

THE FIGURE OF THE TRINITY AS A CONTROLLING METAPHOR IN  
JAMES JOYCE'S ULYSSES  
A DISCUSSION OF THE THEME OF SUBORDINATION

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In Ulysses one of Joyce's main concerns is with the contemporary intelligence of a predominantly Catholic city. In order to describe and give form to the mental activity of this city, Joyce uses an old device, the metaphor, and ties it specifically to an even older intellectual enigma, the Trinity. The many problems that obscure the meaning of the Trinity also obscure the text of Ulysses. The issues of paternity and creativity and, more importantly, the notion of subordination are all central to the structure of Ulysses. By using the figure of the Trinity as a metaphor, Joyce is able to control the internal progressions of his characters and outline a vital issue, the problem of intellectual, spiritual and political subordination in Dublin.

For G. David Sheps from whom I discovered  
the 'Trinitarian Heresy'.

**Prefatory Statement**



It is difficult to locate any critic who has discussed Ulysses without mentioning the theme of Paternity, or who did not scatter throughout his work terms like the 'trinity'. In fact it would be a rare reader who did not perceive at first glance that Ulysses is primarily concerned with three main characters. Trinity is a common contemporary expression, often referring to nothing more than a triad.

However, it would seem that there is little published evidence to indicate that anyone has focussed his attention exclusively on the Christian Trinity and noted that this Trinity is in itself a metaphor and that it has been artistically transformed into a literary metaphor in Ulysses.

Mr. Stuart Gilbert, in his James Joyce's Ulysses: A Study, under the section 'Paternity' gives a concrete example of the type of criticism which isolates and simultaneously dismisses the Trinity. In one paragraph Mr. Gilbert comments that

It is clear that paternity, in the physical meaning of the word, would be incompatible with the central theme of Ulysses the "atonement" of Stephen, eternal naysayer, and positivist Mr. Bloom: the discharge (symbolized by the flash of lightning which plays upon their encounter at the House of Birth) of a high-tension current between negative and positive poles... Above and beyond the physical fact of fatherhood, there is a mystic relationship which, like the birth motif, enters into nearly every religion, popular or esoteric, catholic or pagan. In Ulysses we find recalls of the great controversies concerning the relations of Father, Son and Holy Ghost which sundered the unity of the Early Church, the moot "procession" filioque.

Gilbert then quotes the passage from Ulysses which begins

'The proud potent titles clanged over Stephen's memory the

triumph of their brazen bells...'. After this quotation Mr. Gilbert closes the issue of the Trinity by commenting that Stephen

'The son striving to be atoned with the father' is the second person of the trinity of Ulysses. Though the analogy suggested by these words may sound blasphemous to orthodox ears, such an idea contains nothing offensive to the mystic.

It is difficult, of course, to see how from the passage quoted Mr. Gilbert arrives at the idea that Stephen is the son striving to be atoned with the father. Moreover, Gilbert seems to deliberately disregard Stephen's many actions, which throughout the novel, contradict this interpretation.

Clearly, the content and structure of Ulysses is not to be restricted to this simply because of the intellectual importance of ideas such as the 'filioque' which are too often blithely swept away by those who are anxious to return to what they consider a larger vision of the novel. Mr. Gilbert does not investigate the historical antecedents of the Trinity, rather he contents himself with supportive comments from such works as Isis Unveiled and Mr. Sennett's The Growth of the Soul. It is precisely to avoid this type of dismissal of the 'metaphor' of the Trinity and its function in Ulysses that I have attempted a simple description of the operation of this figure in the novel. Certainly, the novel often casts Stephen in the role of son, but equally often it is Leopold Bloom who

is considered to be the symbol of the Son, Christ.

For centuries the Catholic Church was concerned with the problem of Divine subordination. In Ulysses, Divine subordination is by no means a settled issue. Thematically, it arises as a force as vital as that of human subordination.

My purpose in this thesis has been to show how these problems are artistically articulated by a type of transfer. Subordination is, in secular terms, a contemporary problem. The genesis of the problem in Ulysses lies in Patristic thought which occupied the mind of Christendom before being secularized into the problem of paternity.

The figure of the Trinity in Ulysses is not an incidental concept that can be juxtaposed with the theme of paternity or Hamlet symbolism ( as undertaken by Mr. E. Duncan in his article "Unsubstantial Father: A study of the Hamlet symbolism in Joyce's Ulysses" ) without the Trinity receiving merely a superficial gloss. Rather, the figure of the Trinity is in itself one of the neglected controlling metaphors in Ulysses.

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## CHAPTER I

### Introduction: The Metaphor of the Trinity

The editor laid a nervous hand on Stephen's shoulder.  
 - I want you to write something for me, he said.  
 Something with a bite in it. You can do it ...  
 Give them something with a bite in it. Put us all  
 into it, damn its soul.  
 Father Son and Holy Ghost and Jakes M'Carthy.

- We can all supply mental pabulum, Mr. O'Madden Burke said.

### Ulysses

The experience of Ulysses, a large part of which is devoted to the elaboration of the private aspirations of its three principal characters, is controlled by the deliberate intellectualization of a flexible and protean process, metaphorical thinking.

Joyce uses metaphor primarily to develop and reveal character, structure and theme. But the content of Ulysses brings us to a larger concept of the device. As Aristotle comments throughout his Rhetoric

It is metaphor above all that gives perspicuity, pleasure and a foreign air ... It must be appropriate and not far fetched, but not too obvious either ... It can make things look either better or worse ... A metaphor is like a riddle. <sup>1</sup>

Apart from Aristotle's suggestion of metaphor as enigma, it is important to consider Joyce's purpose in Ulysses in relation to Samuel Johnson's critique in his Life of Pope that:

1. K. Wimsatt, Jr. and Cleanth Brooks, Literary Criticism: A Short History (New York: Vintage Books, 1957) from chapter 4 'The Verbal Medium: Plato and Aristotle' especially pages 69-70.

In their similes the greatest writers have sometimes failed: the ship-race, compared with the chariot race is neither illustrated nor aggrandised; land and water make all the difference: when Apollo running after Daphne, is likened to a greyhound chasing a hare there is nothing to be gained; the ideas of pursuit and flight are too plain to be made plainer and a god and the daughter of a god are not represented much to their advantage by a hare and dog.

The representation in Joyce, of course, is deliberately disadvantageous.

In my consideration that the figure of the Trinity is one of the most important and pervasive controlling metaphors in Ulysses I am in agreement with Cleanth Brooks' amplification of I.A. Richards' definition of metaphor noted in his Philosophy of Rhetoric. Brooks expanding on Richards, explains metaphor as

A typical instance of the merging of contexts. A metaphor is more than a mere 'Comparison' that illustrates a point or recommends a doctrine by lending it an attractive coloring. A metaphor is the linchpin joining two contexts, contexts, which may be quite far apart and in conventional discourse at least, utterly unrelated. The meaning achieved by metaphor - and certainly by the most vigorous and powerful metaphor - is not simply a prettified version of an already stated meaning, but a new meaning in which imagination pushes itself forward and occupies new ground.

Mr. Trilling, in discussing metaphor, deals with Freud's accomplishment and brings us closer to Joyce's creation.

In the eighteenth century Vico spoke of the metaphorical imagistic language of the early stages of culture, it was left to Freud to discover how, in a scientific age, we still feel and think in figurative formations and to create what psychoanalysis is, a science of tropes, of metaphor...

1. Literary Criticism A Short History, p. 644.
2. L. Trilling, The Liberal Imagination: essays on Literature and Society (Garden City, N.Y.: 1950) p. 53. (Trilling arrives at this after dismissing Freud's place for art in life. Trilling feels that Freud's implicit notion of poetry outweighs his explicit comment that art is a 'substitute gratification')

There have been several approaches to Ulysses. Mr. E. Duncan in his article, "Unsubstantial Father: A Study of the Hamlet Symbolism in Joyce's Ulysses"<sup>1</sup>, notes that the connection in Ulysses between the themes of paternity and Christian dogma is an important one. My concern however is not similar, as my purpose is not to show how "echoes...play an important role in uniting the paternity theme with the Christian doctrine of the consubstantiality of God the Father and Christ the Son."<sup>2</sup> Rather, it is with metaphor and not echo that I am interested, and while I am in agreement with Mr. Duncan's isolation of specific details as important and vital to our understanding of the novel, I wish to pursue the figure of the Trinity as a controlling metaphor in the novel.

Through the metaphor of the Trinity, whose referent is explicitly concerned with resolving the problem of subordination, Joyce is able to shape an artistic statement about individual, social, national and psychological subordination. Before considering the figure of the Trinity and examining its direct function in Ulysses as well as considering the second level of the metaphor, the literal meaning of the Trinity and the Christian theological tenets which are usually associated with it, preliminary justification must be given for the statement that the figure of the Trinity is a controlling metaphor.

1. University of Toronto Quarterly, XIX, (1950), 126-40.
2. JOYCE The Man, the Work, the Reputation, M. Magalaner and Richard M. Kain (New York, N.Y.: Collier Books, 1962) p. 219. This is quoted as being at the essence of Duncan's argument.



The method of Ulysses is an alternative to chaos. It is a structured statement about subordination into which contradictory and discordant elements may be juxtaposed yet never resolved in a facile or tenuous manner. As important as it is in contemporary scholarship to understand the content and allusion in a work of fiction, it is even more central in Ulysses that we understand the specific devices that move and control the work and the direction in which the work moves. It is not entirely satisfactory to rely on the history of Ireland, the contemporaries of Joyce, or the structural pattern of Homeric epic when we confront a novel that expects us to have at least a layman's acquaintance with such seemingly unrelated areas as Sabellian or Arian heresy, Irish home rule, Shakespearian criticism, the contemporary family, Irish song and theatre and Medieval theology. It is immediately apparent in Ulysses that there is a tension, a struggle between estates - father and son, church and state, creator and created. It is not only the tension in creation that concerns Joyce, it is above all the history of the intelligence that has and continues to experience this tension. This, in large part, is what the novel attempts to dramatize.

Even in the most unconventional art as art that deals with a great mass of heterogeneous material, such as Ulysses, there must be discipline and intellectual clarity. There is in Ulysses a strong control and clarification afforded by the use of metaphor.

That modern man, inheritor of historical and intellectual ambiguity and tension, is compelled to reason metaphorically is a certainty. Equally, we must acknowledge that any strong group symbol will allow cognitive relief and clarification and that culture may be consolidated and articulated through any universal 'dual' myth. There are few myths that possess the vitality of being on the one hand immediately accepted in a symbolic religious sense and on the other sufficiently vested with the history, philosophy and logic of the culture to afford an instantaneous intellectual as well as emotional response. It is by a positive process that the figure of the Trinity emerges in Ulysses as an example of such a myth. Joyce begins by suggesting the Trinity to us. By extension and comparison subordination is associated with the figure and we begin to see how much of the material in the novel is connected and controlled. It is not only the literary convention, but rather that material which the metaphor is encapsulating that must be fully realized before its relevance to the novel is apparent. It must be remembered that the Trinity, the referent of the metaphor, is in itself a metaphor. The metaphor of the Trinity describes the Christian godhead, but it is also reversible, so that other triadic systems or occurrences become related in their function as foreshadowing or anticipatory symbols.

It is not conjecture that all of this was basic to Joyce's use of the metaphor. Stephen Dedalus recalls that Arius is

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the heretic who could not understand a metaphor, reworking Gibbon's remark that only a diphthong separated the homouison and the homoiousion factions in the trinitarian controversy.<sup>1</sup>

The importance of the metaphor of the Trinity is appreciated only when we realize that as well as being a religious interpretation of the nature of the godhead it is also in Christian thought an historical description of divine intervention in human history. The figure of the Trinity in Ulysses holds together statements that, superficially at least, appear inconsistent. In his methodology Joyce uses the metaphor of the Trinity in a way parallel to the methodology of modern science, i.e., the concern with the entirety of specific experience rather than the consistency of all experience. It is because of Joyce's concern with intellectual confusion that an examination of the function of the figure of the Trinity in Ulysses is justified.

Besides functioning metaphorically in the text, the figure of the Trinity exists as a religious and historical force, concept or reality. The rhythmic, ritualistic incantation, the song-like element of the prayers and invocations associated with the Trinity underline the static nature of passive acceptance implicit in much of the thematic content in the novel. The cadence of prayer and liturgy, like that of legend and song, is reflexive and automatically elicits a specific or conditioned response.

1. Since Gibbon's remark, almost every text concerned with this Trinitarian heresy includes the comment.

Before considering the figure of the Trinity and its function as device in Ulysses it is necessary to establish the second level of the metaphor, the literal meaning of the Trinity and the Christian theological tenets which are, in the text of Ulysses, usually associated with it. Unless we outline some of the tenets of orthodoxy, it is a difficult task to see precisely what it is that the main characters in Ulysses are responding to and rejecting. Both Bloom and Stephen are unable through their own volition to arrive at a non-servile role. Rather they are compelled to attempt to be insubordinate and this attempt is clarified through their association with corresponding figures of the Trinity. The Catholic theological conclusion to Trinitarian problems resolves out of existence the issue of subordination within the godhead, but imposes this belief on its adherents, making them in effect subordinate to the Church's decision that in the divine procession there is no temporal subordination. Later, when it becomes necessary in our examination of the three persons who are central to the novel, we shall consider the theology that Joyce uses in his creation of these literary characters.

Now, however, for purposes of definition, we shall use another type of text, also familiar to Ulysses, a 'penny catechism'<sup>1</sup> a simple text of theology appropriate to a juvenile audience.

1. It is to the 'penny catechism' that the watch in 'Circe' appeals.

The mystery of the Trinity, as God has told it to us, is the mystery of the three divine Persons, each really distinct from the other two and yet possessing, in full, one and the same nature. There are three divine Persons in one and the same Divine Being. The Father is God, the Son is God, and the Holy Spirit is God, and yet there are not three divine beings but only one Divine Being, not three gods but only one God. Yet the Father is not the Son, the Son is not the Father and neither Father nor Son is the Holy Spirit. Each person in the Trinity is distinct from the other two. Nevertheless, each divine Person is not just a part of God, but God whole and entire...In God however, there is numerically only one divine nature and only one divine Being, a Pure Spirit yet three complete and distinct divine Persons. God the Father is one Person and possesses that one divine nature completely. God the Son is a second Person and possesses that same divine nature entirely and completely. The Holy Spirit is a third person, and also possesses that one and identically the same complete divine nature as the Father and the Son.

There are then, three divine Persons all possessing the same, single, complete divine nature so that there is only one divine, indivisible Being. How can this be? We do not know. We can understand three persons. But we cannot understand how three persons can possess one and the same nature. It is in that How that the mystery lies. We can understand what the mystery is, but we cannot understand how it is. We shall never be able to fathom it completely, not even in heaven where we will have tremendous assistance... Only the infinite God can completely understand the mystery of his own Triune Self. 1

Significantly, this catechism also notes that it was Pope Leo XIII (1878-1903) who proclaimed that 'the mystery of the Trinity is the ... substance of the New Testament. It is the greatest of all the mysteries, the source and head of all the others'.

1. Right Rev. Msgr. Clarence E. Elwell, ed., Our Quest for Happiness Vol. 1. Our Goal and our Guide (Chicago: Mentzer, Bush, 1959) p. 191-192.

This is an American catechism, chosen in preference to the older European catechisms which are somewhat cumbersome because of their question and answer structure. The doctrinal content is identical. This is attested to by the Nihil Obstat and Imprimatur. All texts referring to theological or Patristic thought contain this approval unless otherwise noted.

The revelation of the mystery of the Trinity is the cornerstone<sup>0</sup> of the Catholic Church. Without this mystery the Church maintains that the Incarnation, the Redemption, and the Sacraments, particularly the Eucharist celebrated in the Mass, would be meaningless. In fact, without the revelation of the Trinity these things would not yet have come into existence. The shadow of the mystery of the Trinity is the force behind all the liturgical and eucharistic imagery and parody in Ulysses. The re-enactments of the Mass in the novel are also subordinate to the relative force of this mystery.

We can locate the New Testament source of the Trinity and will do so when we consider the figure of Stephen and his concern with the 'logos'. It must be remembered, however, that although the Trinity is a religious image, it is for the novel first an image which may be changed and amended to contribute diverse levels of meaning. The metaphor shifts and changes its referent into something else. Other possible levels fuse and blend into an infinite number of interpretations. From the figure of the Trinity come an overwhelming variety of points of comparison.

There are no examples of the Trinity to be found in the Old Testament. The Church Fathers, however, from their vantage point as members of an established Christian Church were able to find precursors of Christ in the preceding tradition. For these early Christians the Trinity is foreshadowed in such Old Testament passages as Genesis 1, 26: 3,22: and 11,7 where

the Hebrew Lord seems to be taking counsel with himself. The appearance of the three individuals at Abraham's tent in Genesis 18, 2 is also seen to be suggestive of the Trinity. More attention will be given to the Old Testament when we consider Bloom as the figure of the Father and the person most concerned with the law.

Western religious systems maintain that there is a separation between God and man. In the Judeo-Christian tradition this separation is the result of some sort of fall of man as recorded, for example, in the allegory of Genesis. In Christianity if man has offended and alienated himself from God, there is no hope for man unless a being can offer up to God on man's behalf an indication of contrition. The being cannot be mere man, as man because of his original sin has become unworthy. It cannot be another God, because in this tradition God is one. The solution must be found within the nature of God himself. Hence, from the Trinity flows the Incarnation.

It is this concept of the Incarnation that Haines in 'Telemachus' refers to and contorts - "I read a theological interpretation of it somewhere, he said bemused. The Father and the Son idea. The Son striving to be atoned with the Father".<sup>1</sup>

As description and explanation of a monotheistic god, the Christian must contend with the metaphor of the Trinity which ironically, traces its historical antecedents far back into Greek, Arabic and Egyptian culture. In early Christianity

1. Ulysses p. 18.

All quotations are from the First Vintage Books Edition, (New York:Random House, November 1966)

the Trinity is the source of philosophical and theological inquiry. The major heresies of the early church, Nestorianism, Eutychianism, Arianism, Apollinarianism, Monarchianism, are all the direct result of metaphoric but independent, personal, thought. The separation between heresy (from the Greek Hairesis which etymologically means 'choice') and orthodoxy is one of metaphor. Once the process of thinking metaphorically has been elevated to the level of sacred and religious behaviour, a new dimension has been introduced - that of the irrational, the deliberate mystery. As no classical or successive secular philosophy can accommodate or contend with a statement of dogmatic metaphor, the 'Word' becomes worshipped as the symbol and simultaneously the reality of the Divine. A culture imbued with this bias will have a tendency to scorn rationalism, and eventually choice, in other areas. In suggestions of the Trinity found in the New Testament, there is no indication of the articulation that was to follow and the authors of these books undoubtedly had no idea of the enormous theological and intellectual confusion which would overwhelm the early church.

All the heresies directly related to the Trinity are concerned with the nature and paternity of Christ, that is the relationship of the Word to the Father. If we search for the heresies alluded to in Ulysses that derive from concepts of the Trinity we quickly see that there are many. Briefly, the first that touches on the Trinity is that of the Gnostics and Manichaeans. The first century of the church was strongly



influenced by Greek philosophy.<sup>1</sup> In its embryonic state the Christian community experienced a degree of pluralism. Montanists and Gnostics represented internal divisions. The second century of the Church, however, exhibits such structural growth that by the third century Tertullian openly broke with the Church and joined a Montanist sect. This group was extremely rigid and refused to admit that the Church had the power to forgive certain sins.

Following Tertullian, Manes, a Persian, began to teach Manichaeism which holds that there are two eternal beings, one of light and one of darkness, constantly warring with each other for supremacy.<sup>2</sup> The Gnostics and Manichaeans held that the world had been created by an inferior deity, the rebellious son of Sophia, who is the 'Los Demiurge' which interests Stephen. For a long time the supreme deity allowed this son free play, but in the end he too was subordinated or suppressed for the stronger God sent his Son to inhabit the body of the man Jesus in order to liberate the world from the false teaching of Moses. Eventually, Manicheism rejected faith and mysteries, including the doctrines of the Trinity, the Incarnation and the Redemption and claimed to base its teachings on reason. It became one of the first forms of rationalism with which the Church had to contend. This form

1. For a complete discussion of this see A.D. Nock, Early Gentile Christianity and its Hellenistic Background (New York: Harper & Row, 1964)
2. The Twentieth Century Catholic Encyclopedia, Vol. 11, Early Christian Philosophy supplies some background to these groups. The Volume referred to in this paper is No. 17, What is the Trinity?

of Gnosticism, beginning half way between philosophic paganism and Christianity, is what Mulligan is through his parody of the Mass offering to Stephen in the 'Telemachus' episode with which the novel opens.<sup>1</sup>

In the fourth century, with the conversion of the Emperor Constantine, the Church received initial legal recognition. Under the attack of Arius, the Church articulated the doctrine of the Trinity. Christ is elevated from a subordinate position and is declared to be fully divine. This, the Nicean, is the first creed, and Arius is the first notable excommunicant. Arius, an Alexandrian cleric maintained that the Son is not the equal of the Father nor is he of the same substance with the Father. Arius taught that Christ is not really divine and that the Son had not always existed but that he was created - Arianism grew to include Macedonianism, which claimed that the Holy Ghost is not equal to the Father.

