Paternity and the Quest for Knowledge
In the Works of Joyce and Proust

by

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ABSTRACT

The general theme of this thesis is Paternity and the Search for Knowledge in the works of James Joyce and Marcel Proust, specifically, in A Portrait of the Artist as a Young Man, Ulysses, and A la Recherche du Temps Perdu. Two main sets of characters are compared in the novels; the young artists, or would-be artists, Stephen and Marcel, and the older, experienced men-of-the-world who become their mentors, Bloom and Swann. Both young artists must overcome a fear of the physical world which tends to make them ineffectual dreamers, self-romanticizers. Stephen has been taught to deny the physical side of his nature by family and society. Marcel's fear of suffering and overdependence on others also has its origin in his family life. Neither young poet can create until he has been immersed in the physical experience of life, and has attained that knowledge of good and evil in himself and others which is the goal of his quest. Bloom and Swann are 'father-figures' in two senses; they 'educate' the young lads by initiating them into life, and they are themselves very much involved in the cycles of physical creation. Their roles are discussed in the light of various mythologies; specifically; Classical, Medieval, and Jewish. An intensive study of flower imagery in the three novels helps to elucidate further their roles as 'Earth-Fathers.'
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INTRODUCTION

One of the first critics to compare Joyce and Proust was Edmund Wilson in his 'study in the imaginative literature of 1870-1930.' Wilson's work is invaluable to a scholar of comparative literature, in that it astutely points out a common trend in French and English literature at that time. However, it also does a certain disservice to the two authors in question, for, in order to compare a large group of writers with relative ease, Wilson tends to oversimplify, to emphasize one side of their works to the detriment of the other. Thus Proust and Joyce find themselves categorized with those writers of the turn-of-the-century and later who, in a reaction against the scientific positivism of the times, sought to create and to live in worlds of their imaginations. Such an association is especially uneasy in terms of Joyce's Ulysses, since Joyce shows a marked sympathy for the character of Bloom, who 'represents the scientific temperament' in that novel. Bloom moderates Stephen's exaggerated flights of imagination with down-to-earth experience and common sense. His humility enables him to accept the ridiculous in himself and others and offsets Stephen's 'hubris,' evidenced in his chosen role as "priest of the eternal imagination." Indeed, the wanderings shared by Bloom and Stephen do much to divert the latter from a 'tragic' to a
'comic' course, as we shall see. Those realistic details which Stephen, like Bloom, must face distinguish Joyce's work from those of his more fantasy-oriented compatriots.

With Proust, the association is more justified, yet it leads too easily to the popular image of Proust locked away in a cork-lined room, sleeping by day, and using his imagination as a form of nostalgic escape into the past. Actually, Proust was involved in a task as arduous as that of his hero Marcel—a quest towards truth gained through introspection. The truths which Proust found were often unpleasant and demanded a discipline, an ability for realistic analysis and an objectivity which betray a certain affinity for the scientific. The objectivity especially was a hard earned trait in Proust. No author was more tempted than Proust by "that ravishing thing: to enjoy a pleasure of the imagination." At an early age, he had indulged that taste in *Les Plaisirs et les Jours*, and to some extent in *Pastiches et Mélanges*, subjective works of highly imaginative fantasy. Two characters in the former anthology, for example, will their own deaths in a thinly veiled expression of Proust's feelings of guilt, and of his overwhelming need for the affections of others. These works, along with the subjective *Jean Santeuil*, would have placed Proust in the mainstream of 'the imaginative literature of 1870-1930,' if Proust had not written *A la Recherche du Temps Perdu*. In this
novel, Proust, like his hero, puts a great value on a sense of perspective and depth, a true aesthetic objectivity. Marcel, like Stephen, must face the hard lessons of life. Eventually, in his role as mature narrator, he prefers "la pente abrupte de l'introspection" to "la pente aisée de l'imagination,"\(^\text{10}\) in order to "pénétrer la vérité . . . associer la vérité . . . restituer la vérité."\(^\text{11}\)

Joyce and Proust both shared in "the great psychological discovery of [this] century . . . the night world."\(^\text{12}\) They both appreciated the phenomena of the subconscious—hallucinations playing a major role in *Ulysses* and dreams being very important in *A la Recherche du Temps Perdu*. Yet their fascination with the subconscious and the 'night' world did not lead to an exclusion of the 'waking' world, as in some of the 'imaginative literature' of the time. Rather, they integrated the 'sleeping' and 'waking' sides of human experience, viewing them as part of a cycle. Bloom's hallucinations in the *Circe* episode are seen as normal manifestations of an over-tired mind. *Ulysses* is the story of a particular *day* in Dublin, accented by sunrise and sunset. *Finnegan's Wake*, a later novel, completes the cycle in that it describes the 'night' segment of existence, and it is surmised that Joyce was intending to write another 'day' novel before he died. Proust describes dreams that are perfectly well
integrated with Marcel's and Swann's 'waking' lives. He frequently talks of the resurrection and reincarnation of the conscious self after sleep, as a natural phenomenon like the return of spring or the rising of the sun. Proust spends more time describing various of Marcel's awakenings—actual and symbolic—than he does transcribing his dreams. Of the famous sleeping-waking prologue, Proust says "But all this is merely the stem of the book, what it supports is real, passionate . . . living and true." For Proust, like Joyce, is especially interested in his young artist-protagonist's awakening to life and, subsequently, to artistic creation. In Ulysses and À la Recherche du Temps Perdu, there are two main characters each— the artists Stephen and Marcel, and the life-oriented Bloom and Swann. The two latter characters help initiate the young artists into life, and thus form a major part of the fascinating mythological and symbolic patterns which will be the subject of the rest of this criticism. First, however, a study of the two would-be artists shows their need for two such helpers.
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2 French and English literature were greatly enriched during this period by an intercultural exchange of ideas. Specifically, the English aesthetes adopted the Parnassian concern for 'art-for-art's sake' and their concomitant love of things artificial. In more general terms, as Wilson suggests, the French had much to learn from the 'English use of passion and wit, their juxtaposition of material and spiritual themes,' while the English benefitted from a knowledge of the classical French 'tradition of lucidity, sobriety and purity.' Certainly Proust was influenced by such English authors as George Eliot, whose 'sense of gravity' he admired, and Ruskin, whose works he translated. Joyce, on the other hand, visited Paris twice so that he 'took on,' according to Wilson, 'the complexion of the French mind'—critical, philosophical, much occupied with aesthetic theory. He also saw in Proust and Joyce symbolist characteristics—including the symbolist 'preoccupation with the creative process. Thus a comparison of Joyce and Proust is justified in terms of the literary climate they shared.

3 Wilson mentioned specifically Rimbaud's search for an exotic life style which would free him from the 'ennui' inspired by the times in which he lived; Valery's withdrawal into the world of the mind, symbolized by the character of M. Teste; and Huysmann's 'death wish,' represented in the character of Axel, buried in his Rosicrucian lore. I hope to show that this element of imaginative 'escapism' is not condoned in Joyce's and Proust's later works.


Proust had much of the 'lucidity and sobriety' which is associated with the French classical tradition. He also delighted in 'scientific progress'; he especially enjoyed the improvements in modes of transportation during his life, and felt that the automobile and the aeroplane, which are important symbols in *A la Recherche du Temps Perdu*, had added a new dimension to man's vision. He often used the sciences, botany, geology or chemistry, as a source of images and metaphors.


cf. the heroine in *Confessions d'une Jeune Fille*.

cf. Baldassare Silvande in *La Mort de Baldassare Silvande*.


CHAPTER I

A Portrait of Artists as Young Men
Stephen and Marcel are engaged in a very real struggle to create. Joyce and Proust have obviously drawn on their own experiences to some extent in order to portray, with an exactitude and objectivity which set them apart from their more 'imaginative' contemporaries, the obstacles to creativity peculiar to the background shared by their protagonists.

Young men at the turn of the century, Stephen and Marcel grow up in somewhat similar middle-class Roman Catholic milieux. Ostensibly Christian, their cultures still condone narrow-mindedness, self-deception, and spiritual hypocrisy. Thus Stephen, in order to attain the objective vision of the artist, must take care not to indulge in self-glorification, like his father; more important, he must overcome a revulsion of his physical nature which has been encouraged by his mother and by the predominately Roman Catholic society in which he lives. He, like Marcel, must cease to use literature as a refuge from unpleasant realities. Marcel, too, must become aware of the limitations in the viewpoints held by his family; the mother and grandmother often too idealistic, the father often too cynical. He alone will eventually attain a knowledge of evil as well as a knowledge of good. Stephen is initiated into life by Bloom, whose down-to-earth experience and common sense balance the 'overly spiritual' influences of mother, church, and literature. Bloom thus fulfills one of the primary functions of the role of father—to guide and
educate the son. Swann, by introducing Marcel to 'all the worldly material' of his novel, performs a similar function. In return, Marcel, more filial in this than Swann's true child, perpetuates the name of his benefactor through his novel. Both young artists, then, have much to learn from these two older men, who are physically immersed in life.

The cultures of the young artists are ostensibly patriarchal, but women are often the ruling figures. Stephen and Marcel are both strongly influenced by their mothers, and somewhat estranged from their fathers. In Stephen's case, the mother has the strength to hold together the 'drowning' family, a strength which Stephen's irresponsible father lacks. In Marcel's case, the mother—and to some extent the grandmother—have the ability to judge fairly and the reverence for consistency, strength, and will-power which Marcel would rather associate with the father. In addition to feeling dominated by his own mother, Stephen likens himself to a servant of 'Mother Ireland'—a cruel mother who eats her young, and of the 'Mother Church.' The latter is headed, it seems, not by God the Father, nor by Jesus the Son—since even supernatural paternity can be questioned—but by the Virgin Mary. Marcel spends much of his time in salons controlled by women. At one of the Verdurins' meetings, a guest even asks if there ever were a M. Verdurin, so much does Mme. Verdurin dominate the scene. In the Duchess of Guermantes' salon, the Duke often seems
a fumbling boor. Only the Prince of Guermantes seems to rule with dignity; yet he is part of the world of Sodome and Gomorrhe. His 'subjects' are the feminine men and masculine women of the kingdom of homosexuality. Within such a social structure, it is no wonder that flesh and blood fathers like Bloom and Swann are such important examples to Stephen and Marcel. Yet the paternity of their daughters is questioned, they have been denied the male offspring so important in a patrilinear line, and they have both been cuckolded by their wives. Obviously, they can offer no certainty to the individual in physical creation. However, they introduce Stephen and Marcel to a much greater pattern—the superb blossoming of fertile nature. Stephen especially needs this positive message concerning paternity in the sense of physical creation; he somehow feels a link between his physical infertility and his intellectual sterility. Marcel's intellectual creativity has its roots in the 'involuntary' or 'subconscious' realms of his mind which are stimulated by the sight of Swann's hawthorns. After he has garnered the 'unconscious' message of nature, transmitted through the hawthorns, however, he transcends the 'natural,' and, from life's travail, he fashions a new, highly individual, and spiritual vision. He owes to Swann, as Stephen owes to Bloom, an awakening to physical realities, the 'tempering' which results from it, and the blossoming into creativity which is the final stage of the 'metamorphosis.'
Thus, Bloom and Swann help the two young artists to realize the specific problems caused by falsity and the enervating domination found in family and society. As previously mentioned, *A Portrait of the Artist as a Young Man*, *Ulysses* and *A la Recherche du Temps Perdu* owe a certain strength and authenticity to their authors' use of personal experience. However, the real genius of Joyce and Proust consists of their ability to utilize and yet to transcend those specific realities into which they had so much insight. For this reason, analogies between Joyce and Stephen and Proust and Marcel, although sometimes adding to one's understanding of the texts, are not as rewarding as a study of the universal nature of the works in question. When certain critics taxed Joyce with Stephen's errors in *A Portrait of the Artist as a Young Man*, he replied that they had forgotten the qualifying phrase 'as a young man.' Thus Joyce did not deny the autobiographical element so much as emphasize the over-all significance of his work. Both he and Stephen, particular examples of "the artist" taken in its generic sense, can be seen as universal figures demonstrating the problems of any immature artist striving to create but being hampered by youth and inexperience. In these terms, Stephen becomes less a "would-be artist in modern society," a "caricature of [a] really vital and creative being," and more a "young artist of the modern era," a "boy ludicrous, pathetic, and full of admirable potentialities." As Budgen suggests, even the use
of the word 'Portrait' is symbolic. Stephen has a one-dimensional role, that of Simon Dedalus' son. He lacks the depths of insight into others which Bloom has reaped from his experiences as son, father, lover and companion. Bloom is "an all round character,"\(^7\) a sculptor's figure,\(^8\) and Stephen, unhappy in his role as son, can but be attracted by the totality of Bloom's experience.

Similarly, Marcel has frequently been compared with Proust, often with a disregard for certain basic differences between author and character.\(^9\) Autobiographical criticism of Proust's novel can lead to uneasy over-simplifications. Swann is sometimes seen as Proust's heterosexual persona, Charlus his homosexual one, the latter usurping the former's position of importance after the death of Marcel's grandmother.\(^10\) The novel thus becomes an allegory of Proust's life. Needless to say, the full significance of *A la Recherche du Temps Perdu* is far deeper than this. Again, the book's title hints at its universal nature. The novel relates the history of a quest—'une recherche.' In keeping with the quest tradition, the hero must partake of life, yet overcome its difficulties, resist its worldly temptations, and, above all, question the true nature of the trials he undergoes. Swann, who lacks willpower, always fails to find the deeper meaning behind the surface of reality. The quest is doubly rewarding if the hero obtains his particular goal—in Marcel's case an artistic vocation realized in a work of art—as well as self-knowledge\(^11\) and experience.
Marcel, like Stephen, is in search of fatherhood, or creativity. Truth and will-power, gained through trials, are, to him, the key to intellectual productivity.

I The Family Picture

As Sultan points out, self-deception is encouraged in Stephen's family. An old friend of Stephen's father, Mike Flynn is allowed to pretend that he, a foolish old man, is an excellent trainer. No one disturbs the romanticized view that Stephen's father has of his youth. One of Simon Dedalus' favourite pastimes is to reminisce over an idealized past with a group of his cronies. In the course of one such discussion, when Dedalus and friends are discussing Simon's former physical prowess, athletic and amatory, Stephen is made to confess to his relative inadequacies in this area. The cronies, on being told by Simon of his son's lack of interest in girls, remark that Stephen is "not his father's son." Actually, Stephen is lost in the "dedale [maze] of lusty youth," confused by his strong sexual desires. Thus he is deeply affected by the remarks of his father's friends, which seem to emphasize his inferiority to his father. Always ready to exaggerate his own failures, Stephen concludes that "an abyss of fortune or of temperament sundered him from them ... He had known neither the pleasure of companionship with others, nor the vigour of rude male health, nor filial piety. Nothing
stirred within his soul but a cold and cruel and loveless lust." If Mr. Dedalus were ever to admit to similar adolescent troubles, he would create a bond of sympathy with Stephen. However, he has completely forgotten any youthful anguish he experienced, in his nostalgia for the past, and Stephen becomes more confirmed than ever in his opinion that his role in life must be spiritual and intellectual, rather than physical. Only Bloom's compassion, arising from his honest remembrance of similar past experiences, will give Stephen confidence in his physical nature, as we shall see.

No matter how much Simon Dedalus may boast, as a 'celibate,' a bachelor, he is as sterile as any man in Dublin. In order to keep his carefree mode of life, Simon does not concern himself too deeply with his family's problems, just as, during his wife's lifetime, he did not go out of his way to please and understand her. Joyce's opinion of 'bachelors' seems almost as low as his opinion of virgins, as we shall see. In both cases, the individual denies the responsibility of his sexuality and the love and comradeship which should accompany it. Stephen's father tipples with his friends—likewise celibate—in Byron's Inn, while his son tackles Lord Byron's poetry, his daughter spends food money on a French grammar, and the rest of the family suffer from various degrees of physical and intellectual poverty. Unlike his classical prototype, he lets his family drown. The drifting, carefree
camaradie which Simon enjoys is the essence of the Siren's song which tempts, but does not conquer, Bloom.\textsuperscript{19}

If Stephen's father is somewhat weak and ineffectual, the female members of the family are not. Stephen talks of "the misrule and confusion of his father's house and the stagnation of vegetable life."\textsuperscript{20} His mother and aunt are at the other extreme; their rigid spiritual principles become almost a part of Stephen's nature, a source of added guilt in his own physically confused life. Stephen's aunt Dante is a "spoiled nun."\textsuperscript{21} She supervises the young Stephen's education before he goes to school. Even her Irish patriotism is subordinated to an extreme Roman Catholicism which forces her to deny Parnell when he is exposed as an adulterer. Her attitude towards adultery forms a foil to Bloom's much more forgiving one.\textsuperscript{22} She dislikes Stephen's playing with Eileen, the protestant girl next door. From an incident in Stephen's childhood, we gather that his friendship with Eileen is censured for his precocity as well as her difference in religion. "When they were grown up he [Stephen] was going to marry Eileen. He hid under the table. His mother said: -0, Stephen will apologize. Dante said: -0, if not, the eagles will come and pull out his eyes ..."\textsuperscript{23} For the first time, Stephen has been confronted with a girl who is unattainable. He thinks of her in terms of the litany of the Virgin Mary. "Tower of Ivory, House of Gold,"\textsuperscript{24} ostensibly because she has golden hair and white skin. Actually, he is connecting
her with the one symbol of innaccessible womanhood he knows—the Virgin Mary. She, like the Virgin, is as hard to reach as a princess in a tower, as pure as a golden-haired angel, or the whitest ivory. The dichotomy of the extremes of womanhood, 'pure' and 'impure,' which will reach a peak and become resolved in the Circe episode, is thus introduced on the second page of *A Portrait of the Artist as a Young Man*.

For, Stephen's emotions, desires, and imagination, much like Marcel's 'croyances' soon create a quite different concept of woman as temptress. A pattern has been started in his life, a wavering between 'spiritual' and 'physical' extremes which affects his art and prejudices his view of women. Stephen's next sweetheart, Emma, is the E - C - of his villanelle. He wishes to kiss her after a Christmas party, but is repelled by the nunlike detail of her "shawl about her head like a cowl,"25 even although her eyes are enticing. This mixture of the forbidden (the cowl) and the tempting (Emma's eyes),26 only deepens Stephen's confusion. Unfortunately, he has no kind friend like Bloch, Marcel's pal, to inform, or misinform, him about women's avidity for love! Because of his ambivalent feelings, Stephen is unable to judge his feelings for Emma, or hers for him. At one point, he dreams of a heavenly marriage with her, condoned by the Virgin Mary herself, and at another, he makes her into the 'temptress' of his villanelle. The poem is perfect in form, but marred by romantic clichés, and
lacking the insight which would make it a true work of art. Only in Stephen's mind does Emma have "ardent ways," as Stephen himself half realizes. "And if he had judged her too harshly? If her life were as simple as a rosary of hours . . . simple and strange as a bird's life . . ."

Her only 'sin' is to flirt with a priest. Bloom, in *Ulysses*, remarks that priests are attractive to women because they are unattainable—"the tree of forbidden priest." Stephen tells Emma that he was 'born to be a monk,' unconsciously projecting the image that she, "giving herself to none," would find most pleasing. However, he shows great potential for self-knowledge, for, immediately after this exchange, he thinks "A Monk! . . . no, it was not his image. It was like the image of the young priest in whose company he had seen her, looking at him out of dove's eyes." The concern with one's 'image,' the projection of 'images' onto others is one of the most important types of falsehood that Marcel, too, must overcome in *A la Recherche du Temps Perdu*.

As 'religious' in her own way as Dante, Stephen's mother has the most influence on his early life. In *Ulysses* especially, it is a very non-creative influence. Actually, some of the religious and sexual overtones of Stephen's relationship with his mother can but remind us of Marcel's relationship with his. The major confrontation between Stephen and his mother occurs when the former refuses his mother's death-bed request to participate in Easter
duty. One suspects, with Schutte, that the request is partially meant to be a test of Stephen's obedience and partially an attempt to draw the young man back to his childhood religion. Schutte further suggests that Stephen's mother is acting like an old woman who does not want her young lover to escape; in order to forestall the success of a younger rival, she wishes Stephen to become a priest, bound by an oath of celibacy. Stephen, as his analysis of the affair between Shakespeare and Anne Hathaway shows, is very much aware of the emasculating influence of a dominating 'older woman.' His mother loves to hear Stephen sing of "loves bitter mystery," the one phrase which impresses her in a song which is otherwise positive. When she cries "in her wretched bed . . . for . . . love's bitter mystery," she is, in effect, confessing to Stephen the unhappiness of a marriage symbolized by a 'wretched bed.' She is also trying to enlist Stephen's sympathy. Stephen himself is acutely aware of his self-appointed task as a poet-priest "to shrive and oil for the grave all there is of her [gummy granny, his mother, or any woman, for that matter] but her woman's unclean loins . . . the serpent's prey." He is fascinated by the "secrets" in "her locked drawer," literally, her souvenirs, but symbolically, her inaccessible womanhood. The Freudian symbolism becomes more obvious when we learn that Stephen and Bloom spend a great deal of time thinking about lost or stolen keys; as Joyce says "an arruginated male key " is needed for "an
unstable female lock."^40

The 'ghost' of Stephen's mother appears to him in a vision. She is dressed in "a wreath of faded orange blossoms, and a torn bridal veil."^41 These are the trappings of the Eternal Bride, the one false detail being the torn veil, that is, the loss of virginity. Stephen's mother would have been capable of confronting him with such obviously sentimental symbols of faded marital dreams as the orange blossoms, but the vision, like everything else that Stephen sees, is coloured with his own feelings of guilt. This first novel, then, is truly 'a portrait,' since it describes only Stephen's point of view; *Ulysses* becomes more of a 'sculptured work, since Bloom's viewpoint, amongst others, lends depth to the field of vision described in it.

Stephen imagines his mother being received by a band of heavenly virgins, as befits her first name, Mary, and her bridal costume. After golden-haired Eileen; 'cowled' Emma; Dante, the 'spoiled nun'; and his mother, Mary; Molly Bloom can but be a welcome change for Stephen, a warm and receptive woman. Mrs. Dedalus empathizes with Mary the mother as well as Mary the Virgin. In one of her last conversations with her son, she champions the cause of Mary, the supreme symbol of motherhood. "To escape," Stephen "[holds] up the relations between Jesus and Papa against those between Mary and her son. [Says] religion [is] not a lying-in hospital."^42 In other words, Stephen is referring to Jesus'
preoccupation with 'his Father's business,' and the Son's consequent rebuke of the 'interfering Mother.' The young Jesus thus asserts his independence and his readiness for manly tasks. Stephen, likewise, must rid himself of the deadening influence of his mother and her insistence on 'innocence' rather than 'experience,' celibacy rather than fertility.

Stephen's mother has her champions; they too seem to wish to enslave and emasculate Stephen. In *Ulysses*, there is Buck Mulligan, who feels that Stephen ought to have humoured his mother on her death-bed. In *A Portrait of the Artist as a Young Man*, there is Cranley, who insists, much like the young Marcel, "whatever else is unsure in this stinking dunghill of a world, a mother's love is not." Cranley and Buck are both negative characters, extreme in their viewpoints, overbearing and enervating comrades for Stephen. Cranley doubts the value of anything worldly, Mulligan of anything spiritual. Both men have distorted views of paternity.

Cranley definitely values maternity over paternity. When Stephen again mentions Christ's rebelliousness against his mother, Cranley asks "... did the idea ever occur to you that he [Jesus; Cranley denies His divinity by using a small 'h'] was himself a conscious hypocrite ...?" Cranley does not understand Stephen's need to glorify the role of son, even on a supernatural level. He misunderstands Stephen's shocked look. "And why were you shocked ... if you feel sure that our religion is false and that Jesus was not
the son of God?" "I am not at all sure of it, Stephen [answers]. He is more like a son of God than a son of Mary." Stephen is further shocked when his friend, with whom he has shared so many ideas and ambitions, calls them 'play' in contrast to "... whatever she [the mother] feels." Cranley "would shield them [women] with a strong and resolute arm and bow his mind to them." As we shall see, Stephen is trying his best not to bow his mind to anyone. As we might imagine, virginity is of far greater value to Cranley than to Stephen.

Cranley 'feels what women feel,' and has "womanish eyes." He resembles in appearance the laypriest, reminiscent of Swinburne's 'pale Galilean,' who has "pale loveless eyes," and who does things with "womanish care." Stephen sees in Cranley the image of a severed head or death mask; "a priest-like face," representing intellectual and spiritual processes divorced from the body, or in Freudian terms, the sexless man. There is even a hint of homosexual attraction on Cranley's part, for Stephen. An infertile figure, "a child of exhausted loins," Cranley becomes to Stephen something of a "ghostly father," or father-confessor. The idea of 'ghostly paternity' appeals to Stephen. Perhaps because of his mother's prompting, or pressure from his Jesuit school, Cranley's example, or his own proud desire to possess the "secret knowledge and secret power" of a priest,
Stephen seriously considers taking orders. One special consideration is that he would then be even more powerful than the Virgin Mary, whose influence pervades his life. Stephen wisely rejects this step, since his physical desires would make it impractical, and dreams instead of "the word made flesh . . . in the virgin womb of the imagination." In "the cloister" of his mind, he decides to become "a priest of the eternal imagination." Thus, in the youthful artist, there are hints of the 'spoiled priest,' of art being used as a compensation for religious 'failure.'

If Cranley represents the mother's spiritual castrating powers, Mulligan is an even more fearsome representative of the earth-mother's fertility rites, involving symbolic castration, which Stephen will experience in the Circe episode. Indeed, Mulligan is a major figure in Stephen's hallucination during that episode. Mulligan is first seen, like a true materialist, mocking the role of the Roman Catholic priests, parodying the mass—"bearing a bowl of lather on which a mirror and a razor lay crossed." Yet, as Schutte points out, he, too, can be regarded as a priest, one of "the order of the vengeful knights of the razor," or hangman. The hanged man, like the Tarot symbol, represents death and rebirth, and reappears in the 'fertility rites' of the Circe episode. Mulligan seems to fear domination by others, and the loss of masculinity that this would bring; he fights for supremacy as bitterly as any rival for the earth mother's favour. Judging
others by himself, he is afraid of "the lancet of [Stephen's] art," and calls the young poet "Kinch" or 'knife-blade.' One of his favourite 'rags' was the mock "gilding"—that is, 'gelding' —of a young student, a scene he describes in these words, "... chased by Ades of Magdalen with the tailor's shears. A scared calf's face gilded with marmalade. I don't want to be debagged! Don't you play the giddy ox with me!" Symbolically, Mulligan has taken part in a mock sacrifice of the bull, a fertility rite which can entail the castration of the bull as well, a fate which Stephen, as 'bullock befriending bard' must avoid at Mulligan's hands. Mulligan takes away Stephen's key to the tower (very Freudian), and treats him like a servant. As though to prove his masculinity, Buck, like the animal for whom he is named, sees himself as a 'stud' on a "national fertilizing farm." If Cranley's concept of paternity is too spiritual, Buck's is certainly too physical.

Stephen himself sees a similarity between Cranley and Buck. When Buck takes Stephen's arm, the latter thinks of a similar gesture on Cranley's part, "a Cranley's arm. His [Mulligan's] arm." Both Buck and Cranley use this gesture to influence or manipulate Stephen. Only Bloom, the third person to offer Stephen his arm, wishes solely to give him some support; since Bloom is "sinewless and wobbly" and Stephen "uncertain," one imagines they support each other, neither one dominating.
Bloom has an understanding of women that surpasses Cranley's. "... that's why I liked him" says his wife Molly "because I saw he understood or felt what a woman is." Bloom is neither weakly feminine, like Cranley, nor overbearingly masculine, like Mulligan; he integrates the female and male elements of his make-up. Actually he follows a traditional and ancient pattern; Jane Harrison, an author whom Joyce had very probably read, claims that "The rites of puberty ... are, like all other primitive rites, 'rites de passage' ... When he passes to manhood, [man] ceases to be a woman thing ... The 'rite de passage' is from one sex to another." Thus we are told that "From infancy to maturity [Bloom] had resembled his maternal procreatrix. From maturity to senility he would increasingly resemble his paternal creator." Since, as we shall see, Bloom guides Stephen through this 'rite,' we can assume that he is aiding Stephen to overcome the past, negative influences of his mother and to move towards paternity. Bloom alone asks Stephen why he left his father's house, rather than why he dis-obeyed his mother. And, although he would like to see more of Stephen, Bloom does not discourage his bid for independence, his second 'flight.'

Marcel's family problems are remarkably similar to Stephen's. Again, sifting truth from falsehood in the family situation is an important task for the young artist. Marcel himself is not always able to see his relatives objectively. As Girard points out,
Proust's hero in *Jean Santeuil*, which is often considered the precursor of *A la Recherche du Temps Perdu*, is prone to self-romanticization. Indeed, this first novel is the work of an author who has not yet learned aesthetic objectivity in dealing with a story which has much of its origin in personal experience. Seen through the eyes of Jean Santeuil, the other members of his family seem impossibly good or unbelievably evil. In his later novel, the more mature Proust changes the emphasis from the hero to his task, or quest, as one can see on comparing the titles of the two novels. One of Marcel's greatest achievements will be to overcome this very same tendency to romanticize himself and others, letting his imagination and desires, in short, his 'croyances', change those who are near him into godlike figures of good or evil. Marcel gradually conquers his 'égoïsme,' for he realizes that our desires "[dédaignent] la connaissance," so that we "[glissons] sur la pente aisé de l'imagination, plutôt [que remontant] la pente abrupte de l'introspection." On one side is the imagination, with its "lumière d'irréalité," which appeals to the young Marcel's "paresse d'esprit." On the other side is 'l'introspection,' which demands a great deal of 'volonté', by which Marcel means will-power, strength, and courage, and which leads to 'la connaissance.' Essentially, this 'égoïsme' is the same kind of imaginative power which, as we shall see, leads Stephen to weave a wonderful story around
the girl at the beach. Proust's and Joyce's awareness of the dangers of excessive imagination is yet another reason why these novels cannot really be termed 'imaginative literature.'

In Marcel's family, as in Stephen's, the young artist is confronted with a wide range of values. Again, the father is associated with a more practical, down-to-earth point of view, while the grandmother is credited with a more abstract one. Marcel is much more influenced by the opinions of others, as Girard again points out, than Stephen, and thus he has a proportionately harder time overcoming his dependence on his parents, especially his mother. It is in relation to this struggle that we learn that Marcel, like Stephen, thinks of his mother in religious terms, and that he, like his Joycean prototype, considers his mother much stronger than his father.

