young Man or Ulysses that Stephen goes into the water. His baptism is the realization of his image of wading into the silver flood of sin in chapter four. As he wades along the shore he sees the ideal girl who embodies all the ideals of Stephen's past: Eileen, Emma, the prostitute and the Blessed Virgin.

A girl stood before him in midstream, alone and still, gazing out to sea. She seemed like one whom magic had changed into the likeness of a strange and beautiful seabird. Her long slender bare legs were delicate as a crane's and pure save where an emerald trail of seaweed had fashioned itself as a sign upon the flesh. Her thighs, fuller and soft-hued as ivory, were bared almost to the hips where the white fringes of her drawers were like featherings of soft white down. Her slate-blue skirts were kilted boldly about her waist and dovetailed behind her. Her bosom was as a bird's soft and slight, slight and soft as the breast of some dark-plumaged dove. But her long fair hair was girlish: and girlish, and touched with the wonder-mortal beauty, her face. (171)

The bird-girl combines the ivory skin and golden hair of the Virgin and Eileen, the raised skirts of Emma and the prostitute, the white and blue garments of the madonna, and the plumed beauty of a vision which would appeal to the hawk-boy. The ritual adoration of her is the climactic ritual of the novel.

Her image had passed into his soul for ever and no word had broken the holy silence of his ecstasy. Her eyes had called him and his soul had leaped at the call. To live, to err, to fall, to triumph, to recreate life out of life. A wild angel had appeared to him, the angel of mortal youth and beauty, an envoy from the fair courts of

life, to throw open before him in an instant of ecstasy the gates of all the warp of heaven and glory. On and on and on and on! (172)

Having found his mode of worship in life Stephen is prepared to renounce the traditional ritual forms which were offered up to him and to formulate his own. Stephen has been observed accepting three modes of worship; chapter two ends with Stephen kissing the prostitute, chapter three with him taking communion. The conclusion of chapter four satisfies Stephen's need for both the world of experience and the mysteries of religion. His new religion will be the worship of that experience tempered by the effects of his intelligence.

Having been inspired by the vision of the hawklike man and the bird-girl, Stephen, like Joyce, wills to find reality in life and art rather than in the stagnant traditions of orthodox religion, filial piety and nationalism. As a result, the fifth chapter of A Portrait of the Artist as a Young Man contains two types of rituals. Stephen sees the acts of those captivated souls about him in the terms of those rituals which have ensnared them. In opposition to them Stephen indulges in his own self-centered religious exercises.

Stephen's scorn for the ritual existence of those who have not achieved his state of freedom is expressed in his relegation of their life to the level of corruption and decay. He condemns the rites of his home, his university, his city and his mother. The chapter opens with a parodic domestic eucharist sacrament in which the host takes on the foul characteristics of the cesspool, latrine and bath at Clongowes.

He drained his third cup of watery tea to the dregs and set to chewing the crusts of fried bread that were scattered near him, staring into the dark pool of the jar. The yellow dripping had been scooped out



like a boghole and the pool under it brought back to his memory the dark turfcoloured bogwater of the bath in Clongowes. (174)

The classroom which offers him no inspiration is also permeated by the odor of corruption. The students are seen as stupidly humble worshippers being appealed for by an arrogant priest.

Whether he looked around the little class of students or out of the window across the desolate gardens of the green an odour assailed him of cheerless cellar-damp and decay. Another head than his, right before him in the first benches, was poised squarely above its bending fellows like the head of a priest appealing without humility to the tabernacle for the humble worshippers about him. (178)

The head is that of Cranly, one of Stephen's friends, who though distinguished from the masses here, will later fall victim to Stephen's ambitions. The entire city of Dublin is perceived as a decaying and odorous body emanating a foul incense.

the rainsodden earth gave forth its mortal odour, a faint incense rising upward through the mould from many hearts. The soul of the gallant venal city which his elders had told him of had shrunk with time to a faint mortal odour rising from the earth. (184)

When Cranly castigates Stephen for refusing to take communion to make his mother happy Stephen remains silent thereby evoking an outburst from Cranly as he says, "Whatever is unsure in this stinking dunghill of a world a mother's love is not". (241) Stephen's reply seems to place motherly love in that state of corruption with the rest of the world as he points out to Cranly that Pascal and Aloysius Gonzaga would not permit their mothers to kiss them because they feared contact with the sex. All those forces which restrain the flight of the young artist evoke responses in him similar to those evoked in childhood by cold, damp and odorous places or by his association of catholic ritual with those places.

Emma Cleary and Cranly are treated more mercifully than anyone else in the last chapter because Stephen finds their hold on him less objectionable than that of church, family and state. However, Stephen's relations with them are portrayed in conventional ritual terms. In this manner his eventual rejection of them is foreshadowed.

All of Stephen's sexual interests in women in the course of the novel are presented in ritual terms so it is not surprising that his last desire for Emma should be also. This final ritual tribute to Emma is set apart in the middle of the chapter by spatial breaks in the narrative. In the last paragraph before the first break Stephen thinks of Emma before going to sleep.

And if he had treated her too harshly? If her life were a simple rosary of hours, her life, simple and strange as a bird's life, gay in the morning, restless all day, tired at sundown? Her heart simple and willful as a bird's heart? (216)

By associating Emma with the ideal bird-girl Stephen attempts to reconcile himself with his adolescent love. He falls asleep and has a dream-vision of the ecstasy of seraphic life. He wakes in the dewy wetness of a nocturnal emission. The dream consists of symbols of ritual, sexual, and artistic import. Its images are ones taken from catholic ritual, its consummation is sexual and its inspiration is artistic. He is motivated to write a poem which incorporates the vision of the dream. Stephen compares himself to the fallen seraph being enticed by the chastity of the virgin. Having written the first two verses of the poem Stephen falters, but thoughts of catholic ritual provide him with the imagery to go on.

The rhythm died away, ceased, began again to move and beat, and then? Smoke, incense ascending from the altar of the world.



Above the flame the smoke of praise  
Goes up from ocean rim to rim.  
Tell no more of enchanted days.

Smoke went up from the whole earth, from the vapoury oceans, smoke of her praise. The earth was like a swinging smoking swaying censer, a ball of incense, an ellipsoidal ball. (218)

The ritual machinery is transformed into obscene phallic symbolism, the incense becomes semen and the world a giant swaying testicle. At this point Stephen again falters and is reinspired by thoughts of ritual. Logically he moves to a contemplation of the eucharist sacrament with its bodily emphasis. Stephen sees himself administering the ambiguously artistic, sexual and religious sacrament, but Emma refuses his ritual for that of a common priest.

To him she would unveil her soul's shy nakedness to one who was but schooled in the discharging of a formal rite rather than to him a priest of eternal imagination, transmuting the daily bread of experience into the radiant body of everlasting life.

Our broken cries and mournful lays  
Rise in one eucharistic hymn  
Are you not weary of ardent ways?

While sacrificing hands upraise  
The chalice flowing to the brim  
Tell no more of enchanted days. (221)

Joyce carefully chooses the words of Stephen's meditation and poem to clearly sexualize the ritual. The hymn and chalice of the eucharist become stimulated genitals as Stephen discharges his office. By attributing to Stephen's poem such overt sexuality Joyce parodies both the religious fervor and the artistic inspiration. Stephen's art is still that of an adolescent, still subject to enthusiastic excesses. It is with this irony in mind that the reader must view Stephen's arrogant superiority and assurance of his artistic gifts. This sexual interpretation of the

eucharist sacrament will occur several times in Joyce's later works.

Stephen's friendship with Cranly is fated to destruction because Cranly unknowingly presses his friend with images which are reminiscent of those which Stephen rebels against. Cranly's exclusion of a mother's love from the "dunghill" of the world has already been quoted. However, there is a better example which beautifully portrays the end of the friendship between Stephen and Cranly. As they walk arm in arm Stephen becomes intimate with his friend.