Stephen is bored with Arius. He is weary of his lack of intellectual sophistication, as we shall see when we consider Stephen in the 'Proteus' episode. Arius had supposed that the basic problem was one of composition. He believed that there were two worlds in the universe which he felt should be brought together again. His solution was

1. For a discussion of the first episode's parody of the Mass see A. M. Klein's 'The Black Panther - A Study in Technique' Accent, X (Spring 1950) 139-53, where the concern is specifically with the Black Mass in Ulysses.

the invention of an hypothetical connection between them in the shape of the 'logos'. This 'logos' Arius conceived as a link between the temporal and the eternal and he regarded it as subject to time.<sup>1</sup>

Stephen shares Arius' question 'Many words has God spoken which of these are we to call the only begotten Son?' and while this question continues to interest Stephen, he dismisses Arius as a heresiarch whose problem was that he could not understand a metaphor.

From the writings of St. Peter (the rock on whom Christ established his Church) we find the simple declaration "Thou art the Christ, the Son of the Living God." It required a great deal of contact and absorption with other cultures to arrive at a more stratified statement. By the end of the third century the Roman Church did however respond to a new doctrine which may have drifted into the Church from Asia. The raging discussion was concerned with the problem of how Christ could be God and distinct from the Father, and yet not another God, but the one God alone. By the fourth century the Sabellians, now referred to as Monarchists, described God as one person. This God, as creator, the sect maintained can take the name of the Word. There is to be no discussion of subordination. This Word is God as manifested in creation. The Sabellians saw the three

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1. From the 'Foundations of Catholic Theology Series,' The Three Persons in One God, Gerard S. Sloyan (Englewood Cliffs, N.J.: Prentice-Hall, 1964) is an excellent source of reference for Trinitarian heresies and refutations.

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persons of the Christian Trinity not as realities or relations in the Godhead but as reflections or relations of God to mankind. In the Old Testament He is Creator, Father. In the New Testament, as Incarnate Redeemer, He is Son. In his capacity as guide of the Church, He is the Holy Ghost.

By the fifth century, Patrick, if he had not converted the Irish with his shamrock symbolism of the Trinity, had certainly ensured that Ireland was one of the most Christian of countries. By this time the 'Christology' controversy emerged to threaten not only Church but State powers. The debate was over the nature of Christ, that is, whether he had one human and one divine nature. By the council of Chalcedon<sup>1</sup> it was decreed that Christ possessed two natures in one. Clearly, by the time Ireland was Christianized, the State had become concerned over the unity of the Church for the State had endorsed and given legal status to this body. For a moment in history the figure of the Trinity becomes of supreme importance to the State for it was over this figure that Church, and consequently State, unity was threatened.

Central to the purpose to which Joyce uses the Primitive Church as allusion and backdrop to certain sections of Ulysses is the synergistic nature of this community. It

1. For a very brief discussion of the strictly religious and orthodox reaction to this and other problems of heresy see M.L. Cozens, A Handbook of Heresies (New York, N.Y., Sheed and Ward, 1928)

is sometimes difficult, because of the tendency to limit Stephen to the position of heretic, to remember this when we are confronted with Stephen's Catholicism and assume that it is a rarefied entity; a structured, sophisticated cohesive intellectual system, representative of Irish Catholicism and rejected for artistic or creative reasons. Actually, the figure of Stephen, the prism in the novel through which the Old and New Testaments are reflected, rejects the elements of subordination in both while through contemplation of the nature of the prophet Christ he sees in some explanations of his nature a way out of the dilemma of subservience. It is through following the historical modifications of the Trinity that Stephen finds Sabellius and a point at which he can react to orthodoxy as an artist and a reluctant son.

It is the concern of the Church historian or the theologian to unravel the immense complexity of the religious controversy that surrounded, for example, the early use of the term 'hypostasis'. But unless we wish to hand over characters of literature such as Stephen Dedalus to these gentlemen, we must at least make certain connections for very early in Ulysses we are presented with Stephen's thought "Invincible doctor. A misty English morning the imp hypostasis tickled his brain."<sup>1</sup>

A discussion of the concept of 'hypostasis' would have

1. Ulysses p. 40

to begin with Aristotle's distinction between substantia prima and substantia secunda and take in most of the philosophy and theology of the Catholic Church concerning the Trinity. Clearly, this type of analysis is not what is indicated by the hypothesis that the figure of the Trinity serves as a controlling metaphor in Ulysses. Yet, unless it is noted that Stephen thinks of 'hypostasis' seconds before he recalls " Qui vous a mis dans cette fichue position? C'est le pigeon, Joseph", we are missing much of the thematic and dramatic importance Stephen's mental existence plays in the novel because we are ignoring the linchpin, the metaphor, that connects these two ideas.

It is a critical Scylla and Charybdis that must be avoided, excessive exegesis of theological suggestion in the novel on the one hand, and oversimplification of trinitarian tenets on the other.

We are now ready to consider the first member of the Trinity found in Ulysses, the figure of Stephen, and we will attempt to consider his problem of choice and "Non serviam" in relation to his understanding of the Trinity.

## CHAPTER II

### The Figure of Stephen

The mystery of the Christian Trinity and its centrality in the Christian Church's early theology was the result of revelation. Christ, it was believed, revealed the Divine Trinity to his followers. John, Christ's close friend, accordingly begins his gospel

In the beginning was the Word and the Word was with God; and the Word was God. He was in the beginning with God. All things were made through Him and without Him was made nothing that has been made and continues

And the Word was made flesh and dwelt among us.<sup>1</sup>  
It is also in John that one of the clearest articulations of the Third Person is found

These things I have spoken to you, abiding with you; but in the Paraclete, the Holy Ghost, whom the Father will send in my name, He will teach you all things and bring all things to your mind, whatsoever I shall have said to you.

It is not necessary to cull the New Testament for other examples. This task has been accomplished, as any text of theology concerned with the divine Trinity will illustrate.<sup>2</sup>

1. All quotations from the Old and New Testament are from The Holy Bible, New Catholic Edition, translated from the Latin Vulgate and comprised of the Douay version of the Old Testament and the Confraternity Edition of the New Testament.

2. See for example, by the Rt. Rev. Msgr. J. Pohle, The Divine Trinity: A Dogmatic Treatise (London: B. Herder Book Co., 1930)

(Also many texts concerned with the history of the Trinity also point to tradition within the early Church to demonstrate that the first Christians were aware of the concept. The most common reference is to the first records of baptism which show that this sacrament was dispensed: 'In the name of the Father, and of the Son and of the Holy Ghost'.)



There are also clear passages in the New Testament that challenge the theology the Church constructed around the mystery of the Trinity. Those who were not in accord with the Church's pronouncement had access to the same scripture and located certain texts which they maintained repudiated the new description. Those who wished to preserve the monotheistic aspect of their faith were inclined to dispute the notion of three separate persons, while those with a philosophical or gnostic background denied the co-equal, co-eternal aspects of the divine persons.

The approach to the Trinity that attracts Stephen Dedalus is that of the Sabellians, which can be stated as the proposition that the three forms of divine presentation were "mere forms and nothing more, that behind each mask there stood individually the same actor, portraying in succession the roles of creation, redemption and also sanctification".<sup>1</sup> This proposition, while condemned as unorthodox, does succeed in achieving a de-mystification of the Trinity and is utilized by Joyce who behind the masks of his three principal characters is able to introduce common thoughts and actions that are often interchangeable and appropriate to each. Bloom, for example, is developed both as Father and Son through the flexibility implicit in this interpretation of the metaphor.

1. G.L. Prestige, D.D., God in Patristic Thought, ( London: S.P.C.K., 1959) page 113

Triadic formulas appropriated from a variety of pagan creeds, although rejected by orthodox Church theologians, had an impact on late Judaism and early Christianity. The predominant idea was that of a family triad, father, spirit, (female principle) and offspring.<sup>1</sup> An integral component of the mystery of the Trinity is acknowledged to be the relation of each person to the other.

Arianism, which maintained that because Christ was Son he was created in time and could not be co-eternal with the Father, is a less artistic and therefore less attractive interpretation for the Son does not share in creation and does not have the flexibility of being interchangeable with the Father. Arianism, as such, but not its implicit problem of paternity, is dismissed by Stephen.

In the 'Telemachus' episode, Mulligan and Haines form with Stephen the first shadow of a Trinity structure in Ulysses. These three characters do not in any way correspond to the three members of the Divine Trinity. Rather, through Stephen's concern with paternity, Joyce reveals that Stephen is identifying himself as Son or victim. Stephen acts as their prisoner. He is the prism through which their confused imagery of religious and secular history is reflected. Mulligan taunts Stephen with the past, the history of Ireland and Christianity, as well as Stephen's personal past. Haines appears concerned with the progress of the future and Stephen

1. The Three Persons in One God, p. 31

is trapped in a present which keeps him in a static, passive relationship between them.

Mulligan attempts to coerce Stephen into joining him intellectually in a two fold venture - one to hellenize the Island, knowing full well that this suggestion will be simply painful to Stephen, who as aspiring poet knows full well the limitations of Ireland. Stephen is aware that Ireland has been spiritually conquered by Rome. Mulligan's second scheme is to exploit the Englishman Haines, representative of another conqueror, for Haines sees the Irish as a curiosity and Mulligan makes it clear to Stephen that he is one of the more curious examples of the Irish.

Mulligan opens Ulysses with a parody of the divine mystery of the Trinity, for he parodies the ritual of the Mass and the divine substance of the second person, Christ. The figure of the trinity is the operative metaphor, for without the revelation of the Trinity in the Incarnation the founding of the Church and the institution of the eucharistic sacrament would not have occurred. Mulligan, in his Ballad, later acknowledges that he is quite conscious of the necessity of the mystery of the Trinity for the power of his parody. In his first appearance in Ulysses he is vested with the sham externals of the priestly rite. He chants in Latin and he as well as Haines introduces one of the themes associated with the figure of the Divine Trinity that will run through the entire novel, the suggestion of the femininity of the second

person of the Trinity, "For this O dearly beloved is the genuine Christine".<sup>1</sup> Stephen continues the idea, originally raised by the arch-mocker Mulligan, that there is a suspect element in the nature of Christ with his allusion to Christ's paternity which has been suggested to him by the nightmare of Haines, "Out here in the dark with a man I don't know raving and moaning to himself about shooting a black panther".<sup>2</sup> The Roman Church has been acknowledged in the parody of the Mass. The Black Panther is therefore a deliberate evocation of the legend that Christ was the Son of a Roman soldier. In the 'Oxen of the Sun' episode when Haines suddenly appears in the role of reveler, and in the 'Circe' episode through Virag's explanation this suggestion of Christ's human paternity is made explicit. However, in medieval bestiararies, moral or allegorical treatises on beasts or their habits, the Panther is associated with Christ Resurrecting. The qualities of the panther are those of Peace, abstinence, virginity, piety, faith and charity. The Panther is considered to be the friend of all animals because he is the enemy of the dragon.<sup>3</sup> The Panther is also associated with the wisdom of Christ and significantly the Panther is attributed with unanimity.

1. Ulysses p. 3

2. Ulysses p. 4

3. For a discussion of the Panther in Medieval allegory see Francis J. Carmody, "Physiologus Latinus Versio Y" University of California Publications in Classical Philology Vol. 12, No. 7, 1944 pp. 95 - 134.

The leopard, zoologically, is a panther; the very word leopard is derived from leon and pardos, lion and pard, and actually a panther is a more fierce and usually black variety of leopard. Interestingly, Bloom is later associated with the figure of a 'pard'. Scientifically the distinction between the two animals is minute, but it is sufficient for Joyce to connect Bloom with a less fierce emblem of Christ.

The conversation in 'Telemachus' is not random, Mulligan distributes breakfast "in nomine patris et filii et spiritus sanctis" and the three talk of paternity, the figure of the father, the church and the state. A deliberately passive role is assumed by Stephen. He acknowledges their attempt to subordinate him, "Speaking to me. They wash and tub and scrub. Agenbite of inwit. Conscious. Yet here's a spot".<sup>1</sup> Stephen realizes that the state of his soul, his supposed remorse of conscience, the 'agenbite of inwit', will not be altered by their conversation. He is also aware that the 'spot', the sign of sin on the soul, cannot be erased. The image suggested that the panther is in some sense related to the 'spotted' leopard. It is Mulligan who tantalizes Haines with Stephen's ability to reason with Aquinas and to speak on Hamlet. Stephen avoids enlightening the Englishman, "It has waited so long... it can wait longer". It is Mulligan however, who overtly compares himself to Christ by saying "Mulligan is stripped of his garments" and Haines who plunges into the theology of the Trinity, "I

1. Ulysses p. 16

read a theological interpretation of it somewhere...The Father and the Son idea. The Son striving to be atoned with the Father."<sup>1</sup>

The novel's concern with the concept of rebirth or atonement is developed by the doctrine of the Trinity with its inherent problem of subordination. A fine level of tension has been created in the opening episode of Ulysses through the reaction that Mulligan and Haines bring to their respective concepts of the Trinity, with its Saviour figure. When Stephen is confronted by Deasy's concept of the manifestation of God, the great goal of history, Stephen must confront another reaction. Yet he remains in the role of a servant, using impotent logic to attempt to free himself from the contortions of history Deasy imposes on him.

Stephen<sup>2</sup> realizes that they intend to take the tower from him and he tells Haines that "I am the servant of two masters... and a third there is who wants me for odd jobs". When Haines asks him to explain, Stephen replies "The imperial British State and the holy Roman catholic and apostolic church".

1. Ulysses p. 18

2. Stephen's name is that of the first Christian martyr, chief of the seven deacons, who attempted to pacify the early church of Jerusalem. The Hellenistic faction was in controversy with the practices of the Hebrew Christians. However, Stephen, in his eloquence did not accomplish much save his own condemnation. The Hellenistic Jews sentenced him to be stoned. Significantly, he appears to be besides Christ the only New Testament figure who uses the expression 'Son of Man'. (Ref. Acts of the Apostles) Therefore, Stephen's first name as well as surname suggests a conscious concern with the concept of paternity.

Haines responds - " We feel in England that we have treated you rather unfairly. It seems history is to blame".<sup>1</sup>

Stephen's reaction to this history is forceful and unique, but internal. Until he comes into direct contact with Bloom after the 'Circe' episode Stephen is revealed and developed primarily through what he thinks and how he intellectually connects his present condition with the larger historical framework of which he forms an insignificant part. His response is a vital instance of his awareness of the figure of the Trinity and its importance in history -

The proud potent titles clanged over Stephen's memory the triumph of their brazen bells: et unam sanctam catholicam et apostolicam ecclesiam: the slow growth and change of rite and dogma like his own rare thoughts, a chemistry of stars. Symbol of the apostles in the mass for pope Marcellus, the voices blended, singing alone loud in affirmation: and behind their chant the vigilant angel of the church militant disarmed and menaced her heresiarchs. A horde of heresies fleeing with miters awry: Photius and the brood of mockers of whom Mulligan was one, and Arius, warring his life long upon the consubstantiality of the Son with the Father, and Valentine, spurning Christ's terrene body, and the subtle African heresiarch Sabellius who held that the father was himself his own son. Words Mulligan had spoken in a moment since in mockery to the stranger. Idle mockery. The void surely awaits all them that weave the wind: a menace, a disarming and a worsting from those embattled angels of the Church, Michael's host, who defend her ever in the hour of conflict with their lances and their shields.<sup>2</sup>

Photius was a ninth century Patriarch of Constantinople. His political ambitions are well known; he concentrated most of his energy on the problem of Byzantium's subordination to Rome. The introduction of the Filioque into the Creed allowed

1. Ulysses p. 20

2. Ulysses p. 21

him to provoke a quarrel which enabled him to sever communication with Rome. As a theologian, Photius states that the Holy Spirit proceeds from the Father exclusively. When scripture declares that the Holy Spirit is the Spirit of the Son as well as the Father (Rom. 8, 9, 11); it must be understood, according to Photius, in the sense that he is Consubstantial with the Son because like him he comes from the Father. The Son has no part in his eternal procession. The Father is at the Summit. From Him comes the Son by way of generation and the Holy Spirit by way of procession. In order to be free from subordination, Photius proceeded to charge Rome with heresy, an elaborate form of mockery, using a religious metaphor to establish political autonomy. Joyce has probably given this schism to Stephen's consciousness because it was never reconciled, as Mulligan will never be reconciled to Stephen and, as the process of Ulysses demonstrates, reconciliation in an atmosphere of subordination is impossible. The problem of the issue of Filioque continues in Ulysses and receives its final statement in the figure of Molly. Stephen identifies Mulligan with Photius' brood of mockers and insubordinates, which logically connects with his image of Mulligan as a usurper and false prophet which is maintained throughout the novel. As Mulligan mocks Rome, and Stephen is assuming for himself the role of reluctant Son, it is appropriate for him to remember Photius who would limit his power, for the Patriarch maintained that "The Son has no part in the eternal procession".<sup>1</sup>

1. Bernard Peault, What is the Trinity? (New York: Hawthorn Books, 1959). This is Vol. 17 of the 'Twentieth Century Encyclopedia of Catholicism'. Ref. p. 125...



Stephen, of course, being a deliberate and total insubordinate himself is partially disturbed by the futility of Mulligan's attempt to subordinate him. Mulligan's very parody spoken to the stranger reduces the power of the metaphor to afford any release from subordination.

Valentine, also has a special place in the controversy of the subordination of the Son that surrounds the Trinity. It was not the Logos, according to the Valentinian school, who became Incarnate but the Logos of his celestial mother Sophia which descended on Jesus at his Baptism.<sup>1</sup> Valentine combined neo-platonic and gnostic philosophy in his consideration of Divine Unity. He suggests the problem of material creation being the work not of God but of an 'aeon'. One of the creating 'aeons' allowed a spark of light, which should be the possession of the spiritual world alone, to enter into material nature. This spark is set free by Christianity. A divine 'aeon' entered Christ, enabling him to save mankind, not by his passion or resurrection, but by offering mankind a higher knowledge, the 'gnosis' or knowledge of the ways of salvation.<sup>2</sup>

Arianism is another example of subordination. The three persons in the Trinity are distinct. They are not co-equal but subordinate one to the other. Ultimately this heresy of subordination impugned the dogma of the consubstantiality of the Holy Ghost with the Father and the Son.<sup>3</sup>

1. God in Patristic Thought p. 130

2. What is the Trinity? p. 93

3. The Divine Trinity p. 123

For Sabellius the doctrine of the Trinity becomes a matter of words. Father, Son and Holy Ghost were only three successive aspects of the Divine Unity, with the emphasis on the whole fullness of the godhead dwelling in the Christ. It is not difficult to understand why Sabellianism appeals, as a subtle description, to Stephen. What Stephen has always found most difficult, first when he wanted to be a saint, and now when he wishes to be an artist, is to participate in the community which 'surrounds him'.<sup>1</sup> Sabellius' variety of monarchianism offers the belief in the rule of the one.

Stephen concludes with the protection afforded the Church by Michael who fights against "that old serpent called the devil and Satan which deceiveth the whole world" (Rev. 12, 7). It is this angel Michael who is invoked in the last gospel which Bloom will later hear when he is attending the last portion of a mass.

Stephen realizes that the difficulty experienced by the Fathers of the Church and the Heretics was the direct result of an attempt to construct a theology of the Trinity on literal texts in Scripture. The history of the early Catholic Church is devoted, in the main, to the development of the doctrine of the Trinity and the suppression of any heresy

1. From the previous novel A Portrait of the Artist as a Young Man, we know that Stephen is easily aggravated and distracted from his devotions by the mundane activity of those around him. Simultaneously, he is constantly fighting to overcome what he considers a sensation of 'spiritual dryness'.

that threatened to destroy or alter it. In early and contemporary Catholicism the Trinity is considered to be the cornerstone upon which the entire edifice - sacraments, incarnation, redemption - rests. The intellectual process of examining the nature of God, however, has not been restricted to faith and revelation. Devices like allegory and metaphor have been utilized. These are the tools of Stephen's art. His problem is to release them from the institution which has employed them to the greatest effect - the Church.

The Arians, Stephen notes, pressed the metaphor of paternity and sonship as rigorously as it was possible within the confines of Scripture. They did not apprehend the Bible as an artistic or divine unity, rather they chose to concentrate on a few selected texts. Therefore they could maintain that when the Son is called 'logos', the title is mere metaphor just as when He is called 'way' or 'vine'.<sup>1</sup> That they were able to underestimate the power of metaphor is probably what Stephen is most repelled by in their system.

Despite their mutual disapproval and distrust there is an evident cultural bond established between Mulligan and Stephen through the references to the Trinity. Their difference lies in the way they react to the present reality of the Church, their similarity in their natural recognition of each other as related yet antagonistic.

1. God in Patristic Thought p. 147

Ulysses begins with Mulligan chanting the 'introibo'.

Although Stephen does not believe in the efficacy of this rite, he recognizes it and Mulligan's awareness of the myth of fallen man whose redemption has been accomplished by the figure of the Trinity in the tradition they share. Mulligan is not attempting to reach God. Mulligan, we know, considers himself to be a materialist. He also wishes to establish himself as a Lockean. When Stephen asks him, "Do you remember the first day I went to your house after my mother's death", Mulligan replies, "What? Where? I can't remember anything. I remember only ideas and sensations. Why?"<sup>1</sup> He proceeds to express a materialistic, irreverent philosophy concerning death. His cry which opens the novel, although it is not intended to be genuine, still has symbolic impact. Man has been separated from his god; he must now imitate the movement back to him initially achieved by the intervention of the Trinity through the person of Jesus Christ in human history. This imitation is achieved through the ritual of the Mass. Without acceptance of the metaphor of the Trinity the Mass is empty, a meaningless form. From Mulligan's parody comes Stephen's awareness of his forced subordination, not only to Mulligan and the intellectual power of the mystery, but to its other priests -

The nickel shavingbowl shone, forgotten on the parapet.

