ABSTRACT

This paper examines the concept of Jesuitry and its negative connotations in James Joyce's *Ulysses*. Historically, this religious order, which was often viewed as fearful, criminal, outlaw and suspicious organization, resonates in the novel's themes and characters. For instance, the Jesuit's reputation for subtlety, craft and deviousness relate perfectly to the themes of nostalgia, alienation and disconnectedness. The paper also analyzes selected passages from the text of *Ulysses* to look at the appropriateness of applying "jesuitness" to characters in the novel, in particular Bloom, Stephen and Father Conmee.

**Keywords:** James Joyce, *Ulysses*, Jesuitry.

INTRODUCTION

Joyce's reaction and ironic play within the traditions, discourses, doctrines and dogmas of the Roman Catholic Church can be seen from the opening lines of *Ulysses* and throughout the entire novel. One of the traditions with which Joyce plays is that represented by the Society of Jesus, the Jesuits, the religious order of worldly priests with which his character Stephen Dedalus had an intimate acquaintance both as student and as aspiring member. One focus around which Joyce's multi-faceted reaction and complex inter-weaving of thematic material can be organized is Father John Conmee, S. J. whose brief appearance in *A Portrait of the Artist as A Young Man* and *Ulysses* belies the importance of the spiritual and intellectual influence of the Jesuits on Stephen Dedalus. "The Wandering Rocks" episode of *Ulysses*, in particular, connects Father Conmee structurally with other characters in the other eighteen sections of the episode, but from the opening pages of the novel, the theme of "Jesuitry" appears as an important sub-theme or leitmotif. An examination of "Jesuitry" and of Conmee's position as a Jesuit priest and representative of the Catholic Church in the context of the novel will illuminate other themes such as nostalgia, alienation, otherness, and disconnectedness. To discover the significance of *Ulysses* Jesuit strain, it will be important briefly to elucidate what exactly in the text of the novel leads us to an investigation into "jesuitry," and then briefly to reconstruct what it might have meant, historically, to be a Jesuit. Then, negotiating an analysis of passages from the text of *Ulysses* itself, we can look at the appropriateness of applying "jesuitness" to characters in the novel, in particular Father Conmee, Stephen, and Bloom.

As Anthony Burgess has noted in *ReJoyce*, the reader is prepared for "solemnization without solemnity" (26) with the first spoken statement of *Ulysses*, Buck Mulligan's: "Introibo ad altare Dei" (3). This quotation leads to the novel's second spoken line of dialogue, Mulligan's verbal remark to Stephen from the top of the Martello tower: "Come up, Kinch! Come up, you fearful jesuit!" (3). We may ask what exactly Mulligan is talking about, because thirty-seven lines later, Mulligan again labels Stephen, this time as the "jejune jesuit!" (4). From the beginning, Stephen is associated (although ironically) with priesthood, specifically the Jesuits. Mulligan might well describe his roommate-host as he does, since Stephen had attended the Jesuit preparatory school of Clongowes Wood College as a boy. "Stephen," to use Leo Manglaviti's words, "thinks highly of his Jesuit teachers at both Clongowes and Belvedere: 'Whatever he had heard or read of the craft of the Jesuits he had put aside frankly as not borne out by his own experience. His masters had seemed to him always intelligent and serious priests'" (218). In fact, Stephen's intellectual and religious inheritance from his days there, as will be seen, constitutes a significant element of his character.

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Part of Stephen's inheritance is related to connotations of the word "Jesuit." Throughout its history, the Society of Jesus was in fact a "fearful" organization, serving as an important element of the Roman Catholic Church's reaction to the "free-thinking" of the Protestant Reformation. But again, what exactly does Mulligan mean by "fearful"? In the "Telemachus" episode, Mulligan is a (nick)-name giver, and often verbally needles his gifted intellectual host and roommate, calling the name Dedalus "absurd," joking about the church, referring to Stephen affectionately and familiarly as "poor dogsbody" (5). And because, as so often in _Ulysses_, Joyce seems to offer his allusions as "throwaways," we may be tempted to ignore the first label by which Stephen is known. Joyce's allusions are really invitations to dig deeper and to see how his skillful play with language and literature can reveal about character and theme.