Actually, like Stephen, Marcel is estranged from his father because they are different in so many ways. As Marcel says, "Mon père avait pour mon genre d'intelligence un mépris suffisamment corrigé par la tendresse, pour qu'au total, son sentiment sur tout ce que je faisais fût une indulgence aveugle." It is possible that the blindness is mutual. Marcel realizes later that he did not completely understand his father, that "la froideur, n'était-elle qu'un aspect extérieur de sa sensibilité." The demonstrating of affection is a great issue between Marcel and
his father; Marcel obviously considers such displays natural, but the father sees them as a sign of weakness—a very 'Victorian' middle class reaction. Since his father is "agacé" by Marcel's "sensibleries," Marcel does not dare to kiss his father, for fear he will be thought foolish. However, Marcel also makes impossible demands on his father. In his daydreams and imaginings, Marcel gives his father an omnipotent role. "Si j'étais tombé gravement malade, si j'avais été capturé par les brigands, persuadé que mon père avait trop d'intelligences avec les puissances suprêmes, de trop irrésistibles lettres de recommandation auprès du bon Dieu pour que ma maladie ou ma captivité pussent être autre chose que de vains simulacres sans danger . . . "

He even feels his father can make him the greatest writer of the century. As when he imagines Mme. de Guermantes helping him with his art, and giving him all knowledge, Marcel is evading the responsibility of the hard work and effort needed to become a writer. When he finds 'a mirror of absolute truth' in the works of Bergotte, the latter becomes his "père retrouvé." This is the first hint that Marcel has 'lost' his father, that is, lost faith in him, and dismissed him from his former role in daydreams.

Marcel likes Bergotte's vision of truth, it must be admitted, because he finds in it ideas he had thought of also. His father, on the other hand, is little interested in ideas, and is intolerant of those with other viewpoints than his. Interested in down-to-earth
concerns, like the workings of the weather, he dismisses as a fool a friend of Marcel's who, in an abstract mood, did not even notice that it was raining. The father cannot abide lying or avoiding the truth. With hypocrites, like Legrandin, he is "aussi impitoyable que le ciel." Similarly, he has no sympathy for the imaginative exaggerations of his son. Yet Marcel's father has a very limited vision of truth himself because he is too practical and shallow, and is lacking in imagination. Marcel has embroidered a description of the stairway in Swann's house, in order to convey to his parents a sense of Swann's majesty and worth, as displayed in the latter's abode. Marcel's father impatiently contradicts him; yet the father's dry objective 'truth' about the staircase tells us far less about Swann, Marcel and the significance of the house to Marcel, than the latter's description does. The father, actually, knows much more about 'things' than about people. He does not understand his son, as we have seen, and he is completely deceived by Norpois, a 'friend' he knows in the government.

Marcel, as we have seen, wishes to draw strength from his father. Actually, he inherits his father's weaknesses. During the famous incident of the goodnight kiss, (which we will examine in more detail in Chapter III) we find that the father "avait des névralgies." He is, then, the hereditary source of Marcel's constitutional nervous ailments, which are to blame, to a certain extent, for his 'manque de volonté.' In fact, because of his 'nervousness,' Marcel is
exonerated of all responsibility for his weakness in clinging to his mother. Hereditary weakness on the male side is a common pattern in *A la Recherche du Temps Perdu*. Swann, also a "neuroarthritique," has, like his father, "une paresse d'esprit qui était chez lui congénitale." Charlus and St. Loup, uncle and nephew, inherit the tendency towards homosexuality which seems to run in the Guermantes' family. Marcel is disappointed in his father as a disciplinarian; too arbitrary in his judgements, he is, according to his son, too severe on small issues, too lenient on large ones. History repeats itself, for, according to Combray tradition, King Charles le Bègue owed his failings—cruelty, in this case—to a lack of parental discipline in childhood.

Indeed Marcel's grandmother and mother are the sources of strength in his childhood. The grandmother, on deeper analysis, is a somewhat ambiguous character. Even the mature Marcel describes with great sympathy this woman who has so much good in her. The young Marcel feels that she does not wish to spare him suffering. "... ma mère et ma grand'mère ... m'aimaient assez pour ne pas consentir à m'épargner de la souffrance." However, on the contrary, she tries at all costs to protect him from ugly truths, from unhappiness and discomforts. When she is ill, and a friend of Marcel's offers to take her picture, she spends a great deal of time beforehand disguising her face so that Marcel will not
recognize on it the marks of the disease that is going to kill her. At Balbec, she seems to overprotect him, from loneliness and a fear of strange rooms. In the next room to his, separated only by a thin partition, she can hear him knock, like a mother feeling an infant move inside her. She gives him so much comfort, he feels "la tranquille avidité d’un enfant qui tête." However, ironically, she also gives Marcel his first confrontation with the ugly realities of life—old age and death. One cannot help but wonder if the oversheltered boy owes his manhood terror of death to the shock of these unlooked-for confrontations. On one occasion, Marcel returns home early from a trip, because the telephone connection between himself and his grandmother has been severed (like an umbilical cord?). He has visions of her as a Eurydice lost. On entering the room where his grandmother is sitting, unaware of his return, Marcel sees her as she truly is, as in a photograph. She has not made the usual effort to compose her features, and he no longer views her through the eyes of 'habit and tender illusion.' He sees the face of an old woman for the first time, a 'fantôme,' a Eurydice lost because he has turned around and truly faced her. The second shock is even worse. The grandmother, so "ardemment idéaliste," so unwilling to cause others sorrow, ends her life in agonies which make her look like some strange beast. Perhaps her last act to save her family the sight of her altered person is to try to commit suicide.
Perhaps, too, she is trying to avoid, for the last time, the ugliness in the world, which has now become her burden. Eventually her face is transfigured into a resemblance to the Fates, or Furies, for the doctor applies leeches to her head, which, to the overwrought Marcel, takes on the aspect of a Medusa—"Quand, quelques heures après, j'entrai chez ma grand'mère, attachées à sa nuque, à ses tempes, à ses oreilles, les petits serpents noirs se tordaient dans sa chevelure ensanglantée, comme celles de Méduse."95 The grandmother's eyes at this point are still wise, but the old earth goddesses of life and death have her in their hands; the next time Marcel sees her, she is "un autre être que ma grand'mère, une espèce de bête."96

Marcel's grandmother is definitely the idealist in the family, standing at the opposite extreme to the father, and his relatives, with their practical nature and vulgarity. We learn that "[la grand'mère] avait apporté dans la famille de mon père un esprit si différent que tout le monde la plaisantait et la tourmentait."97 The father, who considers insane anyone who does not fit into his pattern, treats her like a madwoman when she gives Marcel books far beyond the latter's comprehension. Most upsetting of all, the great aunt (on the father's side) "voulait dresser un réquisitoire contre [la] grand'mère,"98 claiming that she is unstable, no doubt, on the evidence of the useless, but idealistic, gifts she gives others.99 Actually, Proust often presents the conflict between
man and woman in a very indirect manner. For example, when Swann and Odette are married, their incompatible qualities choose Gilberte's soul as their battle ground. "Les deux natures, de son père et de sa mère, ne faisaient pas que se mêler en elle; elles se la disputaient ..." Thus, in Marcel's family, the generosity and idealism which the mother and grandmother share and the meanness and practicality of the father's family result in conflicts, not between the mother and father, but between the grandmother and the father's relatives. It is significant that, after she dies, Marcel dreams that his father, while having the power to do so, will not let Marcel see her ghost. Marcel seems to feel that the father resents the closeness of his relationship with his grandmother and his mother.

Now let us examine the viewpoint which the grandmother represents. Unlike Stephen's mother, she is not religious in an orthodox manner. But she does have extremely high ideals. She chooses Georges Sand's works for Marcel because this author "respire toujours cette bonté, cette distinction morale que ... ma grand'mère [tenait] pour supérieures à tout dans la vie, et que je ne devais lui apprendre que bien plus tard à ne pas tenir également pour supérieur à tout dans les livres." However, there might be another reason why the grandmother chooses François le Champi for Marcel. This book tells the story of a young man who, being in love, marries his stepmother. The book forms the symbolic condonement for the
night Marcel spends with his mother, since she reads it to him then.

The grandmother's 'goodness' enables her to recognize the value of others, since she is never, like Marcel's father, blinded by self-interest or 'snobisme.' However, her inability to recognize evil, is almost as grave a hindrance to her understanding of others as the father's inability to recognize good is to him. She thinks Jupien, the tailor, a better person than the Guermantes; to a large extent she is right, but she could never completely understand Jupien because she could never become aware of his 'night' side, his affiliation with Sodome and Gomorrhe.

As we have seen, the grandmother's principles affect her critical judgement of art. On the other hand, her aesthetic leanings give Marcel a distorted view of reality, which he finds very difficult to overcome. She, indirectly, encourages in him an imagination untried by experience which, as the basis of Marcel's 'croyances,' will lead to many disappointments. Essentially, the grandmother would rather that Marcel learn from art ('good' and beautiful art) than from reality, which is often evil or ugly. When she wishes to give Marcel an idea of Venice, she asks Swann to find an engraving of that city. The mature Marcel confesses that "Il faut dire les résultats de cette manière de comprendre l'art ne furent pas toujours très brillants."103 "L'idée que je pris de Venise d'après un dessin de Titien . . . était certainement
beaucoup moins exacte que celle qui m'eussent données de simples photographies." He realizes that works of art, given to children too young to appreciate them, are not always a good influence. The grandmother's sisters are even more extreme than her in their judgement of the worth of art. "Elles pensaient qu'on doit mettre devant les enfants, et qu'ils font preuve de goût en aimant d'abord, les oeuvres que, parvenu à la maturité, on admire définitivement. C'est sans doute qu'elles se figuraient les mérites esthétiques comme des objets matériels, qu'un œil ouvert ne peut faire autrement que de percevoir, sans avoir eu besoin d'en mûrir lentement des équivalents dans son propre coeur." These same sisters refuse to visit the grandmother when she is dying, because they have found an artist whose lovely concerts they do not want to miss. Even Marcel, at that point in his life when art becomes most important, would consider this a false priority of values.

Marcel's father, then, contributes to his son's make-up that down-to-earth element to which he owes his interest in meteorology; the grandmother, on the other hand, bequeaths her grandson her own love of the Combray church spire, and all it symbolizes—an appreciation of simple and pure art, a reaching outward towards heaven. Marcel's mother represents a medium course between opposite poles of values. She has, according to Marcel, "la sagesse pratique, réaliste, ... [tempérant] en elle la nature ardemment idéaliste
Still, she does avoid the truth on occasion. She always regards her husband with "un respect attendri, mais pas trop fixément, pour ne pas chercher à percer le mystère de ses superiorités." If we can believe Marcel, his father is in no way superior to his mother. As a couple, they live together harmoniously because the mother does not wish to know anything about her husband which might destroy the supposedly patriarchal pattern of their household. Actually, Swann, as we shall see, chooses a similar solution with Odette. At another point, Marcel's mother misunderstands the import of the marriage between Jupien's niece and young Cambremer. "C'est la récompense de la vertu. C'est un mariage à la fin d'un roman de Mme. Sand," dit ma mère. 'C'est le prix du vice, c'est un mariage à la fin d'un roman de Balzac,' pensai-je. Marcel's mother has gained from the grandmother that trust in good which causes her to judge people as better than they really are. In this quotation, she also shows a marked preference, like the grandmother, for 'good' books. Marcel has a hard time convincing her that heavy morality is not necessarily a desirable quality for a book; that books should deal with sinners as well as, in fact more than, with saints. When she reads Marcel François le Champi, she carefully censors the love scenes so that the poor fellow is totally confused about the meaning of the book. However, perhaps this fact, too, has its symbolic significance, in
that she alone in the family does not condone Marcel's dependence on her.\textsuperscript{109} She, like Marcel, expected him to be punished for staying up for her kiss. When the father, against the mother's wishes, condones this behaviour, Marcel's conviction of his mother's greater sense of justice and greater resources of strength is confirmed.

If the use of \textit{Francois le Champi} hints at sexual overtones in the mother-son relationship, Marcel himself is quite open about its 'religious' overtones. He describes her goodnight kiss in this fashion "ce baiser de paix" "[elle] me l'avait tendue comme une hostie pour une communion de paix oû mes lèvres puiseraient sa présence réelle et le pouvoir de m'endormir."\textsuperscript{110} His mother is a calming influence on Marcel, but Marcel is too prone to drifting, sleeping and dreaming; Swann will initiate him into a waking world where he will gain the necessary material for his novel. Like Stephen, he must journey towards his own autonomous vision.

II The Social Frame

Stephen has been brought up in a society which denies man's physical nature, and glorifies his spiritual one. The result of such an extreme point of view is either self-deception or guilt, on the part of the 'sinner.' The consequences are gravest when the characters confront sexual taboos. Little girls are regarded
as shyer, prettier, more passive creatures—less likely to rebel against moral codes. Stephen's family gurgles over a picture of "The beautiful Mabel Hunter... an exquisite creature." A child with a 'ringletted head' gazes demurely at the picture; in harsh contrast, "the boy who came in from the street" "[mauls] the edges of the paper with his reddened and blackened hands..." The inference is obvious. The little girl is a polite, 'civilized,' decorative being; the boy is a rude, rough worker. In Stephen's Jesuit school a certain ambiguity of sex seems to be condoned by the staff. Little Bertie Tallon, dressed up as a girl for the school play, earns coy praise from masters and students alike. Stephen, however, is whipped for accidentally breaking his glasses largely because the housemaster 'knows' that all little boys are lazy and deceitful. The master seems to enjoy the flogging.

Stephen himself is tormented by guilt about his 'lustfulness.' At least he has the insight to recognize the workings of his physical nature, if not the maturity to accept them.

In Ulysses, Mulligan assures Haines that Stephen will never feel "the joy of creation," since "his wits have been driven astray by visions of hell." Although Mulligan means that Stephen cannot enjoy literary creation, Stephen, inhibited as he is by guilt, certainly cannot enjoy the act of physical creation, either; his physical infertility seems linked to his
intellectual impotence. Haines finds Stephen's obsession with hell hard to understand, because there is "no trace of Hell in Irish myth." However, anyone reading Chapter III of *A Portrait of the Artist as a Young Man* will recognize in the Jesuit father's hell-fire sermon the source both of Stephen's guilt, and of his literary images. In the sermon, the earth is the home of man's 'lower' nature, the sky the refuge of his 'higher' nature. No wonder Stephen expresses his poetic ambitions as a wish to fly!

This idea of hell, then, is an alien concept, since it denies the physical side of everyman, and especially clashes with Irish tradition. Nevertheless, Stephen is very much influenced by it. His imagined hell is crowded with lecherous goat fiends, in fields of excrement. Thus Stephen expresses his dislike of all bodily functions, sexual or excremental. In fact, he associates the two. He also feels a revulsion for food when sexual guilt overwhelms him, an obvious Freudian association. He dislikes washing himself. Perhaps, subconsciously, he wishes his body to be as dirty physically as he thinks it is morally. He admits as much when he says his mind breeds lice and vermin. In other words, the 'dirt' is mental rather than physical. Gerty, in the Nausicaa episode, illustrates a different reaction to the same problem. She, too, thinks that her body is dirty. For this reason, she is forever washing her dirty linen, especially her underclothes. And, on a symbolic level, she also manages to
'whitewash' her physical desires, by painting them as pangs of romantic love.

After the hell-fire sermon, Stephen is urged to choose Gerty's solution—self-deception through the "[etherealization of] his sexual feelings." In an anguish of "relentless guilt" for his lustfulness, Stephen confesses to a priest. The priest advises him to turn his thoughts to the Virgin Mary, and Stephen, projecting all his emotions onto this 'pure' figure, feels an 'ecstasy' which he interprets as 'Grace.' It is not entirely Stephen's fault that he proceeds from one extreme to another, from 'lust' to 'ecstasy.' The Roman Catholic religion, as Stephen experiences it, recognizes no middle road; one is either sinning or one is in grace. The demands of perfection are so great on Stephen, who has not yet learned moderation and humility, that, like a person on too strict a diet, he tends to gorge himself after famine, to go from church to brothel. However, Stephen does eventually mistrust his spiritual exaltation, and finds that a severe discipline of the emotions leads only to a barrenness punctuated by trivial irritations, such as he has seen mirrored on the faces of some of his Jesuit masters.

Stephen reacts in a typical fashion when he sees a girl on the beach. As usual, she takes on the imaginative tinge of the mood he has been experiencing; in this case, a spiritual hopefulness after much guilt and self-doubt. His Roman Catholic
background does not have at its root a desire to perpetuate the group, to initiate the young into the community, such as we find in Classical mythology; rather, it encourages the individual's worship of an abstract god, and the abstract principles that are his laws. Thus we see Stephen relishing a spiritual aloneness, reaching a spiritual height, and weaving daydreams of 'innocence' and purity around a strange girl. He feels a sense of his artistic vocation, and is "commingled with the element of the spirit" in an "ecstasy of flight." He sees a vision of a "hawklike man flying sunwards" (in other words, he thinks, Dedalus escaping from his maze). As Sultan has pointed out, Stephen misinterprets his vision even at this point. If the man, with whom Stephen associates himself, is flying sunwards, he is following the example of Icarus, who soared too high, melted his wings, and plunged into the sea, going, like Stephen, from one extreme to another. Stephen, like Icarus, is flying too high, and depending too much upon his intellect, denying too quickly "the dull gross voice of the world of duty and despair." The course of moderation, between heaven and earth, or sun and sea, is the creative path of Dedalus the father. The words of the boys splashing in the sea, "Oh cripes, I'm drownded," remind us of Icarus' fate. Joyce was very careful in his choice of a classical parallel for his modern-day protagonist, and he prefaced A Portrait of the Artist as a Young Man with a quotation carefully chosen from Ovid's metamorphoses.
"Et ignatus animum dimittet in artes"—"so [Dedalus] turned his mind to subtle craft."

Stephen has chosen this line for his motto, but he must learn to read further, and to interpret the next line—"an unknown art that seemed to outwit nature." This line suggests that the unknown art did not really outwit nature; actually Dedalus' ingenuity consists of adapting nature to his own ends, as Ovid's metaphors show. Art and the artist must be in harmony with nature, or nature will claim the victory. Like Milton's Satan, Stephen has 'aspired' too high. He has always found it difficult to "merge his life in the common tide of other's lives," that is, to share with them a common physical lot symbolized by the sea. His 'spiritual' contemplation is disturbed by the sight of some boys bathing. "How characterless they looked! . . . It was a pain to see them and a sword-like pain to see the signs of adolescence that made repellent their pitiable nakedness. Perhaps they had taken refuge in number and noise from the secret dread in their souls. But he, apart from them, and in silence, remembered in what dread he stood of the mystery of his own body."

Stephen dislikes in his compatriots what he loathes in himself. Their "pitiable" nakedness becomes, in Stephen, a "mystery," mystery of course being used in its spiritual sense.

Now that Stephen feels he has cast off "the sluggish matter of the earth," he cannot help but regard the young girl that
he sees in a way which will suit his exalted mood. In this fashion, she "[exemplifies] a wedding of his sexual . . . religious . . . and artistic aspirations" and illustrates "Stephen's familiar confusion of the sexual, the religious and the artistic," (which is common to Marcel also, as we shall see). Stephen likens the girl to "a strange and beautiful sea-bird," emphasizing the ethereal aspect of the image (he elaborates on the bird imagery) to the detriment of the more down-to-earth aspect (the sea angle).

"Her thighs, fuller and soft-hued as ivory were bared almost to the hips, where the white fringes of her drawers were like feathering of soft white down. Her slate-blue skirts were kilted boldly about about her waist and dovetailed behind her . . . her long fair hair was girlish . . . her eyes turned to him in quiet sufferance of his gaze, without shame or wantonness. Long, long she suffered his gaze and then quietly withdrew her eyes from his and bent them towards the stream, gently stirring the water with her foot, hither and thither . . . a faint flame trembled on her cheek." The writing is beautiful, lyrical, romantic. It has much in common with Stephen's villanelle. However, Stephen, by projecting his emotions onto this girl, has literally imagined into existence a woman who, for all he knows, might in actuality be quite different. The ivory skin and golden hair, as well as the slate-blue skirts (blue being the Virgin's colour) must immediately remind Stephen of the Virgin Mary. However, it is Stephen who wants her to be
"without shame or wantonness." Actually, in many details, she reminds us of the Nausicaa Chapter. This girl, like Gerty, has chosen blue clothes and has immaculate white underclothes. When this girl feels Stephen's eyes upon her, 'worshipping' her, she turns to look at him, just as Gerty stares at Bloom. Perhaps she, like Gerty, is exulting in the idea—that he is "literally worshipping at her shrine."

This girl is self-conscious, as the nervous movement of her legs show, and yet she does not unfold her skirt. Remember that Gerty, leaning backwards, so that Bloom can see as much of her legs as possible, thinks of the times that she has been wading, as though the motivation were the same. This girl blushes, and Gerty is adept at blushing: the slightest 'naughty' word will turn her crimson with modesty. The reader can never know if Stephen's visionary girl is really naive and purehearted, since we do not see into her mind. In any case, it is highly unlikely that she could ever meet Stephen's ideal standards. The 'all-round' picture of the similar scene in Ulysses, when we see into Bloom's and Gerty's minds, proves that Bloom is indeed more objective and understanding than Stephen.

After an abortive 'flight' to Paris, à la Dedalus, Stephen returns to Dublin, where he is plunged even further into the sea of material flux. He had meant to study and write in Paris, but instead, suffering from "Hunger toothache," has subsisted on money orders from his mother, and the affection of various French
prostitutes. Now that he is embroiled in all the material problems of Dublin family life with his mother dead, the contrary young poet turns once again to intellectual pursuits. He tries to become a member of Dublin's literary society, although he gradually discovers that this society is like an intellectual prison or stuffy religion.

Marcel locked up Albertine in his house, confined both of them by the imaginings of his mind. Stephen, too, has returned to "his mind's bondage," the intellectual extreme which so effectively isolates him from others. Stephen feels he is "condemned" to explain his own theories; in this way, he is certainly more of an 'ancient mariner' than Bloom. Yet this very intellectual solitude, Stephen feels, should surely be sympathetically received by the Dublin literary elite, especially Eglinton, that "solitary champion of the individual." They should at least be a change from the priest-like Cranley, and the materialistic Mulligan.

Stephen soon becomes aware, however, that he is just asking for admission into a larger prison, bounded by the library walls. Twice, the library is called "a vaulted cell." This 'cell' is contrasted with the "shattering daylight of no thoughts" outside. Little does Stephen realize that he is going to learn more from the sunlight, the natural cycles of which it is a part, the physical and emotional part of life, than from the library.

The library seems to harbour "shadows, souls of men." Indeed,
it seems to be a modern version of Plato's 'cave of illusions,' a protective shell for those who cannot withstand the 'shattering sunlight' of the outside world. Yet Russell believes that "art has to reveal to us . . . spiritual essences . . . Plato's world of ideas." His illusion consists of romanticizing the Irish 'peasant's heart.' "... the desirable life," he says, "is revealed only to the poor of heart, the life of Homer's Phaecians." However, we have seen that Gerty, Joyce's modern version of Nausicaa, the Phaecian princess, has no notion of the 'desirable life.' She has lived in a world of ideas, or, at least, imaginings garnered from romantic novels, rather than a true, objective, realistic world. As a result, she is poor of heart—but not aware of 'the good life.' She is narcissistic, she refuses to give love to others, her poverty is emotional as well as intellectual. Eglinton, too, denies his ties with the earth, symbolized by his father. Experience and art, emotions and intellect must work together to understand 'the desirable life.'

Eglinton is a "dour recluse" rather than a 'solitary champion of the individual.' His favourite literary characters are Don Quixote and Falstaff; the former pursued dreams and illusions; the latter, just as energetically, avoided responsibilities and reality.

This clique, in its basic sterility, its confining ways, and its intellectual, or even spiritual 'snobisme' is not unlike
some of the salons which Marcel frequents, in that it, too, could be likened to an elite religious cult—a sterile one at that. Russell, one of its leading members, glories in his "spiritual essences" and esoteric lore. The 'quaker' librarian reminds Stephen of the Egyptian priest who attempted to persuade the young Moses to "[bow] his will" to their superior culture. This impression should be a warning to Stephen. Moreover, Stephen feels the spiritual-intellectual atmosphere deadening, as though he were in an Egyptian tomb. "Coffined thoughts around me, in mummy cases, embalmed in spice of words... an itch of death is in them, to... urge me to wreak their will." Stephen must escape this modern high priest's "house of bondage." His place is beside "Ikey Moses" Bloom, who will lead him out of the prison house of his mind into the wilderness of life. Here, instead of being 'coffined,' thoughts are "quick [alive and fast-moving] in the brains of men," since they are needed in order to survive. Stephen also likens the librarian to a Roman priestess tending "a vestal's lamp." In order to be accepted by the clique, Stephen reverts to his 'priestly' ways. Mulligan notices this right away and calls Stephen a "priestified Kinchite." Stephen recalls Cranley's gestures, and copies the smile of his 'ministerial' friend. "Smile Cranley's smile." He prays for success to Ignatius Loyola, the founder of the Jesuit order, before he starts his 'sermon' on Shakespeare. As we shall see,
he does not hesitate to use a sophistry—once known as a common tool of the Jesuits—which can only hurt his own intellectual integrity. Influenced by the monkish atmosphere of the library, Stephen is willing to emphasize Shakespeare's supposed homosexuality. (Eglinton and Best are homosexuals.) He also twists the facts of Shakespeare's life in order to justify his own. Having completely sided with Cranley's extreme, 'spiritual' paternity, creation from the mind alone, Stephen at this point qualifies as an aesthete. He expounds his theories to writers, at the library, who are primarily aesthetes. If the novel were to end here, it would certainly belong to the 'literature of the imagination.' However, the Dublin intellectuals do not encourage Stephen to join them, and, instead, at this turning-point in his life, the young artist almost literally bumps into Bloom.

In Marcel's society, too, it is common for people, blinded by spiritual 'snobisme,' to confound spiritual and non-spiritual values, and to try to attain spiritual or artistic ends by worldly means. Marcel's susceptibility to these errors has been recognized by many Proust scholars. Barbara Buckness states that "most of Proust's characters seem to be afflicted with a religious impulse which finds its object anywhere but in religion," and that Marcel himself, commits "the errors of excessive materialism and excessive spirituality in his search for truth." According to B. G. Rogers, Marcel shows "marked confusion between spiritual and
non-spiritual values," for, in the young artist, "art and natural beauty spontaneously give birth to a belief [for example] in correspondingly implicit values in love." In other words, Marcel, like Stephen, is a creature of extremes, a very confused young man for the good reason that his society, too, is extreme and confused. René Girard adds that Marcel is particularly open to influence from others; Marcel wishes those things which others prize; this 'triangular desire' depends on a mediator to portray the value of an object and thus provoke jealousy—and desire.

Even in Combray, the small town organized around a church spire, which Marcel comes to regard as the spiritual centre of his childhood, one can see Legrandin furthering his social status at church, while Mme. Goupil and Mme. Percepied talk "à haute voix de sujets tout temporels, comme si nous étions déjà sur la place." Later, in society, Marcel observes the Verdurins treating their salon as though it were an elite religious cult. Says St. Loup, with a great deal of insight, "ce sont des milieux... où on fait tribu, où on fait congrégation et chapelle... [comme] une petite secte; on est tout miel pour les gens qui en sont et on n'a pas assez de dédain pour les gens qui n'en sont pas." In other words, the Verdurins, with their usual bad taste, have chosen to emulate the negative aspect of organized religion. At one gathering, we hear that "le salon... passait pour un Temple de la Musique." Mme. Verdurin insists on calling Cottard "le
Doctor Dieu, "car ce Dieu répare dans la mesure du possible une partie des malheurs dont l'autre est responsable." (Her preference for a minister of the body, rather than a minister for the spirit is somewhat reminiscent of Mulligan's attitude.) In the meantime, Charlus, who is infatuated by Morel, insists that the latter, "joue comme un dieu," and furthermore, that he resembles St. Michel. "Les fidèles," unable to find the Norwegian philosopher on the train, imagine that he has been "emporté dans une assomption," for he has "disparu . . . comme un dieu." and, of course, at the very end of the party, M. de Cambremer, whose laughing face manages to resemble the ecstatic visage of a martyr seems to implore "du Ciel, sous son Monocle, les palmes du Martyre." Barbara Bucknall has suggested that Proust had an ambivalent attitude to religion and that he "uses religious language . . . to parody the seriousness with which people take each other and themselves." Proust, however, does not use religion as a vehicle for parody because he saw it as intrinsically absurd; rather he observes others using religion falsely (which is absurd), applying it to their shallow pursuits to give them the illusion of depth and importance. Proust the observer elaborates on their use of religion, then, usually with very humourous results. As René Girard remarks, "Proust . . . [does] not define our universe by an absence of the sacred, as do the philosophers, but by the perversion and corruption of the sacred, which gradually poisons the source of life." This
quotation can be equally well applied to Joyce's works, especially *A Portrait of the Artist as a Young Man* and *Ulysses*.

If the Verdurins deceive themselves as to the spiritual significance of their salon, so do they as to its aesthetic role. According to Marcel, there are some "arts auxquels la Patronne (Mme. Verdurin) attachait une telle importance, bien qu'îls ne fassent que nuancer l'inexistant, sculpter le vide, et soient à proprement parler les Arts du Néant: l'art . . . de savoir "réunir," de s'étendre à grouper . . ." The pseudo-intellectualism of the salons is often sought as a substitute for those who have talents, but not the depth to pursue them, the intellectual celibates of art, like Ski, the sculptor. As many characters in the novel have "aesthetic impulses" as have "religious impulses." Perhaps because of Marcel's propensity towards judging people by their creativity, we find that Celeste, a hotel servant, is a natural poetesse; Gilberte paints, as does Albertine; Charlus has painted exquisite fans, composed music, and still plays the piano expertly; Françoise is an artist in the kitchen, and even Legrandin has written a novel. Block eventually publishes, as does Swann, and Théodore, whom one would have thought devoid of anything but vice, writes Marcel a letter full of aesthetic appreciation for his article in the Figaro. In fact, there are very few characters in *À la Recherche du Temps Perdu* who do not have artistic leanings, and very few who do not betray them.
The Guermantes salon, in many ways, is an even better example of a perversion of artistic impulses. We learn, to our surprise, considering the bad taste that the Duchess often shows in art, that "Oriane de Guermantes . . . fait des aquarelles dignes d'un grand peintre et des vers comme en font de grands poètes." (This opinion is suspect, though, since it comes from a friend of the Duchess!) Oriane satisfies her artistic leanings by inviting poets to dinner, then demanding that they discuss nothing deeper than the dishes served. "... vivant de cette vie Mondaine [avec son] désœuvrement et [sa] stérilité," she has "la soif malsaine du raisonneur, qui pour étancher son esprit trop sec, va chercher n'importe quel paradoxe encore un peu frais." (Again, we find the phraseology of the wasteland-quest motif— the thirst, the sterility.) If anything, the Duchess has taken from Art only a self-conscious sense of the artificial, the artful illusion. In a very important passage, Marcel describes the Duchess in front of her mirror: "... je pouvais l'apercevoir devant sa glace, jouant, avec une conviction exempte de dédoublement et d'ironie, avec passion, avec mauvaise humeur, avec amour-propre, comme une reine qui a accepté de représenter une soubrette dans une comédie de cour, ce rôle, si inférieur à elle, de femme élégante; et dans l'oubli mythologique de sa grandeur native, elle regardait si sa voilette était bien tirée ..." Actually, although the Duchess is not playing the 'superior' role that Marcel would like her to, she is playing the
role she chooses; when she regards herself narcissistically in the mirror, she is checking that her 'image' is correct, that is, that she resembles the image that she wants to project, and which, as a Guermantes, she is expected to project. When she is older, she still looks at herself complacently in the mirror—"ses yeux bleus se regardaient eux-mêmes et regardaient ses cheveux encore blonds . . . M. de Guermantes se disait: "Oriane est vraiment encore étonnante." The Duchess is, above all, an actress. "Quant aux actions mondaines, c'était encore un autre plaisir arbitrairement théâtral que Mme. de Guermantes éprouvait à émettre sur elles de ces jugements imprévus qui fouettaient de surprises incessantes et délicieuses la Princesse de Parme." Her salon is better than the Verdurins' only because her 'spectacles' are richer. "Mais il est impossible de décrire ici la richesse de cette chorégraphie des Guermantes à cause de l'entendue même de leur corps de ballet," says Marcel. The Verdurins, alas, never quite manage to transcend the limits of low comedy or melodrama. Both hostesses have a tendency to manipulate others into acting out their little 'dramas,' but Mme. Verdurin, especially in the scene between Charlus and Morel, shows a finer edge of that cruelty which is, to Proust, a necessary ingredient for melodrama.