- And you made me confess to you, Stephen said, thrilled by his touch, as I have confessed to you so many other things, have I not?
- Yes my child, Cranly said, still gaily. (247)

As if repelled by the words of the priest in the confessional Stephen retaliates with the confession that their friendship must end.

- You made me confess the fears that I have. But I will tell you also what I do not fear. I do not fear to be alone or to be spurned for another or to leave whatever I have to leave. And I am not afraid to make a mistake, even a great mistake, a lifelong mistake and perhaps as long as eternity too. (247)

The irony is that Stephen expresses his intimacy in ritual terms but when the intimacy is returned "gaily" to him he rejects the gesture and reacts against it as he has those figures toward whom he has not been so condescending. An image which Stephen can employ is denied his companions who have not, to his mind, achieved his aloof state of comprehension.

After the vision of the hawk-like man and bird-girl Stephen postures himself as an avian augur. He carries an ashplant, the ancient symbol of a diviner, and tries to read the symbolism of the flights of birds. Standing on the steps of the national library Stephen consciously thinks of himself as an augur.



... for ages men had gazed upward as he was gazing at birds in flight. The colonnade above him made him think vaguely of an ancient temple and of the ash-plant on which he leaned wearily of the curved stick of an augur. (225)

He reads the birds as symbols of departure and loneliness. From the birds, Daedalus and the bird-girl Stephen receives confirmation of his desire to flee from Ireland. In the last lines of the novel he calls on Daedalus to help him. Before addressing the old artificer he says an amen to the conventional prayers of his pious mother.

26 April: Mother is putting my new secondhand clothes in order. She prays now, she says, that I may learn in my own life and away from home and friends what the heart is and what it feels. Amen. So be it. Welcome, O life! I go to encounter for the millionth time the reality of experience and to forge in the smithy of my soul the uncreated conscience of my race.

27 April: Old father, old artificer, stand me now and ever in good stead. (253.)

With these words Stephen, like Joyce, flies Ireland but he carries with him, as Joyce did, a heritage of catholic religion and education which, if he is at all like his creator, will permeate his writing for the rest of his life.

This reading of A Portrait of the Artist as a Young Man, by emphasizing the patterns of ritual and Stephen's movements within them, renders perhaps better than any other approach, (incontrovertible) the ironic reading of the novel. The vacillations of Stephen's enthusiasms for religion, sex and art, severely qualify the heroism which may be attributed to Stephen as an exile and artist. By isolating himself from those forces he despises Stephen places his artistic talent, if he really has any, in a void. By not communing with the ordinary life of his environment, by formulating auto-erotic rituals in his life and art, Stephen denies the very premise

on which he flees. In the vehement rejection of his past experiences and ritualized existence for the pretentious ambition of encountering life on his own terms and in his own rituals he infects himself with a state of artistic paralysis as immobilizing as that from which he flies. There is a further irony in the fact that Stephen has rejected traditional ritual as the primary symbol of Irish paralysis for those artistic rites which are explicitly founded in the liturgies he disclaims. His mode of escape merely recapitulates in delusion his ensnarement. This is best expressed by Cranly a few pages before Stephen rejects him.

It is a curious thing, do you know, Cranly said dispassionately, how your mind is supersaturated with the religion in which you say you disbelieve. (240)

Cranly knows Stephen better than the young artist knows himself. Unlike the immature Stephen, Joyce will return, in writing Ulysses, to celebrate the trivial existence of paralyzed Dublin. In that work, though present, Stephen is not the hero or vitalizing character but rather depends upon Leopold Bloom, a struggling Dubliner, for rejuvenation.

Whereas ritual patterns and tableaux are used in all the works discussed above, they are employed primarily as a means of characterization and as a vehicle to carry certain themes throughout the work as a whole. Though rituals have this importance in Ulysses also, they perform a much more significant function. Joyce, the mature artist, unlike Stephen Dedalus, succeeds in constructing his own mode of worship in art rather than transmuting the rituals imprinted on his mind by a catholic upbringing into illusory patterns of alienation and flight. Joyce recognizes the necessity of ritual patterns in the human psyche and he succeeds through the portrayal of the characters in Ulysses in illustrating that



need as it is frustrated either by the inadequacy of those rites which are offered in society or by the prohibition of those which are not. Having shown the failure of socially acceptable rituals and the emptiness of auto-erotic ones which mimic the gestures of traditional rituals in an attempt to personalize them, Joyce locates the need for patterns of ritual in the human psyche. Thus, having grounded ritual in the structure of the human consciousness and perception, Joyce celebrates his own artistic ritual by employing his knowledge of traditional rituals and his awareness of their psychic and sensual sources to contrive a modern verbal ritual of epic proportions. In order to illustrate this, I have selected several episodes from *Ulysses* which best reveal the ritual movement. In the earlier episodes Joyce utilizes ritual in much the same way he does in the works discussed previously. There the rituals demonstrate the individuating characteristics of Stephen Dedalus and Leopold Bloom. However, in the later episodes Joyce's ritualization is more expansive. Rather than limit the ritual patterns to characters, he applies them to the form of the novel as a whole thereby revealing his intent as an artist to create a world where ritual no longer functions except as it exists for the artist and, to a lesser degree, the reader in the creation and existence of the book itself.

Joyce introduces Stephen Dedalus, the Telemachus figure, in the opening episode of the novel. Stephen is much changed since the conclusion of A Portrait of the Artist as a Young Man. Having flown Ireland in eager expectation he has now returned, called back from Paris to his mother's deathbed, but living in exile in the Martello Tower at Sandycove with Buck Mulligan, a medical student. The action of the episode tells what has brought Stephen back to Ireland and introduces many of the themes incorporated in the novel.

Buck Mulligan delights in performing mock rituals and it is with his gestures and Stephen's reactions to them that Joyce begins Ulysses. Mulligan is the high priest of ritual parodies of Stephen's past. In the brief episode Mulligan's blasphemous rites ridicule the movement which Stephen made in A Portrait of the Artist as a Young Man and expose its futility. Stephen's reactions to Mulligan's liturgies expose the bitterness which now pervades his character. He senses the mockery of his failure to elude the nets of family, church and state. Mulligan's ritual incorporates the memories to which Stephen is most sensitive. It is not the memories themselves which are so alarming to Stephen but rather the fact that by using ritual parody to evoke them Mulligan destroys the liturgical defense which Stephen had formulated to deal with them.

In performing the three acts of shaving, cooking and bathing, Mulligan gesticulates in a ritual manner to which Stephen provides the liturgical responses. The service begins with the opening lines of the novel as Mulligan mounts the parapet of the Martello Tower to shave. Robed like a priest he carried the sacred objects to the altar.

Stately, plump Buck Mulligan came from the stairhead, bearing a bowl of lather on which a mirror and a razor lay crossed. A yellow dressinggown, ungirdled, was sustained gently behind him by the mild morning air.

He held the bowl aloft and intoned:

Introibo ad altare Dei 10

Then, as Stephen comes up the stairs Mulligan "bent toward him and made rapid crosses in the air, gurgling in his throat and shaking his head".(3) Finding Stephen displeased with his mocking mummery Mulligan proceeds with a parody of the Eucharist sacrament. Gesturing over the bowl of lather in a priestly tone he involves the Holy Spirit.

For this, O dearly beloved, is the genuine Christine:  
body and soul and blood and 'ouns. Slow music, please.



Shut your eyes, gents. One moment. A little trouble about those white corpuscles. Silence, all. (3)

Mulligan's parody lowers the sacrament to the level of a cheap magic trick. Though Stephen has refused to partake of catholic sacraments again his mind is still engrained with a respect for them and he is not amused by Mulligan's joke because it mocks not only the ritual itself but also Stephen's serious concern in refusing it.