If we scratch the surface of what a "Jesuit" reputation signifies, we discover a source of illumination for Stephen's (and others') character in _Ulysses_. Thomas J. Campbell, S. J., begins his _The Jesuits: 1524-1921_, with a reflection, as other historiographers of the Society of Jesus have done (E. Boyd Barrett's _The Jesuit Enigma_), that the "name Jesuit has usually a sinister meaning" (1). Campbell goes on to describe the Order's reputation and reception in the countries of Europe when they appeared in the sixteenth, seventeenth and eighteenth centuries:

In Germany they were denounced as idolaters and libertines... In France they were considered assassins and regicides... In England they were reputed political plotters and spies... In America, John Adams, second president of the United States, identified them with Quakers and resolved to suppress them... the Indians burned them at the stake. (2-3)

We see from this passage the Society's far-reaching, international connections, but Campbell expands further upon the Jesuits' reputation, and notes how the decree of the Parliament of Paris incriminates the Jesuits as:

Guilty of having taught at all times, uninterruptedly, and with the approbation of their superiors and generals, simony, blasphemy, sacrilege, the black art, magic, astrology, impiety, idolatry, superstition, impurity, corruption of justice, robbery, parricide, homicide, suicide and regicide.' The decree then proceeds to set forth eighty-four counts on which it finds [the Jesuits] specifically guilty of supporting the Greek Schism, denying the procession of the Holy Ghost... of siding with the Lutherans, Calvinists and other heretics of the sixteenth century. (3)

Campbell notes that "finally the lexicons of every language gave an odious meaning to the name Jesuit" (4). The qualities and crimes listed in the Parliament of Paris's decree are fearful; one wonders what exactly the Jesuits were not guilty of. Nevertheless, the passage reveals that the Society was highly involved religiously and politically, maintained a prominent international profile, and although negatively, were thought of as not lacking the means to commit any crime. In the Parliament of Paris's decree, the Society appears as "myriad-minded" as Odysseus, the root of whose name means "hated." The "fearfulness" of the Jesuits in this indictment thus seems to harmonize with Joyce's Homeric echoes. The Jesuit order was actively involved in missionary work in the continents outside Europe. The Parliament of Paris's decree reveals the Jesuit Order to be a kind of outlaw, black sheep organization. Additionally, even though the Order, as Martin, S. J., Harney notes "fought in all parts of the far-flung battle-line of the Catholic Restoration" (191), the Jesuits were still viewed with suspicion even in countries such as France that remained Catholic. The Order's outlaw character, their otherness have much to do with the themes and motifs of _Ulysses_, and their early power will be seen as a foil against which the impotence of the religious situation will be played.

Many of the Order's alleged crimes referred to in the Parliament of Paris's list of offenses could in fact be attributed to Stephen Dedalus, and in many ways, can also be associated with the outsider Bloom in episodes where a reductive political language is used in "The Cyclops" and "Circe" episodes. The Parliament of Paris' language in listing the sins of the Jesuits in fact resembles not so strangely, the political attitudes Joyce often satirizes. The entire passage in fact resembles a Joycean litany. Even the word "simony," the buying and selling of religious offices, has a special Joycean connotation and association with the father of Stephen, a pun on Simon Dedalus, and connects the spiritual order with the material and economic orders.