At first, Marcel, too, falls into the trap of seeking 'spiritual' goals in worldly places. He feels sure that the salon of the Duchess of Guermantes is a "temple."
... ils étaient comme les statues d'or des apôtres de la Sainte chapelle, piliers symboliques et consécrateurs devant la Sainte Table.

Françoise, as we shall see again later, brings Marcel back to earth. She, too, believes that there is an institution in life as Sacred as the Last Dinner—the servants' evening meal. She plays her role accordingly. "Les derniers rites achevés, Françoise, qui était à la fois comme dans une église primitive, le célébrant et l'un des fidèles, se servait d'un dernier verre de vin ..." Proust's marvellous use of juxtaposition of details to emphasize an underlying absurdity is very similar to Joyce's; the bat floating through Gerty's romantic twilight scene is a similar touch.

For Marcel, belief and imagination are intrinsically linked; "Il n'y a que l'imagination et la croyance qui peuvent différencier des autres certains objets, certains êtres, et créer une atmosphère." So, like Stephen, he projects 'spiritual' significance onto worthless objects and beings, until he learns to look beyond the surface of things, and study them in themselves. Here, Françoise, cruel though she may be, is invaluable to him. She notifies him of the Duchess' true feelings towards him; she even admits that she, herself, does not like him. Thus, she forces Marcel to question his 'croyances' and to sharpen his powers of analysis, in society especially. Françoise offered Marcel's grandmother a mirror during her illness, when the family had done everything to spare the grandmother the sight of her ravaged body. Now, symbolically
speaking, she holds up the mirror to Marcel, who has avoided mirrors, like a 'sick man' who does not wish to destroy the "image idéale" he has of himself. Gradually, Marcel learns to trust the objective truths that mirrors convey. He catches a glimpse of himself while he is 'wasting' precious time with some friends, and is shocked at the vacuous face that greets him in the reflection. He moves farther away from trying to project a favourable impression of himself in society and closer towards truthful introspection, which is much like regarding oneself in a mental mirror. Thus, eventually, Marcel is one of the few characters in the book who escapes the manipulations of society and becomes truly himself, rather than a puppet whose strings are pulled by the hostess of a salon.

Like so many characters in this novel, Marcel feels that he would like to possess the intangible. Of one girl he dreams "Il me semblait que je venais de toucher sa personne avec des lèvres invisible." However, this "prise de force de son esprit, cette possession immatérielle" is a contradiction in terms impossible to accomplish. Just as invalid is Marcel's hope to gain artistic and intellectual profit from meeting artists in society; that is, he is trying to attain non-material value by material ends. In art, the material and non-material can be integrated, but, as we shall see, the young Marcel has a false attitude, at first, towards art, an attitude which will be matured by experience.
Before we leave this comparison of the hypocracies and falsehoods to be found in the societies Joyce and Proust describe, we must note that spiritual insincerity is rarely associated with the Church itself in *A la Recherche du Temps Perdu*. Only once do we see an insincere priest. A relative of Marcel's dying grandmother, he feigns sorrow while actually spying on Marcel. However, this is rather the action of an individual than the action of a representative of the church. The spiritual values which Marcel overemphasizes as a youth come from his own idealistic imagination, rather than from a rigid religious training.

III False Art and True

In literature, Stephen finds alternatives to the rigid viewpoints of his family, church, and school. Much like Marcel with his mother, Stephen does not judge literature on an orthodox 'moral' ground. Despite the fact that Byron is considered "a heretic and immoral" by masters and pupils, he still remains Stephen's favourite author as much for his aesthetic skills as his romantic content.

However, Stephen does not always use literature so wisely. It becomes a source of romantic illusions for him, a refuge from an unhappy youth. Stephen, at quite an early age, imagines an ideal love "the unsubstantial image which his soul so constantly beheld." Again, Stephen is 'etherealizing' his emotions and setting imaginative standards which reality cannot hope to reach. In this case, the
gap between illusion and reality is rather amusing. His ideal love is patterned on Mercedes in The Count of Monte Cristo. Stephen would love to play the count’s role and refuse the grapes she offers, since he abhors her infidelity. This reaction is immature and delightfully ironic, since no woman has ever offered Stephen much, and he is really more in the situation of the fox and the 'sour' grapes.

Romantic poetry also supplies the clichés for Stephen's villanelle, as we have seen. Indeed, it seems to comfort him after any failure. When his father so tactlessly intimates Stephen's physical ineptitudes, Stephen turns to Shelley's fragment about the moon "wandering companionless," like himself. Stephen feels much more at home with Shelley's vision of "vast inhuman cycles of activity" than Bloom's joyous concept of nature's cycle. Then, too, Stephen has thought of the one area in which he probably betters his father—poetry. In Ulysses, Stephen begins to realize that he cannot emprison himself in literature; his mind turns towards more basic, physical things, and he is haunted by riddles rather than poems. The riddle of chief importance to him is that of paternity--"Riddle me, riddle me randy ro. My father gave me seeds to sow . . ."  

Stephen is becoming a serious artist and has worked out a system of aesthetics, which, although somewhat extreme, and unnecessarily complicated, still concludes with the concept of "the
artist, like the God of creation [remaining] within or behind or beyond or above his handiwork, invisible, refined out of existence."  

Stephen is realizing the importance of aesthetic distancing, of an objectivity unmarred by personal hangups. Unfortunately, he is not yet ready to put it into practice. The rest of his theory is biased by his own problems. In discussing his system of aesthetics, Stephen mentions the fact that different cultures admire different types of female beauty. "This," he says, "seems to be a maze out of which we cannot escape." Actually, it is Stephen's own personal 'maze'; Stephen feels embarrassed at not being able to control his response to female beauty. To this problem, Stephen admits two solutions. One is "that every physical quality admired by men in women is in direct connexion with the manifold functions of women for the propagation of the species [and then] . . . the world is even drearier than . . . [we] imagined." The other is that individuals admire women because of "aesthetic appreciation," beauty being defined solely in terms of art, whose main aim should not be to provoke hatred or desire. As usual, Stephen admits no middle course, no mixture of the motives for defining beauty depending on the context of the definition. Bloom is definitely wrong in enjoying a physical reaction to a picture of a nymph, and then neglecting his wife, but Stephen, at the other extreme, is wrong in attempting to idealize all the women he meets in life.
The young artist who dreams of 'unsubstantial images,' while fearing to kiss the girl he likes, runs the danger of denying his heart in favour of his head. In this, Stephen is not alone. James Duffey in Dubliners (A Painful Case), for example, denies his love for Mrs. Sinico.¹⁹⁷ She is useful to him only in so far as she serves to "[emotionalize] his mental life."¹⁹⁸ Bloom is a mourner at Mrs. Sinico's funeral. He thinks of her death while he is ruminating on the heart as the 'seat of the affections.'¹⁹⁹ Bloom, then, is the person to help Stephen "learn in [his] own life ... What the heart is and what it feels."²⁰⁰

Just before he meets Bloom, Stephen, as we have seen, has expounded yet more aesthetic theories in the library. Gone is the idea of the objective artist, but the idea of the artist-god remains. Behind Stephen's theories of 'ghostly' fatherhood lies a resentment of maternal, or at least feminine, domination. In a general sense the young poet dislikes the idea that paternity, in the course of natural creation, can always be questioned. This fact is even recognized on a supernatural level. In Irish Catholicism, as we have seen, the role of main importance goes to the mother, the 'Virgin' Mary, who almost seems an atavism of those women in matrilinear myths said to have been impregnated by the wind. After all, God is "Father, Word and Holy Breath."²⁰¹ In Stephen's mind there is a great deal of doubt as to the paternity of the Son. "Boccaccio's Calendrino was the first and last man
who felt himself with child. Fatherhood, in the sense of conscious begetting, is unknown to man. 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 . . . upon the void. Upon incertitude, upon unlikelihood. Amor matris . . . 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?"202 Stephen then wrestles with such terms as consubstantial, transubstantial and subsubstantial203 to define the exact relationship of father and son. Mulligan wittily punctures Stephen's pretentiousness when he refers to Stephen's father as "your unsubstantial father."204 The remark is apt on many levels; Stephen is, in effect, denying his own father on the basis that all biological offspring may doubt their paternity. Also, his father is 'unsubstantial' in that he has no money, and he is a weak man—a man of no substance. Stephen, in the meantime has decided that he prefers the version of the subsubstantial son—the "Father [who] was himself his own Son."205 Thus, the father-son is self-created.

Stephen finds the exact version of paternity he wishes in artistic creation. Here, creation is carried out without the aid of women. Stephen can remain "the eternal son and even virgin."206
He is, of course, borrowing the sexual taboos from the religion he despises; in which there is a virgin mother (Mary), a virgin son (Jesus), and, for all we know, a virgin 'father' (Joseph). Works of art are created in a kind of intellectual parthenogenesis in which "glorified man, an androgenous angel [is] a wife unto himself." The 'glory' and purity of angels, then, as in Stephen's villanelle which he has not yet outgrown, is associated with this asexual creation. Mulligan again destroys Stephen's theories with ridicule. He likens Stephen's parthenogenesis to masturbation—"Everyman His own Wife," says Buck, "or a Honeymoon in the Hand." He also gathers the further import of Stephen's argument. The artist replaces a matriarchal myth with a patriarchal one, just as the Greeks themselves did. In fact, to illustrate his point, Mulligan could not have chosen a better myth than the one he actually uses, the story of Athena's birth from Zeus' head. "Himself his own father, Sommulligan told himself—- I have an unborn child in my brain. Pallas Athena! A play!" Stephen goes as far as his theory will take him, even claiming that, as an artist, he creates himself; "so does the artist weave and unweave his image." However, Stephen never quite manages to dispel the uneasiness he feels about the connotations of 'weakliness' which often cling to the concept of 'ghostly fatherhood.' When he starts to discuss his own life in
terms of Shakespeare's, we find him expressing a much more personal fear of the maternal or feminine domination which can ruin a man's confidence in his powers of physical creation, and turn him to intellectual creation instead. Anne Hathaway, as we shall see, is every bit as 'overbearing' as Stephen's mother.

Stephen's main paradigm for artistic creation is Shakespeare. Surely such an excellent and prolific writer has overcome all the uncertainty of paternity. Yet, as everyone knows, the 'paternity' of Shakespeare's plays are questioned more than that of any other author's works. 212 Stephen himself admits as much when he says "... Rutlandbaconsouthamptonshakespeare or another poet of the same name ... wrote Hamlet." 213 Eglinton teases Stephen about 'transcribing' Hamlet, 214 thus introducing the fascinating concept of a world of ideas without any egocentric owners; ideas which are discovered, rather than created, by various individuals.

A more important point, Stephen accuses Shakespeare of the personal bias of which he, himself, is guilty in his frequent attempts to draw parallels between himself and the bard. He assumes that Shakespeare, like himself, is so inextricably tangled in his life experiences, that he cannot transcend them and escape himself in his own creations. 215 "We walk through ourselves ... always meeting ourselves." 216 "[Shakespeare] passes on towards eternity in undiminished personality, untaught by the wisdom he has written ..." 217 As usual, Stephen has gone from one extreme
to another; from the disembodied 'mental world' of his system of objective aesthetics to aesthetics inspired by personal problems and individual emotions. As Eglinton affirms, "The truth is midway."²¹⁸

Shakespeare is weak, according to Stephen, in other ways as well. He is a 'ghost of a man,' "faded into impalpability through death, through absence, through change of manners."²¹⁹ Made ineffectual by Anne's supposed infidelities, he can only redress his wrongs in a play in which he gives himself the role of the ghost of the murdered husband, and in which he brings his dead son back to life. (Shakespeare, perhaps, even blamed his son's death on his own lack of virility, as does Bloom.) Already Anne has destroyed his confidence "belief in himself has been untimely killed,"²²⁰ because she has "overborne [him] in a cornfield."²²¹ Like Venus in Shakespeare's poem Venus and Adonis she has dominated and unsexed her younger lover. Because he does not want to accept this inferior position, Shakespeare goes to London, and thus becomes 'a ghost by absence.' Here, also, he becomes a 'ghost through change of manners' for he can never be completely effectual in an environment where a court wanton will spurn him just because he is not a lord.²²² He is so changed when he returns to Stratford that he is a shadow of his former self, through change of manners. Stephen emphasizes Shakespeare's failures with women and terms his successes "assumed don-giovannism,"²²³ that is, attempts to
win back the confidence in himself that Anne has forever ruined.

Stephen says that Shakespeare "left [Anne] and gained the world of men. But his women are the woman of a boy. Their life, thought, speech are lent to them by males." On the Elizabethan stage, all the roles were taken by men; thus women are doubly banished from Shakespeare's plays, the female characters being twice over the creation of males (the playwright giving them 'life, thought" and the actors giving them "speech." ) Stephen also suggests that "turning to the world of men" meant turning towards homosexuality hinted at in the Sonnets. He mentions Shakespeare's "dearmylove," a lord, an example of "Love that dare not speak its name" (Wilde's phrase for homosexual love.) Mulligan, of course, anything but subtle, chortles over "the charge of pederasty brought against the bard."

Stephen further insists on seeing Shakespeare's voyage to London in a negative light, although it is usually considered a wise move by a brilliant man who had outgrown his surroundings. To Stephen, it is "banishment, banishment from the heart, banishment from the home," and the subject of all the plays that Stephen has read from The Two Gentlemen of Verona to The Tempest. Shakespeare, supposedly, "dallied [for twenty years] between conjugal love and its chaste delights [this is surely a change of tune for Stephen!] and scortary love and its foul pleasures," between virgin Stratford
and corrupt London. Some of the richness of this corruption, Stephen blames on Elizabeth "the gross virgin."\textsuperscript{229} Even Shakespeare's end (despite the material offered in the happier plays of this period) has its negative aspects for Stephen. "Man delights him [Shakespeare] not. Nor woman neither... He returns after a life of absence to that spot of earth where he was born... then dies."\textsuperscript{230} "Age has not withered" the sense of Anne's "original sin" (adultery), which "weakened his will." "Beauty and peace have not done away with it."\textsuperscript{231}

Little is known about Shakespeare's life and therefore Stephen can embroider as much as he wishes the sparse facts and possible clues in the great poet's plays. Stephen's analysis is obviously biased. It soon becomes evident, that Stephen (like Hamlet) "[lit] au livre de soi-même," "[reads] the book of himself"\textsuperscript{232} (a favourite pastime of Marcel, too, as we shall see.) Stephen suffers from the older-woman domination that inspired Shakespeare's Venus and Adonis. He, too, has been betrayed. Mulligan, similar in many ways to Claudius, the usurper in Hamlet,\textsuperscript{233} has stolen from him this rightful position with Mother Ireland. When Stephen says "Elizabethan London lay as far from Stratford as corrupt Paris lies from Virgin Dublin,"\textsuperscript{234} he is obviously thinking of his own trip to Paris, and the 'degrading love' he experiences there. For him, the voyage was a "banishment from the home"—he was badly homesick. If Shakespeare has to bow down to the "gross virgin," Elizabeth,
Stephen is always being ordered to serve the Virgin Mary. Stephen sees Othello as an allegory of Shakespeare's life—"His unremitting intellect is the hornmad Iago, ceaselessly willing the moor in him shall suffer."235 The moor is the passion in his nature.

Most interesting of all is the emphasis Stephen puts on Shakespeare's homosexuality and on the importance of his father's death (Stephen's quotation from Romeo and Juliet "deny thy kindred"236 ought to read "deny thy father and refuse thy name.")237 Stephen knows that Eglinton and Best are homosexuals. "The dour recluse . . . and the douce youngling, minion of pleasure, Phedo's toyable fair hair."238 (Stephen is here referring to a lover of Socrates, (Phedo) Platonic or otherwise.) In the tradition of the Greeks, and of the Esthetes (Best being "a blonde epebe. Tame essence of Wilde,"239 the two intellectuals spend their time with knowledgeable male companions. This Platonic? love amongst men adds to the monkish atmosphere, even to the semi-religious idea of "a vestal's lamp" (a virgin's lamp), which seems to symbolize Lyster's way of life. Does Stephen emphasize Shakespeare's denying of his role "as a family man," his choosing "a world of men," in order to flatter the intellectuals? Certainly he is not above flattery. He quotes Eglinton, with the result that Eglinton looks up at him with kindness so that Stephen says to himself—"Flatter. Rarely. But flatter."240 Of course, Buck Mulligan maliciously destroys whatever advantage Stephen may have gained through flattery by mentioning one of
Stephen's expeditions to the brothels.

Perhaps even this aspect of Shakespeare's life has some meaning in terms of Stephen's. Stephen, because of his own guilts and inhibitions and his society's mores, must turn to men for friendship. Stephen is "thrilled by [Cranley's] touch." During his walk on the beach he thinks; "Staunch friend, a brother soul: Wilde's love that dare not speak its name. He now will leave me. And the blame? As I am. As I am. All or not at all." Stephen has been thinking of various friends; Mulligan, whom he "disloves" (yet whose boots he wears—a fact that Freud would find significant); a girl he knew in Paris; and an unidentified friend, perhaps Kevin Egan, perhaps Cranly, for whom he does seem to feel love. As we have seen, indeed, male camaraderie is an accepted, an encouraged, social and intellectual fact in Dublin, and one that can lead to avoidance of responsibilities (as with Stephen's father) and sterility (in the library.)

As Stephen plunges deeper and deeper into his theories about the self-sufficient man, the intellectual creator who banishes from his personal myths the earthly father and the creative woman (wife or mother or virgin), he becomes less and less happy. Although his theories ought to appeal to Eglinton and company, they are greeted with scepticism, largely because Eglinton can recognize some of Stephen's exaggerations and because Mulligan has the capacity
to render ridiculous anything that Stephen says. In his discussion, Stephen is "battling against [the] hopelessness" of his own life, fighting the unhappiness he feels because his father does not know him. The evident lack of communication with the library group makes him ask "what have I learned? of them? of me?" Is he (as Eglinton says) "a delusion," a false impression to be dismissed as a type of madness? Is the world of the library worth entering? "The life esoteric is not for ordinary person," but for "Lotus ladies," "Buddh under plantain," in other words, for those who withdraw from life. Unwelcome in the library, Stephen accepts Mulligan's invitation to drink—at Stephen's expense of course. This decision represents a double failure on Stephen's part. Drinking is just another way of avoiding life, of 'eating the lotus fruit.' Stephen, much like Marcel, exhibits that same lack of will-power which he claimed made Shakespeare so unhappy. Stephen thinks "my will: his will that fronts me. Seas between." Stephen has "cease[d] to strive."

As a young man, Marcel, too, is something of an aesthete. Stephen twists the life and works of Shakespeare to illustrate the problems in his own life. Marcel, on the other hand, frequently projects the form and content of a favourite work of art onto the incidents of his life. He misinterprets these incidents for this very reason. Art, also, transferred to life, can become a form of manipulation of others. In either case, reality is changed.
We have seen how Marcel's grandmother encourages Marcel's feelings for his mother on almost a sexual level when she buys him *Francois le Champi*. Marcel, however, has already found the aesthetic prototype for his 'guilty' relationship with his mother—the love triangle, in the Golden Legend, of Geneviève de Brabant, her husband and Golo the seducer. "... j'avais hâte de courir... et de tomber dans les bras de maman que les malheurs de Geneviève de Brabant me rendaient plus chère, tandis que les crimes de Golo me faisaient examiner ma propre conscience avec plus de scrupules." Marcel imagines this 'triangle' in terms of almost every art form—the "drame 'de son coucher'"—a hostile little play between Marcel and his father, the picture of Abraham separating his son Isaac from Sarah's side, the marriage of mother and son in the novel *Francois le Champi*. Most important of all, though, is the little film he has of the story of Geneviève and Golo, which, with the aid of the magic lantern he can project onto any corner of the room and change it utterly. This latter example is the best metaphor for the way in which Marcel's imagination works. His imagination, like the lantern, is capable of completely transforming the object, person, or incident he is viewing into an illusion more pleasing or more terrifying than reality. When Marcel begins to value objective truths, he starts to realize that these pictures can be almost completely obscured by a shadow.
"qui est celle de la lanterne elle-même, ou celle de l'opérateur." The vehicle of the projections, the imagination, and the 'égoïsme' and 'croyances' of the operator can leave their owner 'in the dark' if they take over the control of his mind.

One of the first focal points of Marcel's misuse of art is the Duchess de Guermantes. She is, like the princess Geneviève, "une figure idéale projetée sur les ténèbres." The first time that Marcel sees the Duchess (in church, by the way, a fitting place for Marcel to indulge his 'croyances') he notices a pimple near her nose. This pimple "certifiait son assujettissement aux lois de la vie, comme dans une apotheose de théâtre un plissement de la robe de la fée . . . [dénonce] la présence matérielle d'une actrice vivante." Marcel would do well to retain this insight, because, as we have seen, the Duchess' whole life is a series of well-staged 'spectacles.' However, the remembrance of a song recounting medieval legends of the Guermantes restores her to her former place in Marcel's imagination. Again, she is part of the romantic myth of the Middle Ages which, as we shall see, so charms Marcel.

However, the most important drama which Marcel can weave around the Duchess is one that is essentially the same as 'le drame de son coucher.' In his mind, Marcel sets up a triangle with himself as the rejected young man, the Duchess as the aloof older woman, and the Duke somewhere in the background,
to be 'perdu' like Marcel's father. Marcel's imagination has been especially stimulated by his first trip to the theatre to see La Berma in Phèdre. Phèdre, of course, is Marcel's kind of story; the love of a passionate woman for her stepson. He hopes that, in La Berma's case, art and life are one. "... car la Berma devait ressentir effectivement pour bien des jeunes hommes ces désirs qu'elle avouait sous le convert du personnage de Phèdre."252 The second time Marcel sees La Berma in Phèdre coincides with the second time he meets the Duchess. He immediately makes the connection, and starts to follow the Duchess 'as though she were some great actress' (in other words La Berma as Phèdre.) He builds imaginary novels around her and thinks of her as "tout un poème d'élégance."253 He is very involved in this poetic, courtly love for a highborn lady.

However, Marcel cannot keep forever the illusion that the Guermantes are creatures out of a Romance of the Middle Ages—with "l'aspect d'un tournoi et d'une forêt domaniale."254 François is too much the Sancho Panza to his Don Quixote; she tells him the Duchess dislikes him.

Then, too, he is beginning to realize that things are not always as they seem, that he lies to himself, that others lie also, and that one must work hard to uncover truths. When Marcel finally enters the Guermantes' salon he continues to romanticize himself, choosing the role of Parsifal. Yet the
idea behind the choice is a good one—Marcel must overcome 'trials' of enchantment, and find the truth beneath illusions. The young poet thinks of himself as "Parsifal au milieu des filles fleurs . . . entièrement décolletées, [leur] chair apparaissait des deux côtés d'une sinueuse branche de Mimosa." Marcel truly is a Knight Errant, an erring as well as an adventuring, knight. Marcel sees this encounter as a 'trial by temptation.' The 'filles-fleurs' are tempting him from something 'spiritual'—a life of artistic creation—to something essentially worldly—a life in society. But most of all, they are just one example of the ambiguous entities that Marcel, like a true knight, will meet on his quest. He will pass the test if he digs beneath appearances to the true significance of his adversaries. In the version of the legend to which Marcel refers, that is, Wagner's, Parsifal (or Percival) is a more noble figure, but he still, initially, is uninterested in the quest, and therefore more frivolous than his companions. Marcel, like his prototype, is slow in learning, and makes many errors on the way, before finally reaching his goal.

The scene with the 'fille-fleurs' occurs at the beginning of Marcel's first reception at the Guermantes. It is contrasted, very amusingly, with a 'trial' and temptation set by Charlus at the end of the reception. Charlus himself certainly regards the little 'drama' that he stages to be an important event in
Marcel's life. "Je vous ai soumis à l'épreuve que le seul homme éminent de notre monde appelle avec esprit l'épreuve de la trop grande amabilité et qu'il déclare à bon droit la plus terrible de toutes la seule qui puisse séparer le bon grain de la vraie." Charlus claims that he can help Marcel choose the right path, and succeed in society, in return, of course, for a considerable amount of love and companionship. Not only is Charlus showing Marcel the wrong path, but he is also, as we shall see, later in the novel, boasting a social prowess which he does not really have. Charlus' favourite art, music, also plays a role in this charade, for, to the strains of Beethoven's Symphonie Pastorale, Charlus, at first as tempestuous as the first movement, and then as tender as the third movement, "la joie après l'orage," mystifies Marcel to such a degree, that he completely overlooks Charlus' homosexual proposition. Not yet aware of the underworld of society, Sodome and Gomorrhe, Marcel is quite incapable of extracting the reality from the illusions Charlus weaves, and, of course, is completely oblivious to the absurd impact of this scene juxtaposed with the temptation of the filles-fleurs.

In love, as we have seen, Marcel always projects his Romantic imaginings onto the beloved object. Albertine is no exception. She is described numerous times as a silhouette. She and the other girls of the little band are described as a frieze, that is, a sculpture without depth, and as a hedge of roses,
silhouetted darkly against the sea. In other words, Albertine is again only a dark shape, a screen for the light of the magic lantern. She is a dark rose in another sense as well. Marcel describes her in terms which make it evident that she is very different from the Beatrice who led Dante to the pure white rose of heaven. "Il arrivait que le teint de ses joues atteignait le rose violacé du cyclamen, et parfois même, quand elle était congestionnée au fiévreuse, et donnant alors l'idée d'une complexion maladive qui rabaisssait mon désir à quelque chose de plus sensuel et faisait exprimer à son regard quelque chose de plus pervers et de plus malsain, la sombre pourpre de certaines roses d'un rouge presque noir." Marcel feels a sudden surge of intimacy with her when their shadows fuse during a moonlight walk. Moonlight is always the light of deception or pathetic fallacy with Proust. (We see it adding an eerie atmosphere to the evening when Marcel waits for his mother's kiss and it is used by Mme. Verdurin to stimulate romantic feelings in her guests.) Moreover, Marcel and Albertine seem to bring out the shadow side, the dark and brooding side, in each other. Since we only see Albertine from Marcel's point of view, it is hard to say if she really has the qualities Marcel attributes to her. In reality, she seems to be a rather weak character who will go to inordinate lengths to please people and to keep from hurting them; this quality is even the
source of her mendacity. She becomes something of a "demon lover" for Marcel, a Romantic, dangerous woman who fits into his preconceived pattern of love. Marcel has associated love with danger ever since he felt "la soif et la peur du danger" while waiting for his mother on the stairway, knowing that this action would displease his parents. Later he says "sous toute douceur charnelle un peu profonde il y a la permanence d'un danger". This is no longer the fear of punishment so much as the Romantic egotistical fear of surrendering one's life to another. With Albertine, Marcel does lose his freedom of movement; more important, obsessed by his affair, he also loses his freedom of thought. Also in a Romantic vein, at the very beginning of their romance, Marcel thinks, fatalistically, of unrequited love (à la Werther). "... il est des êtres pour qui il n'est pas d'amour partagé." Since, up until Albertine, he has always chosen unattainable women (so that he can not be blamed if he fails with them) and since with Albertine and other girls on the street he has been attracted by their air of availability, their sly and secret or provocative looks (and therefore he can but succeed with them), Marcel always has a beloved who is either far beyond or far above what could be estimated as his just desserts. At this low point of his life, he feels that "Il est humaine de chercher la douleur et aussitôt à s'en délivrer." (Stephen seems to
have some of this feeling in his make-up too, as Mulligan remarks.) Albertine, therefore, "était capable de [lui] causer de la souffrance, nullement de la joie."268 Since he is prolonging his suffering, Marcel cannot transcend it and become a true artist; he cannot even accept the message of joy which Vinteuil expresses in his great masterpiece, the septuor. Too much engrossed in sorrow, Marcel finds the joyous bell (resurrection) motif somewhat vulgar. Marcel thinks a great deal about the love-poison of Tristan and Isolde (another love affair, by the way, which gained its impetus from its triangular aspect.) Since Chateaubriand was such a favourite of his, perhaps he also remembers the Romantic love-deaths in *Attala* (Attala feels she cannot marry, having promised her mother to stay a virgin) and *René* (René's sister falls in love with him and enters a convent to escape from temptation--another "illicit" love.) Balbec will be, Marcel hopes, Chateaubriand's "royaume des tempêtes" and will, supposedly, inspire in him suitable tempestuous emotions. Albertine talks dramatically of suicide since Marcel is so cruel to her,269 and when she leaves, Marcel feels that "il n'y avait plus qu'à me tuer devant sa maison."270 When Albertine tells him one fact about herself that Marcel could never have imagined himself, he feels as though she is escaping from the carefully wrought image he had of her. "une flambée brûlait d'un seul coup un roman que j'avis mis des millions de minutes à écrire."271 Marcel, of
course, acted similarly in his idealistic relationship with Mme. de Guermantes, imagining page after page of exciting adventures in the novel in his mind that he had constructed around her. (A novel which retards the writing of the real art form.) More and more, Marcel comes to realize that the Albertine that he saw was little more than a Romantic creation of his imagination. "Et c'aurait peut-être été mon tort de ne pas chercher davantage connaître Albertine en elle-même."\

Marcel's use of art in life becomes very eerie when he starts to manipulate Albertine and give her roles in his own private dramas. In this, he is just like Tante Léonie, who imagined little mis-en-scènes in her mind until, finally she had to create them in real life. She would tell lies to her servant and her friend so that she could bring about the conflict she wished to witness. Tante Léonie's machinations are rather amusing, but Marcel's verge on the horrifying, for this is his technique exactly—to lie to Albertine so that he can 'stage' his own imaginings. He seems to resent the fact that Albertine is a "grande actrice ... dans ce théâtre de nature," that she has a mind of her own, a "fleur pensante" reminiscent of Pascal's thinking reed. When he brings Albertine into his house, Marcel symbolically brings her into his mind and denies her any true reality outside of his imaginings. Marcel truly
seems to have replaced the exterior Albertine with a puppet, moved by the strings of his own imagination. In fact, Albertine seems to become part of Marcel's favourite triangular drama. She is often likened to Marcel's mother, her kiss to his mother's kiss. She takes the mother's place, for she is only allowed in Marcel's house because the mother (who does not approve of his mistress, but who does not interfere) is away. To add to her value, perhaps to reënact that first "drame de [son] coucher," Marcel is always imagining a third person who might take her away from him, as his father used to take away his mother. Marcel's affair with Albertine is not condoned by his mother or by his society. When he picks up a young girl to comfort himself for the loss of Albertine, he is charged with child molesting, and wonders if the court would consider his liaison with Albertine in this light too. Not married to him, she is, in a sense, an "illicit" love which he savours with a mixture of 'filial' and 'impure' devotion, fear and guilt, common to the pattern of love in his life.