As the episode continues the parody of the eucharist sacrament gains impetus as it is elaborated by Stephen's associations, most of which are inspired by some action of the blasphemous priest. Noticing the color of Stephen's noserag which he borrows to wipe his razor Mulligan describes the sea.

God, he said quietly. Isn't the sea what Algy calls it: a grey sweet mother? The snotgreen sea. The scrotum-tightening sea. Epi oinopa ponton. Ah, Dedalus, the Greeks. I must teach you. (5)

Besides functioning as a homeric parallel the greek epithet oinopa ponton (wine-dark sea) is associated with the mock wine in the chalice of Mulligan's shaving bowl. From this association Stephen's mind moves painfully to the experience of his mother's death.

Stephen's refusal to take communion at his mother's request in A Portrait of the Artist as a Young Man is related to his refusal to kneel by the side of her deathbed. The sea, the shavingbowl and the sacred chalice become the bowl of bile which stood by his mother's bed. Mulligan ridicules Stephen's personal ritualization of his refusal to participate in orthodox ritual as he calls him "the loveliest mummer of them all" (5) in reference to Stephen's refusal to pray for his mother. By accusing Stephen of mummery Mulligan lowers Stephen's serious abstentions from

catholic ritual to the level of his own blasphemy, thereby only increasing Stephen's bitterness. Mulligan's parody multiplies the doubts Stephen already has about having refused to do the simple act of kneeling at his mother's bedside. Stephen had only his intellectual rejection of the faith to support his refusal and Mulligan lowers that to an absurdity. As these doubts take possession of his mind the memory of his mother's death and the prayer he should have said sweep over him.

Her glazing eyes, staring out of death, to shake  
and bend my soul. On me alone the ghostcandle to  
light her agony. Ghostly light on the tortured  
face. Her hoarse loud breath rattling in horror,  
while all prayed on their knees. Her eyes on me  
to strike me down. Liliata uirilantium te confess-  
orum turma circumdet: iubilantium te virginum chorus  
excipiat. (10)

Denied his anti-ritual sentiments, Stephen's need for ritual assurances is manifested in his consciousness by the performance of that liturgy he abstained from when he had the security of his own forms of worship which Mulligan's mummery has now derided.

Stephen starts to descend from the parapet but seeing the forgotten shaving bowl he returns to get it. The touch of the bowl brings back another memory of ritual as Stephen recalls his devotional duties at Clongowes. At its touch he realizes that he has not escaped the snares of catholicism. He has only consciously transmuted his role as servant by artificially imposing ritual guises which he can justify on the past, yet still prevalent, paradigms of catholic faith. However, the very occurrence of the memory confirms the influence which Catholic ritual has had on him. Significantly it is the cold clamminess of the bowl which evokes the memory.

He went over to it, held it in his hands awhile, feeling  
its coolness, smelling the clammy slaver of the lather  
in which the brush was stuck. 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. (11)

As he carries the bowl downstairs the interior of the tower is described in terms which compliment Stephen's memory of his duties at Clongowes. The room takes on the characteristics of a sanctuary as Mulligan begins another sacrament.

In the gloomy domed livingroom of the tower Buck Mulligan's gowned form moved briskly about the hearth to and fro, hiding and revealing its yellow glow. Two shafts of soft daylight fell across the flagged floor from the high barbicans: and at the meeting of their rays a cloud of coalsmoke and fumes of fried grease floated, turning. (11)

The darkness of the room and the flagged stones correspond to Stephen's memory of the chapel at Clongowes and the coalsmoke and fumes of grease combine the images of the smoking censer and the fumes of the cowyard in A Portrait of the Artist as a Young Man.

As they sit down to eat Mulligan performs another mock eucharist. "He hacked through the fry on the dish and slapped it out on three plates, saying: In nomine Patris et Filie et Spiritus Sancti." (12) For the wine Mulligan substitutes tea. When Haines tells him it is too strong Mulligan's retort, "When I makes tea I makes tea, as old mother Grogan said. And when I makes water I makes water" (12), parodies Stephen's sacramental interest in urine. Another reference to urine in the context of the sacraments occurs near the end of the episode in Mulligan's blasphemous "Ballad of Joking Jesus."

If anyone thinks that I ann't divine  
He'll get no free drinks when I'm making the wine  
But have to drink water and wish it were plain  
That I make when the wine becomes water again. (19)

Similarly, Mulligan's description of Ireland to the old milkwoman is

strongly reminiscent of Stephen's attitude toward Ireland with the rather shattering addition of the phrase "consumptives' spits" which places Stephen's mother exactly where the arrogant youth placed her at the end of the preceding novel.

If we could only live on good food like that, he said to her somewhat loudly, we wouldn't have a country full of rotten teeth and rotten guts. Living in a bogswamp, eating cheap food and the streets paved with dust, horsedung and consumptives' spits. (14)

As if the reminder of the mistreatment he had given his mother were not enough to annoy Stephen the milkwoman bows her old head to Mulligan in awe when she realizes that he is a medical student. Thus, through Mulligan's actions and speeches Stephen is forced to question not only his achievements but also the rectitude of the sacrifices which he made to achieve them.

The third parody of Stephen's past occurs during the preparations for Mulligan's bath. The bath itself is a slant at the "unclean bard" who "makes a point of washing once a month," (15) and recalls Stephen's dislike for water thereby questioning the effectiveness of Stephen's baptismal in chapter four of A Portrait of the Artist as a Young Man. However, there is a more significant parody in Mulligan's mockery of Stephen as the Daedalus figure. On the first page of the chapter he began his assault with "The mockery of it, he said gaily. Your absurd name, an ancient greek." (3) Immediately before the bath Joyce plays with Stephen's illusion's about the old artificer by juxtaposing Stephen's ashplant with his latin quarter hat. The symbol of the augur and a symbol which is suggestive of the cap of a priest are carried by the self-declared artist-prophet. One page later Mulligan reveals that "The sacred pint alone can unbind the tongue of Dedalus". This accusation, made in biblical language, insults the



integrity of the artist and foreshadows Stephen's drunkenness in the "Oxen of the Sun" episode to be discussed later. The most explicit parody of the Daedalus myth occurs as Mulligan concludes his "Ballad of Joking Jesus" and scampers toward the boy.

Goodbye now, goodbye. Write down all I said  
And tell Tom, Dick, and Harry I rose from the dead.  
What's bred in the bone cannot fail me to fly  
And Olivet's breezy... Goodbye, now Goodbye.

He capered before them down towards the fortyfoot hole,  
fluttering his winglike hands, leaping nimbly, Mercury's hat  
quivering in the fresh wind that bore back to them his brief  
birdlike cries. (19)

Both Mulligan and Joyce mock Stephen's attempted assimilation of the characteristics and skills of the Daedalus. Deprived of a physical father by his own choice Stephen is left at the end of the episode with doubts in the existence of his spiritual father, the old artificer. Mulligan's penetrating irony and the presence of an objectionable Englishman drive him from the tower. He cannot return there and he cannot go home. He is again the son in search of a father.

"The Lotus Eaters" or fifth episode of Ulysses provides the most adequate characterization of Leopold Bloom in the earlier episodes of book. In this episode Bloom considers various means of avoiding responsibility: the lazy do-nothing atmosphere of the Far East, the dull stupor brought on by opiates, emasculation, death and Catholic ritual. The primary responsibility which Bloom tries to avoid is that of preventing himself from being cuckolded by his wife Molly and Blazes Boylan. Although Bloom wants desperately to have a son he has not had full intercourse with Molly since the death of their young son Rudy several years earlier. Lacking confidence in himself as a man and husband Bloom indulges himself in ritualized

narcissism in order to find some self-gratification.