1. Ulysses p. 8.

Why should I bring it down? Or leave it there all day, forgotten friendship? ... 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.<sup>1</sup>

While Stephen is concerned with the art of creation he acknowledges that he shares with Mulligan an awareness of the story of the fall found in Genesis, where the subject is the creation of the human race and the earth at a point in time, "In the beginning...God created heaven and earth... The Lord cast a deep sleep upon Adam... the Lord built the rib which he took from Adam into a woman; and brought her to him".

From this legend comes the account of the fall of man for which the woman was partially responsible. The Lord said, "Behold Adam is become as one of us, knowing good and evil; now, therefore lest perhaps he put forth his hand, take also of the tree of life, and eat and live forever we will cast out Adam and place before the paradise Cherubim, and a flaming sword turning every way to keep the way of the tree of life".

The figure of woman is seen as the source of temptation that led man into this post-lapsarian world. But Genesis offers a promise of another woman who shall come later and destroy the serpent, "She will crush thy head and thou shalt lie in wait for her heel". In the Christian tradition this new woman, the second Eve, is Mary the virgin mother of Christ who will by the power of the Holy Spirit establish a

1. Ulysses p.11

new age, that of the Son, replacing the harsh but just age of the Father.

It is to this related aspect of the Trinity that Stephen constantly returns, the idea of the madonna through whom one dispensation is exchanged for another. The antithesis of the virgin is in his mind even in 'Telemachus'

Stephen listened in scornful silence. She bows her old head to a voice that speaks to her loudly, her bonesetter, her medicineman; me she slights. To the voice that will shrive and oil for the grave all there is of her but her woman's unclean loins, of man's flesh made not in God's likeness, the serpent's prey.<sup>1</sup>

Stephen's awareness of the subordination of the old woman has brought him to consider the old law. His thought flows directly from Mulligan's response to the old woman's "Glory be to God". When the old woman had entered with this comment Mulligan casually commented to Haines, referring him to the age of the Father, the old covenant, "The Islanders... speak frequently of the collector of prepuces".<sup>2</sup>

The tension between the world of the fallen Eve and the redeemed world of the Virgin has encouraged Christian man to overcome his fallen nature. Although potentially redeemed, he must still submit to the authority and laws of the Father.

The simple Christian solution to this is for man to unite with the Son of God, the Word, through vehicles such as the Mass and in this way be freed from the legacy of Adam's sin and the tyranny of the old law. In Ulysses

1. Ulysses p. 14 (Emphasis mine).

2. Ulysses p. 13

the difficulty lies in man's comprehension of the Son - how can the Son be at one with the Father yet still distinct? It is Stephen's particular theme, and one that he attempts to translate into art. Mulligan tells Haines, "It's quite simple. He proves by algebra that Hamlet's grandson is Shakespeare's grandfather and that he himself is the ghost of his own father."<sup>1</sup> Haines in replying that Hamlet is a wonderful tale introduces the larger theme, "I read a theological interpretation of it somewhere, he said bemused. The Father and the Son idea. The Son striving to be atoned with the Father".<sup>2</sup>

It is clearly the Trinity that is the motive force and particularly Christ's position in it that is being considered, for Mulligan, in response, sings:

I'm the queerest young fellow that ever you heard,  
My mother's a Jew, my father's a bird.  
With Joseph the joiner I cannot agree,  
So here's to disciples and Calvary.<sup>3</sup>

He also acknowledges that he is explicitly aware of the creation legend, "My twelfth rib is gone,...I'm the Uebermensch.<sup>4</sup> Toothless Kinch and I, the supermen". Mulligan is acknowledging another alternative to subordination by suggesting Nietzsche. In Thus Spake Zarathustra traditional Christian morality is the prison of the enslaved masses. In Nietzsche's new system the authority will be vested in the natural aristocrats who will be created out of their own will to power.

1. Ulysses p. 18.

4. Ulysses p. 22

2. Ulysses p. 18

3. Ulysses p. 19

There would be no cohesiveness in the parodies in this first episode of Ulysses if the ritual of the offering of the second person of the Trinity was not a commonplace and established form. The sophomoric line of chatter that the three engage in is the result of reason examining what was once the sole domain of faith. Stephen is aware that revelation for a time had all but dominated philosophy. The Church had the final word. Power and authority were dependent on conformity and belief. From this position came the preoccupation with heresy. It is a decaying but still restricting structure for Stephen, as it cannot be adapted to serve the present.

You're not a believer are you... I mean, a believer in the narrow sense of the word. Creation from nothing and miracles and a personal God.<sup>1</sup>

Haines asks this of Stephen, to which Stephen replies;

"There's only one sense of the word, it seems to me".

There are, however, for the heretics that entertain Stephen many senses of the 'word'. Arius, of whom Stephen has thought briefly, maintained that the Word, the Son is not the equal of the Father nor is he of the same substance with the Father. Stephen says he is weary of Arius as he is weary in 'Telemachus' with Mulligan. Like Mulligan, Arius possessed a musical talent which enabled him to render his doctrines more acceptable to the rabble by adopting them as lyrics to the popular music of his day. Records of these songs are preserved for posterity in Arius' Thalia. It is

1. Ulysses p. 19



a method of exposition dear to Mulligan and after he has sung his song, Stephen explains to Haines that it is "the ballad of Joking Jesus" which Mulligan subjects him to "Three times a day after meals".

Stephen shares however the Arian question, "Many words has God spoken which of these are we to call the only begotten Son". This question never leaves him. In 'Proteus', after his consideration of Berkeley and artistic creation he thinks, "Soft eyes...I am lonely here...What is that word known to all men?"<sup>1</sup> In 'Circe', he asks it of the ghost of his mother, "Tell me the word, mother, if you know now. The word known to all men".<sup>2</sup> The question of 'word' is of Gnostic as well as Christian significance, Certain Gnostic sects maintained they possessed the essential 'password' which would allow them entry into paradise. Christianity branded all forms of Gnosticism heretical and maintained that the word is exclusively Christ.

In 'Nestor', Stephen is reminded by a student's inability to do simple sums of Mulligan's taunt about his theory of Hamlet, "He proves by algebra that Shakespeare's ghost is Hamlet's grandfather". Stephen realizes that thoughts of the recondite, of the attempt to bring the philosophical and the religious together, have gone from the world:

1. Ulysses p. 49

2. Ulysses p. 581

Gone too from the world, Averroes and Moses Maimonides, dark men in mien and movement, flashing in their mocking mirrors the obscure soul of the world, a darkness shining in brightness which brightness could not comprehend.<sup>1</sup>

This is a reversal of the Christian position found in the New Testament where the second person of the Trinity is seen as the light which came in the darkness which the darkness could not understand,

In the beginning was the Word and the Word was with God and the Word was God... In him was life and the life was the light of men. And the light shines in the darkness and the darkness grasped it not. (John 1:1,5)

Maimonides and Averroes are presented side by side in Stephen's imagination, as they are in Thomistic histories of philosophy.<sup>2</sup> Both are considered to be in religious error although one of them has much in common with the Saint. Both are examples that the infidel philosopher, Jew or Moslem, in the middle ages is a principal source of peripateticism. Maimonides was a Rabbi and philosopher who attempted to codify the Jewish oral law in the Mishna Torah. Averroes, a twelfth century Spanish Arabian philosopher, believed that the function of the active intellect was not to create forms but to transform potential being into actual being. The importance of Averroes' doctrine of the human soul lay in its uniting the body with the soul and separating the soul from the understanding. Stephen's reaction to Averroism is reflected later in 'Oxen of the Sun' where his terror is not lessened by his understanding.

1. Ulysses p. 28

2. See for example, F.-J. Thonnard, A Short History of Philosophy (Belgium: Desclee Company, 1956) Tr. by E.A. Maziarz. This text (1048 pages) also contains an excellent Doctrinal table in index form.

Maimonides also was concerned with the relation of reason to faith. They differ in their solutions; Maimonides, in contrast to Averroes, attempted to harmonize faith with reason. Where that was impossible one must accept the truth of revelation. Aquinas read Maimonides' Guide to the Perplexed, in which, quite unlike Averroes, philosophy is the indispensable adjunct of theology. Averroism was demolished by the Great Paris Condemnation in 1277.

Mulligan had offered as an alternative the suggestion that Stephen work with him to hellenize the Island. Hellenism is usually understood to be the high point of Greek culture realized in Athens at the time of Pericles. In the decades following Matthew Arnold and Walter Pater, however, Hellenism was commonly contrasted with the Hebraic severity found in the Old Testament. Stephen rejects Mulligan's suggestion and in turn is rejected by Mulligan. Stephen will not place Mulligan in the company of men such as Averroes and Maimonides.

How literally gone from the world these men are is demonstrated by the schoolmaster Deasy's concern with the alleged domination over England achieved by those who have not accepted the light.

Mark my words, Mr. Dedalus, he said. England is in the hands of the Jews. In all the highest places: her finance, her press. And they are the signs of a nation's decay. Wherever they gather they eat up the nation's vital strength. I have seen it coming these years... Old England is dying.<sup>1</sup>

1. Ulysses page 33

It is an echo to Stephen, for he has already heard Haines in 'Telemachus' say,

Of course I'm a Britisher, ...and I feel as one. I don't want to see my country fall into the hands of German jews either. That's our national problem, I'm afraid, just now.<sup>1</sup>

The new conquerors are, ironically, in Deasy's mind simultaneously the damned as well.

They sinned against the light, Mr. Deasy said gravely. And you can see the darkness in their eyes. And that is why they are wanderers on the earth to this day... The ways of the Creator are not our ways, Mr. Deasy said. All history moves towards one great goal, the manifestation of God.<sup>2</sup>

It is an orthodox position. Christ is the culmination of human history. Deasy unwittingly has agreed with the Augustinian concept that the 'light' has already revealed itself.<sup>3</sup> Deasy is not a 'Holy Roman', but he too acknowledges the metaphor through which the Christian interprets history by use of the 'logos', the Incarnation of Christ. The general knowledge available through the doctrine of the Trinity is the theological way of naming God and of elucidating how in Jesus Christ revealer and revelation are in some sense the same reality. For the Christian, God is present at the point of history called Jesus Christ. This position receives its scriptural authority from St. Paul's letter to the Ephesians where Christ is referred to as 'the consummation of history'.

1. Ulysses p. 21

2. Ulysses p. 34

3. See for example St. Augustine's Confessions, especially Book X concerned with Christ as the only way of reconciliation and Book XIII which is an allegorical interpretation of the first chapter of Genesis in which the 'light' God created is seen as spiritual creation.

From the Christian concept of the Trinity attempts have been made to do more than reconcile philosophy with revelation. Historical theories have been advanced that use the structure of the Trinity to predict the millenium as well. Men like Joachim of Fiore (or Flora) were convinced that they had found a key to the Scriptures which afforded an interpretation of history which would give a pattern and meaning and a point from which to prophecy in detail history's future states.<sup>1</sup>

Joachim may be seen as representative of many millenarian visionaries from the time of the medieval church up to the novel's contemporary prophet who preaches that Elijah is coming while touring Dublin throughout Ulysses. Joachim believed that the everlasting gospel found in the book of Revelation is to be preached at the end of world history to all peoples. Through his examination of the scriptures he perceived in history an ascent through three successive ages. Each age was controlled by one of the divine persons of the Trinity. The first age had already passed, it had been the age of the father or the law. This corresponds in Ulysses to the period of British domination which it is felt will soon be lifted, or destroyed by foreign intervention, as well as to the age of Simon Dedalus. For Joachim this age was considered as one of fear and servitude. In many ways this is the age that Stephen is still living in, his new age has

1. Norman Cohn, The Pursuit of the Millennium, (New York:Harper Torchbooks, 1961) p.100

not begun.<sup>1</sup> In any case, for Joachim this age is replaced by the second age, that of the Son or the Gospel. This age was distinguished through its faith and filial submission. In Ulysses this is the age, ironically, of Stephen who has abandoned faith and filial submission but maintained his concern for the 'word'. The third age was to be the age of the Spirit and this age would be the true culmination of human history, a period of love, joy, freedom. In this final age there would be no wealth but voluntary poverty and the knowledge of God would be revealed directly into the hearts of all men.<sup>2</sup>

Joachim of Flora also conceived the oneness of the Three Divine Persons as a mere collective and generic unity. He as well erroneously accused Lombard of having heretically represented the blessed Trinity as a quaternity. Joachim did, however, die penitently, "professing absolute submission to the authority of the infallible church".<sup>3</sup>

1. The Martello Towers, where the novel opens, were built by the English to thwart the threat of foreign French intervention and in World War I it was a theme among some Irish nationalists that collaboration with Germany might free Ireland from England. In 1945-47 the IRA supported the Irgun, the extreme wing of the Jewish underground military struggle against Britain. This appears to be a constant theme among Irish nationalists.

2. The Pursuit of the Millennium p. 102

3. The Divine Trinity p. 256

Joachim's confusion about the Trinity comes from testimony of the Fourth Lateran Council. As Pohle notes "Quamvis concedat quod Pater et Filius et Spiritus Sanctus sunt una essentia, una substantia unaque natura..." Although the Council's testimony refutes Joachim as a heretic, his prophesy was entertained by papal audiences.

It is interesting to note that Molly will later recall that she had told a suitor that she was engaged to an imaginary Spaniard named de Flora, that Bloom calls himself Flower in his correspondence, and that he and Molly lived on Lombard street in what Bloom considers may have been happier days. In any case, the Dominican order in the 15th century adopted Thomas' Summa Theologica<sup>1</sup> to replace the Sentences of Peter the Lombard so that Lombard, person and place, are irretrievably in the past.

In 'Proteus', Stephen is attempting to resist all the decay and corruption of the past which is why he begins the episode with a meditation on Aristotle.

Houses of decay, mine his and all. You told the Clongowes gentry you had an uncle a judge and an uncle a general in the army. Come out of them Stephen. Beauty is not there. Nor in the stagnant bay of Marsh's library where you read the fading prophecies of Joachim Abbas. For whom? The hundred headed rabble of the cathedral close. A hater of his kind ran from them to the wood of madness, his mane foaming in the moon, his eyeballs stars.<sup>2</sup>

Joyce in Ulysses may be seen as utilizing the three successive stages that have been recorded in the imagination of his people. This is not to say that Joyce had an orthodox belief or even disbelief in the concept of the Trinity making itself known in time, but that he was aware of the metaphoric value of seeing history in this way and that he was aware that the myth of the Trinity is a living metaphor in Ireland.

1. A Short History of Philosophy p. 458

2. Ulysses p. 39 (Emphasis mine)

Before he appears in Ulysses Stephen had already attempted to accept the Trinity which because of its incomprehensibility was not too difficult.

The imagery through which the nature and kinship of the Three Persons of the Trinity were darkly shadowed forth in the books of devotion which he read-the Father contemplating from all eternity as in a mirror His Divine Perfections and thereby begetting eternally the Eternal Son and the Holy Spirit proceeding out of Father and Son from all eternity-were easier of acceptance by his mind by reason of their august incomprehensibility than was the simple fact that God had loved his soul from all eternity, for ages before he had been born into the world, for ages before the world itself had existed.<sup>1</sup>

Not only is beauty and mystery not to be found in Joachim, we know that Stephen has rejected him as another prophet and scholar of the Trinity. Later in the bookstall he solidifies his rejection of Joachim.

Who wrote this? Charms and invocations of the most blessed abbot Peter Salanka to all true believers divulged. As good as any other abbot's charms, as mumbling Joachim's.<sup>2</sup>

We know from the Portrait that Stephen has chosen to become an artist and not a priest and as a consequence a heretic. But in Ulysses Stephen has not become an artist and has no power to choose. Rather, he approximates choice by a series of rejections. The priestly craft has its power of the keys to bind and to loose men from sin. But it was rejected by Stephen because he wished, like Sabellius, to have the god-like power to re-create the world with the word. Stephen wants to be the logos, but to be so he wants to be of

1. James Joyce, A Portrait of the Artist as a Young Man, (New York: Viking Press, 1965) page 149.

2. Ulysses p. 243.



the divine substance with the father and with the gods while denying his kinship with his physical father Simon. From the Portrait we know that art is the human disposition of sensible or intelligible matter for an esthetic end. The artist, in this view, becomes a creator. Everything is potentially his material. His capability for analysis and synthesis is limitless.

In 'Proteus', Stephen gives his own definition of himself, "Signature of all things I am here to read". He uses the philosophy of the Bishop of Cloynes to prove to himself that he is not God, "See now. There all the time without you: and ever shall be, world without end". He plays lazily with the idea of creation, with the problem that the early church encountered. In 'Proteus', Stephen incorporates elements of Gnosticism with the Augustinian notion of God.

Like Sabellius, Stephen wants the son to be the father as well, creator and created. His art cannot release him from his physical conditions, his limitations, like those of Arius' are fixed

Wombed in sin darkness I was too, made not begotten.  
By them, the man with my voice and my eyes and a  
ghostwoman with ashes on her breath. They clasped and  
sundered, did the coupler's will. From before the ages  
He willed me and now may not will me away or ever. A lex  
eterna stays about him. Is that then the divine substance  
wherein Father and Son are consubstantial? Where is poor  
dear Arius to try conclusions? Warring his life long on  
the contrāsmagnificandjewbangtentiality. Illstarred  
heresiarch.<sup>1</sup>

As in 'Telemachus', Stephen is revealed by his thoughts and these thoughts lose their coherence if we do not remember

1. Ulysses page 38

that Stephen is aware that for the first centuries the finest minds of his spiritual ancestry, the Church, concerned themselves not with saving civilization or governing the empire, but with dogma, specifically trinitarian doctrine. The importance of the Trinity for Stephen cannot be overemphasised. He is definitely preoccupied with the mystery of divine generation. Perhaps this is why he elevates Arius, in his imagination, to the level of a Bishop.. Arius actually was a cleric in the Alexandrian Church, but his controversy upset the balance of the entire Church.

In 'Proteus', Stephen thinks of the constant occurrence of the consecration, the moment in the Mass when the change takes place and the bread and wine are literally transformed into the body and blood of Christ. It is the question of the so-called 'real presence' in the Eucharist and Stephen is noting that this process occurs simultaneously, and successively in innumerable Masses.

Dan Occam thought of that, invincible doctor. A misty English morning the imp hypostasis tickled his brain. Bringing his host down and kneeling he heard twine with his second bell the first bell in the transept (he is lifting his) and, rising heard (now I am lifting) their two bells (he is kneeling) Twang in dipthong,

While Occam suggests nominalism, the 'hypostasis' referred to here as an imp refers to more than the distinction between the essential part and the attributes of a substance. It refers specifically to the problem of transubstantiation and

reveals that Stephen is aware that the change the godhead undergoes in the sacrament is being related to the modes the godhead experiences in the Trinity which is another mystery. The problem of change or disguise in the godhead was Occam's problem, for the English theologian was summoned during the 'Babylonian Captivity' to Avignon and was charged with being a heretic on the issue of transubstantiation. From Occam's concern with the divine hypostasis, Stephen turns towards the Pigeonhouse and recalls

Qui vous a mis dans cette fichue position?  
C'est le pigeon, Joseph.

Occam, as a mocker, was successful in playing the Pope off against the Emperor. He flew from the charges of the Papacy and died under the protection of the Emperor of Bavaria. Stephen, however, has no protector. Having considered going to stay with his aunt he is deterred by the thought of his father learning of his low estate and mocking his inability to succeed materialistically or artistically.

My consubstantial father's voice. Did you see anything of your artist brother Stephen lately? No? Sure he's not know in Strasburg terrace with his aunt Sally? Couldn't he fly a bit higher than that, eh? <sup>1</sup>

Stephen conveniently uses the vehicle of the Trinity to classify experience about him and to identify himself. In the Library he thinks -

1. Ulysses p. 38

Formless spiritual. Father, Word and Holy Breath. Allfather 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.<sup>1</sup>

Stephen sees himself as a victim, but he does not wish to be a servant. Rather, he wishes to establish the causes of his servitude. In response to Mr. Best's comment that in Hamlet the bitterness might be from the father but the passages with Ophelia are surely from the son, Stephen thinks "Has the wrong sow by the lug. He is in my father. I am in his son". To "the spirit of reconciliation" noted by the Quaker librarian Stephen repeats "There can be no reconciliation, if there has not been a sundering".

Mulligan appears and upon Bloom's arrival announces that

Jehovah, collector of prepuces, is no more. I found him over in the museum when I went to hail the foam-born Aphrodite. The Greek mouth that has never been twisted in prayer. Every day we must pay homage to her.<sup>2</sup>

Mulligan would convert everyone to his Hellenism, including the God of the Hebrews. He does not understand Stephen's concern with locating the moment of the 'sundering'. Later he explains to Haines

They drove his wits astray, by visions of hell. He will never capture the Attic note. The note of Swinburne, of all poets, the white death and the ruddy birth. That is his tragedy. He can never be a poet. The joy of creation...<sup>3</sup>

1. Ulysses p. 185

2. Ulysses p. 201

3. Ulysses p. 249

Haines replies "Eternal punishment...I see...He can find no trace of hell in ancient Irish myth...The moral idea seems lacking, the sense of destiny, of retribution...Rather strange. he should have just that fixed idea".