Finally, Marcel sees Albertine sleeping and likens her to a medieval statue in stone, of a dead woman awaiting the Last Judgement. This is how he wishes to see her. He has said before that the only way to truly possess and know Albertine would be to immobilize her, and so, like a Pygmalion in reverse, he turns Albertine into a statue. The image must be especially
satisfying for Marcel because she even approximates his "rêves de jeune vierge féodale" made physically unassailable by death. More important, she is transformed into matter (stone) which can be possessed, a work of art seen in his imagination, a completely immobilized person—a corpse. Often he has wished that Albertine would go away, but he has not the strength to dismiss her. When Albertine does die, it is like a macabre wish fulfillment for Marcel. There is even a hint that Albertine's death was suicide, as though Marcel's imaginings came true and she played her romantic role to its logical end of Liebestod. She is killed when riding a horse that Marcel gives her (a fact which fills him with an unreasonable amount of guilt.) Proust's earlier stories contain many incidents of death or injury by horses, which is interesting in the light of the Greek's using the destructive horse to symbolize uncontrolled emotions (as in Phèdre or Plato's Phaedo.) On the same page that Marcel expresses a wish to have known Albertine in herself, he also expresses a feeling of guilt for having killed her by his "tendresse égoïste." In other words, his egotistical love demanded too much of Albertine. Figuratively speaking, his romantic love never did let the true Albertine exist; it destroyed her (killed her) to replace her with Marcel's projections. Any truth which Marcel does hear about Albertine he owes, as usual, to Françoise, who is the person to announce
Albertine's departure, and who has not been deceived by her, as is witnessed by the incident of the eagle rings. As we shall see in a later chapter, Marcel must learn the lesson of Orpheus, the Poet; he must lose the elusive romantic Albertine by facing her memory with truthful observation.

IV False Nature

The destructive influence of false spiritualism in Stephen's life is illustrated through flower imagery. When he is overburdened with remorse after the hell-fire sermon, Stephen feels his heart begin to "slowly fold and fade like a withering flower." After confessing, however, he feels his prayers rise from him as from the heart of a white rose, an image reminiscent of Dante's rose of paradise. Soon afterwards, he spoils this image by visualizing it in materialistic terms—"... he seemed to fill his soul in devotion pressing the keyboard of a great cash register and to see the amount of his purchase start forth immediately in heaven, not as a number, but as a frail column of incense or as a slender flower." This 'materialistic spiritualism,' reminiscent of the confusion reigning in Marcel's society as well, is also the theme of a highly ironic short story in Dubliners, called Grace, in which the priest, leading a retreat for business men, calls himself their "spiritual accountant," and asks them to "set right [their] accounts"
with God. The flowers associated with Stephen's spiritual obsessions are often unnatural "the rosaries too which he said constantly transformed themselves into corronals of flowers of such vague unearthly texture that they seemed to him as hueless and odourless as they were nameless." \(^2\) Cranley, that "guilty priest who heard confessions of those whom he had not the power to absolve," \(^3\) is linked with a poisonous flower—the nightshade. \(^4\)

Natural flowers Stephen rejects. A flower girl begs him to buy some blossoms from her, "[his] own girl," \(^5\) and Stephen leaves her before her "intimacy" can turn to jibes, and before she "[offers] her ware to another." She is associated in his mind with a woman who offered herself to a fellow student. As usual, when a woman seems to be tempting him, Stephen thinks of women's "bat-like soul(s)." \(^6\) In direct contrast to the dove symbolizing the 'pure' girl on the beach, the bat is a night creature, associated with vampirism. Stephen accuses his mother of vampirism in the Hades scene, that is, of taking his life from him, sapping his manhood. And, of course, the bat motif again occurs, in grotesque contrast to Gerty's sentimental scene setting, in the Nausicaa episode. Gerty is quite at home with the 'sweet little' bat. Bloom's 'sin' is "their secret, only theirs, alone in the hiding twilight, and there was none to know or tell save the little bat that flew so softly through the evening . . . and little bats don't tell."

Gerty is a vampire, sucks the juices from Bloom, hoping to "gild" his days (we have noticed before the connection between 'gilding' and 'gelding') by transforming them in her imagination. For Gerty 'knows' that Bloom is "a sterling man," and, if he turns out to be something quite different in reality, she will certainly whitewash him (or gold plate him) in her mind. Gerty, who has confessed the 'coming on of her woman's nature' to the priest, is the epitome of Stephen's image of "a bat-like soul waking to the consciousness of itself in the darkness and secrecy and loneliness, tarrying awhile, loveless and sinless, with her mild lover [Bloom] and leaving him to whisper of innocent transgressions in the latticed ear of a priest." Quite a difference from Stephen's dove-like beach girl!

At this low point of his life, Stephen finds himself trapped between "the misrule and confusion of his father's house and the stagnation of vegetable life," and the unnatural 'spirituality' of his mother. His aestheticism and his intellectualism is more influenced by the latter example, since he has not yet found an effective way to accept all the facets of his human nature, and integrate his personality. In Ulysses, he will be confronted with Bloom's efforts to be a whole, and as a result, a creative person. Bloom's 'way,' a "mean" course is shown him, and spirituality and materiality, modified, become more positive.
Ulysses recounts the events of one day, and therefore cannot show complete character development on Stephen's part, in the way that A la Recherche du Temps Perdu does for Marcel. However, symbolically, it does show a full cycle of human experience, for if Stephen is a Telemachus, starting out on a voyage of life, Bloom is a Ulysses, "returning," that is, recalling in his mind his past life, as objectively as possible. Only then can Bloom find the perspective as important to him as it will be to Marcel.

Essentially, Stephen and Marcel have similar tasks; to free themselves from the adverse influence of others, and from their own self-deception. This theme is illustrated in flower imagery in Proust's works as well as Joyce's. The symbol of Marcel's passive, romantic childhood imagination is the waterlily—which is an important image in Ulysses as well. These waterlilies, drifting aimlessly, remind him of certain neurasthenics, like his Tante Léonie, caught in a webb of habits, which dull the truth and make life comfortable. The waterlilies are like the damned whom Danté saw engaged in repetitive, worthless tasks in Hell. In his childhood, Marcel loves the thought of such a drifting existence. "Que de fois j'ai vu, j'ai désiré imiter quand je serais libre de vivre à ma guise, un rameur, qui, ayant lâché l'aviron, s'était couché à plat sur le dos . . . au fond de sa barque, et la laissant
flotter à la dérive . . ™ The image of the drifting boat was very dear to the French Romantics. Rousseau's *Confessions* contain a beautiful passage in which he delivers himself up to Nature, drifting on a lake. Rimbaud's *Bateau Ivre* is a vessel symbolizing a mind given over to uncontrolled, turbulent emotions. In other words, Marcel is tempted to give up the responsibility for his life and to drift romantically through it.

Just as Stephen projected his emotions onto the sea-side girl, Marcel, when he sees a woman "[au] visage pensif" gazing at the waterlilies, immediately imagines that she has had an unhappy love affair, and that she is *burying* herself in Combray to escape her unfaithful lover. All the elements of romantic love—sorrow, infidelity, retreat from life—which will later return in Marcel's affair with Albertine, are described in this paragraph, showing that Marcel has already created the pattern which he thinks love should follow.

The waterlilies, by the end of Marcel's quest, begin to take on a different significance, as we shall see. At this point, he finally learns that the source of the Vivonne "qui [avait] pour [lui] une exisstance si abstraite, si idéale," is nothing but an ugly puddle. Romantic drifting no longer seems so beautiful on the unromantic little stream the Vivonne has become (since Marcel is not seeing it through the eyes of childhood), and Marcel is well on the way to replacing his drifting ways with a sense of vocation.
At first, the mother seems a happy medium between grandmother and father; however, later in the book, she misjudges the marriage of Gilberte and St. Loup.

For example, parallels between Joyce and Stephen confirm the positive ending of *Ulysses*. We feel that Stephen, like the young Joyce, will use the experience he has gained to become a writer.


Ibid., p. 71.


Ibid., p. 17.


Marcel differs from Proust in being heterosexual rather than homosexual, and of Catholic, rather than Jewish extraction on his mother's side. We shall see the impact of the latter autobiographical detail in Chapter III of this thesis.

Corresponding in real life to the death of Proust's mother.

According to a theory which sees the grail as a symbol of self-knowledge, such insight is the goal.

13 Simon takes this remark as a compliment to his superior success with women. Actually, he is highly competitive with his son, claiming to be "a better man than he [Stephen] is any day of the week." (A Portrait of the Artist as a Young Man, p. 95.) Simon boasts superiority in singing, running, and jumping, as well as in love.

14 Joyce, A Portrait of the Artist as a Young Man, p. 94.

15 Ibid., p. 171.

16 Ibid., p. 96.

17 According to the mother's own grumbles.

18 Thus we see Mulligan advocating human stud farms (a joke which still indicates some irresponsibility on his part.) Blazes Boylan, too, as his name suggests, does not control his passions. He is likened to the destructive sun which, without the water which Bloom and Stephen will bring, parches the wasteland of Ireland. Then, too, Boylan's immaturity is underlined in his name. Stephen, too, is a 'lusty bachelor' in that he is not sure whether he has fathered a child or not; still, he at least acknowledges the irresponsibility of the act in the Oxen of the Sun episode.


20 Joyce, A Portrait of the Artist as a Young Man, p. 162.

21 Ibid., p. 35.

22 Adultery is a favourite theme of Joyce's and is treated at its serious extreme in The Exiles and its comic one in Finnegans Wake.

23 Joyce, A Portrait of the Artist as a Young Man, p. 8.

24 Ibid., p. 43.

25 Ibid., p. 83.
As Sultan points out in *The Argument of Ulysses*, eyes are a very important symbol in Joyce's works; in *Ulysses*, the eyes of Stephen's mother draw Stephen's attention, just as Emma's eyes do in *A Portrait of the Artist as a Young Man*.


As we shall see, birds, in their ability to escape the earth, symbolize spiritual purity and freedom to Stephen.


Joyce, *Ulysses*, p. 375.


This will be discussed later in the Chapter.


Stephen makes a great fuss over Shakespeare's leaving Anne Hathaway his second-best bed as, Stephen claims, a symbol of their second-rate marriage.

A similar death-bed scene occurs in the short story *Eveline*, in which the heroine remembers her mother's death as a release from the futility of 'that life of commonplace sacrifice' forced on her by an unsympathetic husband.


Ibid., p. 579.

Ibid., p. 703.
41 Ibid., p. 579.


43 Luke 2. verse 49. Jesus visits the temple and rebukes his mother when she scolds him for staying so long.


46 Ibid., p. 243.


48 Ibid., p. 245.


50 Ibid., p. 178.

51 Ibid., p. 186.

52 Ibid., p. 178.

53 Ibid., pp. 177-78

54 Ibid., p. 247.

55 Ibid., p. 248.

56 Ibid., p. 90.

57 Ibid., p. 159.

58 Ibid., p. 158.
59 Ibid., p. 221.
60 Ibid., p. 192.
61 Ibid., p. 221.
63 Schutte, *Joyce and Shakespeare*, p. 112.
64 Joyce, *Ulysses*, p. 304.
65 Analysed in Chapter II.
69 Ibid., p. 402.
70 Ibid., p. 7.
71 Ibid., p. 660.
72 Joyce, *Ulysses*, p. 782.
74 Joyce, *Ulysses*, p. 708.


Ibid., Vol. I, p. 36.

Ibid., Vol. I, p. 173. The gentle mockery of Marcel—the-mature-narrator shows that the older Marcel has a less rigid view of the failures of his youth than his father had.


Ibid., Vol. I, p. 36.


Marcel mentions this ugly incident in a very low-key manner, as though he found it hard to accept that bad things did happen within his family during his childhood.

The grandmother is too prodigal of her love, represented in these non-tangible gifts of ideals and culture; the father, as we have seen, is unable to give his love outright, to Marcel.

We shall discuss Marcel's attitude towards photographs as a vehicle for objective truth later in this chapter.

Remember that François marries his mother.

She is evidently a pantomime star.

Joyce, *Ulysses*, p. 249.


This is the main theme of Jane Harrison's *Themis*.


Sultan, *The Argument of Ulysses*, p. 79.


Ibid., p. 169.


Ibid., pp. 168-69.


Ibid., p. 83.

Joyce, *A Portrait of the Artist as a Young Man*, p. 171.
131 Joyce, Ibid., p. 172
132 Joyce, Ulysses, p. 361.
133 Ibid., p. 42.
134 Ibid., p. 212.
135 Schutte, Joyce and Shakespeare, p. 44.
136 Joyce, Ulysses, pp. 215, 193.
137 Ibid., p. 215.
138 Ibid., p. 217.
139 Ibid., p. 185.
140 Ibid., p. 186.
141 Ibid., p. 187.
142 Ibid., p. 215.
143 Ibid., p. 185.
144 Ibid., p. 142.
145 Ibid., p. 193.
146 Ibid., p. 143.
147 Ibid., p. 201.
148 Ibid., p. 193.
150 Ibid., p. 199.
We shall study this 'sophistry' and Stephen's theories of spiritual paternity in detail later in the chapter.


Ibid., p. 36.


Ibid., Vol. II, p. 964.

Ibid., Vol. I, p. 188.


Ibid., Vol. II, p. 979.

Bucknall, *The Religion of Art in Marcel Proust*, p. 140.


170 Ibid., Vol. III, p. 693.


177 Ibid., Vol. II, p. 447.


183 Ibid., Vol. II, p. 446.


185 Ibid., Vol. I, p. 117.

186 Ibid., Vol. II, p. 31.
95

188 Ibid., Vol. II, p. 31.
189 Ibid., Vol. II, p. 141.
191 Ibid., p. 65.
192 Ibid., p. 96.
195 Ibid., p. 208.
197 Perhaps the first syllable of her name is relevant to Duffey's attitude towards her.
199 On the other extremes, Stephen would give the head that title, Mulligan the genitals.
201 Joyce, *Ulysses*, p. 185.
202 Ibid., p. 208.
J. Schoefield's essay *Fathers and Sons in Scylla and Charybdis* discusses these terms at length. Essentially, consubstantial means of the same substance, but not identical; transubstantial means of changed substance; and subsubstantial means identical.

Joyce, *Ulysses*, p. 199.

Ibid., p. 208.

Ibid., p. 391.

Ibid., p. 213.

Actually, as we shall see in the Circian Black Mass, Joyce is fond of dialectical patterns, where one extreme is pitted against the opposite extreme.

Joyce, *Ulysses*, p. 216.

Ibid., p. 208.

Ibid., p. 194.

With the possible exception of Homer's works.


Presumably by 'automatic' writing.

This must surely remind us of the young Proust and his earlier, very subjective novels, such as *Jean Santeuil*.

Joyce, *Ulysses*, p. 213.

Ibid., p. 197.

Ibid., p. 212

Ibid., p. 188.


223 Ibid., p. 196

224 Ibid., p. 191.


226 Ibid., p. 204.

227 Ibid., p. 212.

228 Ibid., p. 201.

229 Ibid., p. 205.

230 Ibid., p. 213.

231 Ibid., p. 212.

232 Ibid., p. 187.


235 Ibid., p. 212.

236 Ibid., p. 206.

237 Shakespeare, *Romeo and Juliet*, Act II, Scene II.

239 Ibid., p. 185.
240 Ibid., p. 208.
242 *Ulysses*, p. 49.
243 *Ulysses*, p. 207.
244 Ibid., p. 215.
245 Ibid., p. 208.
246 Ibid., p. 211.
247 Ibid., p. 217.
249 Ibid., Vol. III, p. 539.
250 Ibid., Vol. II, p. 41.
251 Ibid., Vol. I, p. 175.

259 Ibid., Vol. II, p. 69.


262 Ibid., Vol. III, p. 175.

263 As in Coleridge's *Kubla Khan*.


265 Ibid., Vol. III, p. 81.

266 Ibid., Vol. II, p. 835.


269 Ibid., Vol. II, p. 801.


272 Ibid., Vol. III, p. 495.

273 Ibid., Vol. III, p. 68.


279 Ibid., p. 145.

280 Ibid., p. 148.

281 Joyce, *Dubliners, Grace*, p. 172.


283 Ibid., p. 178.


285 Ibid., p. 183.

286 Ibid., p. 220.


288 Ibid., p. 365.


290 Ibid., p. 162


CHAPTER II

The Classical and Medieval Father Figure
Stephen obviously needs a mentor to initiate him into life, a kindly father-figure who will help him to overcome his fear of his physical nature. Like Marcel's precursor, Swann, Bloom is, himself, immersed in the physical aspects of life, and, for this reason, has committed in the past the same errors as his protégé, a fact which creates a sympathetic bond between them. Bloom's classical prototypes in this chapter, Dedalus and Ulysses, are resourceful, positive father figures. Like Dedalus, Bloom generally follows a path of moderation, a 'golden mean' between extremes—an achievement not always easy to attain, even for the experienced Bloom. Like Ulysses, he also must navigate between destructive extremes; he must integrate his character in order to become the 'all-round' man; father, son, lover, and companion. Since neither Dedalus nor Ulysses were perfect, we are not surprised to learn that Bloom is imperfect too. His sense of his own faults eventually enables him to demand neither too much nor too little from an imperfect world; he realizes that ambitions and daydreams, if they exceed one's limitations, are dangerous and that, despite this one must still strive to do one's best.

When Stephen's will is at its lowest ebb, just as he is leaving the library with Mulligan, a man passes between them. Buck recognizes Bloom, whom he dislikes. His sharp tongue busily dissects the reasons for Bloom's restlessness and his kind glances at Stephen. Bloom, he suggests is like the "wandering Jew"
or the "ancient mariner," condemned to travel until they expiate their crimes. His smile signifies that he 'lusts after' Stephen. "O Kinch," he says, "thou art in peril. Get thee a breech pad." Bloom's travels are not the guilty wanderings of wandering Jew or ancient mariner, but a journey for self-fulfillment, which will eventually lead him, full-circle, to home. As Sultan suggests, Bloom wants to "breech" Stephen as a father would his own son.

Indeed, Bloom here is Ulysses, steering between two dangerous extremes, Scylla and Charybdis, symbolized by Mulligan (the rock of materialism) and Stephen (the whirlpool of intellectualism). And, to continue Joyce's use of the Dedalus myth, Bloom is the father figure to whom Stephen has unconsciously addressed the words "Pater, ait" (father, help). Stephen now realizes that he resembles Icarus the son, rather than Dedalus, the father. "Fabulous artificer, hawklike man. You flew. Where to? Newhaven-Dieppe, steerage passager. Paris and back. Lapwing Icarus. Pater, ait. Seabedabbled, fallen, weltering." This myth fits particularly well into the 'dialectical' form and philosophical content of the chapter. Stephen prefers Aristotle to Plato, for Plato banished poets from his republic (just as Stephen is discouraged from joining the library clique). Aristotle's ethic of the 'golden mean' is exactly that course which a Dedalus should take to avoid the dangerous extremes of heaven and earth, (or which a Ulysses should take to avoid opposing dangers). Aristotle says that "if the young
commit a fault it is always on the side of excess and exaggeration." Moreover, "The great difficulty of youth (and of many of youth's elders) is to get out of one extreme without falling into the opposite." This 'middle way' depends "on clear judgement, self-control, symmetry of desire, artistry of means; it is not the possession of a simple man . . . but the achievement of experience in the fully developed man." In other words the mean depends on similar attributes to that of Bloom's "spiritual Moly"—"presence of mind, power of recuperation etc." (Moly, of course, was the herb that saved Ulysses from enchantment.)

In many ways, Bloom shows himself to be very much of a Dedalus. He is intelligent, yet down to earth. Occasionally too intellectual, he can irritate the uncouth Citizen with "the why and the wherefore and all the codology of the business" (not a serious mark against him), but he can also be blinded by his erudition (as when he thinks Molly is only interested in his discussion of the stars) or use it to avoid problems (as when he explains anything and everything in order not to have to discuss his wife's lover). Most of the time, though, his intelligence earns him respect. "He's a cultured allroundman, Bloom is," says an acquaintance of Bloom's. "There's a touch of the artist about old Bloom."

Indeed, although Bloom might never experience the heights of which Stephen is capable and although his talents for poetical expression are inferior to Stephen's, Bloom's comments on literature
show a lack of self-deception, an ability to see things in themselves which Stephen would do well to study. Bloom sees some seagulls (which Stephen would probably have regarded as birds of augury, symbols of his poetic destiny). His doggerel about them (although badly expressed) still lacks the ego-centricity of Stephen's villanelle. Bloom is touched with pity for "the hungry famished gull," and throws the "poor birds" something to eat, for he is a friend of nature and its creatures on a very basic level. After he sees Geo. Russell and a friend—"Dreamy, cloudy, symbolist Esthetes they are," Bloom describes the gull from their point of view "The dreamy cloudy gull." Of course, Bloom's 'poem' is not well expressed, but it is now completely false, for the gull is actually (as Bloom knows) a scavenger, forever hungry. In a similar fashion Stephen, in his villanelle, can imagine his beloved as a temptress and himself as an angel; he can misinterpret the sea-bird girl (whose message should bring him closer to the earth); he can misread the symbol of the birds on the colonnade. As we have seen before, both individuals can add something to the other.

Bloom has earlier been impressed by a magazine article (solely because of its economic worth to him, if he had been the author.) However, he subsconsciously exercises his critical powers when he uses it as toilet paper. (He has been reading it in the outhouse.) Bloom is self-educated, and has his own clichés, but it is still
true (as he says) that the "University of life" has taught him much about what is and what is not "bad art." In the past, he has fallen into Stephen's errors of judging Shakespeare's works in terms of his own life; "he himself had applied to the works of William Shakespeare more than once for the solution of problems in imaginary or real life." Although Bloom's approach may seem even more simplistic than Stephen's, it is basically similar, both wishing to reduce the playwright's works to a specific message. Bloom rejects this method immediately and shows, in the Hades episode a more intelligent regard for the universal nature of *Hamlet*. Bloom, at an interment, is wondering over the way in which people joke about death, in order to relieve the tension of their emotions, but never joke about the dead person. "You must laugh sometimes so better do it that way. Gravediggers in *Hamlet*. Shows the profound knowledge of the human heart. Daren't joke about the dead for two years at least . . ." Bloom himself has been cogitating the 'comic' elements of death; that is the way in which death eventually leads to life. "It's the blood sinking into the earth gives new life." Surely these insights of Bloom's should refute Schutte's contention that Bloom, badly educated, misquotes Shakespeare in a series of semi-clichés. Shakespeare has lost none of his meaning for Bloom.

Actually, Bloom is much like the 'bard.' He, too, has an overpowering wife. He has been absent from her (sexually) for
many years, and she has taken a lover. He has lost a son and
only has a daughter. He lacks the 'willpower' to finish various
tasks he sets himself—a muscle building course, and a magazine
article; and he tends to avoid displeasing truths, and even to
give in to others. (How similar he seems, in nearly all these
particulars, to Swann.) He, also has been accused of homosexuality.
And, like Shakespeare, he eventually desires nothing better than
to return to his home land,"cultiver son jardin," plant his mulberry
tree. (Actually, Bloom seems to prefer the thought of firtrees,23
evergreens.) He is Jewish, and, therefore, could be supposed to
have the Jewish traits which Stephen accuses Shakespeare of
having.

However, as we shall see, none of these qualities, none of
these situations in which Bloom finds himself, need be judged as
negatively as Stephen does. In other chapters, we shall discuss
more fully Bloom's Jewishness and his return to the earth, but,
in the context of Aristotle's 'mean,' let us now look at Bloom's
temptation to give in, to surrender to extremes. Like Stephen,
he has considered "[ceasing] to strive." The episode of the lotus
eaters enumerates various 'opiates' which keep people from
struggling, opiates symbolized by lethargy and idleness, the
Flowers of idleness . . . waterlilies. Petals too tired to.
Sleeping sickness in the air. Walk on roseleaves ... "24 (In fact, the waterlilies have an almost identical symbolic role in Ulysses and in A la Recherche du Temps Perdu, even to the extent of suggesting the element of isolation, of neurasthenic imprisonment in one's own world.) Bloom mentions the very same opiates as those to which Stephen has succumbed. Religion, to Bloom, is a narcotic. "Blind faith. Safe in the arms of kingdom come. Lulls all pain. Wake this time next year."25 And, indeed, we have seen Stephen choose a 'spiritual flight' from physical realities26—"a roseway ... to heaven."27 (i.e. to "walk on roseleaves.") Of course, Bloom, through experience, knows that there are "no roses without thorns."28 Bloom also mentions liquor, "a swirl of liquor bearing along wideleaved flowers of its froth,"29 a physical opiate which Stephen is going to buy for himself and Mulligan. Since Bloom himself 'ceases to strive' in this chapter ("no more wandering about. Just loll there: quiet dusk: let everything rip. Forget.")30 he can scarcely criticize the avoidance techniques of others. He sees a boy smoking and thinks "Tell him if he smokes he won't grow. O let him! His life isn't such a bed of roses!"31 The 'opiates' which most appeal to Bloom are the idealistic or voyeuristic 'affairs' which enable him to avoid the responsibilities of a complete relationship with Molly, and the womb-like bath which dulls and relaxes his body. In this chapter, Bloom receives a certain amount of sexual gratification from watching a woman enter
a carriage (the same kind of voyeurism to which Gerty appeals when she lifts her skirt dreaming all the time of how she will 'gild' Bloom's days.) Bloom is also corresponding, under the name of Henry Flower, with a typist who encloses a yellow ('gilded') flower in one of her letters to him. Joyce is obviously implying that Bloom is being gilded/gelded by his pseudo-affairs. The symbolism is further emphasized in Bloom's attitude towards some cart-horses. "He [Bloom] came nearer and heard a crunching of gilded oats . . . Their full buck (?) Buck) eyes regarded him as he went by . . . Their Eldorado. [city of gold] Poor juginse! Damn all they know or care about anything with their long noses stuck in nosebags . . . Gelded too: a stump of black guttapercha wagging limp between their haunches. Might be happy all the same that way [!!]"  

The typist reduces Bloom to "a naughty boy" and, indeed, (as does Gerty), to "naught." Like Ulysses, he has become "noman," that is no man. (Ulysses told the Cyclops that his name was Noman.) Bloom puns on the word Rip, thinking of how he and Molly, at a charade, acted out the tale of Rip Van Winkle. However, Bloom is "let[ting] everything rip.' Like Rip Van Winkle he has not been aroused by his wife for many years, and if he is not careful, "His gun [will become] rusty from the dew." Actually, Bloom is denying his sexuality much as Stephen denies his. (The parallel should not surprise us, for, if Stephen saw Shakespeare's life as being similar to his, and if Bloom's
is similar to Shakespeare's, then, obviously, Bloom's must be
similar to Stephen's.) All that is needed to make the parallel
closest is for Bloom to spiritualize his concept of love, and
this he does in the Cyclops episode. Bloom advocates "love" as
the basis of all life, and becomes "a new apostle to the gentiles,"
expert in "universal love," a new religion. If Bloom had not
denied his wife the love she craves, we could better accept him
in this role. However, "it ill becomes him to preach that gospel"
as the narrator says "Has he not nearer home a seed field that
lies fallow for want of a ploughshare?" Bloom seems to have
followed an old custom, and "buried in the one coffin" mother
and deadborn child, since he has not made love to his wife
since his little son died. Bloom enjoys his role of playing
the martyr-Messiah, for, we are told in Joyce's most ironic
tone that "... lo, there came about them all a great brightness
and they beheld the chariot wherein He stood ascend to heaven. And
they beheld him in the chariot, clothed upon in the glory of the
brightness, having raiment as of the sun, fair as the moon ...
and they beheld Him even Him, ben Bloom Elijah, amid clouds of
glory ascend to the glory of the brightness at an angle of forty-
five degrees over Donohoe's in Little Green Street like a shot off
a shovel." (Indeed, this scene is reminiscent of Swann's ejection
from the 'little clan' and his subsequent mock-heroic 'tirade.'
)
Bloom, then, as well as Stephen, is tempted by the heights, and
the concommitant avoidance of earthly problems. Whenever he wishes to distract himself from thinking of his wife's infidelity, he busily examines his fingernails \(^{40}\) (just as Swann always passes his hand over his eyes). This gesture ironically reminds us of Stephen's "artist, like the God of creation . . . refined out of existence . . . paring his fingernails."\(^ {41}\) And, in the episode of the Lotus Eaters, Bloom does come to think of his body in spiritual terms. While he is luxuriating in his bath "womb of warmth,"\(^ {42}\) the ultimate retreat from reality, he says to himself "This is my body,"\(^ {43}\) obviously remembering the words that Jesus spoke when he distributed the bread amongst the apostles at the last supper. His reproductive organs, instead of being used for creation, become the object of self-contemplation. This spiritual meditation, being narcissistic (remember that Bloom has bought a statue of Narcissus) precludes all the difficulties of a shared love. "... his navel, bud of flesh: and [he] saw the dark tangled curls of his bush floating, floating hair of the stream around the limp father of thousands, a languid floating flower."\(^ {44}\) (That is, Bloom's body has become a lotus flower, a symbol of self-contemplation, a source of unthinking pleasure and forgetfulness.)

The other extreme which tempts Bloom is the sea, or, at least, the waters of the Liffey. He has been musing on the difficulties of material survival and looking over a bridge he thinks "If I
threw myself down?" However, this manner of avoiding his problems does not appeal to Bloom for long, and he only tosses a piece of paper over, as though rejecting such a "throwaway." Still, it is interesting to note that throughout the Lestrygonian section Bloom resents the exigencies of his body, and having escaped one extreme, goes to the other. He dreams of a goddess offering him the immortality which Calypso offered Ulysses. "Lovely forms of women sculpted Junonian. Immortal lovely. And we stuffing food in one hole and out behind . . ." Definitely, Bloom-Dedalus experiences difficulties similar to Stephen's in keeping to 'the golden mean.'