Joyce establishes Stephen's relationship with his Catholic background early in _Ulysses_. Stephen describes his conflict to the English interloper Haines in an allusive, elusive, and poetic way:

I am a servant of two masters, Stephen said, an English and an Italian... And a third...there is who wants me for odd jobs... The imperial British state, Stephen
answered, his colour rising, and the holy Roman catholic and apostolic church... 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... the vigilant angel of the church militant disarmed and menaced her own rare thoughts, a chemistry of stars... the vigilant angel of the church militant disarmed and menaced her heresiarchs. (17-18)

Burgess—as well as critics like Michael Seidel and Colin Owens—reflects on the bearing of the Jesuit influence on Joyce, considering that "Joyce's rejection of Catholicism was far from absolute. The Jesuit's boast about conditioning a child's soul for ever is not an empty one, and Joyce was brought up by the Jesuits" (31). Similarly, Owens asserts that, "Joyce was a close observer of the Jesuit version of the intellectual, communal, and spiritual discipline inherited from the rule of Saint Benedict" (126). The extent of this relationship can be seen when we observe that the crimes ascribed to the Jesuits in the Parliament of Paris decree are remarkably similar to the "heresies" Stephen reflects upon in this passage. Stephen at least indirectly identifies himself as a rebel, a "heretic," even a heresiarch like Arius or Sabellius, taking the interpretation of the sacred into his own hands. He reacts, as the Jesuits were said to have reacted, against the established, politically and hierarchically sanctioned notions of truth. This characterization of Stephen as "heresiarch" somehow only aligns the young artist even further with the religion he rejects.

Leopold Bloom, too, while no Catholic, also ironically resembles a kind of Jesuit, the Jesuit as missionary, as he attempts to spread the gospel of decency and tolerance among the people of Dublin. His attempts to counter the bar crowd's nationalistic and reductive rhetoric in Barney Kiernan's pub: "It's no use...Force, hatred, history, all that. That's not life for men and women, insult and hatred. And everybody knows that it's the opposite of that, that is really life— What? Says Alf.—Love, says Bloom" (273). Bloom's genuine attempt to cut through the bar-language is immediately rebuffed: "A new apostle to the gentiles, says the citizen. Universal love... That chap? Beggar my neighbor is his motto. Love, moyla! He's a nice pattern of a Romeo and Juliet" (273). Bloom's attempts to keep a hand in virtually everything he comes across—philosophy, music, religion, food—are also Jesuit-like. And like the Jesuits at certain periods of their history, Bloom is disparaged and rejected. The kind of nationalistic language heard in Barney Kiernan's bears a striking resemblance to Mr. Deasy's anti-Semitism, that Ireland never had a problem with the Jews because it never let them in. As with the attitude expressed in the decree of the Parliament of Paris, another is identified, and against that other, the established hierarchy defines itself.

While the Jesuits can be associated with colonialism—in North and South America, and throughout the world—they occupy an enigmatic position within that colonialism. But as the language of the decree of Paris suggests, the Society of Jesus represented a kind of other against which some elements of society defined themselves. Joyce was fully aware of the church history, not least in the history and reputation of the Jesuits—the independent nonconformist, intellectual, worldly priests, involved in politics and outsiders even in their own church. As outsiders, outcasts, an examination of the Jesuits as they relate to Bloom and Stephen reveals an ironic resemblance that overlaps with many of the novel's myriad themes: nostalgia and outcast status.

*A Portrait* illuminates additional facets of Jesuit reputation and character. Stephen, as a young student at Clongowes Wood College, wonders how priests handle going to confession:

Perhaps he would go to...the minister. And if the minister did it, he would go to the rector: and the rector to the provincial: and the provincial to the general of the Jesuits. that was called the order: and he had heard his father say that they were all clever men. They could all have become high-up people in the world if they had not become jesuits. (53-54)