It is not, however, the vision of hell or eternal punishment that concerns Stephen. Rather it is the problem of eternal subordination, the loss of his own volition, the mystical estate of paternity. Stephen realizes that these things cannot be reconciled by art, nor can he express them in an articulate manner to his listeners in the library. The best he can do is rely on the predetermined response he will receive from a culture he understands if he presents to that culture the metaphor with which they are most familiar -

I think you're getting on very nicely. Just mix up a mixture of theolologicophilolological. Mingo, minxi, mictum, mingere.<sup>1</sup>

Stephen proceeds to follow his own advice and plunges into St. Thomas and his original condemnation of incest, and then

A father...is a necessary evil...It is a mystical estate, an apostolic succession, from only begetter to only begotten. On that mystery and not on the madonna which the cunning Italian intellect flung to the mob of Europe the church is founded and founded irremovably because founded, like the world, macro- and microcosm, upon the void....Amor matris, subjective and objective genitive, may be the only true thing in life. Paternity may be a legal fiction. Who is the father of any son that any son should love him or he any son? <sup>2</sup>

1. Ulysses p. 205

2. Ulysses p. 207 (Emphasis mine)

Stephen has returned to the mystery of the Trinity and continues, "Sabellius, the African, subtlest heresiarch of all the beasts of the field, held that the Father was Himself His Own Son".

Sabellius believed in a Trinity revealed to man. But for him God was absolutely one indivisible substance with three fundamental activities. This God has appeared in temporal history, first as Father, the God of the Old Testament, a fierce and jealous God who gave the law and expected fidelity and worship from his special people. Then he appeared as the Son who came to the world to redeem it from the sin of the first Adam; in fact probably it is from Sabellian dogma that the term Christ as second Adam has become a popular Christian metaphor. Finally, he appeared as Spirit, the invisible life-giving, creating, preserving and uniting force existing invisible between and among men. There is then no reconciliation for there is no sundering within the Godhead. Rather, man offended God through the figure of Adam and God reconciled himself to man through the figure of Christ.

As in St. John, light imagery plays a large part in Sabellian thought. Somehow God is as light exposing himself to the world in three modes, akin to our temporal existence as body, soul and spirit. Sabellianism is a heresy that replaces a mystery with an absurdity. But it offers to Stephen a precedent for the notion of father and son being the same actor behind different masks so that the son may at his will create and modify the role of the father. This perfectly fits Stephen's desire in social and psychological

relations in both Ulysses and the Portrait because this explicitly is what Stephen wants as citizen, artist and son. God's behaviour, however, in Sabellian terms, is ludicrous, and Stephen knows this when he articulates the creed

'He who Himself begot, middler, the Holy Ghost, and Himself sent himself, Agenbuyer, between Himself and others, Who, put upon by His fiends, stripped and whipped, was nailed like bat to barndoor, starved on crosstree, Who let Him bury, stood up, harrowed hell, fared into heaven and there 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 dead when all the quick shall be dead already. <sup>1</sup>

Sabellius, however, is vital to the workings of Ulysses for the heretic embodies the creative intelligence that is able to encompass three elements of almost opposite natures and proclaim that they are all equal or at least co-divine. This would suit Joyce's purposes sufficiently in his attempt to elucidate that the three seemingly different characters of Stephen, Bloom and Molly are capable of similar thought and deserve to co-exist integrally in the confines of one novel and are capable of universalizing a particular theme.

Although Stephen accepts that Aquinas has refuted Sabellius as a theologian, as an artist the image is still viable:

Well: if the father who has not a son be not a father can the son who has not a father be a son? When Rutlandbaconsouthamptonshakespeare or another poet of the same name in the comedy of errors wrote Hamlet he was not the father of his own son merely but, being no more a son, he was a felt himself the father of all his race, the father of his own grandfather, the father of his unborn grandson...<sup>2</sup>

1. Ulysses p. 197

2. Ulysses p. 208

Shakespeare's own creative art is considered , by Stephen, under the mystical estate of the Trinity," In his trinity of black Wills" and the third brother is unwittingly given the third member of the trinity's role by Mr. Best,

That's very interesting because the brother motive don't you know, we find also in the old Irish myths. Just what you say. The three brothers Shakespeare. In Grimm too, don't you know, the fairytales. The third brother that marries the sleeping beauty and wins the best prize.<sup>1</sup>

It is noted that after God, Shakespeare has created most. But there is something wrong with the creation of the first playwright,

The playwright who wrote the folio of this world and wrote it badly( He gave us light first and the sun two days later), the lord of things as they are whom the most Roman of catholics call dio boia, hangman god, is doubtless all in all in all of us, ostler and butcher, and would be bawd and cuckold too but that in the economy of heaven, foretold by Hamlet, there are no more marriages, glorified man, an androgynous angel, being a wife unto himself.<sup>2</sup>

The economy of heaven was advanced by a 9th century Irish scholar, Jöhanne Scotus Eriugena <sup>3</sup>(not to be confused with John Duns Scotus of the non-Thomistic synthesis school circa 1270) who besides being a neo-platonist and almost a

1. Ulysses p. 210

2. Ulysses p. 213 ( Emphasis mine )

3. For Scotus' more serious work see A Short History of Philosophy p.293-300. Also M.Cappuyns, Jean S. Erigène, Sa vie, son oeuvre, sa pensée, (Louvain-Paris, 1933). Bertrand Russell in his History of Western Philosophy devotes a chapter to " John the Scot".



pantheist was a Pelagian. Among his other heresies Scotus believed that creation was timeless and therefore did not proceed 'ex nihilo', thus demoting Genesis to the level of allegory. He maintained that originally man was without sin and, in his sinless state he was without division or distinction of sex. Redemption, the removal of sin, will then be the re-unifying of the separate sexes into one entity.

There is an elemental urge to unity in Ulysses. The boundaries between the thoughts appropriate to Stephen, for example, are often with modifications the thoughts of Bloom and at the end of the day are retained in the memory of Molly. The only corresponding Western myth in which unity is perfectly achieved is the Christian Trinity which ironically is incomprehensible and has through the Church that was created out of it imposed a considerable burden on all the characters in Ulysses. It is however through Trinitarian heresies that the point of the metaphor becomes intelligible. In the library Stephen attributes to Hamlet the comment that man will become "glorified man, an androgynous angel being a wife unto himself". Stephen is using Hamlet to reflect the view, which Scotus suggests, that Adam's original condition and our final condition will be individual sexual unity. For Scotus Christ is the second Adam, that is he is Adam before the fall, and is therefore both male and female. Through Christ's position as second

Adam as determined by the Sabellians, and Scotus' particular emphasis on the meaning of the nature of the second Adam, we begin to see a new dimension in Bloom's feminine as well as masculine nature made explicit in episodes such as 'Circe'. We are also able to understand Stephen's delight "when Esther Osvalt's shoe went on you: girl I knew in Paris. Tiens, quel petit pied!... Wilde's love that dare not speak its name".<sup>1</sup>

In leaving the library Stephen realizes that he is still being subjected to Mulligan, "Part. The moment is now. Where then?...My will: his will that fronts me. Seas between".<sup>2</sup> As Bloom passes between them Mulligan whispers to Stephen, "The wandering jew...Did you see his eye? He looked upon you to lust after you. I fear thee, ancient mariner". Bloom goes out before them "Step of a pard..."<sup>3</sup> Stephen and Mulligan follow him out and Stephen thinks, "Offend me still. Speak on".

At this point Stephen is suspended in his role of 'unwilling victim' and in order to contrast this posture to the usual role of the son as 'willing servant' we must consider the figure of Leopold Bloom. Stephen's development through the metaphor of the Trinity will be continued by contrasting his position in Ulysses to that of Bloom.

1. Ulysses p.49

2. Ulysses p.217

3. Ulysses p. 218

### CHAPTER III

#### The Figure of Bloom

Leopold Bloom is a literary translation of the irony of the Sabellian heresy for in the ambiguous figure of Bloom both father and son co-exist. Above all else Bloom prides himself on being practical, rational and humane. In order to appreciate the artistic structural integrity of such a character an identifying metaphor must be acknowledged. Bloom does possess a vast array of qualities but is a successful representative description of a man of his class and time.

Unlike Stephen's mental wanderings Bloom's meditations and reactions are not so easily anticipated. One moment Bloom is the Son, the victim, associated with the second person of the Trinity. But because of his common sense and scepticism this posture often dissolves into one of criticism and scorn. In this role Bloom reacts as the Father of the Old Testament who is ever aware of false gods, empty prophets and the failings of his people.

In his epistle to the Philippians, St. Paul makes a clear distinction between "Forma Dei" and "Forma Servi". Theologians concerned with the mystery of the divine Trinity cite this as an example that "Christ was not unjustly the victim of usurpation. he was the willing servant"<sup>1</sup>. Stephen, who claims to enjoy reading Aquinas in the original would have certainly encountered the idea that Christ was a servant.

Jesus Christ who though he was by nature God did not consider being equal to God a thing to be clung to

1. The Divine Trinity p. 62

but emptied himself taking the nature of a servant and being made like unto men (Philippians 2:6,11)

Stephen, obsessed with his natural sonship, would be as the Father, a creator. He will not serve yet is socially forced to be subordinate..

Bloom is first revealed to us as a willing servant. He delivers Molly's mail to her while she lies in bed waiting for her breakfast,

Hurry up with that tea... I'm parched... Poldy! ... Scald the teapot.<sup>1</sup>

He brings her breakfast,

Everything on it. Bread and butter, four, sugar, spoon, her cream. Yes.<sup>2</sup>

Molly receives her breakfast with the comment "What a time you were". It is not until the 'Circe' episode that Bloom allows himself through fantasy to consider Molly inferior.

We have this day repudiated our former spouse and have bestowed our royal hand upon the princess Selene, the splendour of night. (The former morganatic spouse of Bloom is hastily removed in the Black Maria)<sup>3</sup>

Molly is replaced, however, by Selene the moon goddess and we see that in 'Ithaca' Bloom sees special affinities between the moon and woman

...Her power to enamour, to mortify, to invest with beauty, to render insane, to incite to and aid delinquency: the tranquil inscrutability of her

1. Ulysses p. 62.

2. Ulysses p. 63

3. Ulysses p. 483

visage: the terribility of her isolated dominant  
implacable resplendent propinquity: her omens of  
tempest...<sup>1</sup>

Bloom in his role of servant is constant, but as son  
he has been unfaithful. He remembers his own father

The scene he was always talking about where the  
old blind Abraham recognises the voice and puts  
his fingers on his face... Nathan's voice !  
His son's voice ! I hear the voice of Nathan  
who left his father to die of grief and misery  
in my arms, who left the house of his father and  
the God of his father.<sup>2</sup>

Through the associative force of the Trinity established  
by Stephen, Bloom is first revealed to us as a Son. He is  
however also a shrewd observer of the subordination achieved  
by the Church that celebrates the revelation of the Son.  
Bloom's reactions to Christianity suggest that the Old Law  
is looking with scorn at the New Law that it has fathered.  
As he walks reading Martha's letter he recalls

Martha, Mary. I saw that picture somewhere I  
forget now old master or faked for money. He  
is sitting in their house, talking. Mysterious.<sup>3</sup>

What has occurred is also certainly mysterious for Christ  
has risen their brother from the dead, an idea totally  
preposterous to Bloom. When he reaches the open backdoor  
of All Hallows Church he enters because "the cold smell of  
sacred stone called him". He quietly enters and notes the  
submission of the congregation,

1. Ulysses p.702

2. Ulysses p. 76

3. Ulysses p. 79

The priest bent down to 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 ... There's a big idea behind it; kind of kingdom of God is within you feel... Thing is if you really believe in it.<sup>1</sup>

Although a baptised person,

Bloom (three times) by the reverend Mr. Gilmer Johnston M.A. alone in the protestant church of Saint Nicolas Without, Coombe; by James O'Connor, Philip Gilligan and James Fitzpatrick, together under a pump in the village of Swords; and by the reverend Charles Malone C.C., in the church of the Three Patrons, Rathgar.<sup>2</sup>

he has no intellectual or emotional sympathy with the Trinity. He does, however, see the Eucharist sacrament as a clever method of manipulation. He admires the organization and the glib representatives of the Church:

The priest in the Fermanagh will case... No browbeating him. He had his answer pat for everything. Liberty and exaltation of our holy mother the church...<sup>3</sup>

As Stephen had seen Michael as the protector of the Church from heretics, Bloom hears in the last gospel, "Blessed Michael, archangel, defend us in the hour of conflict", and thinks.

English. Throw them the bone. I remember slightly. How long since your last mass? Gloria and immaculate

1. Ulysses p. 80-81

2. Ulysses p. 682

3. Ulysses p. 83

virgin. Joseph her spouse. Peter and Paul. More interesting if you understood what it was all about. Wonderful organization certainly, goes like clockwork.<sup>1</sup>

Before the 'Hades' episode Bloom combines imagery suggesting both the Father and the Son,

Enjoy a bath now: Clean trough of water, cool enamel,  
the gentle tepid stream. This is my body.

He foresaw his pale body reclined in it at full...  
father of thousands, a languid floating flower.<sup>2</sup>

The reference, this is my body, referring to the moment in the mass at the consecration when transubstantiation occurs is probably a catechumen's recollection. Bloom was not present at the consecration of the Mass at All Hallows.

The metaphor that has suggested the 'Corpus' to him is continued in 'Hades'

One dragged aside: an old woman peeping. Nose  
whiteflattened against the pane. Thanking her  
stars she was passed over. Extraordinary the  
interest they take in a corpse.<sup>3</sup>

and the Old Testament element is suggested by the notion of being 'passed over' by the angel of death.

Bloom thinks of the death of his own son and the responsibility imposed on the father if the child does not survive

A dwarf's face mauve and wrinkled like little Rudy's  
was. Dwarf's body, weak as putty, in a whitelined  
dealbox. Burial ... Our. Little. Beggar. Baby.  
Meant nothing. Mistake of nature. If it's healthy  
it's from the mother. If not the man. Better luck  
next time.<sup>4</sup>

1. Ulysses p. 82

2. Ulysses p. 86

3. Ulysses p. 87

4. Ulysses p. 96



Later he regrets that he has no son,

I too, last my race. Milly young student. Well,  
my fault perhaps. No son. Rudy. Too late now.  
Or if not? <sup>1</sup>

In 'Hades' he hears Stephen's father talking about  
his son and thinks,

Noisy selfwilled man. Full of his son. He is  
right. Something to hand on. If little Rudy  
had lived. See him grow up. Hear his voice in  
the house. <sup>2</sup>

Even of Victoria and Albert Bloom thinks,

All for a shadow. Consort not even a king. Her  
son was the substance. Something new to hope for. <sup>3</sup>

Bloom's sentimentality disappears when he contemplates  
the priest conducting the brief funeral service for Dignam

Bully about the muzzle he looks. Bosses the show.  
Muscular christian? Woe betide anyone that looks  
crooked at him: priest. Thou art Peter. <sup>4</sup>

His mourning in 'Hades' derives from humanistic and not  
religious compassion. Bloom has no respect for the efficacy  
of 'Ego sum resurrectio et vita qui credit in me, etiam si  
mortuus fuerit, vivet' or for 'Que habet filium, habet vitam'.  
These religious sentiments are only for the benefit of the  
living; and while he readily agrees that the ritual "touches  
a man's inmost heart" his reaction is

Your heart perhaps but what price the fellow in the  
six by two with his toes to the daisies? No touching  
that. Seat of the affections. Broken heart. A pump  
after all, pumping thousands of gallons of blood every

1. Ulysses p. 285

2. Ulysses p. 89

3. Ulysses p. 102

4. Ulysses p. 103

day. One fine day it gets bunged up and there you are. Lots of them lying around here: lungs, hearts, livers. Old rusty pumps: damn the thing else. The resurrection and the life. Once you are dead you are dead. That last day idea. Knocking them all up out of their graves. Come forth, Lazarus! And he came fifth and lost the job.<sup>1</sup>

Bloom does not share the Christian or the Masonic<sup>2</sup> adherence to the tenet of resurrection. The Jews did not receive this doctrine from Moses.

As in the carriage on the way to Dignam's funeral, Bloom again sees Stephen in the newspaper office. He is not particularly concerned about Stephen, rather he is curious

All off for a drink. Arm in arm.... Wonder is that young Dedalus the moving spirit. Has a good pair of boots on him today. Last time I saw him he had his heels on view. Been walking in muck somewhere. Careless chap.<sup>3</sup>

Throughout 'Aeolus', Bloom is the source of ridicule while the newspaper men discuss the similarity between the Irish and the Jews and the Greeks and express the disdain with which they consider the imperialist Roman and British. Bloom has been correct, it is the "usual blarney" for the Professor in the Newspaper office tells his respectful audience

We were always loyal to lost causes... Success for us is the death of the intellect and of the imagination. We were never loyal to the successful. We serve them. I teach the blatant Latin language. I speak the tongue of a race the acme of whose mentality is the maxim: Time is money. Material domination. Dominus! Lord! Where is the spirituality?... But the Greek!<sup>4</sup>

1. Ulysses p.105

2. See An Encyclopaedia of Freemasonry (The Masonic History Co. Chicago, 1924) "The doctrine of a resurrection to a future and eternal life constitutes an indispensable portion of the religious faith of Masonry... however it is not authoritatively inculcated as a point of dogmatic creed... yet our Order is a positive contradiction to Judaic blindness and infidelity and testifies our faith concerning the resurrection of the Body."

3. Ulysses. p. 147

4. Ulysses p. 133

Bloom becomes associated with human and not divine nature, a particularly paternal reaction. We have seen through Stephen the Christian idea of the search for millennium, the concern with guilt, generation and paternity, the obsession with the theology that separates begotten from unbegotten.

Bloom brings into the novel a clearer insight into the more practical older Hebrew concept of the same search. He is occasionally stimulated to consider escape from the social and spiritual sterility about him into the sub-tropical reveries of the promised land. Ironically, the prospectus for the Zionist settlement comes from a pork butcher, and like Stephen he remains in exile. Bloom and Stephen have both been alienated from their families but Bloom in a practical spirit rejects such schemes for escape as fantastic.

Religious schemes present absolutely no temptation for Bloom. In 'Lestrygonians', he is presented with a throwaway

Blood of the Lamb ... Are you saved? All are washed in the blood of the lamb. God wants...<sup>1</sup>

and his curt reaction is "Paying game".

The theology of the Catholic church repels him,

Dedalus' daughter there still outside Dillon's auction rooms. Must be selling off some old furniture... Fifteen children he had. Birth every year almost. That's in their theology or the priest won't give the poor woman the confession, the absolution.<sup>2</sup>

1. Ulysses p. 151

2. Ulysses p. 152

and he is particularly aware that the clergy that impose the "increase and multiply" dictum are "living on the fat of the land". Moments later when he thinks of rats "dead drunk on the porter" he compares them to Christians "drink till they puke again like Christians".

When he feeds the gulls he is both sympathetic to their hunger and aware of their greed and aware also that his compassion is unrewarded

Wait. Those poor birds.

He...broke the brittle paste and threw its fragments down into the Liffey. See that? The gulls swooped silently two, then all, from their heights, pouncing on prey.

Gone. Every morsel.

Aware of their greed and cunning he shook the powdery crumb from his hands. They never expected that. Manna... They wheeled, flapping weakly. I'm not going to throw any more. Penny quite enough. Lot of thanks I get. Not even a caw. <sup>1</sup>

As Stephen had considered that transubstantiation occurs every moment when he thought of Occam, Bloom is concerned with another continuous action, the realistic cycle of human existence

One born every second somewhere. Other dying every second. Since I fed the birds five minutes. Three hundred kicked the bucket. Other three hundred born, washing the blood off; all are washed in the blood of the lamb...<sup>2</sup>

Like Stephen he considers the creation of the world but does not entertain any notions such as creation "ex nihilo" or a personal God,

1. Ulysses p. 153

2. Ulysses p. 164

Never know anything about it. Waste of time. Gasballs spinning about, crossing each other, passing. Same old dingdong always. Gas, then solid, then world, then cold, then dead shell drifting around, frozen rock, like the pineapple rock.<sup>1</sup>

Bloom is aware of the Old Testament original law, he acknowledges his awareness of a "lex eterna", different from Stephen's. "Eat or be eaten. Kill ! Kill !".<sup>2</sup>

Unlike Stephen he is concerned not only with paternity but with the physical reality of birth. He examines Aristotle's Masterpiece,

Plates: infants cuddled in a ball in bloodred wombs like livers of slaughtered cows. Lots of them like that at this moment all over the world. All butting with their skulls to get out of it. Child born every minute somewhere.<sup>3</sup>

Although Bloom is not metaphysically concerned with the metaphor of the Trinity it is through him that the concept of the Son being transformed into the Sacrament receives literal explanation. When he hears the men singing in 'Sirens' he remembers

Latin again. That holds them like birdlime. Priest with the communion corpus for those women. Chap in the mortuary, coffin or coffey, corpusnomine.<sup>4</sup>

By the time that Bloom is seen in the 'Cyclops' episode we are given another reaction to the Trinity, particular to the figure of Christ. One of the men in the bar, upon hearing that Paddy Dignam is dead, rejects the passive servile acceptance of the will of God that has been

1. Ulysses p. 167

2. Ulysses p. 170

3. Ulysses p. 235

4. Ulysses p. 284

piously mouthed by the mourners in 'Hades'.