These shared difficulties, however, help Bloom to understand Stephen better than Stephen's own father can (especially since Stephen's father claims to have had a very successful youth). Bloom, too, rebelled against his parent's religion (actually his father's Judaism). Bloom, too, had unfortunate sexual experiences."Bridie! Bridie Kelly! He will never forget the name, ever remember the night, first night, the bridenight. They are entwined . . . and in an instant (fiat!) light shall flood the world . . . In terror the poor girl flees away through the murk. She is the bride of darkness, a daughter of night. She dare not bear the sunny golden babe of day. No, Leopold . . . No son of thy loins is by thee."
Indeed, Bloom's experiences in life have, as Aristotle stated, a positive effect on his actions and his understanding of others. Like Ulysses, he has been son, lover, companion, and father. As a son, a companion, and a father he can understand Stephen, and, as a lover, he can understand Gerty. We have already mentioned the similarity between the beach scene in which Stephen watches the girl bathing and the scene in the Nausicaa episode. However, Bloom, unlike Stephen, has no inclination to etherealize the girl he is watching. He realizes, from observing Molly, that Gerty has been enticing him because she is "near her monthlies."\[49\] "... they want it themselves. Their natural cravings."\[50\] Gerty is obviously narcissistic; smiling at herself in the mirror is one of her favourite occupations, and Bloom, flattered by her attention, almost falls into a similar error, gazing at himself, afterwards, in a dark pool. He even imagines writing a story about himself as Gerty sees him called The Mystery Man at the Beach. However, Bloom is spared the error of 'reading the book of himself,'\[51\] regarding himself as the main figure of a flattering artifice, by his own self-knowledge. He knows that the newsboys who taunted him saw him in an entirely different light—"Still you learn something. See ourselves as others see us."\[52\] He knows that he is aging, and thus is not as handsome as he was. And he knows that the entire episode with Gerty could only take place in a rather nauseating
daydream context. His comment on Gerty's virginity, in conflict with her "natural cravings" is—"Virgins go mad in the end I suppose." (A remark which reminds us of Stephen's overhearing the nun in the convent madhouse calling out for Christ, Christ being the 'ideal husband,' as Gerty calls Bloom.) Joyce's comment on virginity is also derogatory. At the same time that Gerty is teasing Bloom, hoping that he is "worshipping at her shrine," a mass is in progress in the nearby church. Gerty can imagine "the blue banners of the Blessed Virgin's sodality," and can see in her mind sinners praying to the "comfortress of the afflicted." Gerty has obviously garnered her idea of pure womanhood and the 'worship' it deserves from the church. Her high opinion of herself reminds us of the character called Maria (an ironic name) in Joyce's short story Clay. Gerty's affinity with the bat makes us feel that she, like Maria, is a witch.

The greatest test of Bloom's experience occurs in the Circe episode, when he must save himself and Stephen from the toils of the Dublin version of the witch who enchanted Ulysses' men. The Dublin Circe is the madam of the brothel which Stephen has decided to visit. Thus, the main extreme which Bloom must avoid is the material one, since the witch/whore turns men into lustful animals (pigs). Bello, the madam, says to Bloom, "You will fall. You are falling. On the hands down." Bloom has been emasculated by the
madam (unmanned). According to certain historians, witches were followers of the Old fertility rites, forced to practice these rites clandestinely when they were banned. Thus, Bello is only acting the role of the ancient priestesses when she castrates Bloom/Adonis. Bloom, before this powerful woman "sinks on all fours, grunting, snuffling, rooting at his feet." This, indeed, is the depth to which Dedalus and Icarus can fall. However, Bloom is also tempted by the heights, for Circe's enchantment takes the form of an hallucination in which Bloom is allowed to play out all the superhuman roles of his daydreams. He becomes "Lord Mayor of Dublin" so that he can carry out his utopian reforms and eventually found the "new Bloomusalem." (The new Jerusalem symbolized the perfect city on earth, which would come into existence after the evil of the world had been destroyed by the Apocalypse.) In a 'fairy tale' solution to the world's problems, Bloom changes "new worlds for old." (At least in the story of Aladdin, the merchant only promised to exchange new lamps for old!) He becomes the "hero god" of the Sybil (a point which will be discussed later in further detail), and the Messiah. In a parody of Stephen's idea of the androgynous angel, sufficient unto itself, Bloom, as "the new womanly man" gives birth to some children. (Their paternity at least cannot be questioned.) The paternity of Bloom's children in real life, of course, has been questioned.
Resurrected from "phoenix flames," "Bloom Christ" listens to the Daughters of Erin praying for his intercession on their behalf "Kidney of Bloom, pray for us. Flower of the Bath, pray for us . . . ."

Bloom, however, manages to keep his sense of justice and proportion even in the midst of the 'enchantment.' At one point, for example, he insists that the accusations against him are unfair, that he is not as lovely as he is made out to be. "There's a medium in all things," he says, "Play cricket."

Perhaps most of all he is saved by his ability to recognize the 'spell' for what it is. He knows it is "the witching hour of night." He takes exception to a story about a laughing witch. And yet, as Bloom realizes, the "laughing witch" is "the hand that rocks the cradle" (and rules the world). In other words, Bloom's society has exalted womanhood so much that a strange dichotomy results. Woman as virgin or mother (preferably virgin mother) rules, if not the world, at least that portion of it with which Stephen is familiar. And yet, under the pressure of perfection, women, in one way or another, are turned into witches. Gerty, although she feels herself an "immaculate virgin," is really a teasing witch (or bitch), a "little limping devil," who knows exactly what effect her exhibitionism has on Bloom. "Her woman's instinct told her that she had raised the devil in him." Maria (another form of Mary), a frustrated 'old maid,' who, like Gerty, enjoys
regarding herself in the mirror, even looks like a witch. Moreover, she seems to cause uncomfortable problems wherever she goes. Perhaps "Bridie" Kelly, Bloom's first love, shows the dichotomy best. She ought to have been his "Bride," but since she was a prostitute, a 'creature of the night,' she cannot bear his child. Being neither mother nor bride (wife, but still maiden, as in Stephen's hallucination of his mother), she must be a witch. "With a squeak she flaps her bat shawl." 75

Bloom's own common sense and experience finally do break the "spell" and enable him to reject the temptation to deny his manhood in a bid for immortality. In his hallucination, the nymph who has fascinated him for so long, the main figure in a picture which has hung over his bed, comes to life. She wishes to give Bloom immortality in return for his love. (Bloom has been satisfying himself with erotic fantasies about this nymph, and thus the nymph, like Calypso with Ulysses, has been keeping him from his wife.) The nymph, of course, is disgusted with the mortal manifestations of love which she has seen from her vantage point above Bloom's bed. Like Gerty, she has been shocked by soiled linen and by the orange chamber-pot, which, as Bloom has verified by studying the anatomy of the statues of Greek goddesses in the Dublin museum, she could never use. The nymph is "Eyeless, in nun's white habit." 76 That is, she chooses not to see the problems of mortality, she shuts
herself away from worldly troubles. She denies sex—"no more desire," and, in reward, gains "the ethereal. Where dreamy creamy gull waves o'er the waters dull." It is symbolically very important that she repeats Bloom's poem in an even more ethereal form. The gulls become birds of dreams, white ("creamy") and pure, flying above the dull waters of life.

Bloom "half rises" from his bestial position to accept this invitation to the heights. However, at this moment, the back button of his trousers falls off, reminding Bloom that he has a great deal of difficulty keeping anything up; his trousers, his 'pecker,' the spiritual or ethereal level of a life of mortal contingencies. This sharp dose of truth reveals the enchantment for what it is. "You have broken the spell," says Bloom, "If there were only ethereal, where would you all be, postulants and novices?" The nymph, like all the other 'witches,' tries to castrate Bloom, but Bloom is now able to evade her. "... unveiled, her plaster crack(s)," for the immortal goddess, the beautiful statue crumbles under the force of Bloom's truth. Instead of becoming himself 'ethereal,' Bloom, like Pygmalion the true artist, has turned his 'idol' into a real woman, with all her faults (and, we hope, virtues.) (As we shall see, Marcel, too, must overcome his 'idolatry' of women in order to see them as they truly are.)
The 'temptation' is not yet over, for Bloom again falls under the spell of the hallucination. However, its hold on him is not as strong, and he is saved, essentially, by his sense of duty towards Stephen. When Stephen starts gesticulating wildly, Bloom has one important piece of advice to give—"Look." In other words, Stephen, also caught up in the nightmare, must learn to regard things as they are. At first he refuses. "No, I flew," he says. "My foes beneath me. And ever shall be. World without end. [He cries] Pater! Free!" Bloom can only reiterate "I say, look ..." As we know, this advice is excellent, since Stephen has not succeeded in vanquishing his enemies, internal and external. And his first flight was in no way a success. The father who does reply to Stephen's cry is his consubstantial father, Simon Dedalus, who "swoops uncertainly through the air ... on buzzard wings." Simon is one of the 'dead,' one of the Dubliner's who feast, like buzzards, on the corpse of an idealized past. Stephen, in falsifying his own past, becomes a "vulture" also. What a let-down for a poet who has thought of the spirit in terms of dove and creamy seagull imagery!

Stephen, much more affected by his hallucinations (since he has been drinking absinthe) than Bloom, has become completely polarized towards the extremes. This brothel in nighttown which he is visiting in the company of his most materialistic friends can be seen as the lowest point of his day's journey. Stephen is, as usual, unable to obtain
his materialistic aims. The girl he wants is 'dead and married.' His friends desert him when he runs out of funds. He cannot handle his money. And, most of all, he over-reacts and moves from one extreme to another. "The intellectual imagination," he says "with me all or nothing at all." As a result, Stephen becomes an integral part of the 'Black Mass,' that strange ceremony where "extremes meet," not unlike the Apocalypse in its disastrous confrontation of opposites. The Reverend Mr. Haines Love leads the Black Mass. (His name represents a meeting of extremes, since "haine" is the French for "hatred.") Then too, Mrs. Mina Purefoy (Pure faith) "goddess of unreason," a living symbol of physical rather than intellectual creativity confronts Stephen, who considers the whole spectacle a "feast of pure reason," since it resembles "dialectic, the universal language." Dialectic, of course, is criticism dealing with metaphysical contradictions and their solutions. All of Stephen's enemies take on a witch-like or demonic appearance. "Old Gummy Granny in sugarloaf hat appears, seated on a toadstool." (Gummy Granny, as you will remember, is Stephen's symbol for Ireland.) She is appropriately called "The old sow that eats her farrow," for, after all, we are concerned with Joyce's version of the Circe episode in which the Homeric heroes were turned into pigs (and then presumably devoured by Circe.) "Rumbold the Demon Barber" represents England. And,
to complete the unholy "Trinity," Father Malachi O'Flynn, "the reverend Carrion Crow,"\(^{94}\) officiates in the Black Mass for the Roman Catholic Church.

Stephen's "intellectual imagination" only insures that he is completely misunderstood. In fact, by not suiting his own intellectual level to that of his environment, Stephen causes his fall. Stephen's highflown language, is incomprehensible to Private Compton. Bloom tries, again to act as a mediator between extremes, between the Irish and the English, the man of words and the man of action. He even supports Stephen when he totters. However, the Private takes offence at Stephen's (innocent) remarks and, despite the intervention of Bloom, strikes Stephen in the face. "Stephen totters, collapses, falls stunned. He lies prone, his face to the sky, his hat rolling to the wall. Bloom follows and picks it up." Bloom did a similar service for Parnell, a hero who also 'fell' because of 'moral failings.'

This 'journey to the underground,' however, has not been entirely unprofitable to Stephen. The aim of the whole episode, is obviously, to force Stephen and Bloom to look at themselves truthfully. Stephen, especially, has avoided this from the opening chapter of the book. For this reason, the theme of the 'mirror' is as important in Joyce's book as it is in Proust's. Mulligan, for all his cruelty and boorishness, has, like Françoise in *A la Recherche du Temps Perdu*, a remarkable ability to discover
the faults of others and taunt them with it. He holds a mirror up to Stephen and says "Look at yourself . . . you dreadful bard." Of course, since Mulligan is malicious, he uses the mirror, as he would the razor, to hurt Stephen. He continually emphasizes Stephen's physical nature in pejorative terms, calling him "Poor dogsbody" and "Caliban." Stephen, like Bloom, can learn a great deal about himself by regarding himself"as he and others see me." "This dogsbody to rid of vermins," Stephen calls himself. Actually, Stephen is very much afraid of dogs, as we have seen in the Proteus episode, that is, Stephen is afraid of his physical nature. In the Circe chapter, the celebrants of the Black Mass invoke both "Dooooooog" and "Gooooooood" ("Dog" and "God" being the reverse, or contrary of one another, man's physical and his spiritual nature.) There is no doubt that Stephen in this section is dog-like rather than god-like. Indeed, at one point, he is confused with a retriever. The Soldier asks "who owns this bleeding tyke," meaning the retriever, but Cissy thinks that he is talking about Stephen, who has just been knocked down. At the beginning of the episode, Bloom befriends a dog, just as, afterwards, he befriends Stephen. Most of all, he does what he can about Stephen's physical well-being. He feeds him (as he previously fed the dog). He keeps him from being arrested and thrown in jail (a physical bondage to match Stephen's mental bondage). And he gives Stephen advice about choosing a girl,
rightly diagnosing that "some girl" might be "Best thing could happen to him." 100

How much self-knowledge does Stephen gain from the Circe episode? Both he and Bloom are forced to recognize the infidelity of their women (a fact which Bloom has been avoiding all day). This time, Lynch points out the mirror to Stephen. Lynch, whose name can mean 'to hang' has much in common with Mulligan, the 'hangman priest' or 'knight of the razor' in that he, too, is a materialistic person, more attuned to Stephen's errors than his virtues. Bloom and Stephen see their faces merged in the mirror to resemble

"The face of William Shakespeare, beardless . . . [paralyzed] . . . crowned by the reflection of the reindeer antlered hatrack." 101

In other words, this composite face reflects exactly Stephen's analysis of Shakespeare's life, as well as the resemblances that Stephen sees therein to his life (and that the readers see to Bloom's). Because the bard (and Stephen and Bloom) have been cuckolded (given their horns) 102 they can choose to "brood" over the matter as Stephen does, never really forgiving their wives and forever tortured by a sense of sexual inferiority (symbolized, according to Stephen, in the jealous character of Iago). As a result, they will suffer from a "paralytic rage" 103 which renders them impotent, unable to have further joy in love or to transcend the limitations of their life in art. (Surely Marcel is paralyzed by a similar thought when he reads the Goncourts' diary, and
decides that if art can only describe the finicky, limited
details of life, it is not worthwhile writing.) Fortunately,
however, when Bloom gazes into the mirror, after having said
the magic words "Lapses are condoned," we see another version
of Shakespeare, a more humane and possibly a more truthful one. "The
face of Martin Cunningham, bearded, refeature[d] Shakespeare's
beardless face." Now, we have already learned in the Hades
episode that Martin Cunningham, too, has much in common with
Shakespeare, including a wife who is forever betraying him
(although not in the sense in which Stephen and Bloom are betrayed.)
Bloom thinks of Martin in these terms; "Sympathetic human man
he is. Intelligent. Like Shakespeare's face. Always a good word
to say ... And that awful drunkard of a wife of his. Setting
up house for her time after time and then pawning the furniture
on him every Saturday almost ..." Since Martin continues
to forgive his wife, the version of Shakespeare that he represents
is a virile one, bearded instead of beardless; no "paralytic
rage" stops up his compassion. (This image of Shakespeare
corresponds, on a literal level, with the commonly known
engraving, which shows him with a beard.) Such an analysis
better suits Bloom, as we shall see, for understanding leads
to forgiving with Bloom, and his conception of 'what is natural'
helps him to forgive Molly (without surrendering to her) just as,
previously, it helped him not to judge Gerty. A Shakespeare with Bloom's or Martin's gift of compassion would not necessarily have to err, and certainly not continuously, to open "the portals of discovery" since he could profit from his understanding of others' errors. In order to profit from his own, he could not use his creations to "hide him from himself" since errors which are avoided or denied are seldom understood, at least not in the depth needed to create a cohesive work of art. Rather, capable of forgiving himself as he forgives others, Shakespeare could free himself of the personal bias which might otherwise prevent him from attaining that level of objectivity which Stephen previously saw as the highest aesthetic plane. Stephen himself, of course, is plagued mainly by his sense of guilt "agenbite of inivit," a destructive emotion, whose negative impact on the young poet's perceptions we have already discussed. Although he may not fully understand all the 'signs' in this journey to the underworld, Stephen at least gathers the energy to fight this sense of remorse, symbolized by the phantom of his mother. He has overcome the "hopelessness" of the episode in the library, and no longer cease[s] to strive," since he and Bloom have both decided to face and tackle their problems.

Other insights do come to him. At one point he says "Great success of laughing. Angels much prostitutes like" (which I take to mean 'angels are much like prostitutes.' In this
section, in fact, all the religious figures who have bothered Stephen are brought down to the level of the brothel. Mary becomes "Mary Shortall," a prostitute made pregnant by "Jimmy Pidgeon" (God.) Indirectly, Mary, or at least, the rigid moral code, the strict ideals of perfection that she symbolizes (woman as virgin or mother, but not lover) causes the existence of the brothel, and the dichotomy of woman as completely moral or absolutely immoral. Stuart Gilbert comments on the same idea in his analysis of the Circe episode. "Brothels are built with the bricks of religion." Blake's paradox may afford some explanation of the curious fact that Dublin, the great Catholic city of northern Europe, should have had a recognized "redlight quarter." The Catholic religion, upholding the inviolable sanctity of the marriage, accepts no compromise . . . refuse[s] recognition of the weakness of the flesh . . . [has] none of the callow pity which condones fornication or adultery . . . [so that] the prostitute disappears . . . the Catholic religion . . . sets . . . virtue on the one side, vice on the other." Stephen, however, through experience, and, perhaps through Bloom's influence is learning the "Great success of laughing," of not seeing things in such serious and uncompromising terms. Once before, "He laughed to free his mind from his mind's bondage." (Significantly, this thought occurred to him just as Eglinton "affirmed" that "The truth is midway.")
Bloom, would be the first to advocate laughing, for he says of Dubliners as a whole "[they] ought to go home and laugh at themselves."117

By now, it must be obvious that Stephen is experiencing a "trial" in a quest much like Marcel's. Bloom, saving him from prison, giving him advice, paying for the damage he has done, and generally taking him in hand, helps Stephen, if not to pass the test, at least to escape from it without serious consequences. Marcel had to overcome his imaginings, his search for the ideal or 'romantic' rather than the real in order to understand the complex characters in his social world. Stephen, too, has to modify an "intellectual imagination" which in an extreme form, could tend to be his prison chains rather than his wings. Bloom shows us that the weapons to use against "enchantments" are a sense of compassion for others, an ability to recognize destructive extremes, a refusal of those things which warp or avoid the truth (such as the mental avoidance techniques which he uses or the alcohol which Stephen does).

The Circe episode fits the 'quest' framework, not only because it deals with the protagonists' confrontation with deeply buried truths, but also because it contains the images and import of the 'Fisher King' or 'Grail' legend.118 Both traditions deal with initiation rites of young boys. According to Jane Harrison, whose book Joyce probably read, young boys
had to be transferred from their mother's care to their father's so that they could learn 'men's ways' from him. (The young boy had to die symbolically, and be reborn as a young man.) The whole ceremony was linked to the death and resurrection of the year god, as a sun or vegetation figure. To the grail legend was added a special emphasis on spiritual and social knowledge to be gained from the 'mother's uncle,' or Fisher King.

Obviously, Bloom is guiding Stephen through an initiation rite. Stephen is styled "Bous Stephanoumenos," a title used for a young man engaged in the slaughter of the bull which often attended these rites. The cattle slaughtering in Dublin will occur on the next day. But this day, as every day, "bullyboy[s]" are being born in the Dublin hospital. Death and life for men and cattle continues in a never-ending cycle. The earth will receive, and then give back, the life that is in the oxen's blood. Bloom, in his journey to the underground, is 'unmanned,' like a "thing under yoke." In other words, like a slaughtered ox, he has given his life to the earth. The whore in this section calls Bloom "Dead cod," which sounds very much like 'dead god.' Fish, too, are known as good fertilizer. Bloom, in the graveyard scene, feels that he prefers "warm beds: warm fulfilled life" to the cold 'bed' of the earth; yet he is used to the idea of "corpse manure" fertilizing the flower beds of the Botanical Gardens next to the cemetery.
"It's the blood sinking in the earth gives new life."

He even talks of "planting" corpses as though they were flowers. During the Circe episode, a vision of the Jew, Dodd, "with the drowned corpse of his son" over his shoulder appears to Bloom and Stephen. But Dodd's son (God's son) is not really dead. The son/sun will return in all its strength after its winter journey to the underground. On another level, Bloom who has been illustrating the role of the vegetation god, will protect Stephen, his symbolic son. As an initiate, Stephen must pass through symbolic death to attain his new identity as a man. The thunder is the voice of the death-dealing elements of nature. Stephen is extremely afraid of death during the Circe episode, and we learn during the episode of the oxen of the sun, that he is just as afraid of thunder. However, just as Bloom will again 'arise,' Stephen will survive to take on his creative role as a man.

Joyce has made full use of the symbols of the Grail legend. On the belly of Mina Purefay, the woman who bears a "bully boy," Stephen sees a chalice (or Grail). He himself has a lance, or ashplant. Through these 'visions,' Stephen is learning the biological role of a man, for the sexual symbolism is very obvious. As we have seen, Bloom's aid in this chapter is invaluable to Stephen. Bloom is his guide and protector, the Fisher King who gladly relinquishes his knowledge and experience to youth. No
one could be better suited to the role, for Bloom is a "secret master" of the Masonic order, which owes its origin to the mystery rites. He is a 'roi pêcheur' in the sense of a sinning king. As we have seen, his 'sins' create a bond between him and Stephen and give him knowledge that he can impart to the young man. We are also told that Bloom is a fish—a "mackeral," a "sardine." He has a "cod's eye." Indeed, Joyce obviously enjoys playing on the word 'cod.' Bloom is good at 'codding' or joking; he views life as a comedy rather than a tragedy. Bloom also connects the cod with Christ and the resurrection—"the luminous crucifix? Our Savior . . . Phosphorus it must be done with. If you leave a bit of cod fish for instance. I could see the bluey silver over it." A 'cod' in Shakespearian times was the recognized slang for a penis. Thus, on all levels, the 'cod' as Joyce uses it, is a "Divine Life Symbol," as it has been since "immemorial antiquity" because of man's belief that all life starts in water. We have already seen that Bloom is called a "dead cod" in the Circe episode.

Bloom has another similarity to the Fisher King. He has been sterile for many years. His "waterworks [are] out of order." He "wastes his seed on barren ground," literally when he ejaculates onto the sand in the Nausicaa episode, and symbolically when he partakes of the sterile routine of the Wasteland of Ireland.
However, like the Fisher King, Bloom can hope to regain his virility if Stephen, the young questor, passes the test. First Bloom imparts to Stephen the idea that "dirty cleans,"\textsuperscript{142} that he should not be ashamed of his bodily functions. Mulch of dung is, after all, the best cleaner of lady's gloves. Like Bloom, Stephen ought to love "the inner organs of beasts,"\textsuperscript{143} his own 'beastly' organs included. And he ought to respect manure as a fertilizer. Bloom also teaches Stephen that he cannot 'own' the stream of life. He must rejoice, as Bloom does, in a son even although that son may not really, physically, belong to him. "How can you own water really? Its always flowing in a stream, never the same . . . Because life is the stream [like rain or semen]."\textsuperscript{144}

Stephen on returning to Bloom's home with him, feels 'at one,'\textsuperscript{145} with the older man. "Silent, each contemplating the other in both mirrors of the reciprocal flesh of their his no this fellow faces."\textsuperscript{146} In the 'mirror' of his truths, Bloom, the "profound ancient male" has passed on to Stephen, the "quick young male,"\textsuperscript{147} much of his wisdom. The test has been passed; fertility returns to the Wasteland. Rain falls on Dublin,\textsuperscript{148} Mrs. Purefoy has a son,\textsuperscript{149} and Bloom, as the Fisher King, finds his key again.\textsuperscript{150} His wife Molly, during the period of his impotence, used to dominate him, but now, he orders her to make him breakfast,\textsuperscript{151} instead of the other way around. Molly grumbles
at the thought of him "sitting up like the king of the country." But she gives in, and plans to get him a piece of cod. The cycle is complete. Her period starts; a new cycle is initiated. She, too, is still fertile.

Bloom, then, is a very positive father-figure in terms of Classical and Medieval myths. Since he affirms the continuing cycle of nature, he is pleased to share his role with the new son/sun on the horizon. Actually, Bloom has fulfilled his desire to travel the path of the sun, from morning to evening. "Somewhere in the east: early morning: set off at dawn, travel round in front of the sun." He has "[ridden] the middle of the road" No Phaeton's excess for him. He is reaching the 'sunset' of his life, and looks forward to this period of tranquility when he can 'cultiver son jardin' at a little cottage he dreams of owning. "... sowing hayseed ... without excessive fatigue at sunset." Quite the contrary to Stephen's concept of jealousy between father and son is Bloom's joy in the new son/sunrise, which he watches "with deep inspiration." An 'earthy' teacher as Fisher King, Ulysses, or Dedalus, Bloom is very different from Stephen's ghostly fathers.
'Swann' and 'Bloom'—even the names suggest a common origin in Nature. Indeed, Proust emphasized explicitly, as well as implicitly, that we are to give the name 'Swann' its English meaning. One of Gilberte's worst betrayals of her father occurs when she pronounces his name as 'Svan,' as if it were of German origin, thus depriving of all the connotations of a lovely bird this "nom d'origine anglaise." As we shall see, although Swann is far less successful in his own terms than is Bloom, he is still an integral part of a pattern planned by Nature, into which he must introduce Marcel. He is, like Ski, one of those "premiers essais de la nature qui veut créer l'artiste, aussi informes, aussi peu viables que ces premiers animaux qui précédèrent les espèces actuelles et qui n'étaient pas constituées pour durer. Ces amateurs velléitaires et stériles doivent nous toucher comme ces premiers appareils qui ne purent quitter la terre mais où résidait, non encore le moyen secret et qui restait à découvrir, mais le désir du vol." As in the first metaphor, Marcel is Nature's more successful form of Swann, a Swann evolved beyond the level of the amateur. (Marcel himself frequently comments on the resemblances between him and Swann, although he surpasses Swann.) As in the second metaphor, Marcel learns how to fly, that is how to create, from Swann's errors, much as the first airplane manufacturers learned from their failures, or as 'nature' presumably learns in the process of evolution. It is interesting
to note that the artist is an integral part of nature's pattern, according to Proust, although he eventually transcends its limitations, hence the metaphor of flight. Swann is censured, not so much for his total involvement in Nature's cycle, nor even for his experiences in society, of which, after all, Marcel makes such valuable use. Rather he is judged for avoiding what lies below the surface of things, for refusing to question. In blindly worshipping the surface or 'form' of an object, Swann commits the error that Proust calls idolatry. Swann augments this 'blind faith' every time he wipes his monocle, symbolically wiping his mind free of a serious thought which might lead to a truth, albeit an unpleasant one. Even at that, Swann does once go beyond the surface of things, does journey much farther in knowledge than his friends at Combray or in Society. He eventually succumbs to the temptation of Bloom and Stephen of 'ceasing to strive,' but he initiates the young Marcel into life, and the latter will truly search its depths. Marcel himself admits that he owes all the material of his novel to Swann, material which is a necessary ingredient, along with effort and spirit, for a work of art. "En somme," says Marcel,"si j'y réfléchissais, la matière de mon expérience, laquelle serait la matière de mon livre, me venait de Swann."165

Thus, although Swann performs the same valuable function as Bloom, the former as a Classical figure and as the Fisher
King lacks the positive emphasis found in the latter. He is not an 'integrated figure' like Bloom-Ulysses, since he has balanced his life imperfectly in favour of its social side, at the expense of his intellectual side. Bloom is "an all-round man," as integral as a flower." But Swann always experiences a conflict of roles. In fact, with each role—son, lover, husband, father—he seems to take on a new personality at the expense of his own basic character. Marcel describes one of Swann's metamorphoses in these terms—"... il était arrivé qu'au 'fils Swann' et aussi au Swann du Jockey, l'ancien ami de mes parents avait ajouté une personnalité nouvelle (et qui ne devait pas être la dernière), celle de mari d'Odette... or il s'y montrait un autre homme." The elegant Swann of the highest circles has been replaced by a Swann who courts the friendship of his inferiors for his wife's sake. Proust points out the element of generosity in these actions, but also hints at the extent to which Swann is negatively influenced by others to lead a double or triple life. When Swann visits Marcel's family in Combray, they have no knowledge of his 'other life' in aristocratic society. "À cet égard, cette personnalité que lui attribuait ma grand'tante, de 'fils Swann,' distincte de sa personnalité plus individuelle de Charles Swann, était celle où il se plaisait maintenant le mieux." Actually, Swann has always become successful by accepting the roles that others have
given him, and, because of this, he has never really developed
an autonomous life in which he can realize himself as an artist.
Thus, in society he is forever "fils Swann," accepted in Combray
society for his sober bourgeois parentage, and in the Prince de
Guermantes' salon as the mythical "petit-fils du Duc de Berry." Once he is admitted, his personal charm becomes a factor in his
continued worldly success. But only if he accepts the 'parts'
offered him by the Guermantes. Mme. Verdurin, of course, takes
control of the lives of all the members of her salon, and expels
those members who do not conform. On a larger scale, Society
has on Swann the same destructive effect that Marcel's father
has on Marcel. Both society and family are authoritarian
structures which hinder the would-be artists from living their
own lives. Marcel finally rejects Swann's 'weakness' when he
turns away from Society. His struggle for autonomy is much
like Stephen's. He, however, tends to internalize his conflicts,
blaming his failures on his own lack of will power, whereas
Stephen externalizes his, visualizing his conscience, or super-
ego, as the 'phantom' of his mother.

Since Swann lacks the 'classical balance' of Bloom-Ulysses,
Proust could scarcely portray him as a Greek hero. Instead, he
alludes to Swann, as well as Charlus and the Duke, as Greek gods.
The choice is apt on many levels. Since the gods were immortal,
the Greeks, in the Homeric tradition, seldom invested them with
the nobility which human beings could obtain in confronting their mortality. Rather, the gods were treated in mock-heroic terms, or even used as comic relief. As with the gods, the problem of mortality is very low on the Guermantes' and Verdurins' scale of priorities, since the most trivial social event is of more significance to them than the death of a friend. As shown in Ulysses, the attempt to deny or avoid one's mortality makes one inhuman or ridiculous. The Verdurins callously insist that the death of a former member of their group--Princess Sherbatoff or their pianist, for example--ought not to spoil an evening's entertainment. Most telling of all, though, is the way in which the Duke and Duchess refuse to believe Swann's statement about his imminent death because the 'duty' of comforting him would conflict with the 'duty' of going to a masquerade party. The conflict is intensified for the Duchess because "elle ne voyait rien dans le code des convenances qui indiquât la jurisprudence à suivre." However, she and the Duke choose the masquerade party; that is, they choose appearance over reality, gaiety over seriousness, role-playing over sincerity, avoidance of truth over confrontation with it--in other words, all those qualities which actually make up the "code des convenances" of their Society. And Swann himself, versed in the ways of Society, quite accepts its scale of values, "... il savait que, pour les autres, leurs propres obligations mondaines priment la mort.
A 'snobisme' peculiar to the Guermantes prevents Charlus from seriously considering the question of his mortality. As an aristocrat, he feels himself as assured of an eminent position in heaven as he is on earth. However, this assumption is ironically undermined when he begins to lose his social influence. He is very irritated that Marcel has not entered Society with his help, by "la voie hiérarchique." His irritation is aggravated by the fact that he knows he is losing his powers, and is becoming a somewhat ridiculous figure, an impotent Zeus whose thunderbolts can no longer harm anyone. "M. de Charlus savait bien que les tonnerres qu'il brandissait contre ceux qui ne se pliaient pas à ses ordres . . . commençaient à passer . . . pour des tonnerres en carton." And thus Charlus becomes as good a symbol as any for the Götterdämmerung which Marcel observes. For, even 'gods' have their set reign and are then supplanted. The beautiful, glittering creatures, including the duchess and princess of Guermantes, whom Marcel rightly describes as "les blanches déités" of some "royaume mythologique des nymphes des eaux" will be superseded by the vigorous middle-class. As Bloom says, 'the stream of life cannot be owned,' the flux of all things worldly cannot be controlled. Even at this point, the aristocracy is threatened by "le flot montant de la démocratie," and Marcel, by the end of the book, has witnessed Mme. Verdurin's
metamorphosis, thanks to her wealth and will-power, from a second-rate, middle-class hostess to the Princess of Guermantes. Of course, she, too, will one day be supplanted by other 'gods.' Another youngster will worship her successors with the awe that Marcel reserved for the first Princess of Guermantes and her coterie. Only Marcel truly escapes the authoritarian pattern, "la voie hiérarchique." Experience analysed and the truth it brings, frees Marcel from his worship of others whom he had felt superior to himself. And, by channeling Mme. Verdurin's bourgeois virtue of sheer hard work--akin to Stephen's 'striving'--into more creative outlets, he eventually produces a work of art which places him above material and temporal flux. His earnest search for something lasting further emphasizes the superficial frivolity of Society; his is the greater nobility of effort of the "guerrier grec" rather than the manipulative powers of the "Divinité[s] invisible[s]."