Bloom discovers the structure for his ritual in the observation of a catholic communion in All Hallows Church. Having contemplated Dublin women throughout the episode and having considered the various means of satisfying them sexually Bloom's perceptions of catholic ritual are highly erotic. He understands women's piety as a mode of phallicism. In Bloom's monologue the communion becomes a perverse sexual act.

Women knelt in the benches with crimson halters around their necks, heads bowed. A batch knelt at the altar rails. The priest went along by them, murmuring, holding the thing in his hands. He stopped at each, took out a communion, shook a drop or two (are they in water) off it and put it neatly into her mouth. Her hat and head sank. Then to the next one: a small old woman. The priest bent down and put it into her mouth, murmuring all the time. Latin. The next one. Shut your eyes and open your mouth. What? Corpus. Body. Corpse. Good idea the Latin. Stupefies them first. Hospice for the dying. (80)

By the ambiguity of Bloom's word thing, the description of the insertion of the communion in the women's mouths and the implications of seduction by Latin, Joyce projects Bloom's consciousness on the background of a traditional ritual. In this manner Bloom's psychological needs are portrayed in the terms of a ritual which could satisfy them.

At the end of the episode Bloom is on his way to a public bathhouse and as he walks he pictures himself already there in the water. Having abstracted his own meaning from the catholic communion he imposes the forms of the orthodox ritual on an auto-erotic ritual of narcissism. He imagines himself bouyed up by the water of the bath and passing his urine from the full bladder which has pained him in the last pages of the episode. The words which he uses to describe the urination provide one of the first explicit verbal parallels to the consciousness of Stephen who used the same



words as he passed "the stream of life" on Sandymount strand two episodes earlier. Just as he saw the priest do in the communion Bloom looks down at his penis intoning "This is my body". (86) He imagines that his genitals float up like the resurrected Narcissus or Christ.

He foresaw his pale body reclined in it at full, naked, in a womb of warmth, oiled by scented melting soap, softly laved. He saw his trunk and limbs riprippled over and sustained, bouyed lightly upward, lemonyellow: his navel, bud of flesh: and saw the dark tangled curls of his bush floating, floating hair of the stream around the limp father of thousands, a languid floating flower. (86)

In the ritual of the bath Bloom escapes his fears of sexual inadequacy and returns to a "womb of warmth" where he can imagine his penis to be like the communion in the priest's hands, the host of an infinitude of sons.

Stephen Dedalus is seen in the "Scylla and Charybdis" or ninth episode attempting, like Bloom in "The Lotus Eaters", to formulate a barrier against the weaknesses he perceives within himself but prefers not to admit. Whereas Bloom hid himself in a dull stupor brought on by contemplation of opiate, emasculation and death, Stephen finds obscurity in pedantic dialectic with people he considers to be inferior to himself. He persists in arguing with those whom he despises in order to get the better of them at their own game. This may be a noble effort but Stephen qualifies its value as he imagines himself being crucified, like Christ, for defending the true word.

Formless spiritual. Father, Word and Holy Breath. All-father, the heavenly man. Hiesos Kristos, magician of the beautiful, the Logos who suffers in us at every moment. This verily is that. I am the fire upon the altar. I am the sacrificial butter. (185)

The concept of the Allfather applies, of course, to Daedalus also in Stephen's mind. Stephen still tries to maintain his role in the artistic

priesthood which he thought he had achieved when he flew Dublin.

Stephen plunges into an postulation of his Shakespeare theory which accomodates most of the episode. However, in spite of Stephen's intense involvement in argumentation he is reminded by associations or by Mulligan's destructive wit of those memories and responsibilities he has been trying to blot out. The discussion of the death of Ann Hathaway evokes the memory of the death ritual of Stephen's mother.

Mother's deathbed. Candle. The sheeted mirror. Who brought me into this world lies there, bronzelidded, under a few cheap flowers. Liliata rutilantium. (190)

As he did in the opening episode of the book, Stephen makes a token statement of the prayer he refused to say at her deathbed. This is precisely the experience which Stephen has been trying to forget by his deep involvement in intellectual debate.

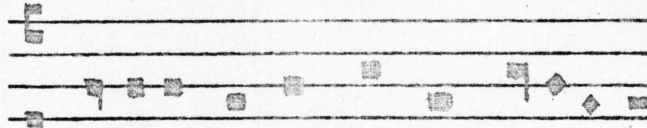
The most important recurrent rituals which are performed in the episode are ones which reestablish Stephen as the Icarus poseur. When he begins to falter in his argument Stephen invokes the spirit of Daedalus through the symbols which were associated with him in A Portrait of the Artist as a Young Man.

Stephen looked down on a wide headless caubeen, hung on his ashplanthandle over his knee. My casque and sword. Touch lightly with two index fingers. Aristotle's experiment. (192)

Then as Stephen's argument gathers momentum and it seems that he may win he is interrupted by an "Amen!" from the doorway. Mulligan has arrived to parody Stephen's efforts as he did in the opening episode. Mulligan's entrance, calling Shakespeare "a gaseous vertebrate", evokes from Stephen a parodic creed which applies both to the trinity and his conception of the artist.



He who Himself begot, middler of the Holy Ghost, and Himself sent himself, Agenbuyer, between Himself and others, Who, put upon by his friends, stripped and whipped, was nailed like a bat to a barndoor, starved on a crosstree, who let Him bury, stood up, harrowed hell, fared into heaven and there



Glo-o-ria in ex-cel-sis De — o  
these nineteen hundred years sitteth on the right hand of His Own Self but yet shall come in the latter day to doom the quick and the dead when all the quick shall be dead already. (197-8)

Stephen equates God and Christ with Shakespeare and Hamlet, Daedalus and himself, in an artistic and religious creed. Joyce's inclusion of the hymn is one of the most humorous ironies in the book. As Stephen's thought it expands his ritual, as Joyce's it ridicules Stephen's enthusiasm.

Stephen is still prone to speculation about the relation with his transubstantial namesake, the old artificer. When the library discussion turns to theorizing about the meaning of names in Shakespeare and the inherent meanings in individual names themselves, it is not surprising that Stephen returns to the guise of augur and Icarus. He remembers his initiation on the beach in A Portrait of the Artist as a Young Man and the greek phrases which were shouted at him. However, he now realizes that as the son of Daedalus he has the same fate as Icarus. Having flown too high for his wings he was fated to fall.

Fabulous artificer, the hawklike man. You flew. Whereto?  
Newhaven - Dieppe, steerage passanger. Paris and back.  
Lapwing. Icarus. Pater, ait. Seabedabbled, fallen,  
weltering. Lapwing you are. Lapwing he. (210)

Stephen has failed and like Icarus he cries, "Father", (Pater, ait) on his

return. Having been forsaken Stephen is left in a void with neither religious nor artistic ritual to grasp at legitimately. Nevertheless, Stephen persists in finding consolation in his namesake and Mulligan still parodies that persistence.

As they prepare to leave the library Mulligan teases Stephen about his role as an augur as he calls him the "wandering Aengus of the birds" and offers to serve him his "orts and offals" . (214) However, in spite of both his own realization that the Daedalus inspiration failed him and Mulligan's piercing mockery, Stephen cannot avoid the sentimental memory of his augury on the library steps in A Portrait of the Artist as a Young Man.