Who said Christ is good? ... Is that a good Christ ... to take away poor little Willy Dignam? ... He's a bloody ruffian I say to take away poor little Willy Dignam.<sup>1</sup>

Despite the priests that dwell in Dublin and all the associative Trinitarian imagery that helps the inhabitants to retain their culture, the metaphor is not personally relevant. All the centuries have had only a superficial impact on the people, they are converted but not comforted and when misfortune occurs, Christ, revealer of the mystery of the Trinity is seen as a "bloody ruffian". In the fantasy that follows the imagery reinforces the sense of weakness and cruelty in their faith, Rumbold the executioner is waiting to pay the death penalty to the hero-martyr and arrangements have been made to receive "the most precious blood of the most precious victim".

In 'Cyclops', Bloom's role as Christ becomes explicit. He talks to the citizens in parables paraphrasing Christ,

Some people, ... can see the mote in others' eyes but they can't see the beam in their own.<sup>2</sup>

As in the newspaper office, the citizenry are in heated conversation about their subservience to England

That's your glorious British navy, says the citizen that bosses the earth. The fellows that never will be slaves ... That's the great empire they boast about of drudges and whipped serfs.<sup>3</sup>

1. Ulysses p. 302

2. Ulysses p. 326

3. Ulysses p. 329

Bloom, however, does not see the point of national hatred -

But isn't discipline the same everywhere?  
I mean wouldn't it be the same here if you  
put force against force?<sup>1</sup>

But Bloom does not have to tell them of the defects  
of their clergy. The Irish are aware that the domination  
is assisted by the ministers of the Church

What do you think, says Joe, of the holy boys,  
the priests and bishops of Ireland doing up his  
room in Maynooth in his Satanic Majesty's racing  
colours.<sup>2</sup>

Bloom is most obvious in his role of father, ironically,  
when he is preaching the third age of Joachim, the age of  
the spirit and of justice. He tells the citizen

I belong to a race that is hated and persecuted.  
Also now. This very moment. This very instant.

The citizen asks

Are you talking about the new Jerusalem?

and Bloom replies

I'm talking about injustice. Love... I mean the  
opposite of hatred.<sup>3</sup>

When the citizen becomes incensed with Bloom because  
he is convinced Bloom will not buy them a drink with his  
alleged winnings from the Gold Cup Bloom announces

Mendelsohn<sup>4</sup> was a jew and Karl Marx and Mercadante  
and Spinoza. And the Saviour was a jew and his father  
was a jew. Your God.

1. Ulysses p.329

2. Ulysses p. 330

3. Ulysses p. 333

4. None of whom were practicing or orthodox Jews, but then  
neither is Bloom.

But Bloom is told what Stephen has been all too aware of all day. "He had no father" and misunderstanding of the metaphor brings violence.

Whose God? says the citizen.

Well, his uncle was a jew, says he. Your God was a jew. Christ was a jew like me.<sup>1</sup>

For his heresy, the citizen in the name of God threatens to crucify Bloom for using the name of God. It was precisely why Christ was crucified, because he blasphemed and claimed to enjoy a special relationship with God. This in any event is the Scriptural explanation of the crucifixion. In the heat of his anger and irrationality, the citizen is deliberately and ironically made to use, or rather mis-use, the "holy name" himself. This is exactly the sort of reaction Stephen encounters from the British soldiers in 'Circe' when he tries to discuss the monarchy.

In the 'Oxen of the Sun', the metaphor of the Trinity is continued to explain the history of the second person of the Godhead

Before born babe bliss had. Within womb won he worship.<sup>2</sup>  
It is the reference to Mary found in St. Luke, who receives praise not only from Gabriel but from Elizabeth who addresses the virgin 'Hail Mary, full of grace, blessed art thou and blessed is the fruit of thy womb'. This is the prayer that Molly will refer to in 'Penelope' and it is the source of the allusion to wombfruit to which the opening lines of the 'Oxen of the Sun' refer.

1. Ulysses page 342

2. Ulysses p. 384



When Bloom finally directly encounters Stephen in the 'Oxen of the Sun', the narration suggests that Sir Leopold will be protective towards him:

...now sir Leopold that had of his body no manchild for an heir looked upon him his friend's son and was shut up in sorrow for his forepassed happiness and as sad as he was that him failed a son of such gentle courage... so grieved he also in no less measure for Stephen that he lived riotously with those wastrels and murdered his goods with whores<sup>1</sup>

Stephen, trapped by the metaphor, goes through the mechanics of parodying the consecration,

Now drink we... of this mazer and quaff ye this mead which is not indeed parcel of my body but my soul's bodiment.<sup>2</sup>

Stephen becomes a Papal figure as the Pope is the visible representative of Christ on earth so Stephen through an alcoholic haze makes proclamations to the faithful. He is returning to the theme he had introduced in 'Telemachus', the tension between the world of the fallen and the new Eve.

Mark me now. In woman's womb word is made flesh but in the spirit of the maker all flesh that passes becomes the word that shall not pass away. This is the postcreation. ... No question but her name is puissant who aventried the dear corse of our Agenbuyer, Healer and Herd, our mighty mother and mother most venerable and Bernardus saith aptly that she hath an omnipotentiam deiparae supplicem, that is to wit, an almightiness of petition because she is the second Eve and she won us, saith Augustine too, whereas that other, our grandam, which we are linked up with by successive anastomosis of navelcords sold us all, seed, breed and generation, for a penny pippin. ... transsubstantiality ... consubstantiality but in no case subsubstantiality.<sup>3</sup>

1. Ulysses p. 390

2. Ulysses p. 391

3. Ibid.

Bloom attempts to quiet the group in the maternity hospital,

...the good sin Leopold that had for his cognisance the flower of quiet, margerain gentle, advising also the time's occasion as most sacred and most worth to be sacred. In Horne's house rest should reign.<sup>1</sup>

They continue however, and drink to Stephen's fatherhood. Stephen informs the group that he is "eternal son and ever virgin". Through the imagery of the Trinity Stephen is revealed, his sonship is as weak as Bloom's fatherhood. Strong, however, is Stephen's terror and fear of a personal god whom he has reasoned out of existence,

Heard he then in that clap the voice of the god Bringforth or, what Calmer said, a hubbub of phenomenon?... he saw that he was in the land of Phenomenon where he must for a certain one day die as he was like the rest too a passing show. And would he not accept to die like the rest and pass away? By no means would he and make shows according as men do with wives which Phenomenon had commanded them to do by the book Law.<sup>2</sup>

Bloom attempts to calm him, but Stephen remains afraid until the thunder subsides.

Even in his fear Stephen knows that he will soon be in 'Circe'. This is the only place where possibly Stephen will not be afraid. Walking in 'Proteus' Stephen had remembered a dream,

After he woke me up last night same dream or was it? Wait. Open hallway. Street of harlots. Remember. Haroun al Raschid. I am almosting it. That man led me, spoke. I was not afraid. The melon he had he held

1. Ulysses p. 392

2. Ulysses p. 395

against my face. Smiled: creamfruit smell. That was the rule, said. In. Come. Red carpet spread. You will see who.<sup>1</sup>

Stephen remembers the dream later immediately after seeing Bloom in the portico of the Library,

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. In. You will see.<sup>2</sup>

Finally in 'Circe' Stephen will proclaim,

Mark me. I dreamt of a watermelon... It was here Street of harlots. In Serpentine Avenue Beelzebub showed me her, a fussy widow. Where's the red carpet spread?<sup>3</sup>

Cream is a substance often associated in Ulysses with

Molly, it was the color of her gown the day Rudy was

conceived, and it suggests her face lotion. In the Bloom household special cream is reserved for her tea and

Bloom in 'Itacha' offers it to Stephen. Perhaps 'that man' in Stephen's dream was Bloom, but more certainly

he was a satanic force, 'Beelzebub', the devil immediately

below Satan in Milton's Paradise Lost. Molly is in fact

'fussy', but she is not a widow. In any case, Stephen in

these scenes is not afraid. There may of course be other

allusions behind the symbol of the melon.<sup>4</sup> The references

to the 'rule' do suggest though some Masonic, or more

likely some Gnostic rite.

1. Ulysses. p. 47 (Emphasis mine)

2. Ulysses p. 217

3. Ulysses p. 571

4. There is much social and religious parody in Ulysses (note continued on page 71)

After Bloom's futile attempt to quiet the group the child of Mrs. Purefoy is born. It was because of his concern for the welfare of Mrs. Purefoy that Bloom had entered the maternity hospital. In the absence of the nurse and attending physician all authority is removed from the group which "broke out at once into a strife of tongues". In its intensity it is a sort of Pentecost,

And they were all filled with the Holy Spirit and began to speak... as the Holy Spirit prompted them... and all were amazed and perplexed saying to one another what does this mean. But others said in mockery, they are full of new wine. But Peter standing up with the Eleven lifted up his voice and spoke to them, - men of Judea and all you who dwell in Jerusalem, let this be known to you, and give ear to my words. These men are not drunk...but this was what was spoken through the prophet... it shall come to pass in the last days says the Lord, that I will pour forth of my Spirit upon all flesh: and your sons and your daughters shall prophesy, and your young men shall see visions, and your old men shall dream dreams...upon my servants and handmaids I will pour forth my Spirit and they shall prophesy...I will show wonders in the heavens above and signs in the earth beneath, blood and fire and vapor of smoke. The Sun shall be turned into darkness and the moon into blood before the day of the Lord comes.

(Acts of the Apostles 2)

4. Parody of the speculation and belief of opponents is, of course, ancient. St. Irenaeus parodied the speculations of the Gnostics in 200 A.D. This may be significant to Stephen for the Gnosticism which Irenaeus abhorred was the converse of Sabellianism which was equally distasteful. The following is an excerpt from Irenaeus' parody cited in God in Patristic Thought p. 112. "There is a certain Pre-Source, royal, pre-inconceivable, a pre-unexistent power, a Pre-Free Rambler; along with it is a power which I call Cucurbita: Cucurbita and Utter-Vacancy, since they are one projected, but without projecting a fruit in every respect visible, edible and delicious; a fruit which language entitles Cucumber. Along with this Cucumber is a power of the same potency as itself, which again I call Melon. (Emphasis mine) These powers, Cucurbita and Utter-Vacancy and Cucumber and Melon, projected the remaining host of the delirious Melons of Valentinus" (emphasis mine) An explanation of the parody is supplied immediately following in the text. The point is simply that Stephen is not afraid in the presence of human evil as it is in a Gnostic sense further removed from God in the order of creation and therefore not a threat to his aspirations as Creator.

There is little the figure of the father or the law can do in the midst of logic, theology and morality run riot for the sake of verbal amusement, "In vain the voice of Mr. Canvasser Bloom was heard endeavouring to urge, to mollify, to restrain".<sup>1</sup>

Haines appears ,

Yes, it is true. I am the ~~murderer~~ of Samuel Childs. And how I am punished! The inferno has no terrors for me... My hell and Ireland's is in this life.

...The mystery was unveiled. Haines was the third brother. His real name was Childs. The black Panther was himself the ghost of his own father.<sup>2</sup>

The medieval allegory has become another variation on the theme of Sabellian heresy. Haines allows a partial explanation for the nightmare he has had concerning the Black Panther which disturbed Stephen in the 'Telemachus'

episode. The explanation becomes more concrete and heretical in 'Circe' through the comments of Virag.

Stephen believes that through art and memory he can be like God. After Haines has left he tells Francis, an old school acquaintance,

You have spoken of the past and its phantoms... Why think of them? If I call them into life across the waters of Lethe, will not the poor ghosts troop to my call? Who supposes it? I, Bous Stephanoumenos, bullockbefriending bard, am Lord and giver of their life.<sup>3</sup>

For Stephen the Incarnation is violent, it comes as a storm -

But as before the lightning the serried stormclouds, heavy with preponderant excess of moisture, in swollen

1. Ulysses p. 410

2. Ulysses p. 412

3. Ulysses p. 415

masses turgidly distended, compass earth and sky in one swollen slumber, impending above parched field and drowsy oxen and blighted growth of shrub and verdure till in an instant a flash rives their centres and with the reverberation of the thunder the cloudburst pours its torrent, so and not otherwise was the transformation, violent and instantaneous, upon the utterance of the Word.<sup>1</sup>

The group leaves the hospital for Burke's under the protection of the Trinity - "Jay, look at the drunken minister coming out of the maternity hospital(sic)! Benedicite vos omnipotens Deus, Pater et Filius."

They leave the bar for 'Circe' under the benediction of "Parson Steve, apostates' creed"-

O, lust, our refuge and our strength. Decamping.  
Must you go? Off to mammy. Stand by. Hide my blushes  
someone. ....

Thrust syphilis down to hell and with him those  
other liscensed spirits. Time. Who wander through  
the world. Health all. A la vôtre ! 2

The false Elijah, Alexander J. Dowie "that's yanked to glory most half this planet" has the last word before Stephen, Bloom and Lynch enter Mabbot Street. Because Dowie is an evangelist and effects his conversions through the fear that the end of the world is at hand it is appropriate that he lead the three into an area where the end of reason waits. The women in Bella's will also talk of the end of the world, as will finally Molly. Just how effective contemplation is of the last days when the Spirit will descend and work wonders is admirably illustrated by the completely static response of these women. The consumation of time and order and law is really not too terrible to them, if like Molly, they can "have a little fun first".

1. Ulysses p. 422

2. Ulysses p. 426-427

The metaphor of the Trinity is evoked at the beginning of the 'Circe' episode by the children who ask the Idiot "Where's the great light?". Shortly before in the Station Lynch had asked Stephen who Bloom was and Stephen, echoing Deasy's comment of the morning, whispers

Hush! Sinned against the light and even now that day is at hand when he shall come to judge the world by fire.<sup>1</sup>

This combines the role of Christ at the last judgement with the role of the father of the Old Law who not acknowledging Christ, sins against the light.

The opening of 'Circe' through the cadence of the calls suggests another Mass. Stephen chants the introit for pascal time. In the Street with Lynch he "flourishes his ashplant shivering the lamp image, shattering light over the world". Stephen continues to parallel their walking to the movement of the mass and he dismisses Christ and transubstantiation.

Anyway, who wants two gestures to illustrate a loaf and a jug? This movement illustrates the loaf and jug of bread and wine in Omar<sup>2</sup>

Stephen has become an arch-mocker like Mulligan. He has resisted this position during the day because he has realized that to overtly and wittily mock would make him of no more importance than Mulligan who is constantly flippantly reducing the spiritual. Stephen now illustrates that he is in Circe capable of materialistic and nihilistic reductionism.

1. Ulysses p. 428

2. Ulysses p. 433

The concept of love and generation has changed from the divine to the carnal. Stephen tells Lynch they are going to "Georgina Johnson, ad deam qui laetificat juventutem meam" (to God who gives joy to my youth, one of the first responses of the Latin Mass).

Bloom hurries to catch up with them, "Stitch in my side. Why did I run". Bloom is again the Son. He encounters his father Rudolph who asks him

What you making down this place? Have you no soul?  
Are you not my dear son Leopold who left the house  
of his father and left the god of his fathers  
Abraham and Jacob?<sup>1</sup>

His mother Ellen Higgins Bloom also appears.

O blessed Redeemer, what have they done to him!

Bloom is not assuming the role of father, rather he repudiates the notion. He asks himself, "What am I following him for. Still, he's the best of that lot".<sup>2</sup> Yet when Zoe asks him "You're not his father, are you?", he replies "Not I!"<sup>3</sup>

Bloom is then transformed into Leopold the First and after the procession he clearly becomes the Christ of the New Testament, "Women press forward to touch the hem of Bloom's robe".<sup>4</sup>

1. Ulysses p. 437

2. Ulysses p. 453

3. Ulysses p. 475 The most famous Zoe was a Byzantine Empress who murdered her first husband Romanus, with the assistance of Michael, who became her second husband. Constantine IX was her third husband. Zoe was connected with the Final Schism of 1042. - Zoe claims to be British, she is identified by Bloom through her Hebrew reference, though, to the Song of Songs. There also may be some relationship suggested by her surname which is the same as Bloom's mother's maiden name.

4. Ulysses p. 486



It is the first year of the new age, the Paradisical Era. Bloom says "You call it a festivity. I call it a sacrament". He then delivers his Utopian platform, quickly changing into the role of father and law giver. With some modification, he will present this plan to Stephen later.

I stand for the reform of municipal morals and the plain ten commandments. New worlds for old. Union of all, jew, moslem and gentile. Three acres and a cow for all children of nature... Compulsory manual labour for all. No more patriotism of barspongers and dropsical imposters. Free money, free love and a free lay church in a free lay state. 1

The Church, Mrs. Ribrdan, and Mother Grogan turn against him. Like Parnell he has outraged the moral standards of Catholic Ireland.

Bloom calls on Mulligan to save him from the Mob who are howling "Lynch him! Roast him! He's as bad as Parnell was. Mr. Fox!" and Mulligan examines him. Dr. Dixon proclaims

Bloom is a finished example of the new womanly man. . . . He is about to have a baby

The Pelegian heresy of John the Scot has been pushed to its illogical conclusion.

Bloom is burnt at the stake, exhorting them, like Christ to "Weep not for me, O daughters of Erin" and immediately a litany for Bloom is chanted by the daughters of Erin.

1. Ulysses p. 490

2. Ulysses p. 494

Shaking off the hallucination Bloom goes into the brothel with Zee and discovers Lynch and Dedalus. Stephen is talking to himself

What went forth to the ends of the world to traverse not itself. God, the sun, Shakespeare, a commercial traveller, having itself traversed in reality itself, becomes that self. Wait a moment. Wait a second. Damn that fellow's noise in the street, Self which itself was inevitably preconditioned to become.<sup>1</sup>

and the result of his "learned speech" is that the women begin to talk about the last day.

In 'Circe' through the figure of Georgina Johnson there is a suggestion of, if not redemption, at least escape. Stephen hears that she has married a commercial traveller, a Mr. Lambe from London. Stephen uses this to parody the pre-communion prayer of the mass, the Agnus Dei, when he says "Lamb of London, who takest away the sins of our world".<sup>2</sup> Immediately after Stephen has said this and his cigarette slips from his fingers Bloom becomes protective and tells him "Don't smoke. You ought to eat". But Stephen's parody was of a pre-communion prayer. Fasting is required before Communion and Communion is the offering of the Son to the Father. There is no reason to obey Bloom as Stephen will not accept this role. Later when Bloom and Stephen share cocoa the spiritual transaction is never made, for as Stephen has told the librarian there can be no reconciliation where there has not been a sundering and

1. Ulysses p.505

2. Ulysses p. 560

how in fact can there be a sundering in the orthodoxy of perfect unity in the Divine Trinity.

Also contact between Bloom and Stephen is never made, partially because their roles are not strictly defined. Stephen is not only the Son and aspiring God-like creator, he is the whole Trinity. He is "I I and I".<sup>1</sup> What prevents him from realizing his god-head is the social sense of sin that haunts him. His essential sin, the violation of his essence, consists in not doing the work he is destined to do, not serving the end he had been made to serve. Rather, he is, as he is aware in 'Telemachus' the servant of a servant, not an artist at all.

In 'Circe', Bloom is addressed as "mackerel live us again" by the Halcyon days. When Stephen's hand is read he murmurs, "Continue. Lie. Hold me. Caress. I could never read His handwriting except His criminal thumbprint on the haddock".<sup>2</sup> There are many legends that link Christ with the figure of the fish, in fact the fish was the early symbol of Christianity.

Of his own hand Bloom says, "That weal there is an accident. Fell and cut it twenty-two years ago". Stephen replies, "See moves to one great goal. I am twentytwo too."

1. Ulysses p. 190

2. Ulysses p. 562

Sixteen years ago I twentytwo tumbled, twentytwo years ago he sixteen fell off his hobbyhorse." 1

When Bloom approaches Stephen "Look..., "Stephen moves away " No, I flew. My foes beneath me. And ever shall be. World without end (He cries) Pater!, Free ! " 2

Throughout Ulysses throwaways have been distributed proclaiming that Elijah is coming. Bloom accidentally gives his newspaper away, with the comment " I was just going to throw it away " is misunderstood to be suggesting a tip for the afternoon's race. In the Jewish tradition Elijah was to come as a precursor of the Messianic age. But in the novel, in one instance, we are told " a skiff, a crumpled throwaway, Elijah is coming" and the person who appears is not Bloom-Christ but his wife's lover Boylan. Again the prophecy is repeated, " a crumpled throwaway, rocked on the ferry-wash Elijah is coming" and this time it is followed by the appearance of Stephen.

Finally Elijah comes, " White star falls from the rocket, proclaiming the consummation of all things and the second coming of Elijah". He speaks.

Are you a god or a doggone clod? If the second advent came to Coney Island are we ready Florry Christ, Stephen Christ, Zoe Christ, Bloom Christ, Kitty Christ, Lynch Christ, it's up to you to sense that cosmic force. Have we cold feet about the cosmos? No be on the side of the angels. Be a prism. You have that something within, the higher self. 3

Dowie is suggesting that the Incarnation occurs in everyone if they are ready. Stephen and Bloom, of course, are not.