The contrast is further stressed in the manner in which the Guermantes—and Swann, at first—envisage paternity and love. Here, again, Charlus is the more absurd figure, a thwarted father indeed. He tries to 'adopt' Morel, his lover, and give him a Guermantes title. Morel, however, is an excellent violinist, and would rather keep his name, along with the artistic reputation it has earned. How different from Bloom's attitude to Stephen is Charlus' attitude to Morel! "Grisé par son amour, ou par son
amour-propre" Charlus claims that le Père auprès duquel il [Morel] allait désormais vivre [était] . . . Son père spirituel, c'est-à-dire Moi."184 Yet Charlus is scarcely a Godlike father, and Morel rejects him almost right after this speech. Charlus later, from more disinterested motivation, adopts Jupien's niece. Again, however, the adopted offspring does not appreciate the gesture; in her scale of values, the new social status means little or nothing to her compared with the recent loss of her lover. Despite his compassionate motives in this case, Charlus's unsuccessful 'paternity' can but underline his own sterility, and, to an even greater extent, that of the Society he represents.

Swann fares little better with his flesh-and-blood daughter. In Marcel's eyes, Swann attains god-like stature, as the father of Gilberte, since, in this role, he has an almost god-like capacity to influence Marcel's happiness.185 " . . . des parents et grands-parents de Mlle. Swann . . . me semblaient grands comme des dieux. Ce nom, devenu pour moi presque mythologique de Swann, . . . je n'osais pas le prononcer moi-même."186 Yet, if we consider Swann's name in its full mythological meaning, it can but spell sorrow for Swann. Zeus made love to Leda while he was in the shape of a swan; the child of this union was Helen. Helen is traditionally considered a symbol of the destructive power of love, her beauty causing jealousy and war. Certainly Gilberte was the
focal point, as we have seen, of many arguments between Odette and Swann before they married. Afterwards the hereditary traits from each parent seemed to struggle for control of her personality. But most of all, Gilberte, like Helen, is fickle and betrays the filial love by which Swann sets such store. She changes her name, when she accepts another father, that is, when she agrees to being adopted by de Forcheville. "Swann, en mettant ainsi pour après sa mort un craintif et anxieux espoir de survivance dans sa fille, se trompait autant que le vieux banquier qui, ayant fait un testament pour une petite danseuse qu'il entretien et qui a très bonne tenue, se dit qu'il n'est pour elle qu'un grand ami, mais qu'elle restera fidèle à son souvenir." 187 We shall see in a later chapter that Swann is mistaken in this view of his daughter for other reasons as well as for his errors in judging her 'faithful.'

The resemblances between the leaders of society and Greek divinities is perhaps best seen in the matter of love. The Duke is likened to "Jupiter Olympien." 188 Now, Jupiter was the Roman name for Zeus, the chief of the gods, known for his amorous escapades, and his jealous wife. How closely this description parallels the Duke's own domestic arrangements! The Duke runs through a whole series of mistresses—like Zeus—who, at the height of his love, control his opinions as well as his actions, and who are abandoned to the tender mercies of his wife after he has tired of them. In his mind, they form a succession "des
marbres beaux," like the statues of Greek goddesses. Actually, the duchess is not usually jealous of her husband's mistresses, who sometimes become valuable allies against him; rather, she is envious of those who are in love. With all the pettiness of Hera, she enjoys thwarting her footman's love affair, denying him a free day to spend with his sweetheart.

Swann, at first, shares this easy attitude towards love. His friends dread his letters, at one point in his career, because they know that the letters will contain nothing more than a request to be introduced—however indirectly—to some woman. At the Prince de Guermantes' reception, Swann, although he is dying, puts aside all serious thoughts in his profound contemplation of Mme. de Surgis' bosom. Actually, Swann favours rosy servant girls whose love, easily gained, easily forgotten, teaches him nothing about himself, the girls, or the nature of love. These loves without depth are simply enactments of some of Swann's romantic daydreams. "La profondeur, la mélancolie de l'expression, glaçaient ses sens, que suffisait, au contraire, à éveiller une chair saine, plantureuse et rose."  

Swann, however, is different from his aristocratic, Olympian friends, safely established on their 'social peaks.' He goes much farther in his experience of love than they do, for, when he meets Odette, he begins to explore beneath the surface of a relationship. This 'journey to the underground' eventually
costs him his social standing. However, it brings him something more precious, the sympathy of Marcel, who will give him through art the immortality his daughter can not and will not. This sympathy, Marcel claims, would certainly be shared, for the bond of common experience is as strong between Marcel and Swann as it is between Stephen and Bloom. For example, instead of sharing the contempt of Marcel's father, as Marcel expects at the time, Swann could only feel compassion for Marcel's attachment to his mother. "L'angoisse qui je venais d'éprouver, je pensais que Swann s'en serait bien moqué s'il avait lu ma lettre et en avait deviné le but; or, au contraire, comme je l'ai appris plus tard, une angoisse semblable fut le tourment de sa vie."

At times, Marcel curses the knowledge that he gains, second-hand, from Swann, "... quand j'avais complaisamment écouté le récit des amours de Swann, j'avais dangereusement laissé s'élargir en moi la voie funeste et destinée à être douloureuse du Savoir." This is the early Marcel speaking, as little willing to relinquish his 'innocence' as Stephen is to relinquish his 'grace'; as unready, at first, to accept evil, as he is later, to accept joy. But his achievement will be to travel farther than Swann, his precursor, towards understanding the profundities of life and recreating them in art.

It is Odette who introduces Swann to the 'underworld,' the depths of anguish, jealousy, love. After missing her at their
usual meeting place, Swann searches for her in various restaurants. "Il frôlait anxieusement tous ces corps obscurs comme si, parmi les fantômes des morts, dans le royaume sombre, il eût cherché Eurydice." Orpheus, of course, was the most famous musician and poet in Greek legend. He was to have regained his wife, Eurydice, from the Kingdom of the Dead only if he did not look back at her. In Proust, the myth seems to have taken an interesting twist. While the lover still loves his mistress, he is quite blind to her real qualities, investing her, instead, with imagined attributes, or loving her as the embodiment of something else. When he 'looks back' at his beloved, or analyses her, especially her past, she dies for him. In other words, the romanticized image of the mistress, viewed as objectively as possible, and thus stripped of its power to cause anguish, is destroyed. The experience of love is useful to the Proustian artist, but the effort of 'looking backwards' at reality is indispensable. This objectivity, this introspection mellowed by time, has much in common with Stephen's ideals of distanced aesthetic emotions in a work of art unmarred by personal bias. Of course, this last step is the measure of Swann's failure and Marcel's success.

Swann does find Odette and does eventually keep her, at the price of avoiding to think of her true nature, and of living
a falsehood which prevents him from becoming an artist. After his initial dislike of Odette, there are three main stages to his relationship with her. In the first stage, corresponding to his search for Odette-Eurydice in the underworld, he completely misunderstands her true nature. At the second stage, he discovers more truths about her than he would even wish to know, and decides that "... j'ai eu mon plus grand amour, pour une femme qui ne me plaisait pas, qui n'était pas mon genre!"198 At the third stage, he wilfully deceives himself about Odette.

In the 'first stage,' M. Verdurin is astonished at the way Swann treats Odette, placing her on a pedestal and explaining aesthetic theories to her.199 For Verdurin knows that Odette is neither 'virtuous' nor 'intelligent.' Swann, however, has gone even a step farther. He has invested her with all the beauty of an "oeuvre florentine"200 and this "lui permit ... de faire pénétrer l'image d'Odette dans un monde de rêves où elle n'avait pas eu accès jusqu'ici et où elle s'imprégnna de noblesse."201 This ruse of regarding Odette as a work of art not only enables Swann to give his imagination full reign, it also forms the basis for a peculiar rationalization on his part. "Et quand il était tenté de regretter que depuis des mois il ne fit plus que voir Odette, il se disait qu'il était raisonnable de donner beaucoup de son temps à un chef d'oeuvre ... qu'il contemplait tantôt
The dichotomy which Swann sets up between artist and lover tells us much about him. This same quality of 'disinterestedness' or objectivity which we have seen as an asset of primary importance in the artist, is a strange characteristic in the lover; yet it forms a useful function to Swann. It reduces his mistress to something physical, something that can be possessed—for as a lover, Swann is a 'collectionneur,' sensual, egotistical. Marcel shatters this myth; for he learns in his affair with Albertine that one can never own another. This artistic viewpoint also distances Swann from his beloved at the very moment that he is most in love with her; the impact of this 'love' would be too great if he were conscious of how completely she is another. Usually for example, in the case of the Duke, who mentally reviews his past mistresses as a file of statues after he has fallen out of love with them. But Swann is a neuropath, far more sensitive than the Duke, far more complex in his defenses against emotions which torture him.

The dichotomy points out most of all the immense contrast between artist and lover, the former humble, the latter proud, the artist 'spiritual' the lover 'sensual.' For Swann, the roles are mutually exclusive; one cannot be at one and the
same time artist and lover. He does not find the solution, as Marcel does, in Time and the introspective insights that Time brings, since his love affair is not terminated as is Marcel's. Odette often complains that Swann is a different person entirely when he is writing, and that she cannot fathom the thoughts that occur in Swann's head. The observations are acute, because Swann, the most complex of men, is forever playing a role to suit another, and only in his writing can he escape the direct influences of others and become himself, that final and neglected persona, Charles Swann.

Odette, more than any other person, causes Swann's artistic infertility. However, Swann himself accepts the forms that others give him. When he has settled down with Odette, he is described as an "obscur et incertain personnage qui se détachait . . . sur un fond de ténèbres." It is as though Swann-Orpheus can only keep Odette by remaining in that dark underworld which shuns the sunlight of truth, and by becoming one of the shades there. The danger signals are obvious the first time Swann meets Odette in this 'underground.' She is wearing black, the colour of death. She is carrying some orchids, a symbol of "indécence," unnaturalness, parasitism, which we will study later. And, most important, she sports "une aigrette en plumes de cygnes." It is as though to decorate herself Odette would pluck from the bird whose name Swann bears the means
of flight. To the Symbolists and Parnassiens, the swan was a symbol of poetic beauty, of the spirit captured and kept from its true surroundings, and, most of all, of the poet, who, imprisoned in his own sterility cannot reach 'l'Azure'—the heights of creativity. Marcel mentions to Albertine the poem containing the latter interpretation of the swan symbol at the nadir of his life-journey; in other words, Proust was well aware of the implications of "ce nom d'origine anglaise." The comparison with A Portrait of the Artist as a Young Man and Ulysses is obvious, since Stephen, also, well-versed in the Symbolist poetry, considered flight a metaphor for artistic freedom; he, like Marcel, has to learn that reaching the heights is a difficult task—reminiscent of toiling up a dusty staircase to the top of a tower (Proust's own metaphor.) The journey itself gives the perspective to the view from the top. Thus the 'heights' of compassionate objectivity can contain the 'depths' of experience in a moment out of Time.

The name 'Swann' suits Charles' aspirations extremely well. Throughout his life, he attempts to write. Yet this "plus beau des Swann . . ." is reduced, by two women, to a chicken. Odette provokes in him the somewhat obtuse possessiveness which Mme. Verdurin finds so odious. This very trait weakens the latter's hold on Swann and prompts her to call him "Cette sale bête." This is the same epithet that Françoise used for a
chicken which refused to die under her butcher's knife, as Proust himself points out. When the cooked chicken is described as "une chasuble et son jus précieux egoutté d'un ciboire," one is tempted to add a further interpretation onto the parallel. The chicken seems the sacred sacrifice of a ritual, perhaps even a 'fertility ritual,' if we accept Bloom's interpretation of Christ's history (see Chapter III). This idea may seem far-fetched. However, it is not in the least far-fetched to see Odette in the role of the destructive priestess. Her black dress, her icy salon with its winter garden, her carriage pulled by horses resembling those of Diomède, which used to eat men, all seem to back this interpretation. After all, according to one version of the myth, Orpheus was torn apart by the Bacchantes for having dedicated his life to ideas and poetry. And a more modern version of the myth states that Orpheus actually had to make a choice between Eurydice or poetry, involvement or a measure of emotional detachment, from life.

Odette, as we have seen, is not the only cause of Swann's imprisonment. The truth could, and at one point does, free Swann. Swann has a dream, the subject of which is the almost masculine domination of Mme. Verdurin, whose nose grows longer (very Freudian) and who sprouts a moustache. The dream also concerns Odette's infidelity with de Forcheville. The symbolism of the burning house, which occurred to Bloom, is also present
in Swann's dream. True enlightenment occurs when Swann awakes from his dream and reconsiders it. In other words, Swann has been asleep, has sought oblivion in the same drowsy manner as Bloom luxuriating in his bath-womb. Yet Swann's depths, his subconscious, are capable of showing him truths if only he will journey deeply enough into himself. The dream is an involuntary phenomenon; Swann's analysis of it results in his awakening to the truth—the fact that he has wasted himself on a woman that is not his type.

Proust uses the same symbolism to describe Marcel's avoidance of the truth and of any creative effort. While Marcel is living with Albertine, he spends a large proportion of the day in bed, in a delicious, semi-conscious state that enables him to concentrate on small, sensual details, such as the cries of street vendors, the drowsiness of his limbs which sometimes provoke erotic daydreams, and the sight of a fugitive sunbeam. For Marcel has 'ceased to strive'; he lies, "la tête encore contre le mur" in an attitude of surrender. Indeed, he has become "un baromètre vivant," sensitive, like a dormant plant, to the slightest change in the weather. Like the vegetation or sun gods of the fertility rites, like Orpheus, Marcel has descended into a spiritual winter, which he describes as "le soir prématuré de ma vie, qui semblait devoir être aussi brève qu'un jour d'hiver." He surrenders himself entirely
to a rhythm reminiscent of his old ideal of floating in a rowboat according to nature's will, "remontant paresseusement de jour en jour comme sur une barque." Albertine, like Eurydice, is the cause of Marcel's journey to the underworld. Marcel worships in her the embodiment of Health and Youth. She is like a priestess of the life-force—a "bacchante à bicyclette." The bicycle is her "roue mythologique," that is, the 'wheel of life' in the Buddhist sense, or the cycle of the seasons and of mortality. Although Marcel thinks of her as an imprisoned bird, she imprisons him as much as he does her. Glimpsing the destructive aspect of her bacchic role, Marcel wonders "si [elle allait] apporter à la maison la vie ou la mort." She prevents him from travelling to Venice, land of spring and sunshine for Marcel. But most of all, she prevents him from that special travelling which is Marcel's best source of knowledge and insights—introspection. He claims that she forces him to "vivre à la surface de [soi-même]." Marcel and Albertine were in a country so far away that he could not possibly 'know' her way of life. Significantly, Marcel 'wakes up' one morning to find Albertine gone. Marcel's period in the underworld has reached its end. With absence and reminiscence, he begins to see Albertine as she really was "une fille déjà fort grosse, hommasse, dans le visage fané de laquelle saillait déjà, comme une graine, le profil de Mme. Bontemps." The adjective "hommasse"
insinuates the dominating influence of Albertine; the adjective "fané," her own limitations caused by her imprisonment to the 'wheel of life' the 'cycle of mortality'; the image of the "graine" is very interesting. It suggests that in Albertine there is the seed of her ugly old aunt Mme. Bontemps, but it also refers to the Biblical idea that if the seed does not die, the plant will not be able to develop, using its nourishment. Marcel seems, then, almost to nourish himself on an experience of love which he helps to destroy. His image of Albertine becomes quite as clear and objective as the photograph of her which surprised St. Loup so. Marcel has been made wary by Swann's example in love, a fact which no doubt helps him to retain his illusion-free picture of Albertine. However, he is enabled to dispel both his romantic illusions about Albertine and the imprisoning influence of his love by the death of his mistress. Yet, as we have seen, this death seems but the external manifestation of a psychological fact. Marcel has chosen to search out the 'true' Albertine as far as he can, and to destroy the romantic paramour. It is almost as though, mentally, he has carried out Swann's dream. "Et Swann sentait bien près de son coeur ce Mahomut II ... qui, ayant senti qu'il était devenu amoureux fou d'une de ses femmes, la poignarda, afin ... de retrouver sa liberté d'esprit!" When Marcel's 'esprit' is freed of the Bacchic turmoil of emotions which
Albertine inspired, Marcel finds himself capable of travelling. He makes a trip to Venice, truly a return to sunshine. Here he experiences a rebirth or resurrection befitting an Orphic hero or a sun god. Venice is a city of the Renaissance and Marcel talks of a picture of the baptism of Christ, the "eau vierge et bleue" around Venice, and of a golden angel that he can see from his window, so that we are sure that Marcel himself is experiencing a rebirth, a baptism, after his own 'Dark Ages.' The birds which symbolize Venice are the phoenix—"les oiseaux qui signifient à la fois la mort et la résurrection." Marcel has been through the fire of passion, which he has associated often with the cities of the plain, and has now been tempered and purified. He can truly fly, like the phoenix, recreating himself and creating a work of art. How more positive the phoenix is as a symbol than "l'oiseau flesché" of Combray. The sunshine of Venice carries the connotations of fertility and truth. Marcel feels that he is "éveillé comme un jeune Adam" to a new world; but he is an Adam without Eve. Still, no matter how much suffering Marcel's loves may have provoked, his 'journeys' to the underworld have given him a glimpse of les "Champs Elysées" as well, some joy and some hint of an immortality that comes from experiencing the dark night of the soul. It is significant that he always meets Gilberte on the Champs Elysées in Paris. The contrast of a happy memory with
the present of a life with Albertine makes Marcel feel like "Orphée" drinking "l'air subtil, inconnu sur cette terre, des Champs Elysées." 238

While Marcel frees himself as much as possible from illusion and can therefore travel and write, Swann denies his 'moment of truth' and returns to his dreams of Odette. "Swann [est] du reste aveugle, en ce qui concernait Odette." 239 Swann keeps a photograph of Odette which, although now scarcely recognisable, gives her the air of Botticellian grace which her husband uses to enoble her image in his mind. "Il aimait encore, en effet, à voir en sa femme un Botticelli." 241 He even tries to 'make Odette over' into a figure from Botticelli's painting la Primavera. 242 He buys her a dress identical to those worn by the women in the picture. Odette grudgingly wears it, but refuses to wear a scarf which would make her look like the virgin in the Magnificat. Not unreasonably, she dislikes attempts to change her own character and person into an artifice. Swann must be satisfied with the outward semblance of the Virgin in a woman who could scarcely be more dissimilar to the Virgin Mary. He must also content himself with a synthétique Primavera, or Spring. As we shall see, Swann misses his garden, the thought of which gives him some consolation for living in Odette's 'winter garden' whose flowers mimic the colours of the setting sun.
Swann, indeed, is the knight of the Perleveus who does not ask the right questions, or, in terms of his role as guide to Marcel, the Fisher King who, by example at least, tells him not to question. Swann's "petit salon d'attente"243 strikes Marcel as being similar to the laboratory of Klingsor, the evil magician in Wagner's version of the Percival myth. Swann has been trapped by the enchantments of ordinary life and of a tempting Odette. Now "son esprit désireux d'admirer la richesse d'invention de la vie [est] incapable de se poser longtemps une question difficile."244 Swann used to be an 'aventurier' in the positive sense of the word, as his "manteau à pèlerine" signifies and his attempts at writing. However, after he has devoted himself to temporal things, indeed after he has died, he is referred to as an 'aventurier'245 in the negative sense, as a social opportunist. To emphasize his sterility, he has lost his hair. His life, like the Wasteland, suffers from "une sécheresse."246 Like the Fisher King, he has committed a sin of the flesh in succumbing to the enchantment of Odette, and he has denied his knowledge of her in favour of illusions. The latter fault, indeed, is almost synonymous with sterility, for, as we shall see, without knowledge the artist cannot create.

Perhaps the most evident contrast between Swann and Marcel in terms of the Grail legend is illustrated through the symbolism of tea. The most famous passage in A la Recherche du Temps Perdu...
is the description of Marcel's use of a cup of tea as a sensory tool to reach back into the past in that internal pilgrimage which he finds so fruitful. This very same drink is to Swann a weak justification of his relationship with Odette. At least at Odette's he thinks, I can be sure of finding a good cup of tea. Interestingly enough, Joyce, as we have seen, also uses tea as an important symbol in his Wasteland imagery.

Marcel, if you will remember, has also been subjected to 'temptations' and 'enchantments.' However, the necessity to voyage, to plunge deeper into an understanding of himself and his surroundings urges him much farther along the path that Swann started. The incident of the 'tea' is given further significance when we remember that the petit madeleines which went with the tea are in the form of "coquilles de St. Jacques," an age-old symbol of pilgrims. This 'voyage' has a great spiritual significance for Marcel. In life, it is similar to 'un chemin de la croix'; within oneself, it leads to a 'vision.' The latter voyage is facilitated by music (especially the music of Parsifal). The evil effect of 'enchantment,' however, is not dispelled for Marcel until he hears Vinteuil's septuor. In this beautiful work, there is a motif "comme un mystique chant du coq" announcing that the morning sun is at hand to dispel the illusions of the night. And Marcel does find his chalice, or grail. He and Gilberte descend into "une vallée
parfaite et profonde" during a moonlight walk. Marcel does not realize it, being disappointed by the discrepancy between his memory of Combray and the reality, but he has reached a point where all the threads of his life suddenly become joined and united into a cohesive pattern. Gilberte is showing him a path which unites the two 'ways' of Méséglise and of Swann. Thus art and life, aristocrat and bourgeois, river and garden—all the qualities which Marcel polarized and separated in his child's mind and symbolized in the two 'ways'—come together. He and Gilberte "Arrêtâmes un instant, comme deux insectes qui vont s'enfoncer au coeur d'un calice bleuâtre." Gilberte, Swann's daughter, has drawn together for Marcel the knowledge to which Swann introduced him. How positive, and how suitable in terms of Swann's garden—as we shall see—is this calyx/chalice! And, of course, since insects in Proust are often the only means of the fertilization of certain flowers, we feel sure that creativity is returning, to the flowers and to the Wasteland.
CHAPTER II
NOTES

1 The test devised to prove Ulysses' sanity was to see if he would protect his son from harm.

2 Budgen, James Joyce and the Making of Ulysses, p. 16.

3 Joyce, Ulysses, pp. 216-17


5 Ibid., p. 217.


7 Sultan, The Argument of Ulysses, p. 179.

8 Joyce, Ulysses, p. 10.

9 Aristotle, Ethics I, 7


12 Joyce, Ulysses, p. 306.

13 This acquaintance is a sponger, but since Bloom is not buying, there is no reason to consider the remark insincere in this particular instance.

14 Joyce, Ulysses, p. 235.

16 Ibid., p. 152.
17 Ibid., p. 166.
18 Ibid., p. 159.
19 Ibid., p. 677.
20 *Ulysses*, p. 109.
23 *Ulysses*, p. 714.
24 *Ulysses*, p. 72.
25 Ibid., p. 81.
27 *A Portrait of the Artist as a Young Man*, p. 221.
28 *Ulysses*, p. 78.
29 Ibid., p. 79.
31 Ibid., p. 71.
32 *Ulysses*, p. 77.
34 Ibid., p. 279.
36 Ibid., p. 333.
37 Ibid., p. 409.
38 Ibid., p. 110.
39 *Ulysses*, p. 345.
40 Ibid., p. 92.
41 *A Portrait of the Artist as a Young Man*, p. 215.
42 *Ulysses*, p. 86.
45 *Ulysses*, p. 152.
46 Ibid., p. 151.
47 *Ulysses*, p. 176.
48 Ibid., p. 414.
49 Ibid., p. 368.
51 Schutte, *Joyce and Shakespeare*, p. 132.
52 *Ulysses*, p. 376.
53 Ibid., p. 368.
54 Ibid., p. 361.
55 Ibid., p. 358.
57 Ibid., p. 531.
58 Ulysses, p. 531.
59 Ibid., p. 478.
60 Ibid., p. 484
61 Ibid., p. 489.
62 Ibid., p. 492.
63 Ibid., p. 495.
64 Ibid., p. 493.
65 Ibid., p. 338.
66 Ibid., p. 498.
67 Ibid., p. 507.
68 Ibid., p. 461.
69 Ibid., p. 445
70 Ulysses, p. 459.
71 Ibid., p. 500.
72 Ibid., p. 82.
73 Ibid., p. 370.
74 Ibid., p. 360.
75 Ibid., p. 441.
76 *Ulysses*, p. 552
80 Ibid., p. 553.
81 Ibid., p. 571.
82 *Ulysses*, p. 572.
86 Ibid., p. 582.
87 Ibid., p. 502.
88 Ibid., p. 520.
89 Ibid., p. 599.
90 *Ulysses*, p. 600.
Caliban of course was the ugly monster in Shakespeare's play *The Tempest*, denied the island which was his birthright by Prospero. Caliban has often been considered a symbol of man's physical nature, unable to contain its lust, thirsting after the beauty of Prospero's spiritual world, but controlled by the magician, who symbolizes man's intellect. Prospero the patriarch, took the island from Caliban's witch mother. The allegory fits Stephen well. His intellect (which he, himself considers a masculine entity) tries to subdue his body, a chaos of emotions aggravated by 'temptresses. '

Ulysses, p. 600.


According to an old tradition, a cuckold was made to wear horns.

Ulysses, p. 568.

107 Ibid., p. 98.

108 Ibid., p. 568.

109 *Ulysses*, p. 190.

110 Ibid., p. 197.

111 Ibid., p. 570.

112 The phrase could also mean 'Angels like prostitutes a great deal.' This too, would show a mixture of opposites; apposites attracting rather than repelling.

114 Gilbert, *James Joyce's Ulysses*, p. 316.

115 *Ulysses*, p. 212.


117 Ibid., p. 380.

118 Actually, Jessie Weston draws the classical myths and grail legends together in her excellent book *From Ritual to Romance*. The mystery rites of classical times asked that the initiate pass certain tests. The proof of his success was the revival of the god, a vegetation or sun god, hence the symbolic journey underground. Orpheus, then, mimicked the death and rebirth of the god, or, as Jane Harrison suggests in *Themis*, he is the messenger sent, in the patriarchal version, to arouse the earth goddess who has been slumbering, deep below the surface, during the winter. Actually, in the original versions there would be many fathers to take on the task, since the youngster was being initiated into the group or tribe.

119 Harrison, Jane, *Themis*, Chapter II.

120 *Bulfinches Mythology*, p. 155.

122 Joyce, *Ulysses*, p. 397.

123 Ibid., p. 535.

124 Ibid., p. 554.

125 Ibid., p. 115.

126 Ibid., p. 108.


128 Ibid., p. 113.

129 Ibid., p. 497.

130 Harrison, Jane, *Themis*, Chapter III.

131 Joyce, *Ulysses*, p. 397.

132 Ibid., p. 609.

133 Ibid., p. 548.

134 Ibid., p. 289.

135 Ibid., p. 315.


137 Joyce, *Ulysses*, p. 151.

This is the son's atonement with the father.

Ibid., p. 68.

Ibid., p. 55.

Ibid., p. 153.

Ibid., p. 554.

Ibid., p. 361.

Ibid., p. 369.

Ibid., p. 68.

Ibid., p. 702.

Ibid., p. 689.

Ibid., p. 422.

Ibid., p. 383.

Ibid., p. 703.

Ibid., p. 762.

Ibid., p. 764.


Ibid., The Argument of Ulysses, p. 329.

Ibid., Ulysses, p. 703.

Ibid.
Ovid, *Metamorphoses*, p. 60.

Joyce, *Ulysses*, p. 715.

This shall be discussed in more detail in Chapter III.

Ibid., p. 705.


Ibid., p. 892, Vol. III.

Here, Proust uses a 'vertical' pattern in Nature, one that
denotes progress, rather than the 'cyclical' patterns which
Joyce preferred.

His father used to wipe his lorgnons.


Ibid., p. 309, Vol. I.


Ibid., p. 596, Vol. II.


Ibid., p. 640, Vol. II.
One need not even search this deeply to find an example of the way in which Society's values make its members ridiculous. In the scene at the opera, when Marcel is worshipping these current divinities, we are told that Mme. de Cambremer, too, is regarding them with awe. Her mortality means nothing to her compared to her social ambitions. She has a fatal disease, but her one fear is that she will die before she can be accepted in society.


Of course, to experience must be added those keen analytical powers which help Marcel to understand the laws of psychology and to interpret the 'signs' of life in general.

This idea is one of the main themes of Girard's *Deceit, Desire and the Novel*.

Girard, *Deceit, Desire and the Novel*, p. 79.
As usual, Swann in a new role becomes a different person. Swann himself feels that, now a lover, "Il [n'est] plus le même."

Anouilh also used this interpretation of 'looking back' in his play "Eurydice."

Such 'objective love' used as a tool for art reaches an extreme in Bergotte who uses his love affairs to give him the experience and energy to write.

Proust is said to have seen a vision of Death dressed in this manner.

209 As in *Le Cygne* by Sully Prudhomme.

210 As in *Le Cygne* by Baudelaire.

211 As in *Le Vierge, le Vivace* . . . by Mallarmé, a poem in which a swan is imprisoned in the ice of a lake for not having sung before the winter of impotence descended.


213 This idea is basic to the theme of Roger Shattuck's excellent criticism of Proust, *Proust's Binoculars*, Chatto and Windus, London, 1963. The idea is a universal one which must remind us of Yeat's *Lapis Lazuli* and Eliot's *Four Quartets*.


217 Cocteau's *Orphée*.

218 She is, as previously mentioned, a very domineering woman, who represents the emasculating influence of Society.


220 Ibid., p. 79, Vol. III.

221 Ibid., p. 112, Vol. III.

222 Ibid., p. 84, Vol. III.

223 Ibid., p. 873, Vol. I.

224 Ibid., p. 488, Vol. I.
The pattern of Marcel's love holds true almost every time. When Marcel becomes disillusioned about the Duchess, he feels that the fairy Melusine, whose symbol she was, is, metaphorically speaking, dying.


This is a road in Combray mentioned on p. 67. Vol. I.

Remember that Proust always uses photographs as a symbol of objective reality.

Proust, p. 617, Vol. I.
This is just another example of that peculiar type of falsehood common to many of Proust's characters; the manipulating and molding of another person into a more pleasing form. This manipulation destroys the other person's essential self.


Ibid., p. 381, Vol. I. This must remind us of the myth which blames the barrenness of the wasteland on the questing knight's not asking the correct questions.