Here I watched the birds for augury. Aengus of the  
birds. They go, they come. Last night I flew.  
Easily flew. Men wondered. Street of harlots after.  
A creamfruit melon he held to me. (217)

Here at last Stephen's augury foresees a true image. In a dream the previous night Stephen saw Bloom offering him a melon. That melon is suggestive of the friendship which Bloom will offer Stephen at the end of the evening. In this way Stephen's imaginary Daedalian father is united with his consubstantial father Leopold Bloom. Stephen recognizes Bloom as he passes out of the library at the end of the episode. A calm seems to come over Stephen's heart as he abandons the pedantic atmosphere of the library for the streets of Dublin. Like Bloom at the end of "The Lotus Eaters" episode Stephen is lulled to inaction. As he looks at the peaceful landscape of Dublin he thinks of the peaceful lines of Shakespeare's last play.

Cease to strive. Peace of the druid priests of Cymbeline,  
hierophantic: from wide earth an altar.



Laud we the gods  
And let our crooked smokes climb to their nostrils  
From our bless'd altars. (218)

As the episode closes Stephen has been pacified by another new ritual based on the paradigms of his youth. This ritual, to be consummated in communion with Leopold Bloom, will be only a qualified success and Stephen will go out alone again.

In the "Nausicaa" or thirteenth episode Bloom consummates the communion he began in "The Lotus Eaters" episode by masturbating to the image of Gerty MacDowell on Sandymount strand. The two rituals are explicitly united by Bloom after he masturbates. He says, "Damned glad I didn't do it in the bath this morning over her silly I will punish you letter". (368) He is referring to a letter he received in "The Lotus Eaters" episode which almost excited him to masturbation in the bath. It is not clear that Bloom was sexually aroused by the letter until this point in the "Nausicaa" episode.

Bloom's masturbation is ritualized as a form of communion and as a litany to the Blessed Virgin. The incident is actually a simple one. The sexually inadequate Bloom observes a sexually deprived crippled girl on the beach. She senses his interest in her and when her companions leave she indulges in exhibitionism by letting Bloom see up her skirt. He becomes excited, masturbates and achieves orgasm.

Gerty is described throughout in terms which are traditionally used to apply to the Virgin Mary and she thinks of her service to Bloom in sentiments derived from those attributed to the Virgin. The description of Gerty recalls Stephen Dedalus' first understanding of the litanies of the Blessed Lady with only the Greek additions to satisfy the themes of Ulysses.

The waxen pallor of her face was almost spiritual in its ivorylike purity though her rosebud mouth was a genuine Cupid's bow, Greekly perfect. Her hands were of finely veined alabaster with tapering fingers and as white... (348)

The focus on her dress is minor in comparison to the emphasis that is given to the catholic service which is going on in the church adjacent to the strand. By switching the narrative between the actions on the beach and those in the catholic mass Joyce equates Gerty with the Virgin Mary. Just as Gerty is deeply touched by the sight of Bloom's saddened face the narrative moves to a description of the kindness of Mary.

Through the open window of the church the fragrant incense wafted and with it the fragrant names of her who was conceived without stain of original sin, spiritual vessel, pray for us, honorable vessel, pray for us, vessel of singular devotion, pray for us, mystical rose. And careworn hearts were there and toilers for their daily bread and many who had erred and wandered, their eyes wet with contrition but for all that bright with hope for the reverend Father Hughes had told them what the great saint Bernard said in his famous prayer of Mary, the most pious Virgin's intercessory power that it was not recorded in any age that those who implored her powerful protection were ever abandoned by her. (356)

Gerty's exhibitionism is ritualized by her equation of it with the ritual in the church. Sandymount strand and Bailey light on Howth and the smell of the night air comprise a sanctuary which enlarges upon that in the church.

the evening and the clouds coming out and the Bailey light on Howth and to hear music like that and the perfume of those incense they burned in the church like a kind of waft, and while she gazed her heart went pitapat. (357)

As both Bloom and Gerty become more and more excited their movements become more intense. She swings her legs faster to arouse him and he masturbates as he pretends to wind his watch. Joyce continues to ritualize her actions by juxtaposing them with the mass.



...then Canon O'Harlon handed the thurible back to Father Conroy and knelt down looking up at the Blessed sacrament and the choir began to sing Tantum ergo and she just swing her foot in and out in time as the music rose and fell to the Tantum ergo cramen tum. (360)

Her swinging legs provide a bizarre kind of genuflection to the mass as does Bloom's masturbation. "His dark eyes fixed themselves on her again drinking in her every contour, literally worshipping at her shrine." (361) Meanwhile, "Canon O'Harlon was up on the altar with the veil that Father Conroy put round him round his shoulders giving the benediction with the blessed sacrament in his hands". (363) Deciding to "make the great sacrifice." (364) Gerty leans back so that Bloom can see all the way up her skirt, Bloom masturbates furiously and as the first "Roman candle" goes up suffusing her with a "divine light" (366) he achieves orgasm and "stands silent, with bowed head before those young guileless eyes". (367)

After Gerty leaves, Bloom contemplates the odors which have been given off during the ritual. He smells her perfume, her womansmell of roses. Besides the fragrance of her perfume the word roses refers, by definition, in other parts of Ulysses to menstruation and, in fact, Gerty has been aware during the episode that her period was coming on. As a result, added significance is given to the frequent references to the saying of the rosaries during the ritual in the church. Bloom then considers his own odor and the sexuality of communion is referred to again as the smell of the priests as compared with the smell of Bloom's seminal emission.

Mansmell, I mean. Must be connected with that because priests are supposed to be different. Women buzz around it like flies round a treacle. Railed off the altar get on to it at any cost. The tree of forbidden priest. O father, will you? Let me be the first to. That diffuses itself all through the

body, permeates. Source of life and its extremely curious the smell. Celery sauce. Let me. (375)

He opens his waistcoat to see what he smells like but he can only smell the soap which he bought for the bath in "The Lotus Eaters" episode. The episode closes with Bloom's fatigued mind wandering over other events of the day and coming to the realization that he has been cuckolded when the cuckoo clock in the priest's house coos the hour.

In addition to its function in Ulysses it is interesting to look at the "Nausicaa" episode as a parody of the fourth chapter of A Portrait of the Artist as a Young Man. Just as Stephen's observation of the bird-girl was regulated by his earlier conceptions of ritual so too is Bloom's worship of Gerty MacDowell. However, the parallel does not end there because Joyce includes a mini-Daedalus to flit about over the beach in the form of a bat. The phrasing of Bloom's thoughts on the bat is an explicit parody of Stephen's Dedalus' vision.

Ba. What is that flying about? Swallow? But probably.  
 ← Thinks I'm a tree, so blind. Have birds no smell?  
 Metempsychosis. They believed you could be changed into  
 ← a tree from grief. Weeping Willow.  
 Ba. There he goes. Funny little beggar. Wonder where  
 ← he lives. Belfry up there. Very likely. Hanging  
 ← by his heels in the odour of sanctity. (377)

The image of the bat evokes thoughts which ridicule Stephen's metempsychotic belief in the Daedalus as his father and bases the symbol of Stephen's flight in the church rather than in the labyrinth.

Bloom and Stephen are united at the end of the "Oxen of the Sun" or fourteenth episode of Ulysses. They meet in the maternity hospital which is the setting for most of the episode. Bloom follows Stephen and his drunken friends to Burke's pub and finally down into Dublin's brothel district. The experience in the brothel district comprises the action of



the "Circe" or fifteenth episode.

The "Circe" episode is totally different from any other episode in Ulysses. In correspondence with its Homeric parallel it reveals the process of turning men into pigs. In Joyce's version of the Odyssey the conversion is made by a descent into the subconscious of the minds of Leopold Bloom and Stephen Dedalus. A realistic and linear action does take place in the brothel but it is projected upon the swirling subconsciousnesses of the characters and it is sometimes difficult to distinguish between realistic and psychic phenomena. However, an outline of the realistic action can be abstracted from the episode. Bloom follows Stephen and his friends to the brothel of Bella Cohen, he enters with the prostitute Zoe and converses with her, Bella Cohen enters and Bloom has perverted reactions to her appearance, Bloom, Stephen and the others play various games with the whores, Stephen smashes the chandelier with his ashplant, Bloom pays for the damages and follows the fleeing students out into the streets again, Stephen confronts two soldiers with insults and is beaten up and left lying in the street until Bloom saves him from arrest and leads him away.