In addition to suggesting the society's formal hierarchy, Simon Dedalus is aware of the Jesuit reputation for power and influence: "...what impressed Joyce about the Jesuits was not only the power of their personality but also how such power might be countered. The two went hand in hand: power and how to counter it (which in its own way was a tribute to that power)" (Pierce 183). (Two incidents illustrate this: when falsely accused by Dolan, and subsequently punished, Stephen appeals to Father Connemee, who assists him in achieving a small victory against the Prefect of Studies. The other small victory he wins is against the English Dean of Studies, when he points out that the word "tundish," unknown word to the Jesuit priests, means, in Ireland, "funnel." But in spite of the Society's worldly character,
Joyce tells us that his visible representative of that society in *Ulysses*, Father Conmee, is a comic black hole, a walking absence completely out of touch with the realities of the present who does nothing with his power. In *Ulysses*, we see that Conmee, at least occasionally, lives in the past: "Don John Conmee walked and moved in times of yore. He was humane and honored there. He bore in mind secrets confessed and he smiled at smiling noble faces" (184). He imagines his days as rector of Clongowes Wood College, and we see that he literally is walking in the past: "His thinsocked ankles were tickled by the stubble of Clongowes field. He walked there, reading in the evening, and heard the cries of the boys' lines at their play, young cries in the quiet evening" (184). His benevolent view of the world and to his past is in complete contrast to Stephen's and Bloom's often haunted and anguished relationship with it.

In *A Portrait*, Joyce emphasizes the interrelatedness of clothing style and Jesuitry: "There came into Stephen's memory a saying which he had heard from his father before he had been sent to Clongowes, that you could always tell a Jesuit by the style of his clothes" (69). Stephen and Bloom are both dressed in black, and while this black does signify mourning (Stephen for his mother, Bloom for the funeral of Paddy Dignam), they both may also be ironically identified with the Catholic priesthood, and by extension, with the Jesuits. Stephen is himself derisively accosted as a clergyman by Privates Compton and Carr in the "Circe" episode: "Way for the parson" and "What ho, parson!" (424). Stephen's black may associate him with the intellectual life he pursued in Paris, and with Hamlet, another sable-clad mourner. But we remember how in *A Portrait*, Stephen had aspired to become a Jesuit, a role that he quickly rejected. Stephen's and Bloom's black points to the absence in the novel of a priesthood visibly involved in the needs of society; Stephen and Bloom thus assume ironic roles of intellectual and humanist missionaries. Stephen continually casts his seeds upon infertile ground; continual evidence is given that Stephen possesses the intellectual gifts to be a "high-up person," like a Jesuit, but his inability to reconcile himself with his past constantly interferes with his present. Similarly, Bloom's well-intentioned but often inept socializing earns him outcast status, as with his run-in with the Citizen where he fumblingly tries to describe "love" to the un-listening crowd. Like a Jesuit, Bloom is figuratively driven out of the country by the representatives of nationalism.

Stephen's proud declaration: "Non Serviam," in effect, means what it says, as Burgess has noted (31); he will not serve either the established religious or political orders. But it is also a statement of rejection that specifically goes against the Jesuit emphasis on service to others. Stephen, in fact, becomes anti-Jesuit. In *A Portrait*, he proudly declares to his friend Cranly:

I will not serve that in which I no longer believe whether it calls itself my home, my fatherland or my church: and I will try to express myself in some mode of life or art as freely as I can and as wholly as I can, using for my defense the only arms I allow myself to use, silence, exile, and cunning (213).

Like the Jesuits' forced underground in the seventeenth and eighteenth centuries, Stephen, too, declares that he will make his way in the world. In spite of his assertion, he (in *A Portrait*) appropriates the language of his religious inheritance to declare that he will become the "priest of the eternal imagination, transmuting the daily bread of experience into the radiant body of ever-living life" (192). Stephen welcomes life at the end of *A Portrait*, going off "to encounter for the millionth time the reality of experience and to forge in the smithy of [his] soul the uncreated conscience of [his] race" (218). The context of this artistic manifesto casts Stephen as a missionary embarking on a mission to convert the souls of the unbaptized, alone in a brave new world. But in *Ulysses*, we discover that the reality of his experience also includes the burden of a past in which his mother, father, sisters, and Dublin connections all contribute to a complex web of interferences to his stated goals.