1. Ulysses p.563

2. Ulysses p. 571 - 572

3. Ulysses p.507

Stephen's mother appears to him, as Ellen Bloom had appeared with less disastrous results to Bloom earlier in the episode. Stephen eagerly asks her to tell him the 'Word' but instead she speaks as a representative of the Church, "Repent! O, the fire of hell!". Stephen responds

Ah non; par exemple! The intellectual imagination!  
With me all or not at all. Non serviam! <sup>1</sup>

In his reply Stephen combines Christ's attitude found in the New Testament that those who are not with him are against him, with Satan's refusal to serve. His mother continues,

O, Sacred Heart of Jesus, have mercy on him!  
Save him from hell, O divine Sacred Heart! <sup>2</sup>

The domination Stephen has experienced all day is rejected in his reply.

No! No! No! Break my spirit all of you if you can!  
I'll bring you all to heel! <sup>3</sup>

It is Bloom who tries to placate the owner of the house after Stephen's outburst. Bloom follows him into the street where Stephen laughs emptily

My centre of gravity is displaced. I have forgotten the trick. Let us sit down somewhere and discuss. Struggle for life is the law of existence...the tsar and the king of England, have invented arbitration. (He taps his brow) But in here it is I must kill the priest and the king. <sup>4</sup>

During his discussion with the soldiers Old Gummy Granny appears to Stephen and wails "Strangers in my house... You met with Old Ireland and how does she stand?"

1. Ulysses p. 582

2. Ibid.

3. Ibid.

4. Ulysses p. 589

to which Stephen replies " How do I stand you? The hat  
trick! Where's the third person of the Blessed Trinity?  
Soggarth Aroon? The reverend Carrion Crow".<sup>1</sup>

The argument with the soldiers continues and then  
from the image of Carrion Crow a new Mass begins, " Introibo  
ad altare diaboli". Throughout the day Bloom has compared  
Christians with cannibals and the Host with the Corpus.  
Given the esotericism of the doctrine of transubstantiation  
Father Malachi O'Flynn now brings it to its bizzare conclusion  
he " Takes from the chalice and elevates a blooddrinking host.  
Corpus Meum".<sup>2</sup>

After the fantasy of the black Mass dissolves Bloom  
attempts to persuade Stephen to leave as the soldiers are  
becoming violent, " Come along with me now before worse  
happens". Stephen refuses and a soldier knocks him to  
the ground.

After the onlookers and the police have left Bloom  
attempts to revive him, " Mr. Dedalus...Stephen!...Stephen!".<sup>3</sup>  
Stephen stirs, " Who? Black panther vampire" suggesting Carrion  
Crow who is the black vulture is related to the panther vampire  
and thereby confusing the image of panther as father. Bloom  
sees " against the dark wall a figure appears slowly, a fairy  
boy of eleven... in an Eton suit... with glass shoes". Bloom  
calls to him "Rudy!" but the child gazes " unseeing into  
Bloom's eyes....A white lambkin peeps out of his waistcoat pocket".<sup>4</sup>

1. Ulysses p. 595

2. Ulysses p. 599

3. Ulysses p. 608

4. Ulysses p. 609. ( Emphasis mine. )

When Bloom finally resurrects Stephen all that Stephen wants is something to drink. Walking with him to the Cabman's shelter, Bloom attempts to give him advice concerning his life, health and friends. His advice will be ignored, in response to Bloom's question "But why did you leave your father's house?", Stephen replies "To seek misfortune".<sup>1</sup>

The appearance of the streetwalker causes Bloom to exclaim "Unfortunate creature! Of course, I suppose some man is ultimately responsible for her condition"<sup>2</sup> and he announces that as a 'paterfamilias' he is a stalwart advocate of medical inspection and we see Bloom assume his normal social mask.

When Bloom asks Stephen about his belief in the soul he is informed that

They tell me on the best authority it is a simple substance and therefore incorruptible. It would be immortal, I understand but for the possibility of its annihilation by its first Cause, Who, from all I can hear is quite capable of adding that to the number of His other practical jokes.<sup>3</sup>

Bloom, however, does not want to see the 'simple' aspects of substance. He merely wants to make the point that it is one thing to be a scientist and invent, but quite another to believe in a supernatural god. Stephen replies to this,

1. Ulysses p. 619

2. Ulysses p. 633

3. Ulysses p. 633

O, that has been proved conclusively by several of the best known passages in Holy Writ, apart from circumstantial evidence.<sup>1</sup>

Bloom takes him literally, and comments that "those bits were genuine forgeries all of them put in by monks most probably".<sup>2</sup>

Bloom amends and explains to Stephen what happened to him at Kiernans:

He called me a Jew, and in a heated fashion, offensively. So, I without deviating from plain facts in the least told him, his God I mean Christ was a Jew too, and all his family, like me, though in reality I'm not. That was one for him. A soft answer turns away wrath. He hadn't a word to say for himself as everyone saw.<sup>3</sup>

Bloom wants to be assured that he was right. But Stephen insists on dragging the Trinity in, not only as a subject of conversation, but as a vehicle with which to answer Bloom. "Ex quibus," Stephen mumbled in a noncommittal accent... Christus of Bloom his name is, or, after all, any other, secundum carnem.<sup>4</sup>

1. Ulysses p. 634

2. Ibid. The irony of the 'genuine forgeries' is that a nameless Spanish Christian wishing to locate Scriptural support of the Trinity invented and inserted a line into John 1, 5-7. This addition is known as the Johannine comma and consisted of the words 'The Spirit, and the Water and the Blood'. This 'genuine forgery' has been removed. See The Three Persons in One God p. 31. Given the Trinitarian controversy it is amazing that this was the only addition(detected) in recognized Scripture.

3. Ulysses p. 643

4. Ulysses p. 643 Stephen's remark indicates that his Sabellianism has not weakened, the name does not matter.



Bloom points out to Stephen that what the reality of history is is not important because it is not believed nor does it affect the way men behave and act. He tells him that

Jews...are accused of ruining . Not a vestige of truth in it, I can safely say. History would you be surprised to learn?-proves up to the hilt Spain decayed when the Inquisition hounded the jews out and England prospered when Cromwell, an uncommonly able ruffian, who, in other respects, has much to answer for, imported them.<sup>1</sup>

Cromwell, however, has not made any contributions to Ireland except that he saved her from becoming strong. By keeping her weak and dependent on England her citizens are now able with unwitting irony to discuss her great spirituality in newspaper offices.

Bloom reveals his Utopian hopes for Ireland,

I want to see everyone, concluded he, all creeds and classes pro rata having a comfortable tidysized income, in no niggard fashion... That's the vital issue at stake and its feasible and would be provocative of friendlier intercourse between man and man... I call that patriotism... Where you can live well, the sense is, if you work.<sup>2</sup>

This father alienates Stephen completely with his new world where "all must work together, have to, together".

Stephen does not want a material kingdom of this world,

"Count me out", he tells Bloom. Bloom attempts to modify

his position and Stephen rudely comments, "We can't change the country. Let us change the subject".

1. Ulysses p. 644

2. Ibid.

3. Ulysses p. 645

They examine the newspaper and Stephen, wondering if Deasy's letter concerning Irish cattle has been printed, asks, "Is that first epistle to the Hebrews, ...in? Text: open thy mouth and put thy foot in it".<sup>1</sup> This entire epistle actually is concerned exclusively with the establishment of Christ, as the Incarnate Son of God, seen as the answer to the laws and covenants of the Old Testament. This Epistle would not establish Stephen as a god-like poet. Rather, Stephen has been reduced by Deasy and England to indirectly help the Irish cattle trade. Stephen has been tempted to join Deasy in his crusade, much in the same way as he was pressed by Crawford to give a story for the newspaper. Finally, he is now being further reduced by Bloom's comparisons and his notion that poetry is also work, as though poetry and not menial work requires justification.

The cabman seeing them reading the paper tells them, "One morning you would open the paper and read, Return of Parnell". This has already been alluded to in 'Hades' and Bloom is no closer to accepting resurrection now than he was then.

Bloom is concerned, however, with Stephen

The queer suddenly things he popped out attracted the elder man who was several years the other's senior or like his father. But something substantial he certainly ought to eat...

Though they didn't see eye to eye in everything, a certain analogy there somehow was, as if both their minds were travelling, so to speak, in the one train of thought.<sup>2</sup>

1. Ulysses p. 648

2. Ulysses p. 656 (Emphasis mine)

Bloom continues to think about what has now become  
in his mind a victory over the Citizen

At the same time he inwardly chuckled over his repartee to the blood and ouns champion about his God being a jew. People could put up with being bitten by a wolf but what properly riled them was a bite from a sheep. The most vulnerable point too of tender Achilles, your God was a jew, because mostly they appeared to imagine he came from Carrick-on-Shannon or somewhere about in the county Sligo.<sup>1</sup>

The Catholicism that exists in Ireland is perceived by Bloom to be another form of nationalism and another force that dominates the Irish people. Of course the Irish, Bloom is suggesting don't realize this if for them Christ is after all an Irishman.

When Bloom and Stephen leave for Bloom's house they discover

Common factors of similarity between their respective like and unlike reactions to experience...

Both indurated by early domestic training and an inherited tenacity of heterodox resistance professed their disbelief in many orthodox religious, national social and ethical doctrines.<sup>2</sup>

This solidifies the suggestion that they are variations on the same theme and distinct only in socially assigned roles.

The language of the metaphor of the Trinity is again related to Bloom

From inexistence to existence he came to many and was as one received: existence with existence he was with any as any with any: from nonexistence gone he would be by all as none perceived.<sup>3</sup>

1. Ulysses p. 658.

2. Ulysses p. 666.

3. Ulysses p. 668

It is another parody of the Gospel of St. John where Christ is the Light, "But to as many as received him he gave the power of becoming sons of God". (John 1, 12)

Later this association is continued,

What satisfied him?  
To have sustained no positive loss. To have brought a possible gain to others. Light to the gentiles.<sup>1</sup>

Bloom proceeds to prepare "a collation for a gentile" which they drink, "Epp's massproduct; the creature, cocoa". After, Bloom thinks that

He thought that he thought that he was a Jew whereas he knew that he knew that he was not.<sup>2</sup>

It is a constant question in the gospels. Christ asks his apostles, who do men think I am, or say I am, or who do you think I am.

Bloom and Stephen compare Irish and Hebrew culture and in Stephen's answer to the narrator's question

What were Stephen's and Bloom's quasisimultaneous volitional quasisensations of concealed identities?

we find that the metaphor is still central to his perception.

Visually, Stephen's: The traditional figure of hypostasis, depicted by Johannes Damascenus, Lentulus Romanus and Epiphanius Monachus as leucodermic, sesquipedalian with wine-dark hair.<sup>3</sup>

This means that Stephen sees in Bloom the traditional figure of the human manifestation of the divine 'hypostasis'. He sees Bloom not as Father but as Son.

1. Ulysses p.676

2. Ulysses p.682

3. Ulysses p.689 (Emphasis mine)

The problem of the hypostasis in relation to the Trinity was the concern of St. John of Damascus, while Epiphanius attempted to irradicate the notion found in the pseudepigrapha that the Divine Trinity was being advanced as a reflection of a Divine Family or of three self subsistent persons, father, son and holy ghost, a phrase which subsequently proved useful to the Sabellians and other modalistic heretics who looked to Christian apocryphal writings for their interpretations of the Trinity. Clearly, Stephen is not sympathetic to Epiphanius and the narrator acknowledges this by the use of recondite terms like 'leucodermic' reducing the hypostasis to the biological.

Bloom's fatherhood is weak. He thinks of his surviving daughter

blond born of two dark, she had blond ancestry, remote, a violation, Herr Hauptmann Hainau, Austrian army, proximate, a hallucination, lieutenant Mulvey, British navy.<sup>1</sup>

During the day he blamed himself for Rudy's weakness, and in 'Circe' he mistook Molly for Milly. In 'Cyclops' his paternity is also suspect

Well, there were two children born anyway, says Jack Power.

- And who does he suspect? says the citizen.  
God, there's many a true word spoken in jest.<sup>2</sup>

1. Ulysses p. 693

2. Ulysses p. 338

Bloom is also concerned with his fatherhood and considers,

The irreparability of the past... once a clown in quest of paternity had... publicly declared to an exhilarated audience that he (Bloom) was his (the clown's) papa.<sup>1</sup>

the clown was not Bloom's son.

Bloom's house is considered as a house of bondage -

In what order of precedence, with what attendant ceremony was the exodus from the house of bondage to the wilderness of inhabitation effected?<sup>2</sup>

They commemorate leaving Bloom's house by the 113th Psalm which begins "When Israel went out of Egypt, the house of Jacob from a people of alien tongue, Judah became his sanctuary, Israel, his Kingdom".

Of Bloom the narrator asks

Did he find the problem of the inhabitability of the planets and their satellites by a race, given in species and of the possible and moral redemption of said race by a redeemer, easier of solution

the answer to which is

... all that is vanity.<sup>3</sup>

Stephen leaves Bloom and rejects the offer of a place to spend the night. But Bloom, nonetheless, brings Stephen up to Molly

Which event or person emerged as the salient point of his narration? Stephen Dedalus, professor and author.<sup>4</sup>

1. Ulysses p. 696

2. Ulysses p. 697

3. Ulysses p. 699

4. Ulysses p. 735

Bloom has been revealed as concrete, shrewd and materialistic. By all the allusions to the weakness of his fatherhood, Stephen's thesis has been solidified. Paternity may be a legal fiction. Yet of all the characters in Ulysses only Bloom articulates that he is willing to assume the responsibility of a father. Perhaps this is because he has fully acknowledged in a real and physical sense that he is a son.

## CHAPTER IV

### The Figure of Molly



Triadic formulas appropriated from a variety of pagan creeds had an impact on late Judaism and early Christianity. In writings drawn from these sources, which are admittedly unorthodox, there is evidence in early Christianity of a religious triad drawn from man's social and in particular familial experience.<sup>1</sup> In these systems the relationship is equated to the relationship existing in a human family, Father (Male element), Spirit (Female element) and Son (Offspring). It may be a facile way of understanding the godhead, but it is a compelling comparison for it is directly related to human experience and protects God from appearing to be alone. Loneliness seems to be an intolerable position in the Judeo-Christian tradition with its keenly developed sense of community.

In any case, St. Augustine promotes the idea that "Father and Son, have a love in common which is of the same divine substance as they themselves - the Spirit not of one of them but of both".<sup>2</sup> For Augustine the 'donatio' is, in fact, substantial personal love.

While Aquinas would consider love as a defect,<sup>3</sup> Augustine also would be horrified by the notion of some kind of divine family. It is clear though that his position regarding the

1. The Three Persons in One God p. 31

2. Ibid. p. 77

3. Cyril C. Richardson, The Doctrine of the Trinity (New York: Abingdon Press, 1958) This text does not have the Nihil Obstat or Imprimatur. p.92

Trinity, to the religiously uninitiated, does not seem to be too distinct from this. For our purposes, it is sufficient that we remember that the Trinity does have an accepted explanation which considers love as the basis of the Divine relationship and a repudiated one which is condemned when this love becomes analogous to that emotion which exists in human families.

In Christianity, the first female element worthy of praise is found in Mary, because through her acceptance of the angel's message she became instrumental in the Incarnation and displayed enormous confidence in God. Stephen, we have seen, in the 'Oxen of the Sun' has noted the immense difference between the first and the second Eve. Mary is most remembered for her reply to the angel "be it done unto me according to thy word" as recorded in the Gospel of Luke. Mary is the accepting, passive female principle in early Christianity. Molly Bloom is also, in her affirmation an accepting female principle. The irony of the enormous separation between the two is vital to our understanding of Molly.

We do not encounter Molly for the first time in 'Penelope'. She has been mentioned several times in the text, as well as participating in 'Calypso'. Her behaviour, or force, in 'Penelope', however, is developed through the controlling metaphor of the Trinity. She is a literal rendering of certain Scriptural passages concerning the

Spirit. Before we examine Molly's role as Spirit, through textual passages which occur well before we encounter her in 'Penelope', we should briefly examine the scriptural sources for her role as Spirit.

In 'Circe' and in 'Oxen of the Sun' we have noted a parody of the feast of Pentecost where originally the figure of the Holy Spirit descended on the disciples and gave them the power of tongues. So chaotic was the behaviour of the early Christians that some of their contemporaries were convinced that they were intoxicated, but the Scriptures defend them by saying that they were overcome by the power of the Spirit. Ulysses takes scriptural accounts and transforms them into literal nightmares. As in 'Oxen of the Sun' Molly's room in 'Penelope' and her concern with the end of the world is suggested in Acts 2, where we find

It shall come to pass in the last days...that I will pour forth of my Spirit upon all flesh... I will show wonders in the heavens above and signs in the earth beneath, blood and fire and vapor of smoke. The Sun shall be turned into darkness and the moon into blood before the day of the Lord comes.

In Romans 8, 26, we find justification for Molly's diction and her scorn of men and their scepticism -

But in like manner the Spirit also helps our weakness. For we do not know what we should pray for as we ought, but the Spirit pleads for us with unutterable groanings.

Molly does indeed help men in their weakness and her groanings, if not exactly unutterable, are equally awesome.

She remembers all the activity of the day and reminds us of her history with Bloom. She is, as suggested in John 15, 25-26,

the memory, collector of all things -

These things I have spoken to you... but the Holy Spirit whom the Father will send in my name, he will teach you all things and bring to your mind whatever I have said to you.

This, literally, is the way Molly behaves in 'Penelope'. She also, as a professed believer, fulfills other scriptural prophesy -

Because I have spoken these things to you, sorrow has filled your heart; it is expedient for you that I depart, for if I do not go, the Spirit will not come to you, but if I go I will send him to you... He will convict the world of sin... because they do not believe in me. (John 16, 6,8)

The final soliloquy does occur, in its present form, because Stephen has left. It is not difficult to substitute the usual masculine pronoun of the Scriptures for the feminine so that Molly may be considered as the Spirit. Since at least the time of Joachim of Flora, it was prophesied that the Holy Spirit would come in a female form at the end of time.<sup>1</sup>

Molly does have an identity as Spirit from both Apocryphal and Scriptural sources, but it is a deliberately distorted and symbolic one. She is also representative of the reduction of the symbol of the Virgin, mother of Christ. Through Bloom's description of her lotion we realize that when this lotion later appears in Virag's comments in 'Circe' about the mother of Panther, Molly is being compared with the defiled vision of

1. Denis de Rougemont, Love in the Western World, (New York: Pantheon, 1956) p.110

Mary -

She sold lovephiltres, whitewax, orange flower.  
Panther, the Roman centurion, polluted her with  
his genitories. Messiah! He burst her tympanum.<sup>1</sup>

The association is specific. In 'Circe', Bloom in  
response to the vision of Molly, repeats the formula for  
the lotion which he had previously given to the chemist

I was just going back for that lotion, whitewax,  
orange flower water.

The 'tympanum' that Virag mentions has been considered  
before when Dedalus, Cowley, and Dollard are singing in  
'Sirens' -

Sure, you'd burst the tympanum of her ear, man,  
Mr. Dedalus said through smoke aroma, with an  
organ like yours... not to mention another  
membrane, Father Cowley added.<sup>2</sup>

Many medieval explanations of the virgin birth considered  
that Mary was delivered of the child in an unusual way.  
Perhaps these myths occurred because of the people's loyalty  
to Mary as 'perpetual virgin'. In the 'Oxen of the Sun',  
Stephen repeats his question about the conception of Christ  
from Taxil which has occupied his mind in 'Proteus'. He  
then announces that Mary's pregnancy was

A pregnancy without joy... a birth with pangs,  
a body without blemish, a belly without bigness.  
Let the lewd with faith and fervour worship.<sup>3</sup>

1. Ulysses p. 521

2. Ulysses p. 270

3. Ulysses p. 392

All of this, including the ear image suggested by Simon Dedalus, is included in Molly's mind. In the most basic terms she thinks of the mystery of the Incarnation, suggested to her first by her recollection of a priest writing about "a child born out of her ear" and then about Christ

Like the infant Jesus in the crib at Inchicore in the Blessed Virgins' arms sure no woman could have a child that big taken out of her and I thought first it came out of her side.<sup>1</sup>

Actually a great deal is known of Molly before she is encountered in 'Penelope'. In 'Hades' the mourners discuss her. She is remembered in only physical terms, but she had spirit,

She was a finelooking woman. I danced with her... fifteen seventeen golden summers ago,... and a good armful she was.<sup>2</sup>

They do not understand why she married Bloom -

In God's name, John Henry Menton said, what did she marry a coon like that for? She had plenty of game in her then... Has still.

Molly is the product of Irish society. She is reduced to a physical entity, but her subordination comes from within herself as well as from exterior forces.

Molly is seen as the figure to whom Bloom subordinates himself and she is in Bloom's mind constantly as a source of anxiety about his sense of inadequacy regarding his power of generation. Bloom however, Molly recalls, has in the past

1. Ulysses p. 752

2. Ulysses p. 106

developed schemes which would exploit and subordinate her through using her body or her art for their mutual financial betterment. Bloom describes her to Stephen and excuses himself from any responsibility for Molly's unstable character -

My wife, is, so to speak, Spanish, half that is. Point of fact she could actually claim Spanish nationality... having been born in ... Gibraltar. She has the Spanish type... I believe climate accounts for character. That's why I asked you if you wrote your poetry in Italian.<sup>1</sup>

- to which Stephen replies that the Italians at the door "were very passionate about ten shillings". Molly is also very passionate about acquiring new possessions and imagines what gifts she will receive from Boylan if the affair continues.