All the action, both the realistic and the hallucinatory, is presented in dramatic form like a printed play. All the words are spoken by a cast of the fictional characters of the novel or hallucinations. The movements of these apparitions and characters are revealed in italicized stage directions.

There are significant ritual patterns and tableaux in the speeches and stage directions whether they be realistic or hallucinatory ones. However, due to the length and complexity of the episode I will only try to deal with those which are most relevant to this study. All of these rituals occur in hallucinations. The ritualized apparitions that haunt

Bloom are primarily dramatizations of his sexual perversions and delusions of grandeur. Those which concern Stephen are dramatizations of the possession of his mind with catholic rituals, the artificial rites which he derives from the orthodox ones and his feeling of guilt over dishonoring his mother's dying request that he kneel and pray beside her deathbed.

In the case of both Bloom and Stephen the hallucinations reveal their deepest weaknesses and fears devoid of the facade which is elaborately constructed to disguise them in the other episodes of the novel. All the traditional rituals with which Stephen and Bloom defend themselves against their weaknesses and fears are eliminated; leaving only the basic need for ritual. As a result the only forms which are employed in the action of the episode are those which Joyce necessarily included in the formulation of the novel as a work of art and the need for ritual which he must have felt was an inherent provision in the psyche for the ordering of human experience. Significantly, Joyce chooses the drama as the imposed literary form for the episode. As the most ritualized and primitive of art forms, the dramatic genre is the best structure on which to display the functions of the subconscious mind.

Just as Joyce's vision into the psychic depths of Leopold Bloom and Stephen Dedalus is regulated by a ritual literary form so too are the visions which he provides for Bloom and Stephen regulated by the patterns of ritual they have known as Dubliners. It is evident that Joyce conceived of the subconscious mind as an assimilative mechanism with an inherent propensity toward patterns of ritual as the most expressive human means of communication. Thus the ritual patterns in the visions of Joyce, Bloom and Stephen, are derived from traditional ones but are different from them in that the psychic rituals expose those faults of life and consciousness which the



traditional rituals disguise. The frequent recurrence of a ritual pattern in the episodes other than "Circe" indicates the strength of the weakness or fear with which the ritual is trying to deal. I have used this idea as a basis for the selection of those psychic rituals which best apply to this study.

In the psychic nightmare of the episode Bloom's actions during the day are presented in the form of grotesque hallucinations which incorporate all of Bloom's feelings of guilt and inadequacy. His guilt and shame are primarily the result of his sexual perversions which in turn reflect his inadequacy as a normally sexed male.

Bloom's perversions are exposed early in the episode in a hallucinatory trial in which all those who have been offended by Bloom's abnormal behavior appear as witnesses. Although Bloom has not actually committed all the offenses which are set forth in the hearing he has committed them in the wish-fulfillment processes of his subconscious mind. Only the testimony of the spirit of Paddy Dignam, whose funeral Bloom attended in the "Hades" episode, provides him with an "alibi" and saves him from being condemned to death.

At this point Bloom finds acceptance in the arms of Zoe, a Dublin prostitute. Reassured by her touch and her faith in him as a man Bloom's subconscious mind is freed of its guilt temporarily and delusions of grandeur dominate his mind. These delusions, themselves psychic defenses against the guilts which obsess Bloom's subconsciousness, take the form of traditional ritual. In this manner ritual patterns are used to overcome Bloom's shame about his bestial sexual perversions.

In Bloom's hallucinatory acquisition of power can be seen the bases for the justification of his conscious enactment of sexual perversions.

Ritual patterns learned through exposure to human civilization, function to give order to what is essentially chaotic and bestial. In his subconsciousness Bloom sees himself crowned king of Ireland. He

assumes a mantle of cloth of gold and puts on a ruby ring. He ascends and stands on the stone of destiny. The representative peers put on at the same time their twentyeight crowns. Joybells ring in Christ Church, Saint Patrick's, George's and gay Malahide. Mirus Bazaar fireworks go up from all sides with symbolical phallopyrotechnic designs. The peers do homage, one by one, approaching and genuflecting. (483)

The pealing of the bells, the genuflection and, most important, the "phallopyrotechnics", are similar to the events which comprised Bloom's masturbatory communion with Gerty MacDowell on Sandymount Strand when his orgasm coincided with the detonation of a huge Roman candle. Bloom and Gerty elevated their petty perversities to the rank of a sacrament just as the subconscious mind attempts to maintain rule through hallucination over the self-destructive guilts which are anchored in Bloom's mind. The importance of ritual patterns is established in Bloom's words as he answers the description of his reign as a festivity.

Bloom

(Solemnly.) You call it a festivity. I call it a sacrament. (489)

Thus, by ritualizing basic desires and perversions Bloom's mind finds a means of avoiding the paralysis which would set in if his psychic energy were set free of all artificial forms. It is only in artifice that man is able to function without destroying himself. ( The existence of Ulysses as a work of art is Joyce's testimony to that fact.) The psychic rituals in this part of the episode function in much the same way as the rituals in the other parts of the book by providing Bloom with a means of defending himself against chaos. However, as Joyce descends further into Bloom's



subconscious mind the ritual patterns are reversed and expose rather than disguise the minds of Bloom and Stephen.

The most thorough revelation of Bloom's subconsciousness begins as Bella Cohen, the madame of the brothel enters the room. The immense size of her buttocks (Bloom's favorite female part) and the trace of a moustache on her upper lip evoke a complex response in Bloom. Combined in her are the qualities which make Bloom feel most inadequate sexually. Her massive female parts remind him of his partial impotence while her masculine face exposes his fear that he is effeminate and potentially homosexual.

The hallucination which follows Bella's entrance is a perfect expression of Bloom's sexual perversity. Bloom is changed into <sup>a</sup>female character and Bella becomes Bello, a man in man's clothing. Then Bello performs the ritual which Bloom does service to in his sexual life by the adoration of the buttocks of women all over Dublin. However, Bello acts without the guise of a ritual poseur which Bloom adopts, outside the "Circe" episode, for his perverse rites. Nevertheless, Bello uses religious jargon as he squats on Bloom's face thereby revealing the true object of Bloom's prayers and gesticulations.

Bello

Ask for that every ten minutes. Beg, pray for it as you never prayed before (He thrusts out a figged fist and foul cigar.) Here, kiss that. Both. Kiss. (He throws a leg astride and pressing with a horseman's knees, calls in a hard voice) Gee up! A cockhorse to Banbury Cross. I'll ride him for the Eclipses stakes. (He bends sideways and squeezes his mounts testicles roughly, shouting.) Ho! Off we pop! I'll nurse you in proper fashion. (He rides cockhorse, leaping into the saddle.) The lady goes a pace a pace and the coachman goes a trot a trot and the gentleman goes a gallop a gallop.

Florry

(Pulls at Bello.) Let me on him now. You had enough. I asked before you.

Zoe

(Pulling at Florry.) Me. Me. Are you not finished with him yet suckerness. (584)

Then Bello uncorks himself behind and contorting his features farts loudly in Bloom's face. Bloom's response condemns him because it is ambiguous whether the sweat which breaks out over him is from fear or ecstasy as he identifies the fart as "Not man. (He sniffs.) Woman." (535) However, the ambiguity disappears as

Bello

(Stands up.) No more blow hot and cold. What you longed for has come to pass." (535)

Then he makes Bloom dress in woman's clothing. He forces him to admit that he squats like a woman when he urinates "on the smoothworn throne". Bloom's response reveals the sensual enjoyment he receives from purging his waste material.