While Stephen's situation is overtly complex, Father Conmee's is deceptively simple. As a member of the illustrious and infamous order, he can be seen as a touchstone, but he is also a hazard. Even as he seems clearly labeled and identified in "The Wandering Rocks," Conmee is not a lighthouse that guides or warns. Beneath the water is a wide-ranging background of intellectual, spiritual, and even colonial history. If we explore a little the history of the Jesuits, we see not a collection of affable, out-of-it, genial social negotiators, but a collection of often zealous and passionate zealously enough to transform a child into a man. According to Pierce, "the Jesuit missionary St. Francis Xavier is allegedly responsible for the motto we associate with the Jesuits: 'Give me a child until he is seven and I will give you a man'" (180). This motto proves true for Joyce
himself, whose literary character, color and intellect are the outcome of this Jesuit education. Connem is in fact a hazard if we take him as representative of the Society because he is not a parody or caricature of a Jesuit. He does not possess fearfully "Jesuit-like" qualities such as missionary zeal or passion, that might be exaggerated, or even any of the darker characteristics outlined by the Paris Declaration.

Father Connem has no desire to murder anyone; he is pleased with the way life is. The status quo is a comfortable state of affairs, and he relates to his community in a way that other characters are unable to. In Ulysses, Connem's attitude is an uncomplicated one, "God is in His heaven, all is right with the world" view of the world. On seeing a barge carrying turf, he considers the scene "idyllic" and reflects on "the providence of the Creator who had made turf to be in bogs whence men might dig it out and bring it to town and hamlet to make fires in the houses of poor people" (182). Connem's reflection constructs a seamless chain of cause and effect, the gift of a benevolent creator. Even the poor have their place. But this outlook is also effectively equated with the church, and stands in opposition to the complicated sexual, social, and domestic realities Bloom and Stephen face. The nods, salutes, greetings, and gestures of respect Connem enjoys with a kind of low key noblesse oblige. Even the poor have their place. But this outlook is also effectively equated with the church, and stands in opposition to the complicated sexual, social, and domestic realities Bloom and Stephen face. The nods, salutes, greetings, and gestures of respect Connem enjoys with a kind of low key noblesse oblige. Likewise vividly contrast the silencing and de-presencing Bloom suffers at the hands of his fellow citizens.

Stephen is far more passionate, possessing as he does, a truly fearful "jesuit" intellect, one that is able to defend any position; we see his intellect and rhetorical skill displayed often in Ulysses, in the Parable of the Plums, or in his elaborate sophistry in discussing Shakespeare, or even the beautifully crafted aphorisms he delivers. In A Portrait, Stephen describes a Jesuit skill of rhetoric, and it's a light that also recalls the Parliament of Paris's decree:

Apply to the jesuit theologian Juan Mariana Talavera who will also explain to you in what circumstances you may lawfully kill your king and whether you had better hand him his poison in a goblet or smear it for him upon his robe or his saddlebow. (212)

The passage echoes the Parliament of Paris's indictment of the Jesuits as regicides. The passage nevertheless betrays a kind of pleasure in the audacity and style with which a Jesuit might advise the proper ways of murdering one's lawful rulers. But if we turn to Ulysses, Stephen's rejection of Jesuitry seems undercut as we see Joyce and Stephen's irony constantly pulling kings, rulers, and established systems from their pedestals, in addition to his continuous adaptation of rhetoric to any situation.

Connem, again, is hardly a fearful character; he is simply a man who does not let life get him down. He prefers "cheerful decorum" (182). In his stroll, he reflects on the sermon he is to give on Peter Claver, a Jesuit saint famous for a "glorious missionary career" in the seventeenth century (Harney, 249). What "missionary zeal" in fact implies is a willingness to change both one's own life and that of others, to in fact battle the status quo. Harney tells us that for "almost forty years St. Peter devoted himself unreservedly" to the slaves of Cartagena in the New World, and is said to have baptized over three-hundred thousand" (Harney, 249). In Ulysses, Father Connem thought of the souls of black and brown and yellow men and of his sermon on saint Peter Claver S. J. and the African mission and of the propagation of the faith and of the millions of black and brown and yellow souls that had not received the baptism of water when their last hour came like a thief in the night… Those were millions of human souls created by God in His Own likeness to whom the faith had not (D.V.) been brought. But they were God's souls, created by God. It seemed to Father Connem a pity that they should all be lost, a waste, if one might say. (183)