Ibid., p. 958, Vol. III.

Ibid., p. 237, Vol. I.


Ibid., p. 45, Vol. I.

Ibid., p. 159, Vol. III.

Ibid., p. 752, Vol. II.

Ibid., p. 250, Vol. III.

This very symbol is used by Eliot in *The Wasteland*.


CHAPTER III

The Jewish Patriarch
In no other tradition is the relationship between paternity and the search for knowledge more important than in that of the Jewish mythology. The Old Testament God is a strict Creator who denies knowledge and free will, or independence, to his children. His paternal role, then, is very different to that of the helpful father of the classical tradition or the guiding 'uncle'\(^1\) of the Fisher King legend. Stephen, who already feels his independence threatened by his mother, expects a similar paternal domination from Bloom. Marcel actually does rely heavily on his own father, whom he expects to be strict. He also expects his father to be jealous of the mother-son relationship and to punish him for even the most indirect sexual awareness. The father does not always conform to Marcel's patriarchal concepts, but he does deny his son knowledge in various forms, using as an excuse those weaknesses which prevent Marcel from becoming independent from his family.

In the New Testament, the Son becomes a more important figure; from the first children's taste of knowledge has come procreation and Mary and Jesus are the fruit of the 'fortunate fall.' The New Testament God seems a more loving Father; he freely offers knowledge to his Son. Only to Stephen does the sacrifice of the Son carry the Freudian implication of Father-Son jealousy. Bloom himself is relatively free of this trait, offering knowledge to Stephen, his 'adopted son' and autonomy to his own child, Milly. Then, far less grudgingly than the Old Testament God, he attempts to promote sexual knowledge and creativity between his two 'children.' For Stephen, the experience he learns from Bloom will be, we imagine, the basis for
future intellectual creativity. The link between knowledge, 'volonté' and paternity is even stronger in *A la Recherche du Temps Perdu*. Swann is unable to create works of art because he lacks the 'will' to search for knowledge. As a permissive and sympathetic father-figure, however, he offers to Marcel all the lessons symbolized in the flowers of his garden, if Marcel can only interpret their signs. A much more loving father than Marcel's own, Swann is more sympathetic than his conservative neighbours towards filial relationships which, to them, seem unhappy. Marcel can reach an 'atonement' with Swann which yet leaves him free; similarly, Stephen, just after attaining a rapport with Bloom, finds himself at last able to assert his independence in 'flight.' Knowledge and free will, as with Adam and Eve, lead to creativity, and, eventually, to a more loving concept of Paternity.

Now let us examine in detail Stephen's idea of the father-son relationship. He explores it in depth in the Scylla and Charybdis episode, which contains one other hostile son, John Eglinton. Eglinton implies that a father and a wife can be man's worst enemies. He, like Stephen, is not a family man and he follows Stephen's solution in denying wife and father. Stephen also sees his theories acted out on a supernatural plane. The Holy Family seems to him, on a higher level, to illustrate the problems of family relationships. The Catholic version of it seems to condone celestial cuckoldry. Poor Joseph remains unsure of the paternity of the child, and Mary is called 'Our Lady of the Cherries' after a legend which emphasizes Joseph's chagrin and jealousy.
Stephen has always been the person 'betrayed' in similar situations, so there is a certain mocking bitterness in his comment "Greater love than this . . . no man hath that a man lay down his wife for his friend." He will have the opportunity to be on the other side for once, since Bloom, symbolically at least, offers him his wife. Again, a 'supernatural drama' has been brought down to earth.

Stephen decides that "Paternity may be a legal fiction. Who is the father of any son that any son should love him or he any son?" He elaborates on this theme."They [father and son] are sundered by a bodily shame so steadfast that the criminal annals of the world, stained with all other incests and bestialities, hardly record its breach. Sons with mothers . . . loves that dare not speak their name . . . queens with prize bulls. The sun [sic] unborn mars beauty: born, he brings pain, divides affection, increases care. He is a male: his growth is his father's decline, his youth his father's envy, his friend his father's enemy. In rue Monsieur-le-Prince I thought it." Stephen could scarcely be more Freudian if he tried. As we know, he seems to have had a somewhat intense relationship with his mother; she tried to enlist his sympathy against the father and to keep Stephen's love for herself alone. (See Chapter I.) Thus, Stephen's father must have felt some jealousy at this 'dividing' of affection. Moreover, Simon Dedalus probably boasts so much about his own youth in order to assuage his jealousy of his son's youthfulness. And Mulligan, Stephen's 'friend,' is Simon's enemy; "that Mulligan cad"
Simon calls him. The son is ever, according to Stephen, an unpleasant reminder to the father that he is declining, like the sun at the end of a day. The thought occurs to Stephen, significantly in "Rue Monsieur-le-Prince," that is, the street of the prince who will supplant the king.

How do these theories affect Stephen's mythology? We find him reaching back to a concept of a jealous God, a particularly Jewish God. This God of the old testament is scarcely a comfortable family god. His 'Trinity' is a self-contained one—"Father, word, and Holy Breath," reminding us of Stephen's "Father, [that] was Himself His own Son," and illustrating to its furthest extreme the supposedly Jewish trait of "incest"—"aversion of the emotions... love... given to one near in blood... [and thus] withheld from some stranger, who, it may be, hungers for it." Who could be closer to oneself than oneself?

This Patriarchal God is not necessarily a pleasant one. He is "the Lord of things as they are," a "hangman god" or a "Nobodaddy" whose jealousy leads Him to strange extremes. He seems to condone earthly fathers' envy of their sons. Referred to by Mulligan and Stephen as "the collector of prepuces," he seems to instigate circumcision as a symbolic castration which would certainly put an end to all father-son rivalry. As the "hangman god," he needs the services (Stephen thinks) of such 'knights of the razor' as Mulligan. "God wants blood victim," preferably the "Blood of the Lamb." Now, in the old Testament,
the sacrifice of a lamb was a substitution for the sacrifice of a son. God asks Abraham (who was the first Jew to circumcise his son) to sacrifice to Him his son Isaac. Abraham had already sent one son with his mother, into the wilderness. Abraham binds Isaac and lays him on the altar. At the very last minute, a ram is substituted for Isaac. A similar substitution occurs during the plagues in Egypt. God kills the firstborn of every family who has not sacrificed a male lamb to him. Thus, the jump to the new Testament Christ as the sacrificed son or lamb is not hard to make. If these analogies seem too far-fetched, just remember how often circumcision is mentioned in Ulysses, how often the Blood of the Lamb is mentioned, and how even Bloom feels personal guilt over the loss of his son. "If it's healthy it's from the mother. If not the man." And Molly knits the son a jacket of lambswool. Then, too, the parallel will have a great deal of meaning, as we shall see, in terms of Marcel's relationship to his mother and father.

Stephen has certain preconceptions about Jews. How well does Bloom a converted Jew illustrate the 'avarice of emotions' which is supposedly their main characteristic? He does have some idea of egocentric paternity. "Last of his name and race," Bloom thinks of the Croppy Boy (the 'hanged man'.) "I too, last my race... well, my fault perhaps. No son..." And once before he thinks "If little Rudy had lived... My son. Me in his eyes... From me. Just a chance." The last phrase puts paternity into the perspective
that Bloom usually has of it, ordinarily, Bloom is not possessive of his offspring. Here he pays homage to that element of chance which is the essence of comedy and the enemy of egocentric paternity. For it is 'just chance' that Molly saw two dogs who happened to be making love, 'just chance' that the child of the coupling she instigated should be a boy. Perhaps there was even an element of chance, given Molly's supposed infidelity, that the child was Bloom's. The child was a phenomenon of life itself, of the same procreative cycle which animals share, to a certain extent, with human beings, or, to use an even more basic symbol, that flowers, too, illustrate.

The final proof of Bloom's lack of 'avarice' is his willingness to share his love with a stranger. His 'adopted son,' Stephen, is obviously of great importance to him. No matter what motivated his assistance, Bloom has taught Stephen that he ought to mistrust his prejudices.

A strange misunderstanding occurs between Stephen and Bloom over a song which Stephen considers to symbolize the particularly patriarchal relationship between father and son. Stephen chants a legend of a boy whose head is cut off by a Jew's daughter. (The head is supposed to be a common phallic symbol.) Stephen feels himself to be in "a strange habitation . . . a secret infidel apartment," and cannot overcome his fear of father-son rivalry, which would cause Bloom, as a patriarch to "immolate him." Bloom, however, sees things quite differently. He has been praising Molly,
the Earth Mother, ("Gea-Tellus")\textsuperscript{22} with a vague plan in mind to
invite Stephen to stay at his house. From this he would gain "vicarious
satisfaction," and his wife, "disintegration of obsession"\textsuperscript{23} (about
Boylan.) In other words, he thought of offering Stephen the chance to
sleep with his wife in her symbolic role as Earth Mother. In
practical terms, this idea would not be carried out, but rather,
Bloom thinks of "a permanent . . . reconciliatory union between a
schoolfellow (Stephen) and a Jew's daughter (Milly)."\textsuperscript{24} It would
come to the same thing "Because the way to the daughter led through
mother, the way to mother through daughter."\textsuperscript{25} Far from being a
jealous Patriarch, Bloom is quite willing to forego male rivalry
and share his females with Stephen. The phrase "the way to the
daughter led through mother" is a Bloom-oriented version of the
Christian saying that the way to the father is through the son.
Bloom has already told us, in the Hades section, of his interpretation
of this legend (which seems a generally known one, for Proust mentions
it also) "Its the blood sinking in the earth gives new life," says
Bloom "Same idea those jews they said killed the christian boy."\textsuperscript{26}
The killing of the christian boy, whether it is the 'schoolfellow'
or Christ himself, is just another aspect of the fertility rites.
The "ritual murder"\textsuperscript{27} at least produces life from death and is not prompted
by male jealousy. As Mulligan says, talking of Bloom inspecting the
statues of Greek goddesses, "Jehovah, the collector of prepuces,
is no more. I found him over in the museum when I went to hail
the foamborn Aphrodite."28 In other words, Bloom is a converted Jew, converted to a classical and comic view of the earth's cycles. One could imagine him as Frazer's priest of the sacred grove,28 fearing Stephen because he feels he would be the "victim predestined"30 of the traditional fight to remain the supreme male in the Earth Goddess's favour. However, Bloom has no wish to compete with Stephen; unlike Stephen's father he glories in the young poet's youth. Stephen may play as successfully as he wishes the role of the "quick young male"31 without any opposition from Bloom, who is quite pleased to accept the quiet, ease, and wisdom of the sunset of his life. Bloom, actually, has a more realistic view of the past than has Simon Dedalus. He admits that the early years of his marriage were perhaps not as happy in fact as they seem in retrospect. And he realizes that youth is not necessarily "such a bed of roses,"32 since it involves all the pain of growing up, of struggling to gain independence.

If Bloom has any Jewish prototypes, they are Elijah33 and the generous father of the Prodigal Son. Bloom, himself, is remorseful because of the way he 'denied his father,' by turning away from his father's religion (as in Stephen's case, the latter tries to turn away from his mother's religion). Indeed, the spectre of his father haunted him in the Circe's episode just as the spectre of Stephen's mother haunted him. Because of this remorse, Bloom wishes to reconcile Stephen and his father. This is the role
of Elijah who will "turn the heart of the fathers to the children and the children to their fathers." Stephen himself has realized that he is something of a prodigal son. "Filling my belly with husks of swine. Too much of this. I will arise and go to my." Stephen does not finish the sentence, but the last word is obviously 'father.'

Thus, as a Jew (or a converted one), Bloom is an excellent guide for Stephen. He affirms Stephen's right to enjoy the fruit of his successful passing of the initiation rites. He is ready to supply Stephen with a mate, so that he may become a father. Stephen moves from thinking of Bloom as a threatening figure to regarding him as a "fellowface," a mirror of experience from whom he can gain some insight. Stephen leaves to try again, but with more knowledge this time, the flight from the deadening influences of his home life. He is not yet ready, like Bloom, to return to Mother Earth, for if Bloom is a Ulysses returning, Stephen is a Telemachus just starting his voyage.

The old testament tradition of the Jewish patriarch has, if anything, more relevance to Marcel's circumstances than to Stephen's, especially in terms of "le drame de [son] coucher." Marcel worships his mother; he describes her kiss as "une hostie pour une communion de paix où mes lèvres puiseraient sa présence réelle et le pouvoir de m'endormir." Marcel has gone even a step farther than Stephen. Stephen, in his semi-religious relationship with his mother has retained a sense of autonomy and
importance by thinking of himself as a 'priest' whose "secret knowledge and secret power" could surpass even those of the Virgin Mary, and certainly those of his mother. Marcel, on the other hand, seeks dependence, although that is not his mother's wish. Marcel emphasizes the 'peace' his mother gives him, the ability to sleep—qualities which denote an avoidance of experience and knowledge, or, as Marcel puts it, an avoidance of suffering. Marcel's father calls this goodnight kiss and comforting "ces rites absurdes." Yet he does not object to them, as the mother does, on the basis that Marcel is being overprotected. Rather, he feels that demonstrations of affection are ridiculous, and he has a lively dislike for appearing ridiculous, or having his son appear ridiculous in the eyes of others. Marcel's father shows himself highly susceptible to the 'social blackmail' of good appearances which warps the lives of so many of Proust's characters. Indeed, Marcel's father permits Marcel to attend the theatre only after this step is first approved by Norpois; he becomes inured to the idea of Marcel's going into Society when he realizes that his own reputation may be enhanced by his son's success. In other words, his judgement, being so based on others' opinions is often erratic, and falls dreadfully short of the Patriarchal Ideal more closely approached by Marcel's mother and grandmother, and by Françoise. The former deal out disinterested Justice, whereas Françoise acts according to a "code impérieux," which, though cruel, at least has the advantage of a consistency
similar to the Jewish "lois antiques."  

Ostensibly, this very embarrassment of Marcel's father for showing affection in public, causes him to send Marcel to bed, one evening when Swann visits, without a goodnight kiss from his mother. However, in Marcel's mind at least, the whole experience takes on a far deeper significance. Marcel already feels guilty for the 'triangular relationship' between himself, his father, and his mother, as we have seen on his comment on the legend of Golo—"j'avais hâte . . . de tomber dans les bras de maman que les malheurs de Geneviève de Brabant me rendaient plus chère, tandis que les crimes de Golo me faisaient examiner ma propre conscience avec plus de scrupules." And thus, when he braves his father's edict to wait up for his mother's kiss, and is caught in the process, he invests the whole scene with a biblical sense of father-son rivalry similar to that which we saw in Joyce. The father allows Marcel to spend the night with his mother, yet Marcel can only think of the tableau in terms of a picture he has seen "d'Abraham . . . disant à Sarah qu'elle a à se départir du côté d'Isaac." That is, Marcel's sense of guilt expects the father to sacrifice the son of which he is jealous, as in the old legend of Abraham and Isaac. In fact, Marcel sees as a sign of weakness, perhaps even of lack of virility, the fact that his father does not punish him. Poignantly, he describes his father in night attire as tall, with a stately presence enhanced by a turban which, ironically, denotes a weakness; for the father
wears the turban to "assuage des neuralgies," that all-encompassing disease in Proust which lurks behind all laziness, lack of willpower and mental agonies.

This arbitrary decision of mercy for Marcel doubly confuses the young boy, for he has associated 'Dieu le Père' with the idea of a chastising power, especially in sexual matters. The "donjon de Roussainville-le Pin," which can be seen from the bathroom, the 'cabinet sentant l'iris,' becomes the focal point for Marcel's immature forms of sexuality. Masturbation, daydreams of ideal women both become linked with this image. Strangely enough, Marcel later learns that "[les] souterrains de Roussainville" were indeed used by Gilberte and her friends for childhood sensual experimentation. Marcel himself passes judgement on all these forms of sex and on his concept of fatherhood when he talks of Roussainville in Biblical terms and of God the Father as the divine punisher.

"Devant nous ... terre promise ou maudite, Roussainville, dans les murs duquel je n'ai jamais pénétré, Roussainville, tantôt, quand la pluie avait déjà cessé pour nous, continuait à être châtié comme un village de la Bible par toutes les lances de l'orage qui flagellaient obliquement les demeures de ses habitants, ou bien était déjà pardonné par Dieu le Père qui faisait descendre vers lui, inégalement longues, comme les rayons d'un ostensoir d'autel, les tiges d'or effrangées de son soleil reparu."

Does Marcel have any reason to think of Fatherhood in these terms because of his personal experience? Stephen feared father-son
rivalry on a more physical basis; 'circumcision' and physical creation were his concern. But Marcel is concerned always and foremost with the artistic manifestation of creativity. And his father tries to prevent him from gaining the knowledge and experience necessary to an artist, including sexual knowledge. He considers Marcel 'too young' to go into Society. He considers Marcel too sickly to go to the theatre. And when he finally gives Marcel permission to visit the theatre and to become a 'man of letters,' Marcel feels almost overwhelmed with the responsibility "... je m'étais senti tout à coup une responsabilité trop grande, la peur de le peiner..." Notice that the responsibility is not concerned with a moral choice, the rightness or wrongness of going to the theatre, but rather with obeying the father in such a way as not to hurt him, and thus keep his love. Marcel is somewhat in the position of Adam before the fall, for his father, in promulgating the idea that Marcel's strange behaviour over the kiss was caused by his being ill, has taken from him his sense of responsibility. The father's love must always be held as an uncertain and hard-earned prize, made valuable by reminders that it can be lost. As Marcel says "J'avais sans doute hérité de mon père ce brusque désir arbitraire de menacer les êtres que j'aimais le plus dans les espérances dont ils se berçaient avec une sécurité que je voulais leur montrer trompeuse." Altogether one is forced to
think of the immense punishments which the Old Testament God
carried out to remind His children of His existence.

Again, Marcel's father—and his grandfather—are more opposed
to Odette and the 'loose ways' or sexual knowledge which she
symbolizes than is the mother. When Marcel meets Odette by
chance at his uncle's, the father and grandfather, on learning
about the encounter, have violent words with the uncle. The
mother, on the other hand, is more ready to forgive and forget
Odette's reputation when she becomes Mme. Swann; she talks
about Odette to Swann in order to make him happy. The father and
grandfather, however, will only take Marcel around past Swann's
garden when they are assured that neither Odette nor Gilberte
will be there. Fortunately or unfortunately they are misinformed,
and so Marcel is treated to a tableau of Gilberte, Odette and
Charlus in the garden.

The scene quickly acquires a mythological stature. Gilberte
is the first flesh-and-blood girl to arouse love in Marcel. He
wishes to touch her, but is afraid of his father and grandfather
who "le fissent éloigner," for, as we have already seen, they
consider Gilberte 'forbidden fruit' even for friendship with
Marcel. Later in the book, Marcel talks of Gilberte and Gilbert
le Mauvais in the same breath, so that one cannot help but
notice the similarity in their names. It seems obvious that,
at this point, Gilberte, as illustrated by her obscene gesture,
is offering an 'evil' that Marcel's father and grandfather would spare him. Indeed, in the garden are represented all shades of sexual knowledge, all of which have been kept from Marcel in his childhood. Odette has cuckolded Swann, with women as well as men; Charlus is a homosexual; Gilberte, as we have seen, is Marcel's first love. Moreover, in the garden, are numerous symbols of knowledge. The flowers we shall study in the next chapter. There is also a pond "révant sans doute de quelque Maelstrom imaginaire." The image illustrates exactly Marcel's present state. He dreams of romantic storms at the seaside—and finds that which they symbolize—the knowledge of passion—in his affair with Albertine, initiated at Balbec. He watches Gilberte fishing—and the reader is irresistibly reminded of his dreams of the Duchess of Guermantes and their relevance to the Celtic myths of knowledge. He will become "l'ami de la duchesse de Guermantes" and will "pêcher la truite." Now in Celtic myth, the poet-hero could gain all knowledge by eating a magic fish. It is questionnable if Proust knew the legend. However the myth does fit the context of the book at this point. For the Duchess herself is, to Marcel, a marvellous, fairy-tale salmon-woman; a Melusine who will teach him all the names of the flowers and will help him to write. Her magical powers, however, are overwhelmed by the powers Marcel imagines in his father. The latter, Marcel hopes, will simply 'arrange' for
his son to become a writer. However, true knowledge will come only from the Fisher or Sinner King, Swann. He is absent from his Garden, like God giving Adam and Eve the choice to ingest knowledge and take on responsibility. Marcel does not at first regard him as a sympathetic source of knowledge. Rather, in their first important encounter, the incident of the kiss, he imagines that Swann, as a father, can only feel contempt for a boy's overindulged love for his mother. But Swann is actually a potential source of knowledge and compassion, since he has gone through similar experiences and is, if anything, a lenient and loving father. When he suggests that Gilberte not go to the theatre, in a parallel to the incident about Phèdre between Marcel and his father, Gilberte still feels free to oppose him. Obviously, she is not so concerned with her father's love, but then she has not been threatened so often with its loss. Swann's too, is the one non-magical way to creativity for Marcel. All Swann offers are the symbols of suffering, effort and knowledge. He cannot help Marcel supernaturally—he cannot even help himself. He can only introduce Marcel sympathetically, to "toute la matière de [son] livre." But this is gift enough. Such aid Marcel repays by fulfilling, for Swann, the most important function of a son-carrying on his name, giving him a taste of immortality, resurrecting him in his novel. For if Swann is closer to a loving New Testament father, Marcel is certainly closer to the New Testament Son. As we shall see in the imagery
of the flowers of the garden, his pilgrimage is 'un chemin de la croix'; he has his passion, his Calgary and Golgotha, and, of course, his resurrection in art.
CHAPTER III
NOTES

1 Bullfinch mentions that the Fisher King is Percival's maternal uncle, whose job it is to train the young knight. Perhaps it is important in the light of this version of the legend, that anthropological studies have often shown the maternal uncle assuming the 'training' role of the father.

2 cf. the relationship of Vinteuil and his daughter.

3 Marcel finally admits Swann's worth in his novel.

4 Joyce, Ulysses, p. 206.

5 Stephen claims that this was Shakespeare's solution as well.

6 As in The Cherry Tree Carol.

7 Joyce, Ulysses, p. 393.

8 Ibid., p. 207.

9 Joyce, Ulysses, p. 208.

10 Ibid., p. 88.

11 Ibid., p. 185.

12 Ibid., p. 208.

13 Ibid., p. 205.
14 Ibid., p. 213.
15 Ibid., p. 205.
16 Ibid., p. 13.
17 Joyce, *Ulysses*, p. 96.
18 Ibid., p. 285.
19 Ibid., p. 89.
22 Ibid., p. 737.
23 Ibid., p. 695.
26 Ibid., p. 108.
27 Ibid., p. 692.
28 Ibid., p. 201.
29 Frazer in *The Golden Bough* discusses the priest of the sacred grove as one version of the myths of the vegetation or sun gods.
30 Joyce, *Ulysses*, p. 692.
In Chapter I we saw that Marcel blamed his father for discouraging him from showing his affection. Also, the father chides the mother for her 'ridiculous' advice of showing some sympathy towards Swann's wife and daughter; Swann himself is full of sympathy for Vinteuil and his daughter. Who can blame Marcel for sympathizing with Swann rather than his own father?

In illustrating his parallel to the 'ancient laws,' Marcel uses the example of ordering the death of children at breast; actually, in hindering Marcel from communicating with his mother, Françoise is committing a similar crime, Marcel thinks.
46 Proust, _A la Recherche du Temps Perdu_, p. 29, Vol. I.

47 Ibid., p. 27, Vol. I.

48 Golo, of course, tried to win Geneviève away from her husband.


50 Ibid., pp. 36-37, Vol. I.


52 Proust, _A la Recherche du Temps Perdu_, p. 697, Vol. III.

53 Ibid., p. 12, Vol. I.

54 Ibid., p. 152, Vol. I.

55 Ibid., p. 696, Vol. III.

56 Ibid., p. 152, Vol. I.

57 Ibid., p. 33, Vol. II.

58 Proust, _A la Recherche du Temps Perdu_, p. 926, Vol. II.

59 Ibid., p. 927, Vol. II.

60 Ibid., p. 91, Vol. III.


62 Ibid., p. 839, Vol. III.

63 Ibid., p. 137, Vol. I.

64 Proust, _A la Recherche du Temps Perdu_, p. 182, Vol. I.
65 Ibid., p. 927, Vol. III.


68 Ibid., p. 543, Vol. III.
CHAPTER IV

The Earth Fathers —

The Flowers of the Garden
As we have already seen, flowers are tremendously important symbols in the works of Joyce and Proust. In *A Portrait of the Artist as a Young Man*, Stephen equates rejecting colourful flowers from a flower girl with resisting a physical temptation. His unwillingness to accept his physical nature, symbolized in the bright flowers, is a mark of his immaturity. By denying the depths within himself, Stephen makes himself into a one-dimensional figure—a portrait rather than a sculpture. Similarly, Proust's more successful characters must learn to explore beneath the surface of appearances, and to travel into the recesses of their minds. Marcel, too, tends to avoid the 'passion' of life, symbolized for him by the red hawthorns. To Proust's young artist, however, 'passion' takes on a spiritual rather than a physical sense. Marcel's 'passion' consists of the suffering caused by a greater knowledge of the world, sexual knowledge being only one of life's lessons. Indeed, as we shall see, the emphasis on the spiritual rather than the physical significance of the 'flowers of experience' in Proust's work, indicates one of the main differences between the two authors. Marcel's growing independence is also illustrated in flower imagery; he comes to prefer the hawthorn, which insists that he accept the burdens and the thorns of life, to the pure white waterlilies on the Vivonne, which evoke the pleasant dreams of a life flowing passively from birth to death. Both Stephen and Marcel must exchange the flowers of innocence for the flowers of experience.
Portrayed in flower imagery, Bloom's and Swann's paternal roles could scarcely be more positive. As we have seen, Bloom's acceptance of flowers and the natural cycle they represent enables him to guide his 'adopted son' through the underworld. Swann's garden is the main source of Marcel's knowledge. Then, too, flowers are perhaps the most beautiful example of nature's creativity. Bloom freely surrenders his creative role to Stephen, the new 'sun/son,' while Marcel finishes the creative journey which Swann started.

Bloom, then, as befits his name, tries to attune Stephen to Nature's positive and creative aspects and to convince him that he must go through life's strengthening processes. Stephen himself, as we have seen, tends to pursue ideals, symbolized by Dantean white roses and pale 'roseways to heaven.' Red flowers impress him as being too 'overblown,' too 'ardent.' He has associated them with passion ever since his first daydreams of an unknown woman. When he feels that he has achieved the 'pure white rose' of grace, he becomes doubly afraid of this "ardent rose-like glow," "lure of the fallen seraphim," which he associates with the "temptress of the villanelle." To Bloom, however, earthly flowers are far more valuable. "Rusty wreaths . . . garlands of bronzefoil. Better value that for the money," he thinks at Dignam's interment. "Still the flowers are more poetical. The other gets rather tiresome, never withering. Expresses nothing. Immortelles." For it is the life-cycle that brings variety into the world. Thus, Mary,
the "honourable vessel," mystical rose" becomes to Bloom just part of the opiate that is religion, symbolized by Father Coffey "holding sleepily a staff of twisted poppies." Real roses, to Bloom, suggest earthy realities. They represent the thorny aspect of relationships with women, which are, however, still beautiful. "Queer the number of pins they have" thinks Bloom."No roses without thorns." He also uses 'roses' as a euphemism for Martha's period. "Has her roses probably," a phrase which succinctly expresses Bloom's acceptance of natural cycles as something both creative and aesthetically pleasing. This viewpoint is just what Stephen will need to sustain him for the world cannot remain an idealized heaven for him. He has already been advised to seek out "sweet Rosie O'Grady," or, at least, the simple love that she represents. And, in *Ulysses*, he is forced to confront the red roses of experience, such as the "Yorkshire rose" (the whore) of the Circe scene. "Primrose" vested Mulligan by his "gay attire" makes Stephen's drab costume and 'Jesuit' thoughts seem "cheap and dusty." Actually, Mulligan's 'primrose way of dalliance' is just the opposite of Stephens roseway to heaven. Neither extreme is particularly viable. The one person who does eventually attain the rose, is Bloom, for Molly, who "love[s] flowers," decides to order roses in order to bring Bloom back to her. "Id love to have the whole place swimming in roses God of heaven theres nothing like nature . . ." She wonders whether to wear a white rose, which would be symbolically suitable, since she is the "indispensable countersign to Bloom's passport to eternity," that is, his Beatrice.
However, finally she decides to wear a red rose, the flower of passion and experience, which Bloom has gained only through struggle.

The way that Bloom points out to Stephen is a type of metamorphosis through trials. In Bloom's metamorphosis, flower "foliated fossilised decidua of primeval forests"\(^{16}\) becomes coal, becomes diamonds, if subjected to enough pressure and heat. This heat, as in purgatory, also purifies. Bloom heats coal in his grate after coming home, having finished his journey. His last thoughts before sleep are of a "roc auks egg"\(^{17}\) and of Sinbad the Sailor, who found a fabulous valley of diamonds. The 'rock' egg thus symbolizes the beginning (egg or seed) and end (rock) of the cycle. By being a traveller (a sailor, a commercial traveller) and a sinning one at that (Sinbad), Bloom has immersed himself in the experience needed to make of him something tough and valuable.

The journey has not been an easy one. Bloom (as we know from our study of the Fisher King analogies) has been infertile for some time. He has been tempted by the lily, or lotus, the symbol of oblivion (Flower of the lotus eaters). At one point of the hallucination scene, Bloom holds "a fullblown waterlily."\(^{18}\) The 'unintelligible speech' that he makes is actually very intelligible in terms of the symbolism of the flower he is holding. Bloom is answering charges against him for 'approaching with lewd intent' a servant girl called, significantly, Mary. Bloom protests that he was not guilty, that everything was done in a "purely sisterly way."\(^{19}\) The lily,\(^{20}\) like the lily of the annunciation, is a symbol of the supposed 'purity' of
his affection for the servant girl. The lily is also "the flower that bloometh," in the words of the song, in "the memory of the past." Since Bloom did want Mary, he has fallen into the trap of idealizing the past by denying his lust. The flower is the false flower of a sentimental, idealized past, very close in symbolism to its Eastern cousin, the lotus.

Bloom has also been carrying on a titillating 'ideal romance' with a typist. He signs himself, in his correspondence with her, as Henry Flower. This pseudonym has somehow lost the richer, riper connotations of 'Bloom,' which means "prime perfection" as a noun and "come into . . . full beauty, culminate" as a verb. But, then, Bloom has lost some of his virility in this rather hypocritical encounter. However, the name still has not lost its 'sympathetic magic,' since the typist sends Bloom a yellow flower, which has reminded her of his name. One is tempted to see in this yellow flower the "golden bough" symbol, especially since it becomes a prominent motif in the Circe episode, or journey to the underworld. Definitely, Bloom is saved by a magical plant in this episode. The plant, which has been much discussed, is Moly, a gift from Mercury to Ulysses, in the original version of the legend, to save him from Circe's enchantment. Some critics see Moly as the potato talisman which Bloom carries with him. (The potato is a root and is black with white flowers, which matches the ancients' description of Moly.) Certainly the Moly that saves Bloom is also a mixture of spiritual qualities "chastity, chance, experience, beauty, laughter . . ." or "agility, presence of mind, power of recuperation . . ." But, again, one is tempted to see in Molly some of the saving
power of Moly. Molly's name contains the name of the magic herb. She has black hair and a white skin. And Bloom's knowledge of women, gained through his relationship with Molly, has been his best protection against temptresses throughout the book.