Bloom

Science. To compare the various joys we each enjoy. (Earnestly) And it's really the better position... because often I used to wet... (537)

Finally the ultimate revelation comes as a choir of voices recite in medley Bloom's "Sins of the Past". There is a vague echo of the sexual offenses of Stephen Dedalus who used to write notes about his depravity and leave these "confessions" for little girls to find. Whereas, Stephen ritualized his notes by calling them confessions; Bloom's subconscious mind ritualizes his perversions in the voices of a choir.

(In a medley of voices.) He went through a form of clandestine marriage with at least one woman in the



shadow of the Black Church. Unspeakable messages he telephoned mentally to Miss Durn at an address in d'Olier Street while he presented himself indecently to the instrument in the call-box. By word and deed he encouraged a nocturnal strumpet to deposit fecal and other matter in an unsanitary outhouse attached to empty premises. In five public conveniences he wrote penciled messages offering his nuptial partner to all strongmembered males....Did he not lie in bed, the gross boar, gloating over a nauseous fragment of wellused toilet paper presented him by a nasty harlot, stimulated by gingerbread and a postal order. (537)

The parallel with Stephen's sins in A Portrait of the Artist as a Young Man becomes more explicit when Bello demands to know his worst sin and orders him to "puke it out". (538) Thus, in an obscene psychic ritual all Bloom's hidden lusts are exposed in the form of the bestiality which lurks behind Bloom's ritualized sex acts in the other episodes of the novel.

While Bloom's perversity and feelings of inadequacy are revealed through hallucinatory rites, Stephen's deepest psychic concerns are also exposed. The influence of ritual on Stephen's mind is elaborately illustrated. Whereas he claims to have escaped the restraint of ritual forms in his alienation from the Catholic Church, the psychic drama which is played in his mind reveals that he is still ensnared in the labyrinth of ritual patterns. In a hallucinatory dialogue with Lynch's cap he expounds the influence of ritual on art.

The rite is the poet's rest. It may be an old hymn to Demeter or also illustrated Caela enarrant gloriam Domini. It is susceptible to modes or modes as far apart as hyperphrygian and mixolydian and of texts so divergent as priests halloping round David's that is Circe's or what am I saying Ceres' altar and David's tip from the stable to his chief bassoonist about his almightiness. (504)

The arbitrary selection of religious sects helps to explain the ease with which Stephen transferred his religious enthusiasm from one mode of worship to another in A Portrait of the Artist as a Young Man, and the confusion

of goddesses' names reveals the breakdown of sectarian barriers as the descent into the subconscious reaches below the level of differentiation to the primitive matrixes of ritual.

Later in the episode Stephen's preoccupation with catholic ritual is exposed when the comments of those in the brothel particularize his hallucinations. One of the whores suspects that Stephen is a spoiled priest or a monk and Lynch says he is a Cardinal's son. Lynch's statement provides the cue for Stephen's next hallucination.

(His eminence, Simon Stephen Cardinal Dedalus, Primate of all Ireland, appears in the doorway, dressed in red soutane, sandals and socks. Seven dwarf simian acolytes, also in red, cardinal sins, uphold his train, peeping under it. He wears a battered silk hat sideways on his head. His thumbs are stuck in his armpits and his palms outspread. Round his neck hangs a rosary of corks ending on his breast in a corkscrew cross. Releasing his thumbs, he invokes grace from on high with large wave gestures and proclaims with bloated pomp.) (524)

Stephen becomes a figure of the priesthood but with personal elaborations. He adopts his father's name and draws his seven cardinal sins along behind him and wears a rosary of corks and corkscrew crucifix. The rosary and corkscrew are appropriate because they symbolize the ways in which Stephen has tried to escape the priesthood. The corks correspond to Stephen's Icarian fall into the water and the corkscrew symbolizes his other means of flight, that of drunkenness.

Stephen's most important hallucination is the apparition of his dead and decaying mother. The guilt which he has been hiding behind an arrogant intellectual facade throughout the novel comes forward in all its horror. The prayer which he refused to say at her bedside and has been giving token expression to at several points in the novel celebrates her appearance, sung by a choir of virgins and confessors.



(Stephen's mother, emaciated, rises stark through the floor in leper grey with a wreath of faded orange blossoms and a torn bridal veil, her face worn and noseless, green with grave mould. Her hair is scant and lank. She fixes her bluecircled hollow eyesockets on Stephen and opens her toothless mouth uttering a silent word. A choir of virgins and confessors sing voicelessly.)

The Choir

Liliata rutilantium te confessorum...  
Iubilantium te virginum... (580)

Then, as if evoked by the green color of the spectre, reminiscent of the snot-green color of Stephen's noserag, the sea and the bowl of bile at the mother's bedside, the parodic priest Buck Mulligan appears, as in the "Telemachus" episode, atop a tower repeating words of his anti-mass. The spectre draws nearer to Stephen and breathes on him her ashen breath. In despair Stephen's voice cries out audibly, "The intellectual imagination! With me or not at all! Non Serviam!" (582) However, it is his conscious voice crying out in resistance to the chains which are tightening on his subconscious mind. He refuses to serve but the familial and catholic rituals are too deeply seated in his subconsciousness for him to be free of them. He strikes out wildly at the realistic objects in the brothel with his ashplant, one of the symbols of his pretended escape, breaks the chandelier and runs from the brothel.

Stephen achieves only physical escape from the brothel as he achieved only physical escape from Ireland at the end of A Portrait of the Artist as a Young Man. He cannot, nor will he ever, escape the influences of ritual which have been assimilated into his subconscious mind nor can he erase the guilt which he bears for refusing his mother's last request, especially since he cannot totally justify the reasons for that refusal.

As the "Circe" episode closes Bloom is alone with Stephen in the streets trying to help him recover from the beating he received from an

English soldier. An apparition of Bloom's dead son Rudy identifies Stephen as the lost son the wandering jew has been dreaming of. Afraid to leave the drunken Stephen on the streets Bloom will take the young man home to his own house and there, in the "Ithaca" or penultimate episode, try unsuccessfully to get the youth to remain as his adopted son.

Whereas Joyce imposed the artistic ritual form of the drama on the "Circe" episode, he ritualizes the Ithaca episode by writing it in the question and answer form of the catholic catechism. However, the similarity between the two episodes ends there. In "Circe" the ritual form provided a medium for the communication of the psychic unrest of Bloom and Stephen, but the strictly formulated and impersonal catechism of "Ithaca" obstructs communication.

In order to expose the poverty of personal expression inherent in the catechetical response Joyce objectifies the episode. The primary concern is with things and they seem to play a more important part than the characters which move among them. All the things are described scientifically within the context of the ritual thereby depersonalizing even more the already impersonal form of the catechism. Things dissolved into an aura of hallucination in "Circe" allowing the subjectivity of the characters to take control, but in "Ithaca" they permeate not only the narrative but also the consciousnesses of Bloom and Stephen and the ritual forms which are mentioned or employed in the episode. Whereas the rituals in "Circe" were internal and unobstructed by material reality, they are externalized and cluttered in "Ithaca".

Having arrived at Bloom's home the two wanderers are barred from immediate entry because Bloom has forgotten his key. Stephen waits outside



as Bloom climbs over the railing and enters through another door. While Bloom goes about lighting the house and coming to unlock the front door Stephen watches him through the window. In the description of what Stephen sees a ritual tableaux is established as the area railings take on the significance of an altar rail and Bloom performs the holy office of lighting a gasflame and candle.

What discrete succession of images did Stephen meanwhile perceive?