Joyce brings into contact the heroic Saint Peter Claver and the cheerful, though not as motivated Connem. The juxtaposition offers an ironical commentary upon the ineffectiveness of the present day church compared with its past, and is also a Joycean comment on the nostalgic appropriation of the past. Saint Peter Claver, in Connem's mind, is simply a fact disconnected and divorced from any real appropriateness to the conditions of Dublin life. How, really, is Connem's audience supposed to relate to the story of a missionary in the 1600s when most of the Dubliners are unable to control and manage their own lives?

Connem's carelessness in "The Wandering Rocks" recalls Mr. Deasy's sententiousness in "Nestor." The platitudes, judgments and prejudices Mr. Deasy espouses—" Ulster will fight" (29); "You were not born to be a teacher, I think" (29); "Ireland, they say, has the honor of being the only country which never persecuted the Jews... And do you know why?... Because she never let them in" (30)—parallel Father Connem's lack of engagement with Dublin life. Deasy's ease with placing
the problems of life in reductive boxes points to Conmee's social facility, and desire for "cheerful decorum." For example, Deasy persuades his young teacher about the mysteries of life: "The ways of the creator are not our ways" (28). Eight chapters later, Deasy's words, in almost the same phrasing, are reborn in Conmee's thoughts. Reflecting on the confessional, "Father Conmee thought of that tyrannous incontinence, needed however for man's race on earth, and of the ways of God which were not our ways" (184). Not only do we notice Conmee's lack of curiosity about an important theme in Ulysses, adultery, but also his ingrained justification for that lack: religion provides him with an effective narcotic against the existential pains other characters in Ulysses suffer. Conmee's reflexive responses, like those of Deasy and of the Citizen, reduce and trivialize (though often in a devastatingly comic way) problematic questions. Joyce thus subtly establishes a connection between outmoded, non-informative religious and limiting, intolerant political systems.

The Homeric connection to "The Wandering Rocks" episode is slight. The Wandering Rocks, or Symplegades, are a danger that Circe warns Odysseus against, and he sensibly avoids them (Gifford, 260). Elsewhere in Greek myth, however, Jason and the Argonauts, on their voyage to the Golden Fleece, must pass through the clashing rocks; they escape with only a little damage to their ship. Father John Conmee betters both heroic sailors as he negotiates every potential "hazard" he encounters on his stroll with admirable finesse: he blesses a one-legged sailor, chats with the wife of a member of Parliament, Mrs. David Sheehy, and gives a letter to young Brunny Lynam to post: "But mind you don't post yourself into the box, little man" (Ulysses 181). Conmee is comfortable among his fellow Dubliners: he nods, smiles, greets them as if he were genuinely glad to see them (and he is). Conmee is as much a political entity as he weaves through the surface of Dublin life.

That simple negotiation, however, is a hazard to readers if we do not take into account the almost permanent influence Burgess notes of Jesuit education on young men such as Stephen. And Father Conmee is indeed an educator, an emphasis associated with the Jesuit program. We see indirect evidence of both Jesuit prestige and the Society's emphasis on education amid Joyce's declined overwritten prose in the "Eumaeus" episode. Corley, who appears in Dubliners' "Two Gallants," attempts to produce change from Stephen. Stephen at first offers Corley his own job at Mr. Deasy's school, but Corley responds "Ah, God,… Sure I couldn't teach in a school, man. I was never one of your bright ones…I got stuck twice in the junior at the christian brothers" (504). Gifford notes that "the Christian Brothers ran schools…..supported by public contributions" (156) and that these schools, in contrast to those run by the Jesuits, stressed practical rather than academic preparation. Dubliners also regarded the Jesuit schools, to use Gifford's words, "as of a better, less common, and more worldly class" (156). The Jesuit system of education may carry social prestige, but in the end we see the ineffectiveness of both schools to unlock Corley's paralysis or to guide Stephen.