Bloom also shows Stephen Molly's picture -

Stephen looked down on the photo showing a large sized lady, with her fleshy charms on evidence in an open fashion...<sup>2</sup>

Bloom considers Molly as sensuous, physical matter. He is concerned with occupying her time for her

Which domestic problem as much as any, if not more than, any other frequently engaged his mind? What to do with our wives.<sup>3</sup>

His solutions are fantastic and would, if anything, distort and subordinate Molly's personality even further.

Molly is, for Joyce, clearly part of the imagery and diction of the metaphor -

1. Ulysses p. 637

2. Ulysses p. 652

3. Ulysses p. 685

How did he elucidate the mystery of an invisible person, his wife Marión (Molly) Bloom, denoted by a visible splendid sign, a lamp?

With indirect and direct verbal allusions or affirmations:

With subdued affection and admiration: with description: with impediment: with suggestion.<sup>1</sup>

The sign, the lamp, may belong to part of the golden candlestick which bore the light. God often appears in the Old Testament in the form of fire or light. In the New Testament lamps fed with oil appear in the marriage procession in the parable of the wise virgins found in Matthew.

After Stephen has left Bloom reflects on her suitors, beginning with Mulvey and concluding with Blazes Boylan.<sup>2</sup> But he includes in his list practically everyone he can imagine. Again, through distortion she is subordinated.

Through the controlling metaphor of the Trinity a link is established between Bloom, Stephen and Molly. Their relationship is unacceptable as an orthodox parallel but is common as a description in pagan systems. In the relationship between Molly and Bloom we see the third 'personae' dominating the first. Bloom is subordinated to Molly, especially through his sense of inadequacy and his doubts about his own progeny. Bloom would, as we have seen, prefer to reverse the role, but is unable to. Stephen, because he rejects Bloom's invitation to spend the night even after Molly has been

1. Ulysses p. 702 (Emphasis mine)

2. Ulysses p. 731



described and discussed, rejects both figures as he has all day attempted to avoid any force whatsoever that would suppress or dominate him. Through Stephen's rejection described by his position in the metaphor we are given a clear insight into the forces that exist as potential sources of domination. The day has been for Stephen a series of rejections. He rejects Mulligan who represents contemporary Irish wit and intelligence, as well as cunning and materialism. He is afraid of Haines, who appears to be only an example of tolerant, urbane British modernity. He leaves Deasy's school because he can no longer contend with distorted logic and boastful imperialism. He avoids all his family, for he sees in them a potential suffocating force. Stephen will not work for the newspaper, he refuses to allow his art to be reduced to the Press gang. He will not reveal himself to his friends in the Library who would destroy his cherished notions of mystical sonship. He is rejected by the group in the Maternity hospital because he has alienated them with his sense of separateness. He attempts to demolish the vision of his mother who suggests the commands of the Church. Finally he turns away from Molly and Bloom with their need for a third element to draw from and simultaneously draw down.

The figure of Father and reluctant Son, in the metaphor of the Trinity in Ulysses, are personified. But the Spirit, the figure of Molly, is more accurately a 'symbol'. It is at this point that Joyce radically fractures the notion of

the Trinity. Moly is anti-unity. She is chaos and dis-integration rather than the font of grace and knowledge. She is not the unifying element nor the process that is called into existence by the Father and the Son. Rather, she is the ultimate block between Stephen and Bloom, for if all their antagonism, arising from their artistic and scientific temperaments, as witnessed in 'Eumaeus' and 'Ithaca' were eradicated, Molly would still rise and destroy any unity. Yet she is, in a reductionistic sense, an ironic literal realization of the religious persona, and in her attributes she is overtly similar to the third person of the Divine Trinity.

The Trinity that Stephen has struggled against all day is as powerful and as awesome as ever. But at the end of the day it is not a heretical or orthodox concept, but a flesh and blood woman as 'holy spirit', who wishes to seduce him. Molly falls asleep, but not before establishing through her affirmation that she acknowledges her role in this Trinity as, ironically, matter.

Molly has been throughout the day the 'rocks' on which Bloom has built his church. She is not being chained to this however,

no but were to be always chained up theyre not  
going to be chaining me up no damn fear once I  
start I tell you for stupid husbands jealousy 1

Molly has a primitive instinct for survival and she wishes to reject forces, primarily social standards that seem oppressive to her:

Better leave this ring behind... or they might bell it round town in their papers or tell the police... but theyd think we were married O let them all go and smother themselves for the fat lot I care 1

In her confusion Molly, by comparison with Bloom and other men, proclaims herself a believer.

and they come and tell you theres no God... hed scoff if he heard because he never goes to church mass or meeting he says your soul you have no soul inside only grey matter because he doesnt know what it is to have one 2

To have the Holy Spirit incarnate in oneself and to receive the revelation which that brought was, according to some early heretical sects, to be freed from mortality and possess heaven. A believer who carried the knowledge of God within himself possessed his own salvation and had no need for mysteries like the Trinity, or even the Church, as he had sufficient mystery within himself.<sup>3</sup> Most of these groups draw their philosophy from the First Free Spirits who were -

Gnostics intent upon their own individual salvation; but the gnosis at which they arrived was a quasi-mystical anarchism - an affirmation of freedom so reckless and unqualified that it amounted to a total denial of every kind of restraint and limitation.<sup>4</sup>

1. Ulysses p. 749

2. Ulysses p. 742

3. This is suggested by Cohn, in the chapter 'the way to self-Deification' in The Pursuit of the Millennium which is also interesting in relation to Stephen.

4. The Pursuit of the Millennium p. 150

These groups Cohn notes have commands such as -

"Now leave all people, withdraw again into your state of oneness for so shall you remain God". Stephen, Bloom and Molly in various and different ways all obey this command. Perhaps this is part of the reason why Elijah, in the person of Mr. Dowie, is touring Dublin.

Molly does begin her monologue with thoughts of the end of the world, and establishes herself as power of memory by remembering Mrs. Riordan who

Had too much old chat in her about politics and earthquakes and the end of the world let us have a bit of fun first God!

Molly repeats the prospect of the final days when moments later she remembers that

I popped straight into bed till that thunder woke me up as if the world was coming to an end God be merciful to us 2

This is followed by her recollection of the intense sexuality of the afternoon and we are lead to question if religious metaphor is not again to blame, this time for Molly's position which enables her to think that she has a 'soul'.

Molly is conscious of female, biological suppression

if someone gave them a touch of it themselves theyd know what I went through with Milly nobody would believe... and Mina Purefoys husband ... filling her up with a child or twins once a year 3

1. Ulysses p. 738

2. Ulysses p. 741

3. Ulysses p. 742

There is a connection between this and the position of the Church. Bloom in considering the Dedalus household had commented

Birth every year almost. That's in their theology or the priest won't give the poor woman the confession, the absolution. Increase and multiply. Did you ever hear such an idea? <sup>1</sup>

In the 'Oxen of the Sun', ironic praise had been given to Mr. Purefoy:

Thou hast done a doughty deed and no botch! Thou art, I vow, the remarkablest progenitor barring none in this chaffering, allincluding most farraginous chronicle. Astonishing! In her lay a Godframed Godgiven preformed possibility which thou hast fructified with thy modicum of man's work. Cleave to her! Serve! Toil on, ...<sup>2</sup>

Molly is aware that her husband, if not physically dominating, is verbally more aggressive.

we had the standup row over politics he began it not me when he said about our Lord being a carpenter at last he made me cry of course a woman is so sensitive... and the first socialist he said He was...<sup>3</sup>

Molly does not accept or reject this description of Christ. She does not react, as did for example the Citizen, when Bloom mentioned Christ in another political context.

Molly, while subjected to her Church, does not allow it to interfere with her behaviour. She is also suspicious of some of its precepts and considers that perhaps all the

1. Ulysses p. 151

2. Ulysses p. 423

3. Ulysses p. 742

sacraments are not necessary

I hate that confession when I used to go to Father Corrigan... I always think of the real Father, what did he want to know for when I had already confessed it to God...<sup>1</sup>

It is a considerable contrast to Bloom's reaction while in All Hallows Church:

Confession. Everyone wants to. Then I will tell you all. Penance. Punish me, please. Great weapon in their hands. More than doctor or solicitor. Woman dying to ... And why did you? Look down at her ring to find an excuse. Whispering gallery walls have ears. Husband learn to his surprise. God's little joke. Then out she comes. Repentance skindEEP. Lovely shame. Pray at an altar. Hail Mary and Holy Mary. <sup>2</sup>

Molly however, is not the protector of the Church but its critic,

that old bishop that spoke off the altar his long preach about womans higher functions about girls now riding the bicycle and wearing peak caps and the new woman bloomers God send him some sense and me more money <sup>3</sup>

In 'Calypso' Molly had asked Leopold to explain metempsychosis to her. For a moment Bloom was of the 'elect' possessor of the word and Molly was potential initiate. Her rejection of this role is representative of her rejection of any traditional function in the family of the Trinity. Molly refuses to be wisdom. In 'Penelope'

1. Ulysses p. 741

2. Ulysses p. 83

3. Ulysses p. 761

she rejects this imposition on her. Bloom is not to be her teacher

and that word met something with hoses in it and he came out with some jawbreakers about the incarnation he never can explain a thing simply the way a body can understand...<sup>1</sup>

Beside her rejection of Bloom's pedagogical methods, Molly remembers 'incarnation' when the subject was 'reincarnation'. There was no mention of Christ made man in the content of Bloom's explanation. Molly has not been listening to her husband in his role as teacher. Also, she wishes to be taught on a level that "a body can understand".

Molly remembers Gibraltar and possesses unwittingly, we learn the gift of prophesy -

what did I tell him I was engaged for fun to the son of a Spanish nobleman named Don Miguel de la Flora and he believed me I was to be married to him in 3 years time theres many a true word spoken in jest there is a flower that bloometh...<sup>2</sup>

But remembering Bloom brings her back to his attempts to educate her which merely make him somewhat contemptible to her. Bloom is like

that Indian god he took me to show one wet Sunday in the museum in Kildare... that he said was a bigger religion than the Jews and Our Lords both put together all over Asia...<sup>3</sup>

Molly is opposed to literary realism, which she feels has no place in art as life itself has sufficient. She

1. Ulysses p. 754

2. Ulysses p. 759

3. Ulysses p. 771

confounds Aristotle with "some old Aristocrat" -

like those babies in the Aristocrats. Masterpiece  
he brought me another time as if we hadn't enough  
of that in real life without some old Aristocrat or  
whatever his name is disgusting you more with those  
rotten pictures children with two heads and no legs  
that's the kind of villainy they're always dreaming  
about with not another thing in their empty heads  
they ought to get slow poison the half of them <sup>1</sup>

She hopes that for women there will be "something  
better for us in the other world", <sup>2</sup> but this a personal  
and not a feminist sentiment. Nor is it political or  
concrete, but rather "in the other world".

In this world, Molly remembers Stephen when he was  
young and connects her recollection to her prophesy -

he was an innocent boy then and a darling little  
fellow... he liked me too they all do by God yes  
wait yes hold on he was on the cards this morn-  
ing when I laid out the deck union with a young  
stranger neither dark nor fair you met before... <sup>3</sup>

She begins to imagine the value of having Stephen  
in the house and is concerned with being able to talk  
about herself -

I'll sing that for him they're my eyes if he's  
anything of a poet two eyes as darkly bright as  
loves own star aren't those beautiful words as  
loves young star it'll be a change the Lord knows  
to have an intelligent person to talk to about  
yourself not always listening to him... <sup>4</sup>

1. Ulysses p. 772.

2. Ulysses p. 773

3. Ulysses p. 774

4. Ulysses p. 775



Finally, captivated by her imagination, Molly completely inverts the metaphor of the Trinity in which the love of the Father and the Son is expressed by the Holy Spirit. She reduces and reverses the metaphor of divine love and therefore suggests a type of mystic incest in imagining the seduction of Stephen. She also becomes momentarily ambitious -

Ill read and study all I can find or learn a bit off by heart if I knew who he likes so he wont think me stupid if he thinks all women are the same and I can teach him the other part Ill make him feel all over him till he half faints... then hell write about me ... publicly too with our 2 photographs in all the papers when he becomes famous...<sup>1</sup>

Her plans for Stephen recall Boylan to her who offers a temporary advantage that Molly does not want to jeopardize the ignoramus that doesnt know poetry from a cabbage thats what you get for not keeping them in their proper place ... you might as well be in bed with what with a lion God Im sure hed have something better to say for himself an old Lion would...<sup>2</sup>

The lion is usually associated with the achievement of Judea or is used as the emblem of Christ, particularly in Revelation. However, the lion is also sometimes the malignant enemy as in "O Lord ... deliver me from all who persecute me; lest like a lion anyone should seize my soul, rend me in pieces and there be none to rescue me". (Psalms 7: 2,3)

Her husband Bloom has also been called a lion, by Mrs. Breen in 'Circe'

You were the lion of the night with your seriocomic recitation and you looked the part.<sup>3</sup>

1. Ulysses p. 776

2. Ibid.

3. Ulysses p. 444

Molly realizes that she is not alone in planning. She considers Bloom, with his practical schemes, as the great suggester. But she also sees the way men subordinate women and she connects this to the way men seek to subordinate other men, causing war and family disintegration. Her awareness however is perfectly selfish -

the great suggester Don Poldo de la Flora if he knew how he came out on the cards this morning hed have something to sigh for a dark man in some perplexity... and Im to be slooching around down in the kitchen to get his lordship his breakfast ... show them attention and they treat you like dirt I dont care what anybody says itd be much better for the world to be governed by the women in it you wouldnt see women going and killing one another and slaughtering when do you ever see women rolling around drunk like they do or gambling every penny they have losing it on horses yes because a woman whatever she does she knows where to stop... +

Molly stops shortly after this, and falls asleep.

All of Molly's schemes indicate, first, that she is presented in the novel as a deliberately ironic portrayal of the third person of the Trinity. She remembers and brings much to mind, but it is not the law of the Father or the Word of the Son. Rather it is her role between them and with them that she suggests.

When she considers the suffering of other women she does not feel pity or empathy with them. Rather she sees the men who cause this suffering as animals and maintains that she would never allow such things to happen to her.

Actually there is nothing of concern to Molly except

the material sensuous universe with which she has surrounded herself. Molly is on the verge of lust, a vice which is individual and chaotic in its effects. Who is Molly in the Trinitarian scheme of the novel? Surely she cannot be the Third age of Justice, Peace and God. Or is this what the prophets meant? An era of physicality, sexuality, one without wars certainly, but without souls as well?

Pagan Western religion, from which Christianity drew a great deal, had a close connection with the cycles of nature and the organic unity of tribal experience. The priest-king was identified with his people and through him they were kept purified of evil and in contact with the gods, but subservient to him. It is too great a price to pay for freedom must be sacrificed and, in 'Circe', Stephen points to his own head and remarks that "It is in here that I must kill the priest and the king". Only when mental subordination has been eradicated can any social or creative freedom be exercised. Can a personality, however limited to a physical existence, experience intellectual subordination? Is it possible for any movement whatever in the further development of Molly?

The priest-king society disintegrated as man became more conscious of his power as an individual. The rule of the priest king is generally succeeded by anarchy, as for example when the Roman mystery religions degenerated into erotic orgies. Ulysses, through Molly, closes with a strong sense that this perhaps is the unconscious state of the

world once again. A new creation is needed and the redeemer must combine the Logos with the creative principle which has inspired all life. Molly is not interested in political systems. But her alternative is a system without organization and programme. Without these components, no idea unless it is a mystic one, can prosper. Ironically though, without these elements Molly's system cannot be corrupted either. There appears to be an impasse. The Logos must become flesh. But in the third age of Ulysses the word simply is flesh.

While Bloom takes his superficial knowledge of physical science, biology, psychology and history to formulate his theory of what type of new man should be inhabiting his new world, Stephen and Molly with these same scientific sources or resources come to diametrically opposed conclusions. It is as though the three have been forced together but are straining each to outshout the other. Stephen argues that material science and revelation combined show that a God in whom he personally refuses to believe has shown himself in nature and history by the evidence of falls and redemptions. Molly has no need of external reality, no concern for the plight of the society or the individual except when it has physical or sexual overtones which may in some way effect her. Molly is concerned exclusively with self and while there are advantages to her uninhibited thought process there is great danger for the survival of civilization if her system, or lack of system, prospers.

Molly fulfills her rôle. She exists as part of the metaphor, but it is with her that the power and control is deliberately destroyed. Consistently the metaphor has been throughout Ulysses an overintellectualized process. An awareness was demanded from the participants. In this way they drew their identity from each other, but ultimately articulated their selfhood. With Molly there is no awareness of a larger plan, rather only the wily awareness of the seductress who knows that she would like to have Stephen in her house for her personal use and for her pride. She vaguely feels that he is somehow an intellectual, someone who will teach her. But in Molly, the quest for the word has been effectively buried. In fact it is all but annihilated. Perhaps this is because for Molly the age of the Father has lasted too long. Molly seems to be the metaphor for the misery of femininity that has given Stephen such anxiety throughout the day. We know from his reaction to his sister Dilly in the bookstall that he is afraid of being drowned by her, he sees his whole family sinking. From the figure of Molly, he is in peril of being totally absorbed.

Molly is a religious initiate. This is not an irony. It is an essential component in the contemporary Dublin citizen that Joyce wishes to describe. We know that she has prayed and her prayer has been a 'Hail Mary'. Of all Christian prayers, save the Sign of the Cross, this one chosen by Molly pivots most explicitly on the metaphor of

the Trinity. The prayer is concerned with the Incarnation of Christ.

Western history as well as religion began under the protection of a woman, the Muse Clio, who gave mortals insight into the meaning of the drama of man. When mythic history was overshadowed by man's intellect, physical and natural science evolved into intelligible and self-sufficient systems without need for reference to any external deity. God was permitted to exist on condition of being an unknown who never interfered with man or nature. This is the stance and creed of Leopold in his role as new father of Joyce's trinity. Both Stephen, although he rejects a personal God, and Molly, who oversimplifies this God, see God's personal judgement and damnation in the sound of the thunder. It is unlikely that Bloom can drag these reluctant members into his new law where it is possible to reassert the first simple belief without rejecting all the wisdom gained from changes and denials. Bloom's new law is a social scheme based on the morality of the Ten Commandments and a more equitable distribution of goods and wealth. We are now in the stage Joyce suggests where the veil of metaphor may be lifted and the self sufficiency of man, limited but capable of progress, may be revealed. Part of this process is articulated, along with its limitations, in the character of practical, material Leopold Bloom.

Molly and Stephen help to form with Bloom the Trinity

of the complexity of man and from this realization our exegesis of Joyce's new testament may begin. Joyce shows that his characters behaviour and knowledge of themselves make it clear that they have a 'fractured consciousness' which keeps them unaware of their matrix and base. History supports the impression that there has been a disaster and, if there had not been some remedial process, real or imaginary, man would have been confined to an even narrower field of awareness. In Dublin the belief that this remedy has occurred is reflected by the tenacity with which the metaphor of the Divine Trinity is maintained by the populace. The power structure, church and state, in order to rule and control man must convince him that he may be saved so that he can overcome his daily sense of anxiety and get down to the business of living and serving.

Joyce, by persisting in trinitarian imagery and fashioning his novel around three characters, is able to suggest that the metaphor may also be used to describe humanity. Every person embodies in himself, to some degree, characteristics of the three in Ulysses. He is an individual with a mind and will aware of suffering and oppression for which he seeks a solution, a father, a Leopold Bloom. He is a member of a special social heredity from which he has derived his way of life, his morés, his very substance. However reluctantly and to whatever degree rejecting, he

is a Son, a Stephen Dedalus. Lastly, he is merely human, a member of a biological species, a Molly Bloom.

In Ulysses there are three falls which correspond to each stage. The first fall, seen in Bloom, for example in 'Nausicaa' is a regression into oneness. Bloom as father is a lonely figure. The second fall, seen in Stephen, is the disruption between body and intellect. He rejects his physical father and the limitations of physical generation. The third fall, Molly's, is a purely psychological one, for she has succeeded in rejecting all reality of civilization and morality. This third fall is of the mind. In contemporary psychological terms, Molly is able to resort to complete fantasy and use this fantasy to build up a lie, a false faith with which to shut out all other knowledge. This is what Molly affirms, the situation suggested to her by her own recollections and created by her own imagination and memory.

The metaphor of the Trinity is one of reconciliation. Stephen has persisted in pointing out that there can be no reconciliation if there has not yet been a sundering and Stephen can find no personal cause or reason for, or evidence of a cosmic sundering. He rejects not only the Church's position on this, but the prophets as well who he sees as adopting only another posture capable of manipulating the credulous rabble.

Joyce is aware that reconciliation is a universal motive.



What someone like Freud would disparage as infantile feelings is in Ulysses considered as a 'saving inclination'. The self attempts some simple reconciliation with the world. It is hardly a modern or contemporary notion that the orgiastic impulse is an attempt to overcome the duality of the sexes and restore their supposed original unity. We have seen how this was a particular theme of John the Scot. There is a permanent conflict for all of Joyce's characters between self and non-self. Stephen's hostility to the Trinity exists partially because the Trinity assumes a resolution of the conflict at a fixed historical point. As we have noted in Christianity this fixed point is achieved in Christ and at this moment conflict is resolved.