Reclined against the area railings he perceived through the transparent kitchen panes a man regulating a gasflame of 14 CP, a man lighting a candle, a man removing in turn each of his two boots, a man leaving the kitchen holding a candle of 1 CP. . (669)

Through the scientific quantification of the lights in terms of candle power, the repetition of the phrase "a man" before the narration of each of Bloom's actions, and the enumeration of several objects, Joyce distances and depersonalizes the ritual. However, though objectified the tableau serves to transform Bloom's home into the sanctuary which will house the communion sacrament between Bloom and Stephen.

Once inside the house Bloom and Stephen retire to the kitchen for conversation and refreshment. There they consecrate a communion which is qualified by the scientific description of the gestures of the ritual.

How did Bloom prepare a collation for a gentile?

He poured into two teacups two level spoonfuls, four in all, of Epps's soluble cocoa and proceeded according to the directions for use printed on the label, to each adding after sufficient time for infusion the prescribed ingredients for diffusion in the manner and in the quantity prescribed. (676)

The genuflections of the ritual and the significance of the gestures to both Bloom and Stephen are parodied in the directions on the cocoa can. Joyce implies the importance of the communion to its participants but he qualifies its success by reducing it through scientific analysis and

parodic presentation to less than the act which it is on the realistic level. Because of the description it is difficult to see Bloom's gestures as anything more than mechanical manipulation of objects.

During their communion Bloom and Stephen discuss various topics including literature, music, religion, prejudice, their previous meetings through mutual acquaintances and Bloom's wife Molly. The climax of the novel comes when Bloom offers Stephen a bed for the night and the possible prolongation of the arrangement is suggested.

Was the proposal of asylum accepted?  
Promptly, inexplicably, with amicability,  
gratefully it was declined. (695)

Thus, with the possibility of the continuation of Stephen's communion with Bloom qualified by the refusal to remain, they act out the benediction to the ritual.

In what order of precedence, with what attendant ceremony was the exodus from the house of bondage to the wilderness of inhabitation effected.

Lighted Candle in Stick borne by

BLOOM

Diaconal Hat on Ashplant borne by

STEPHEN

With what intonation secrets of what commemorative psalm?

The 113th, *modus peregrinus*: In exitu Israël de  
Egypto domus Jacob de populo barbaro. (698)

Escorted by the pomp of their personal ritual Stephen and Bloom leave the house. Here also the objects take precedence over the characters as Bloom and Stephen seem of secondary importance to their candle and ashplant.

Before parting, Bloom and Stephen urinate simultaneously against the wall at the rear of Bloom's house. Their thoughts on their individual



penises reveal the ritual pose which each takes toward his genitalia.

What different problems presented themselves to each concerning the invisible audible collateral organ of the other.

To Bloom: the problems of irritability, tumescence, rigidity, reactivity, dimension, sanitariness, pelosity. To Stephen: the problem of the sacerdotal integrity of Jesus circumcised (1st January, holiday of obligation to hear mass and abstain from unnecessary servile work) and the problem as to whether the divine prepuce, the carnal bridal ring of the holy Roman catholic apostolic church, conserved in Calcutta, were deserving of simple hyperduly or of the fourth degree of latria according to the abscission of such divine excrescences as hair and toenails. (703)

Each's thoughts are regulated by his orthodox religious convictions and his personal mutations of the rituals of that religion. Bloom thinks of cleanliness in circumcision but he also thinks of the tumescence, rigidity and irritation he experienced during his masturbatory rite on Sandymount strand. Stephen, on the other hand, thinks of the varying levels of catholic ritual which are due to such relics as prepuces, hair and toenails. In both cases religion is tempered with sexuality.

As Stephen and Bloom part "the sound of the peal of the hour of the night by the chime of the bells in the church of Saint George" (704) is heard. The sound of the chimes elicits a mental response from both Stephen and Bloom. The responses reveal again the primary preoccupations of each of them. To Stephen it recalls the prayer he refused to say at his mother's bedside; to Bloom it echoes the chime of the bells at the end of the "Caly-  
" pso episode which remind him of a friend's death and by association the coo of the cuckoo clock which pronounced him a cuckold at the end of "Nausicaa."

After Stephen leaves, Bloom goes back inside and prepares for bed. Among the petty rituals which he performs, one of the most significant is

the picking and smelling of his toenails because it recalls Stephen's contemplation of the worship due to divine excrescences, thus illustrating the common thought patterns of Stephen and Bloom. Why did Bloom pick his toenails and smell them with satisfaction?

Because the odour inhaled corresponded to other odours inhaled of other unguical fragments, picked and lacerated by Master Bloom, pupil of Mrs. Ellis's juvenile school, patiently each night in the act of brief genuflection and nocturnal prayer and ambitious meditation. (712)

Bloom continues as he did in the earlier episodes of the novel to ritualize the trivial events of his life in order to give his existence validity.

The perfect expression of Bloom's attitude toward ritual, and the most appropriate quote with which to conclude this study, can be found in Bloom's remination before retiring for the night. As he considers the validity of various religious excercizes he experiences a feeling of remorse.

Why did Bloom experience a sentiment of remorse?  
Because in immature impatience he had treated with disrespect certain beliefs and practices.

As?

The prohibition of the use of fleshmeat and milk at one meal, the habdomadary symposium of incoordinately abstract, perfervidly concrete mercantile coexreligionist excompatriots: the circumcision of male infants: the supernatural character of Judaic scripture: the ineffability of the tetragrammaron: the sanctity of the sabbath.

How did these beliefs and practices now appear to him?

Not more rational than they had then appeared, not less rational than other beliefs and practices now appeared. (724)

Bloom, like his creator, has come to the realization that it is the pattern underlying ritual which validates the content of a particular rite of worship whether that rite is a sexual, religious or literary one.



In Ulysses, Joyce consummates his ritualized expression as an artist. Through artifice Joyce confronts, orders and celebrates the existence of the chaotic forces in the modern world and in the minds of the men who inhabit it. He achieves this goal, itself the aim of the ritual patterns elaborated by men of all ages, largely through his understanding and contrivance of the intricately delineated patterns of ritual in the fictional world which he creates.

FOOTNOTES

- <sup>1</sup> James Joyce, "A Portrait of the Artist", "The First Version of Joyce's Portrait", Vol. 49 (Spring 1960), Yale Review, p. 360. (All subsequent quotes are from the same edition marked by page number in parenthesis.)
- <sup>2</sup> James Joyce, "The Holy Office", The Critical Writings of James Joyce, Ed. Ellsworth Mason and Richard Ellman, New York: The Viking Press, 1959, p. 515.
- <sup>3</sup> James Joyce, Dubliners, New York: The Viking Press, (Compass Books Ed.), 1965, p. 9-10, (All subsequent quotes are from the same edition marked by page number in parenthesis.)
- <sup>4</sup> James Joyce, Ulysses, New York: Random House, 1961, p. 81.
- <sup>5</sup> James Joyce, Dubliners, New York, 1965, p. 161. (All subsequent quotes are from the same edition marked by page number in parenthesis.)
- <sup>6</sup> James Joyce, "Gas from a Burner", The Critical Writings of James Joyce, New York, 1959, p. 245.
- <sup>7</sup> James Joyce, A Portrait of the Artist as a Young Man, New York: The Viking Press, 1964, p. 10, 14, 21. (All subsequent quotes are from the same edition marked by page number in parenthesis.)
- <sup>8</sup> W.B. Yeats, The Collected Poems of W.B. Yeats, "Crazy Jane Talks With the Bishop", New York, The MacMillan Company, 1956.
- <sup>9</sup> James Joyce, A Portrait of the Artist as a Young Man, New York, 1964, p. 65. (All subsequent quotes are from the same edition marked by page number in parenthesis.)
- <sup>10</sup> James Joyce, Ulysses, New York, 1961, p. 3. (All subsequent quotes are from the same edition marked by page number in parenthesis.)



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