As Harry Blamires has observed, "The Wandering Rocks" is both an interlude performed between acts of a dramatic performance and a microcosm of the structure of Ulysses as a whole (93). "The Wandering Rocks" does serve as an intermission performance or choral interlude that lets the reader take in most of the novel's characters. The nineteen episodes of this central chapter offer a fragmented view of Dublin life in which Joyce orchestrates the citizen's movements in interconnected sketches that simulate a social dance. But it is a dance in which the gestures carry ironic significance. The episode is organized by two framing sections that focus on two systems that fail effectively to offer meaning or guidance to the citizens of Dublin. The opening and closing scenes that follow the wanderings of Father Conmee circumscribe the Dubliners within the scope of religious Catholic authority and royal British power.

Focusing on Conmee, we see that the reverend father's professional approach, while on one level comic, highlights the novel's theme of disconnected-ness that exists between families, citizens, and the systems of religious authority that claims/claimed a central position in their lives. This disconnectedness is closely associated with the nostalgia many characters experience, the separation from and longing for home. Joyce's Dubliners wander, and usually they are unable simply to brush each other off with small talk and good humor. Domestic connections, real home-sickness, cause pain to many of the Dubliners. Stephen becomes caught when he confronts his sister Dilly buying a used French primer at a book kiosk.

Conmee is not a vitally involved presence in Dublin life, but he is connected to the city through Joyce's brilliant manipulation of structure. Though he never
allows Stephen and Conmee to meet, Joyce does let the rector's presence be felt throughout "The Wandering Rocks" in flashbacks in the episode's other eighteen sections. Joyce often plays these flashbacks as a subtly ironic commentary on the Church's disconnectedness from its member, as he quietly undercuts the Jesuit ideal emphasis of service to others. For example, as Katey, Boody, and Maggy Dedalus wonder about where their next meal is going to come from, Father Conmee walks in his memories of Clongowes, "his thin-socked ankles tickled by stubble" (186). In one of the most poignant scenes in the chapter, a flashback to Conmee reveals him contentedly "murmuring vespers" (199) as Stephen is washed by his own memories of Clongowes, wondering if he will find at the bookcart one of his schoolprizes, remembering an inscription on one of them and the promise it implied: "Stephano Dedalo, alumno optimo, palamam ferenti" (199).

In the midst of his contemplation, Stephen accidentally confronts his sister Dilly buying a used French primer for a penny. Stephen suffers and realizes that his family, his community are pulling him down and away from his goals as an artist: "She is drowning. Agenbite. Save her. Agenbite. She will drown me with her eyes and hair. Lank coils of seaweed hair around me, my heart, my soul. Salt green death. We. Agenbite of inwit. Inwit's agenbite. Misery! Misery!" (200). Stephen's connectedness to his family (and by extension, community) is painfully emphasized by the single pronoun, "We." As in the "Lotus Eaters" episode, we see the Church's inadequacy to speak directly and effectively to the crippling paralysis present in Dublin life which Joyce took as his subject in Dubliners, an apparent subject in Ulysses. This impotence and paralysis is reinforced by the Church's nostalgia for itself, for a time when it was a powerful and informative force, and overlaps with the impotency of other characters in the novel: Bloom's sexual and domestic failings, Simon Dedalus's inability to provide for his family.

The "Nausicaa" episode offers an example of a Jesuit involved in solid, respectable religious work. Father John Hughes, S. J., is conducting a temperance meeting at the Our Lady Star of the Sea church above Sandymount Strand where Bloom and Gerty carry on other kinds of work. While not an activity specifically restricted to Jesuits, the temperance meeting does present a counterpart to the hyper-romanticized language used to portray Gerty Mac Dowell's thoughts, and ironically contrasts Bloom's "intemperate" masturbation on the rocks. Joyce selects a Jesuit—the reverend John Hughes—to preside over this chapter's brilliant deconstruction of romantic love, and a figure central to Catholic faith, Mary the Virgin, mother of Christ. The temperance retreat, with the incense and music, is only a stylized ritual against which the foregrounded human reality of Bloom's and Gerty's loneliness and need for love is played. Again we see both the irrelevance of religion, and undermining of the dynamic Jesuit emphasis of service to others.