For the members of Joyce's trinity there is an intractable dualism; self and world remain antagonists and every form of reconciliation fails. Stephen must go on his way alone into the night. There is no intention that his encounter with Bloom will somehow obviate his problem. There is nothing objectionable about this irreconcilability. It is part of Stephen's irreligious and artistic attitude. It is the final rejection of an unsatisfying metaphor.

It is most unsatisfactory to "consider the conclusion" of Ulysses in a positive resolved way. Perhaps we are tempted to do so because of a tendency to refuse to consider what Joyce himself considered throughout - the total fallibility of human solutions, especially when they are submerged in

supernatural imagery or belief.

The entire novel has been concerned with attempts and solutions, through Stephen with his Arian solution of the invention of a hypothetical connection in the logos as a link between the temporal and the eternal to Molly with her concern for the solution of the problem of her limited wardrobe. There is a general level of dissatisfaction.

Everyone's solution seems to stand in some way in opposition to the Church's official position. For Stephen it is the impossibility of the belief that the revelation of Christ is the revelation of the Godhead. For Molly it is the suggestion that her behaviour is sinful. Molly rather believes that she is the way God made her and in any case she regards her adultery as mostly Bloom's fault as he is cold. The solution the Church offers Stephen would eliminate his problem, but that would not satisfy him. Of its intricacy and ramifications Molly is not even aware.

Through Bloom we are reminded of the first element of the Trinity, God the Father, the great I Am of the Hebraic scriptures. Bloom articulates and suggests, but rejects this Father. He notes that the old law of justice is really eat or be eaten.

Then the twelve brothers, Jacob's sons. And then the lamb and the cat and the dog and the stick and the water and the butcher and then the angel

of death kills the butcher and he kills the ox and the dog kills the cat. Sounds a bit silly till you come to look into it well. Justice, it means but it's everybody eating everyone else. That's what life is after all.<sup>1</sup>

More importantly, through Bloom, we also learn of the nature of being in secular terms not commonly ascribed to the figure of the Father. The Father is not an abstract being of theology as Stephen suggests, but neither is He merely a parody of the divine figure when we find Bloom late at night attempting to comprehend the sum of all perfections, including those of order and motion which are recognized as complementary to each other and at the same time inherently related to substance. The final solution through Bloom is to be found outside of the Trinity which must grow to contain the human family. Bloom advances a kind of social humanism or Utopian Socialism. The new order is to concern man with human and not divine problems of justice.

Any resolution between the revolution Bloom offers to the intellectual Stephen is blocked by the pervasive influence of physical reality represented by Molly. Simply, Bloom must put his own house in order before he can take on a larger one. This new age that is being offered to Stephen contains too many physical considerations and contradictions, its orientation is too servile.

1. Ulysses p. 122

Molly's final affirmation is hollow. It begins and ends with her own being. It has not the effect of creating or reconciling. If Stephen, like Molly, has not been able to create a synthesis, he has at least been able as an artist to recognize his materials.

## CHAPTER V

### Conclusion

It has been my purpose to identify and examine the function of a specific metaphor, the figure of the Trinity, in Ulysses. It has not been my intention to formulate an equation in which one or several controlling metaphors equals the experience of the novel. This method, if thoroughly pursued, eventually leads to statement close to tautology.

The problem remains: To what extent can we examine the function and strength of the metaphors that compel and shape a novel? Once we have clearly and coherently established a central metaphor in any literary work we are approaching an understanding of our reaction to the work and hopefully our reaction will be directly related to a larger statement about the structure and purpose of the work. Ulysses requires a reaction from its reader and this process, while shaping the reader's perception, moves the novel beyond a descriptive statement of contemporary intelligence to a comprehensive one.

There is a genuine paradox in the structure of Ulysses. In its volume, detail, and historic scope the novel suggests all of western culture, or in any case a formidable section of it, sufficient to discourage all but the most determined and analytical reader. Simultaneously, all of the content of the novel is recognizable as the articulation or substantiation of religious, social or cultural equations or metaphors. In this respect Ulysses is a clear, compact work; the superfluous or extraneous detail is deliberately included in order to assist in the artistic approximation of human experience.

One of the ways that Joyce accomplishes this artistic approximation is through radical use of metaphor. By radical, a movement towards the centre, the core or inner reality of the metaphor, is suggested. In Ulysses, Joyce, by using the figure of the Trinity, has succeeded in utilizing a metaphor which is both current and alive in the literal sense and historic and mythic in its universal implications. The Trinity, in the first use, requires no explicit or intellectual examination. The revelation of the mystery of the Divine Trinity has within the tradition of the Roman Catholic Church a solid history and it is, simply, still valid. The reader not familiar with the dogma may need to be informed of its history and theological ramifications, but it is a reasonable assumption that the reader is aware that the Trinity is a living metaphor in Catholic secular as well as clerical society. It is the cornerstone of the Roman Catholic Church, the central description of the godhead from which all other details draw their very existence as well as their validity. Also the Trinity is believed to be a revealed truth. That is, human reason would not have been able to arrive at the concept that God is one in substance but three in person. Nor would human secular philosophy have arrived at such statements as: the three persons are co-equal and co-eternal, or that the Holy Spirit proceeds from the Father and the Son.

The metaphor of the Trinity then allows Joyce what few other metaphors would allow. He is able to go directly to the

living personal belief of a large part of his society while at the same time he may examine this society through a larger, more comprehensive framework. The irony, of course, is that the Irishmen in the novel find it sufficient to be in possession of this divine mystery and the Church on which it is founded. They experience no social obligation or anxiety for failing to live in religious or sacred relationships patterned on the divine model. Joyce neatly divides his Catholic characters into two groups. There are those who are subordinated by the metaphor, like the women in the church whom Bloom sees.

Seventh heaven. Women knelt in the benches with crimson halters round their necks, heads bowed. A batch knelt at the altar rails. The priest went along by them ... Shut your eyes and open your mouth.<sup>1</sup>

No matter how ironically Joyce treats these people, they are always in their submission to Roman theology committed to blind belief in the mystery. Bloom understands this when he thinks -

Look at them. Now I bet it makes them feel happy. Lollipop. It does. Yes, bread of angels it's called. There's a big idea behind it, kind of kingdom of God is within you feel ... Thing is if you really believe in it.<sup>2</sup>

Bloom is also aware that besides divine revelation, human investigation and organization has shaped the Church -

1. Ulysses p. 80

2. Ulysses p. 81



The doctors of the church: they mapped out the whole theology of it. <sup>1</sup>

The other Dubliners are those who see the Trinity not as a comfort or as a compelling factor in their lives but as a national birthright. Bloom, exasperated beyond all patience with the Citizen's lack of sympathy for the constantly persecuted Jew, cries -

And the Saviour was a jew and his father was a jew.  
Your God.

Any Catholic school child could have answered Bloom the way Cunningham does, "He had no father ... That'll do now", to which Bloom replies, "Well his uncle was a jew.. Your God was a jew. Christ was a jew like me".<sup>2</sup>

Much later in the novel, Bloom tightens the metaphor when he is with Stephen:

People could put up with being bitten by a wolf but what properly riled them was a bite from a sheep. The most vulnerable point too of tender Achilles, your God was a jew, because mostly they appeared to imagine he came from Carrick-on-Shannon or somewhere about in the county Sligo.<sup>3</sup>

The Citizen and the people connected with him who share his political hopes for Ireland presumably believe they have their eyes as well as their mouths open. <sup>4</sup>

1. Ulysses p. 83

2. Ulysses p. 342

3. Ulysses p. 658

4. British domination over Ireland, of course, is not dependent on the Irish Catholic belief or submission to the mystery of the Trinity. This would be nonsense. The British Empire was perfectly capable of governing and controlling nations that had only the faintest notion of what the Trinity was. In any case, an argument could be made that Britain was only able to impose her rule on countries that had some strain of passivity or simplicity in their native ideology.

The irony, implicit in Irish behaviour, is also exposed in the 'Aeolus' episode where the Irish equate themselves with seemingly superior races, the Hebrew or Greek, in order to distinguish themselves from the British. The Trinity becomes representative of their cultural wealth, "Put us all into it ... Father Son and Holy Ghost" is the command given to Stephen as a description of the type of article he is to produce.<sup>1</sup> What these Irishmen fail to perceive is that they are nonetheless behaving exactly like their rulers and given the opportunity would be as materialistic as the British. Worse yet, they do not acknowledge that the tenacity with which they cling to their sense of superiority, that is their religious faith, was imposed on them. The anti-Catholic laws, drawn up by the British in the 18th century, consisted of oaths which no Catholic could sign:

I do solemnly and sincerely, in the presence of God, profess, testify and declare, that I do believe that in the sacrament of the Lord's supper there is not any transubstantiation of the elements of bread and wine into the body and blood of Christ, at or after the consecration thereof by any person whatsoever: and that the invocation of the virgin Mary, or any other saint and the sacrifice of the mass, as they are now used in the church of Rome, are superstitious and idolatrous. <sup>2</sup>

1. Ulysses P. 135

2. T.W.Moddy & F.X.Martin Eds., The Course of Irish History from an article by M.Wall 'The Age of the Penal Laws', (Cork: The Mercier Press, 1967) p.219. (Emphasis mine)

There are several other issues that relate to the mystery of the Trinity and its related mysteries that present themselves if we allow ourselves to pursue historical tangents. This quotation, I feel, will suffice to show how directly hostile the British were to the power Catholics ascribed to the second person of the Trinity.

Central to our concern, however, is the fact that Joyce utilizes the metaphor of the Trinity by tying it to the common populace and that this is the same metaphor that has a larger structural purpose in the novel. The Trinity is not a shadowy dim recollection floating about in the consciousness of the Irish Catholic, and this must be remembered in conjunction with the structural and literary uses of the figure in Ulysses.

The problem of serving, the posture of silent servant which is the result of subordination, is in Ulysses the great dilemma. As we acknowledge that the novel is a 'mock-epic', we may assume that there is no great character to undertake the solution of the problem. Stephen, in some respects, comes close to the classical hero who watches in silence. But he is too closely connected with the problem to solve it. The dilemma is, in fact, shared by Stephen. In Ulysses there is no great character, hence no possible deliverance. The situation only needs to be clearly identified and for this, a strong metaphor, not a character, is required. In Ulysses there is a strong sense of a dying community. This concept is first found in Joyce's Dubliners where paralysis is a central theme in Joyce's "chapter of the moral history of my country". However, the social myths and icons have not been dislodged. Yeats and his revival of Irish myth is not treated with much respect in Ulysses, nor are the mystical poets. Why, Joyce suggests, resurrect heroic myth when it

will have little chance of re-vitalizing a people who are operating within the confines and limitations of a living one.

This perhaps is the way the artist, as Stephen imagines him, must kill the priest and the king. The ritual murder comes from the mind of the artist who by over-intellectualizing a process that when protected by faith and mystery is indestructible, kills it by over-exposure. The question becomes: Can a living metaphor, like that of the Trinity, survive the transference into secular art. After Ulysses does Joyce imagine that part of the mystery and therefore the power of the religious metaphor will recede into the past and become intellectually recognizable because it is no longer literally or personally relevant? The Trinity in itself is a metaphysical process and 'metaphor' is after all 'transfer'.

The power of Ulysses comes from Joyce's ability to appropriate for his art a living metaphor. As we have seen in our examination of the character of Stephen, he brings to the novel the suggestion of the intellectual history of the metaphor of the Trinity. His concern with Arius and, more importantly, with Sabellius cannot be ignored. We cannot understand a literary theme if we only isolate or identify one of its supporting metaphors. We cannot take for granted that we understand the function of a metaphor when we do not understand its function outside the confines of the novel. It is for this reason that an attempt has been

made to show how from a combination or series of scenes an overall theme emerges, that of man's relation to the godhead and the godhead's relationship to itself. We are forced, once we perceive this pattern, to centre our attention on the material the novel supplies; the heretics past and present, in order to appreciate the suppression both experience.

It is a commonly accepted description of comedy to consider as pivotal the clash between father and son precisely because this is a reversible situation and reconciliation is possible.<sup>1</sup> Ulysses, while far from being 'comedy', does pivot on this struggle or conflict, but it is connected to the notion of the fall and the Father is inscrutable. From the mystery of the Divine Trinity the novel considers the mystery of fatherhood, which for Stephen is seen as a mystical estate. The divine Father in Ulysses never really shows his hand or his will. He is like Hamlet's father, a ghost.

The christian laws which built up the boards of the jews (for whom, as for the lollards, storm was shelter) bound their affections too with hoops of steel. Whether these be sins or virtues old Nobodaddy will tell us at doomsday leet.<sup>2</sup>

The figure of the father assumed by Bloom is never strong enough to dispel his role as servant. Leopold carries Don Giovanni about with him and, in some ways,

1. See for example, Northrop Frye, Anatomy of Criticism: Four Essays (Princeton: Princeton Univ. Press, 1957) p. 164.

2. Ulysses p. 205 - Stephen speaking in the Library.

he is like Leporello, Giovanni's servant. While the opera is alluded to in Ulysses by Bloom, it is Molly, if anyone who is the Don. Molly is the only one whose lovers are catalogued (by Bloom) as are Giovanni's in the 'Il Catalogo' of the opera. Leporello decides at the end when Giovanni is destroyed to seek a better master. Bloom, at the conclusion, tries to bring Molly another admirer. Molly, whatever else she does, does nothing to reconcile Bloom and Stephen. Rather she exacerbates the conflict.

I have attempted to show that the metaphor of the Trinity controls a great deal of the content of Ulysses. To this end I have tried to show simply how each of the three main characters in the novel correspond literally or ironically to a related person in the divine Trinity. Perhaps, however, the metaphor accomplishes more than this; for the conflict implicit in the secularization of the metaphor moves through images, scenes and episodes creating a recurring leit-motif effect which ultimately builds a basic structural pattern.

The religious metaphor of the Trinity is, of course, only a method, a way of apprehending God through the material given in the New Testament. One of the more interesting problems that Trinitarian studies reveal is the problem of Divine Subordination. I would suggest that this aspect of Subordination is as important to the use of the

metaphor in Ulysses as are the two other important ingredients, the reality of the metaphor in the minds of the Dubliners and the historical mythic suggestions implicit in the metaphor.

In Patristic thought the Trinity, by assigning to the Logos or Son a mission received from the Father, has been susceptible to the charge that the Second Person is a function of the first. It may be that the whole system of numerical description is at fault. But Joyce certainly allows Stephen, for example, to utilize the notion of hierarchy in discussions that follow a first, second, third direct sequence. In totally non-Christian schemes, Hermes is associated with the Logos and becomes the interpreter of the gods. Stephen, of course, would rather be the artificer of the universe. In any case, wherever Christianity comes in contact with quasi-rational systems like Gnosticism, there is a characteristic tendency to see the Son and the Holy Ghost as definitely subordinated to the Father.

One of the accomplishments of Ulysses is that this notion is reversed and the Father role of Bloom is one of subordination. Such is the fate of sincere practical materialistic men who de-mystify their identity. The Holy Spirit in Orthodox theology is finally resolved by showing that he too is not subordinate to the Father, but is fully God not only in his work of sanctification but by his activity in controlling the world by being a vitality operative from

within it. It requires little deviation from orthodoxy to arrive at the horrendous actualization of Molly as Holy Spirit. In fact, it is not even unique to see the Holy Spirit coming in the last days in the form of a woman. This suggestion had already been made by medieval millennial prophets.

What, however, of the theme of actual social, political or psychological subordination in Ulysses? First, we must vindicate to some extent the orthodox conception of the Trinity. Catholic theologians find the notion of subordination within the godhead, at the least, distasteful. The dogma, after all, is a mystery. But nowhere does the mystery contribute to the theory of subordination. Rather it is logical attempts to comprehend the mystery that cause sincere men to bring up the issue of subordination, usually by citing such scriptural passages as Christ's comment that "the Father is greater than I".

There has been no suggestion, nor is there any evidence, that Joyce's purpose in Ulysses was to respect the 'mystery' of the Trinity. Stephen, the character who is explicitly concerned with divine fatherhood, establishes quite clearly that it is with the independent men who chose to try to comprehend the mystery that he is concerned. We can therefore point to the problem of subordination in Irish culture and see that it has been a similar problem to Catholic theologians.



This does not mean that I am suggesting that the ~~the~~ Trinity in itself causes secular subordination. The structure of the novel, however, demonstrates that the figure of the Trinity for the Irishman is connected to his self-definition and hence his subordination.

All the characters in Ulysses are in their roles of Irish sons acting out a personal form of insubordination or rejection. All the Irishmen in Ulysses are aware that they are not free, so they assume the severity of rulers or fathers themselves and **oppress** those with less freedom. This process begins in 'Telemachus' with Mulligan's treatment of the milkwoman and is continued with numerous examples of women tied to the oppressive rule of socially marginal and often alcoholic husbands.

Those who suffer most at the hands of these subordinated Irishmen are those who are considered by the Irish as less than Irish, men like Leopold Bloom. No matter what Church Bloom belongs to, in their eyes he does not belong. However, the Irish Roman Catholic Church, itself not being the Church of Ireland in one sense, does not belong and perhaps this is why Ireland, with her history of attempting to free herself of British rule, is not as a people interested in disaffiliating herself from her Roman masters. Only Stephen is fully cognisant of the many masters Ireland has. This unawareness of these masters, and in many cases deliberate loyalty to them, is perhaps the most significant irony. Fidelity to one master

it is believed will be rewarded by deliverance from another.

Because of the fall of man the Trinity is required.

Patriotic Irishmen see their deliverance from England, but not through their own will, rather through a Fall visited on England like some plague.

Skin-the-Goat ... described in his lengthy dissertation (Ireland) as the richest country bar none on the face of God's earth, far and away superior to England, with coal in large quantities, six million pounds' worth of pork exported each year, ten millions between butter and eggs, and all the riches drained out of it by England levying taxes on the poor people that paid through the nose always gobbling up the best meat in the market... But a day of reckoning... was in store for mighty England, despite her power of pelf on account of her crimes. There would be a fall and the greatest fall in history. The Germans and the Japs were going to have their little lookin... and her downfall would be Ireland .... His advise to every Irishman was: stay in the land of your birth and work and live for Ireland. Ireland, Parnell, said, could not spare a single one of her sons. <sup>1</sup>

Through the controlling metaphor of the Trinity a link has been established between Bloom, Stephen, and Molly. Bloom associates Stephen with his dead son Rudy. But it is another form of subordination in which Stephen has no interest:

All kinds of Utopian plans were flashing through his (Bloom's) busy brain. Education (the genuine article), literature, journalism, prize titbits, up to date billing hydros and concert tours in English watering resorts packed with theatres, turning money away, duets in Italian with the accent perfectly true to nature and a quantity of other things, no necessity to tell the world and his wife from the housetops about it and a slice of luck. An opening was all was wanted. Because he more than suspected he had his father's voice to bank his hopes on which it was quite on the cards he had...<sup>2</sup>

1. Ulysses p. 640 (Emphasis mine)
2. Ulysses p. 659 (Emphasis mine)

In the relationship between Molly and Bloom we see the third person dominating the first, Bloom is subordinate to Molly. Stephen, because he rejects Bloom's offer of his home as a place to spend the night is in effect rejecting Molly as well.

Because of the importance of the Sabellian interpretation of the Trinity in Ulysses - Stephen calls Sabellius the subtlest heresiarch of all the beasts in the field - we have a possible explanation for the similarity in the concerns of Bloom and Stephen. Molly is the recorder, the memory who absorbs it all. Perhaps Bloom and Stephen are the same principle behind radically different masks. We know that Stephen will not follow convention. In the 'Telemachus' Mulligan tells him "You could have knelt down, damn it, Kinch when your dying mother asked you ... there is something sinister in you".<sup>1</sup> Bloom in 'Hades' however,

...stood behind near the font and when all had knelt dropped carefully his unfolded newspaper from his pocket and knelt his right knee upon it. He fitted his black hat gently on his left knee and holding its brim, bent over piously.<sup>2</sup>

Stephen is the unclean bard who 'makes a point of washing once a month'. He is like the monk, the mad holy man who could proudly proclaim that his feet touched water only when he was forced to wade across a river. Bloom, however, enjoys thinking of the baths.

1. Ulysses p. 5

2. Ulysses p. 103

Stephen admits in the library that he does not believe his own theory, while Bloom always speaks in earnest - to the mourners at the funeral, to those in the pub, to the students in the maternity hospital and finally to Stephen. Stephen plagiarizes from the Professor to teach the multitude in the library of Antisthenes who he repeats was a disciple of Gorgias (when in fact he was a disciple of Aristotle). Bloom patiently and seriously explains the transmigration of souls to Molly. Bloom thinks that at each and every moment someone is dying or being born, Stephen thinks that a Mass is being celebrated constantly on the face of the earth.

Bloom is rejected by everyone, Stephen rejects everyone. As members of the Trinity, neither the practical, material father nor the proud distant son has made much impression. Bloom is rejected by Ireland and Stephen rejects Ireland.

To the figure of Martin Cunningham we owe at least part of the explanation. After the group in the pub have criticized Bloom, the Citizen says to Martin -

- That's the new Messiah for Ireland! Island of saints and sages!

to which Martin replies -

- Well, they're still waiting for their redeemer. For that matter so are we.<sup>1</sup>

1. Ulysses p. 337.

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