Conmee's lack of fearfulness may con or lull us into ignoring what it meant to be a Jesuit in both of the contexts of history and the novel. Conmee is the least likely candidate to become involved in trouble. The cheerful decorum he prefers is a desired gloss over the kinds of social problems in which Bloom gets himself entangled, and from which Stephen attempts to distance himself. The connection between Conmee's impotence in merely relating to such problems and other themes of Ulysses can be seen in the titles Joyce consistently uses for him: he is Father John Conmee, the good-humored patriarch of all, judged by Stephen's classmates in A Portrait to be the "decentest rector that was ever in Clongowes" (62), for taking Stephen's side when he was unjustly punished for breaking his glasses by Father Dolan. He is Father Con-me, a Joycean pun, in which the theology Conmee represents is seen as deception, a lulling narcotic, as in the "Lotus Eaters" episode. The name is an imperative as well: "Father, will you con me," and implicates the Dubliners in their own narcotized passivity under the church. The pun also highlights the social skill that complements Conmee's ease in negotiating the labyrinth of Dublin society. Social ease depends, here, on a kind of continuous deception. And he is Don John Conmee, a kind of don, a man of status in the Dublin community.

In conclusion, if we scratch the surface of what the trope "Jesuit" signifies, the Order and its web of connotations can be seen as a source of illumination for Ulysses' themes and characters. The word "jesuit" is a byword for subtlety, craft, deviousness. It is plain that this deviousness is what Buck Mulligan means by "fearful": Stephen with his ability to prove any position—that Shakespeare's father is the ghost of his grandfather—reveals a fearfully impressive intellect and everyday rhetorical brilliance. But in the end, we are led to question whether it is the authorial Joyce, the implied or posited
Joyce, who is the most subtle Jesuit of them all: the Joyce who seemingly effaces himself from the text as trustworthy guide and evaluator, though absolutely present as improviser of detail, design, allusion, character, fact, narrative structure and technique. The Jesuits fit perfectly in the novel's larger skein of themes, Homeric echoes, disconnectedness, nostalgia, homelessness. As the Jesuit's home is the order, so Stephen's, Bloom's, and Father Conmee's proper homes exist within the order of Joyce's work.

ENDNOTES

(1) Many thanks go to Professor Dean Williams for suggesting this topic and for his insightful comments.

(2) A Portrait of the Artist as A Young Man will be referred to as A Portrait.


(4) Henry Liddell and Robert Scott note the mythic origin of the name Odysseus, as "hated by gods and men," is derived from a Latin word that means—to be wroth against, hate.

(5) For further details on Jesuits influence on Joyce, see Michael Seidel's James Joyce: A Short Introduction.

(6) A more recent work which says much of the same thing is Colin Owen's James Joyce's Painful Case.


(8) For further details on the history of Jesuits, see R. J. Schork's Joyce and Hagiography.

(9) Such as the heroic Dominic O'Collin who left his life as a nobleman in the seventeenth century to fight in defense of Catholicism. See Martin P. Harney's The Jesuits in History, p. 190.

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رواية في الإسلام مفهوم "يوليسيس" صرائر وظافر الخاطب العامّة

شهادة ومساء الإسلام مفهوم في الدراسة هذه النيلية

الإجراة المنظمة المثير التاريخية، على خارطة مخيفة، وتشجيع الشخصية الرواية المواقع في يظهر ما وذًا للشك، في حينه هو مثل الباليسي وداراوات، يشير المواقع إلى ومكروه
لتباليدية، ومثل في الرواية، شخصيات الكونية، على

المادة إكلمت: جيمس جويس، "يوليسيس".

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