Actually, the whole story of *Ulysses* hinges on the qualities of various 'healing herbs.' When Bloom returns home, he finds that the cat has left, just as his daughter also left. The cat is seeking "a healing herb (valerian)," while the daughter is in "quest of a new male (Mullingar student) or a healing herb." Later in the episode, the cat returns, presumably having found the herb. By analogy, one expects Milly to return also (perhaps pregnant.) Bloom himself has returned, healed, after overcoming the evil flowers of the Circe episode "a white fleshflower of vaccination" (countering possible illness) and "the deathflower of the potato blight." "The circumcised" have even "cast dead sea fruit upon him, no flowers."

The images of Bloom's return to Molly are very positive. He and Stephen regard "The heaventree of stars hung with humid nightblue fruit." Bloom dreams of a cottage called "Flowerville" where he will grow "tulips, blue scillas, crocuses, polyanthus, sweet William [interesting!] sweet pea . . ." Most of all, he is returning to a woman who, "big with seed" is like the "Gea-Tellus (Earth mother), fulfilled, recumbent." How different from Stephen's concept of "the dark wormy earth." Molly is like a ripe fruit, and Joyce describes her in poetical terms that make Stephen's poetry seem stilted and immature. "He kissed the plump mellow yellow smellow
melons of her rump, on each plump melonous hemisphere . . ." This is the cream-fruit melon which Bloom offered to Stephen in the latter's dream.

We have discussed Stephen's and Bloom's mythologies; Molly's is no less interesting. She resembles the earth goddess not only in being 'earthy' but also in wishing a new lover every spring. Of course, in the original myth the vegetation god died each winter and was replaced in the spring. As Molly puts it, "I'm always like that in spring, Id like a new fellow every year . . ." Stephen places 'the Son' at the head of his mythology and fears the concepts both of authoritarian father and domineering mother-wife. Bloom replaces the concept of a Father-Son Patriarchal Mythology with a Matriarchy in which the Mother is most important and the son at least as important as the father. Molly, on the other hand, firmly places a god at the top of her mythological hierarchy, a god who creates flowers and who is intrinsically involved with the sun's rising every day. and colours springing up even out of the ditches primroses and violets nature it is as for them saying theres no God I wouldnt give a snap of my fingers for all their learning why dont they go and create something I often ask him atheists or whatever . . . ah yes I know them well who was the first person in the universe before there was anybody that made it all who ah that they dont know neither do I so there you are they might as well try to stop the sun from rising tomorrow the sun shines for you he said the day we were lying among the rhododendrons
The respective mythologies of Bloom and Molly seem to be one of the best compliments that they could give each other.

Bloom, indeed, becomes a flower. He has been Virag (Hungarian for flower) and Henry Flower, and to Molly he is "Don Miguel de la Flora." Bloom is a rare flower. "He's not one of your common or garden ... You know" says an acquaintance. He is a "cultured all-round man," "as integral as a flower." The lesson he has to teach Stephen is the knowledge of nature, the knowledge to be gained from gardens. The first time Stephen ever meets him, in fact, is in "the lilac garden of Matthew Dillon's house." Strangely enough, these images are paralleled in A La Recherche du Temps Perdu, for we have already seen some of the significance of 'the garden.'

Even more important, carrying a message similar to Joyce's, are the flowers of the garden and elsewhere, especially the red and the white.

Swann, by virtue of his garden, becomes as elemental a figure as Bloom in Ulysses. The flowers in his garden are as symbolically important in Marcel's and others' lives as all the flowers in Joyce's books are to Stephen. It has been suggested that the "assimilation of the human to the vegetable ... symbolizes a passive attitude towards life" in Proust's work. And yet we shall see that this statement only holds true for some figures, while others, Marcel especially, draw from the flowers an acute sense
of the passion of life. As in Ulysses, the red flowers of experience become more important than the white flowers of innocence.

Tante Léonie can certainly be said to 'vegetate,' lying passively in her room all day. In fact, Marcel links her, in his mind, with the drifting waterlilies which so resemble "neurasthéniques" caught in the current of their own "malaises." Perhaps an even better symbol of Tante Leonie's way of life is the "tilleul," or herb tea, that is her trademark. What fascinates Marcel most about the tea is that in it are "des tiges de vrais tilleuls, comme ceux [qu'il voyait] avenue de la Gare, modifiées, justement parce que c'étaient non des doubles, mais elles-mêmes et qu'elles avaient vieilli . . . [il reconnaissait] les boutons verts qui ne sont pas venus à terme . . . Cette flamme rose de cierge, c'était leur couleur encore, mais à demi éteinte et assoupi dans cette vie diminuée qu'était la leur et qui est comme le crépuscule des fleurs." How better to describe Tante Léonie than as a flower which never quite bloomed and is now half-dried in the twilight of her life! And, as the wish to live drains from Tante Léonie, she, like the flowers, loses the red warm colour of life. " . . . c'est ce grand renoncement de la vieillesse qui se prépare à la Mort [et qui] . . . cessent de faire le voyage ou la sortie." Voyaging, with all its connotations of questing for experience, Tante Léonie avoids. She is furious that the priest should even suggest that she climb the church tower, an art that becomes the symbol for Marcel of the arduous ascent of the artist towards a
compassionate view of life. Most important of all, Tante Léonie's renunciation of life is equated with renunciation of Swann and "[ses] épines rose" that she used to love. One might say, even, that Swann and his red hawthorns are life; Swann, with his green eyes and his reddish hair resembles in colouration his beloved hawthorns. And he, like his father, places so much value on life that he almost comes to represent the will to live. The sight of his "aubépines et [son] étang" makes Swann's father forget his wife's recent death in the contemplation of the sunlight and all that is good in life. Since Marcel does listen to the message of the aubépines, does, as we shall see, use his life experiences, he is able to utilize Tante Léonie's tea to carry out the pilgrimage into life which she avoided. Immediately, the strongest image which occurs to him is the memory of "toutes les fleurs de notre jardin et celles du parc de M. Swann." 

Swann, being such an integral part of nature, cannot himself plumb nature's depths. That is, like nature, he remains on an unconscious level much of the time with himself and others. It is his role to illustrate rather than to act. Even in Society he is remembered as a botanist. As the Duchess says "... c'est Swann qui m'a toujours beaucoup parlé de botanique ... et il me montrait des mariages extraordinaire des fleurs." Swann points out Nature's creativity, yet is not himself creative, especially when conscious effort is first needed. Again, he persuades the
Duchess to buy paintings of flowers and Elstir's painting of asparagus—a vegetable which can only remind a Proust reader of the Combray servant girl's arduous pregnancy. To Marcel, he becomes "l'auteur inconscient de mes tristesses," those sorrows which will give depth to Marcel and later to his art. Then Marcel, becoming self-conscious, goes one step beyond Swann, to being a "botaniste moral"; interpreting, as Stephen would say, the signs of nature as they relate to Man.

All of the flowers of Swann's garden have meaning for Marcel. The first flowers he notices are the lilacs "jeunes houris qui gardaient dans ce jardin français les tons vifs et purs des miniatures de Perse." They add the variety, the mystery, and the freshness to this garden that Swann, as a Jew, or, at least a converted Jew; adds to an inbred Society. With this Eastern exoticism, Marcel associates the adventure, excitement and knowledge of new and strange lands which he finds in the *Arabian Nights*. Some of this knowledge, which he gains indirectly from Swann, is different indeed; over the homosexuality of the Sodom and Gomorathe section shines the lurid glow of those two Oriental cities. But this knowledge of the 'night-country' of Charlus and his friends will go into the work of art which will keep Marcel alive in his readers' minds as Scheherazade, too, was saved from death by her story-telling. Swann's 'Jewishness,' as we can see, has similar qualities to that of Bloom. Bloom is a fresh person in Dublin
society. Bloom first meets young Stephen in a lilac garden. He leads his charge through exotic adventures in Circe's region which is called, at different times, night town and the Jewish section. Bloom's last thoughts before going to sleep are of Sinbad; by undertaking the voyage of experience, which necessarily involves sinning, Bloom has become a fire-purified soul, as enduring as the diamonds Sinbad found in the valley.

Other flowers in Swann's park exude a particular virility;

"... le glaieul, laissant fléchir ses glaives avec un abandon royal, étendait sur l'eupatoire et la grenouillette au pied mouillé les fleurs de lis en lambeaux... de son sceptre lacustre."57

There is nothing furtive about the masculinity of these emblems of Swann's kingdom. They offer proud symbols of creativity. What a contrast to Marcel's cabinetsentant l'iris!

Near these flowers grows a poppy. Its "flamme rouge, au-dessus de sa bouée graisseuse et noire [lui] faisait battre le coeur, comme au voyageur qui aperçoit sur une terre basse une première barque échouée que répare un calfat, et décrit, avant de l'avoir encore vue: [La Mer]!"58 No flower could be more symbolic of Marcel's quest, unconscious and conscious, internal and external. Since the poppy is the flower of sleep, it is a sign of the rich source of subconscious knowledge that Marcel will tap. On the other hand, red, as we shall see, is the colour
of 'earthly' experience in Proust's work; the purgatorial flame, the rich earthy loam, and the imagery of the sea all combine in this poppy to include the three elements of Marcel's life voyage. Of course, the sea-side, Balbec, will open many doors of experience to Marcel—his love for Albertine, his further visiting in Society, his introduction to Charlus, his friendship with Elstir, the painter.

The poppy appears to Marcel just as he is trying to analyse the special significance of some white hawthorns. These hawthorns are the most important flowers in the novel; we have already seen that the pink hawthorns have the significance of life itself to Tante Léonie. Marcel, like her, links them inextricably with Swann. Quite amusingly, he pretends otherwise, so that his father will have to contradict him and tell him, "Mais non, cette charge-là était au père de Swann, cette haie fait partie du parc de Swann."

Why are these blossoms so important that they give Swann mythological stature in Marcel's eyes, and how can the young Marcel interpret their message? At first, Marcel gazes at some white hawthorns, trying consciously to analyse their essence. "Mais j'avais beau rester devant les aubepines," he says "avec [leur] allegresse juvenile ... elles m'effraient indéfiniment le même charme avec une profusion inépuisable, mais sans me laisser approfondir davantage, comme ces melodies qu'on rejoue cent fois
de suite sans descendre plus avant dans leur secrète.\textsuperscript{60} The fault lies in the flowers themselves, whose youthful 'allegresse' has not enough depth for Marcel, and in his way of studying them. He turns away from them "pour les aborder ensuite avec des forces plus fraîches\textsuperscript{61} and sees, at that very moment the poppy which signifies the rôle his subconscious and his Balbec experience must play in giving him the 'fresh strength' to interpret nature in art. This small gesture is an accurate prophesy of the pattern of Marcel's life; Marcel will 'turn away' from art at Balbec, but, from this very act he will gain all the experience which will be the strength of his novel. Just after seeing the poppy, Marcel attains the symbol of his vision, or epiphany, as Stephen might call it. For the first time, he sees the red hawthorn. "Alors, me donnant cette joie que nous éprouvons quand nous voyons de notre peintre préféré une œuvre qui diffère de celles que nous connaissions, ou bien si l'on nous mène devant un tableau dont nous n'avions vu jusque-là qu' une esquisse au crayon, si un morceau entendu seulement au piano nous apparait ensuite revêtu des couleurs de l'orchestre,\textsuperscript{62} mon grand-père m'appelant et me désignant la haie de Tansonville, me dit: 'Toi, qui aime les aubépines, regarde un peu cette épine rose; est-elle jolie!' En effet c'était une épine, mais rose, plus belle encore que les blanches. Elle aussi avait une parure de fête-de ces seules vraies fêtes que sont les fêtes religieuses . . .'\textsuperscript{63}
Marcel's allusion to music is certainly not accidental; it foreshadows his first encounter with Vinteuil's 'septuor.' The 'Sonate' and the 'Septuor' further emphasize the symbolic differences between the white and the red flowers. The 'Sonate' is, like the white hawthorn, or aubépine, an expression of innocence and virginity.\(^{64}\) "... la Sonate s'ouvrait sur une aube liliale" "un monde ... virginal et meuble de végétaux."\(^{65}\) But, like Bloom and Stephen, Marcel learns to look beyond the unspotted beauty of the white lily, or the white hawthorn. This "aube liliale" could well be his own youthful innocence, which, with experience, he leaves far behind. Yet, the 'Sonate' is incomplete; it, and other early works by Vinteuil are "de timides essais, délicieux mais bien frêles auprès du chef-d'oeuvre triomphal et complet."\(^{66}\) which is the 'Septuor.' Swann, of course, only knew the 'Sonate,' the piece which, because of its unfinished air bears a symbolic resemblance to his own unfulfilled life. Swann even uses the 'Sonate' as the theme song for his love affair with Odette. The choice is, ironically, quite apt, considering the aftermath of this affair. For Swann rejects the lessons of experience, refuses to search beneath appearances, avoids suffering, and thus becomes entrapped in a 'white' world presided over by Mme. Swann. This world, like Gerty's, is, rather, more 'whitewashed' than 'white.' Swann is content to regard his wife as a good tea-maker and an aesthetic object, instead of facing all his unpleasant knowledge
of her true nature. Thus, the 'whiteness' which dominates his world is unlike the original purity and innocence of the 'Sonate' or the white hawthorns. No man can return to the "aube liliale," and no artist should wish to at the expense of the richness suffering brings to art. No, Swann is immersed in the whiteness of death, of a winter snow which anaesthetises his senses. Mme. Swann cultivates a 'winter garden,' which, although beautiful, has all the hidden threat of the "symphonie en blanc majeur" which she tries to evoke in her furnishings and dress. As in the poem by Gautier, the overwhelming effect is one of coldness to the point of sterility or even death. When Springtime approaches, "Mme. Swann [trouve] qu' on [gèle] chez elle," and she wears white furs which remind Marcel of "des derniers carrés des neiges de l'hiver plus persistants que les autres." It is as though she wishes to prolong the winter and the ascendency it gives her over Swann, as a sun-or-vegetation figure. Her flowers—the chrysanthemum and orchid (Cattelya)—are the flowers of death and infertility. The chrysanthemums, especially, mimic the colours of the dying sun which often gleams into her November salons—"la rouge combustion, la flamme rose et blanche des chrysanthèmes dans le crépuscule de novembre." Yet Swann prizes above all the flowers in his garden, even the hawthorns, "un dernier chrysanthème" which she gives him. The flower quickly dies. Instead of being the goad or thorn of experience which Gilberte, the hawthorn girl, or Albertine, the black rose, are to Marcel; Mme. Swann lives on,
"une rose stérilisée," long after Swann dies. She is also linked with another sterile flower, the orchid. Swann arranges these orchids pinned to her dress, as an excuse to touch her—but he is careful to brush away any 'pollen' that lands in her lap! Their union, although Gilberte is supposedly its product, is as spiritually barren, as the union between Charlus and Jupien, also symbolized by an orchid, is physically barren.

Marcel himself falls partially under the spell of this "sphinx blanc," this "femme... cygne..."—or siren—that is Mme. Swann. She is the 'White Goddess', who rules "le Jardin élyséen de la Femme," that is, the winter world dominated by the earth-goddess while the sun or vegetation god travels to the underworld (hence "élyséen.") The "Bois" becomes a "druidique" forest, with its "grands chênes" in which the Masculine principle sleeps. Marcel remembers Mme. Swann best during her winter walks, when she used the ice and snow as a "cadre" for her beauty. And he, too, like Swann, is tempted to take that emasculating journey back to the time of his dependance on others, his "aube liliale," "le temps heureux de [sa] croyante jeunesse." Yet, this retrogressive journey returns to all the faults of the young Marcel which kept him from knowledge and creativity. Again, he sees the garden and the women in it as something artificial; again, he thinks of those "croyances" which were so closely related to idolatry and which leave the slightly bitter and irrational taste of "un attachement fétichiste"; again, he is tormented by "l'idée
de perfection," and longs for that which used to be above him in rank and is now beyond him in time. Narrowly, he avoids "ces chevaux furieux et légers comme des guêpes, les yeux injectés de sang comme les cruels chevaux de Diomède" that pull Mme. Swann's carriage. Diomède's horses were man-eaters; Mme. Swann is waspish, like Françoise. But for Marcel, the oaks of this garden "[continue] à vivre de leur vie propre" and the mistletoe, glistening brightly, still carries the soul of the masculine creativity which will arise in the spring.

For Marcel, unlike Swann, has learned the lesson of the beautiful red Septuor. Like the red hawthorn, it goes beyond innocence, "virginal et meublé de végétaux." In fact, it surpasses the peaceful, 'vegetal' setting of the 'Sonate,' evoking, instead, a far more dramatic scene which teaches Marcel the full significance of the aube épine or dawn thorn. The 'Septuor' is the 'triomphant' expression of Vinteuil's confrontation with suffering, his own journey to the underworld. It, too, depicts a dawn, but a turbulent, red dawn dominated by "l'espoirance mystique de l'Ange écarlate du Matin." This angel is surely the angel of the resurrection who brings the promise of no ordinary morning, but "l'éternel matin," to those who have worn the thorns (épines) of suffering. Like the Angel of the Appocalypse, she reigns after the old world, the old beliefs have been destroyed, and, like that angel, she heralds the advent of a better world, more stable for
having been tested. The symbols of experience pulse through Vinteuil's work—the "surfaces unies et planes comme celles de la mer, par un matin d'orage," "la promesse . . . de l'Aurore" "empourprée"86 as though by the blood of Christ or the martyrs. The pastoral Idyll of the 'Sonate,' comparable to the 'morning' of Marcel's Combray childhood, has been replaced by the 'Passion' of his 'chemin de la croix,' his 'Golgotha' and 'Calvus Mons.'87 For Vinteuil, too, the journey has been arduous. His suffering, as we shall see, has been caused by his knowledge of his daughter's vices. Yet, he is strengthened by it, tempered by sorrow, and his music tells of a renewed creativity. In the 'Septuor' there is "un chant de sept notes," "comme un mystique chant du coq,"88 which would, in the grail legends, notify the questing knight that he had passed the test and that the dark forces of enchantment had been conquered by the dawn. The 'storm' leaves "l'atmosphère froide, lavée de pluie"89 as in T. S. Eliot's poem The Wasteland, and the seven notes, reminiscent of the seven days of creation, emphasizes the birth of a new world. A motif like the pealing of bells at noon completes the resurrection of the sun. "A midi, pourtant, l'ensoleillement brûlant et passager, elle semblait s'accomplir en un bonheur lourd, villageois et presque rustique, où la titulation de cloches retentissantes et déchaînées . . . semblait matérialiser la plus épaisse joie."90 The adjectives 'villageois et rustique' Marcel has already applied
to the red hawthorns. As a child, Marcel is quite ready to accept this spontaneous gaiety on the part of nature, "l'intention de festivité dans les fleurs . . . spontanément . . . empruntée avec la naïveté d'une commerçante de village." As a romantic youth, in the middle of his love affair with Albertine, however, he is fascinated more by the flower's resemblance to "une coupe de marbre rose" with buds "de rouges sanguines" which "trahissaient plus encore que les fleurs l'essence particulier, irrésistible, de l'épine." That is, Marcel prefers the symbol of suffering, the thorn, to that of joyful resurrection, the dawn. But the suffering is just the bud from which the mature flower will develop. Marcel is much like Stephen in his rejection of joy. This motif of the bells, 'rustique' as it is, Marcel at first finds "presque laid, le rythme s'en traînait singulièrement à terre . . ." Essentially, it is reminding a young poet who shares Stephen's readiness to ascend to the heights while belittling the depths, of his debt to the earth and to the Wisdom of Swann's garden. Eventually, Marcel, nearing the end of his journey towards creativity, comes to regard this motif as the most beautiful part of Vinteuil's work.

The hawthorns have a great deal of significance in terms of the characters of the book. Vinteuil's daughter is one of the best examples of Proust's juxtaposition of flowers, personalities, and allegory. Marcel first thinks of Vinteuil's daughter in terms
of the white hawthorns of innocence spread on the altar of the Virgin Mary. However, even these hawthorns are not completely pure. "Quand, au moment de quitter l'église, je m'agenouillai devant l'autel, je sentis tout d'un coup, en me relevant, s'échapper des aubépines une odeur amère et douce d'amandes, et je remarquai alors sur les fleurs de petites places plus blondes sous lesquelles je me figurai que devait être cachée cette odeur, comme, sous les parties gratinées, le goût d'une frangipane ou, sous leurs taches de rousseur, celui des joues de Mlle. Vinteuil."

Mlle. Vinteuil is a lesbian—"sous la figure hommasse du 'bon diable' [elle a] les traits plus fins d'une jeune fille éploëe." Thus, towards her father she plays the role of the 'good devil' as in the legend of the 'fortunate fall.' Through her, he 'eats of the tree of knowledge'—becomes aware of the knowledge of good and evil. Her love affair with her friend has its good and bad sides; as a sensual experience it, like all examples of love, has the bitter and the sweet, the pleasant taste and the hint of poison that the almond carries. She has much of the simplicity of heart of an innocent, a white flower, and some stains of corruption or sorrow of a red flower. This "rousseur" is echoed in the Roussainville, where Gilberte played her sensual games with other youngsters, just as Gilberte, too, opened Marcel's eyes to sexual knowledge, which he later likened to the 'love-poison'
of Tristan and Isolde. Through his daughter's girl friend, Vinteuil finally achieves his resurrection, for it is she who gathers together all the notes of his 'Septuor' and arranges it into a finished piece. Thus the 'fortunate fall' of his daughter, and his knowledge of it, leads to the deepening of his work, and his final transcendance in art. Vice and art often flourish together; a spiritual gift is often linked to a physical blemish.

The second most important time that Marcel encounters the hawthorns is at Balbec. Marcel has been neglecting his artist-friend and spending all his time with a band of girls, of which Albertine is an example. During a walk he sees "un buisson d'aubépines défleuris." These "fleurs de l'aubépine [sont] pareilles à de gaies jeunes filles étourdies, coquettes . . ." All the despair lurking behind the hedonistic philosophy "carpe diem" overwhelms him. "Cet ainsi l'espoir du plaisir que je trouverais avec une jeune fille nouvelle venant d'une autre jeune fille par qui je l'avais connu, la plus récente était alors comme une de ces variétés de rose qu'on obtient grâce à une rose d'une autre espèce. Cet remontant de corolle en corolle dans cette chaîne de fleurs, le plaisir d'en connaître une différente me faisait retourner vers celles à qui je la devais . . . Hélas! dans la fleur la plus fraîche on peut distinguer les points imperceptible qui pour l'esprit averti dessinent déjà ce qui
Thus, Marcel learns that one of the worst thorns of life is old age and death. Flowers worshipped for their beauty, young girls idolized for their youth bring no lasting joy. The bad must be tasted with the good; nature's creativity must be transcended.

This knowledge of death is not the only knowledge which comes to Marcel in terms of flower imagery. He remembers his mother in dresses that are the blue of the sentimental forget-me-not and the white of the chaste Virgin's lily. At first, too, the Duchess appears on the scene with her striking blue eyes and a mauve scarf. However, soon she shows Marcel her true colours. The dress she wears to the masquerade party, when she refuses to inconvenience herself by believing in Swann's imminent death, is red. Marcel describes it as "une espèce de grande fleur de sang" at a point long after his disillusionment with the Duchess is complete. Finally, the motif of the winter forest returns when Marcel makes his last visit into Society. The artists who have succumbed to the temptations Marcel felt in Mme. Swann's salon—"ils m'invitaient ces chrysanthèmes . . . à goûter pendant cette heure du thé les plaisirs si courts de novembre" have now become, each, like "une fleur ou un fruit qui a séché."
vieillesse ne les avait pas mûris. Here, Marcel again is reminded, on seeing the Duchess, of the mistletoe which bears the creative principle. He is luckier than Swann on his first foray into society, like Marcel, after a long absence; this 'matinée' for Swann is like a day of judgement. He even hears again the 'sonate,' but it reminds him only of Odette and "les pétales neigeux et frisé du Chrysantheme." The Duchess, who was to teach Marcel the language of the flowers, passes a judgement on him, symbolically. Her headdress contains some hawthorn fruits—but they are frozen. Swann, unable to answer the call of art, is like a dried fruit of his own hawthorns. The best he can be is "mi-artiste, mi-galant."

Marcel, on the other hand, at his last 'salon,' finally realizes in all its depth the true message of the red and the white flowers. During the 'matinée' at the Princess de Guermantes, Marcel meets two women, symbols of the two 'dawns.' One is the daughter of Gilberte and St. Loup. She, like the white hawthorn, is a symbol of innocence. Marcel says "Je la trouvais bien belle: pleine encore d'espoérances, riante, formée des années mêmes que j'avais perdues, elle ressemblait à ma Jeunesse." Although he had felt a "certain sentiment d'idolâtric pour les futures Gilberte," for once, Marcel has avoided the temptation to idolize Youth. Mlle. St.Loup and the youth, innocence, springtime, inexperience which she represents is only one part of a larger pattern. She is,
however, an important part; in her are united the threads of Swann's way and the Guermantes' way, the two "côtés" Marcel thought so different. Her name St (saint) Loup (wolf) reminds the reader of the mixture of good and bad qualities in her father, and, indeed, in all Proust's characters. Most of all, Marcel feels that "Le temps incolore et insaisissable s'était . . . matérielisé en elle." She is one part of that double perspective, in present and past, which enables Marcel to experience that 'moment out of time' which transcends mortal contingencies. This is Swann's last gift to Marcel, for she is his granddaughter.

Marcel has already met the woman who represents the red flower of experience. Dressed in "une soierie nacarat devant laquelle les plus rouges fuchsias eussent pâli," her hair a dark brown, this woman makes a striking contrast to Mlle. St. Loup. Certainly no virgin, she rests as though from "un accouchement prochain, récent ou manqué." To Marcel, she is a symbol of fertility. "C'est le Temps qu'elle berçait dans cette nacelle," he says, "où fleurissaient le nom de Saint-Euverte et le style Empire en soies de fuchsias rouge." She is reclining on "une chaise longue . . . à l'intérieur incurvée comme un berceau" which is placed next to "une psyché supporté par une Minnervè." Now, although 'psyché' here means a kind of mirror, Psyche was also the classical personification of the Soul. Minnerva was the quick-witted goddess who 'supported' Ulysses on his voyage. Marcel,
like Ulysses, has 'fait un long voyage'; he has escaped the
traps of his own sea-bound Calypso, with her temptations of
the flesh, and has returned to a Penelope that is part of his
own spirit, an "ouvrière inconnue . . . dans l'ombre de [lui-
même] . . . qui ne laisse pas au rebut les fils arrachés."
In other words, the woman in red inspires him to pull together
all the threads of the past and the present:--" . . . entre le
moindre point de notre passé et tous les autres un riche réseau
de souvenirs ne laisse que le choix des communications." Marcel
has climbed the difficult staircase to the top of the church
tower in Combray which symbolized the best possible perspective
on life. He feels "comme un peintre montant un chemin . . .
[où] [les arbres] lui cache la vue. Par une brèche il l'aperçoit,
il l'a tout entier devant lui, il prend les pinceaux . . ." For Marcel has decided to write in order to preserve a tenuous
hold on immortality and the 'moment out of time.' He has learned
very well the lesson of the hawthorns, perhaps especially of
the hawthorn, bereft of flowers, on the cliff at Balbec. "Moi
je dis que la loi cruelle de l'art est que les êtres meurent
et que nous-mêmes mourions en épuisant toutes les souffrances,
pour que pousse l'herbe non de l'oubli mais de la vie éternelle,
l'herbe drue des œuvres fécondes, sur laquelle les générations
viendront faire gaîment, sans souci de ceux qui dorment en
dessous, leur 'déjeuner sur l'herbe.'" Marcel has found a
truth, a "vérité soupconnée par chacun," and can but rejoice on this, the summit of his quest.

Thus, Stephen and Marcel both learn important, positive lessons from flowers. 'Flowers of idleness' for both are replaced by 'flowers of passion.' Both can expect to see some of the 'thorny' side of love; both will be tempered by suffering. Bloom illustrates this for Stephen in the metaphor of flowers turning into coal and then diamonds through heat and pressure. Swann's hawthorns by their blood-red colour and their thorns foreshadow a Christ-like passion for Marcel. Thus, to both protagonists, the process and change of life leads to something precious. As we shall see, this vision of life is essentially comic.
1 Sultan, *The Argument of Ulysses*, p. 84.


3 Ibid., p. 223.

4 This positive use of the symbolism of flowers in association with death is an advance on the way in which the Dubliners used flowers solely in order to mask the smell of the decaying corpse.

5 Joyce, *Ulysses*, p. 113.

6 Ibid., p. 356.

7 Ibid., p. 473.

8 Ibid., p. 78.

9 Ibid., p. 79.

10 Joyce, *A Portrait of the Artist as a Young Man*, p. 244-4.

11 Joyce, *Ulysses*, p. 575.

12 Ibid., p. 18.


14 Ibid., p. 781.


20 Actually, lilies do not remain pure in *Ulysses*. A girl called Lily is found 'spooning' with her boy friend (p. 22). In the Circe episode one finds the 'lilies of the valley,' (p. 512) all 'impure.'

23 Aeneas could only safely enter the underworld when he was armed with a particular golden bough. Frazer studied the symbol of the golden bough in his book of the same name. He claimed that it was the principal fertility symbol of the Druids and other nature cultists. The bough was the mistletoe, which lived on when the oak died in winter. The soul of the oak, representing the sun or vegetation god, lived through the winter in the mistletoe until life returned to the oak tree in the spring.
32 Ibid., p. 714.
33 Ibid., p. 737.
35 Ibid., p. 734.
36 Ibid., p. 760.
37 One suspects Joyce of using the same pun on the verb as Lawrence did in *The Man Who Died*.
38 Ibid., p. 782.
40 Ibid., p. 235.
46 Ibid., p. 143, Vol. I.
48 Ibid., p. 15, Vol. I.
49 Ibid., p. 47, Vol. I.
50 Ibid., p. 517, Vol. II.
51 Ibid., p. 43, Vol. I.

52 Proust, *A La Recherche du Temps Perdu*, p. 628, Vol. II.

53 Ibid., p. 135, Vol. I.

54 Ibid., p. 191, Vol. II.

55 Ibid., pp. 52, 57, Vol. I.

56 Swann arouses Marcel's curiosity about Balbec by mentioning a church there which has an almost Persian architecture. At Balbec, Marcel is introduced to the world of Sodome and Gomorrhe.


58 Ibid., p. 138-9, Vol. I.


60 Ibid., p. 138, Vol. I.


62 The underlining is mine.


64 Remember that Marcel, before the white hawthorns, felt as though he were "devant l'autel de la vierge."


67 Ibid., p. 592, Vol. I.

68 Ibid., p. 635, Vol. I.
At one point, her parentage is queried, as we have seen.

Gautier, Théophile, Symphonie en blanc majeur; lines 60 and 37 respectively.

Robert Graves' book The White Goddess is concerned with an Earth-Goddess who sees her lover die every winter along with the vegetation and the sun, and who picks a new lover the next year. Sometimes the lover representing the sun and vegetation god is killed and emasculated by the goddess's priestesses.

87 Ibid., p. 543, Vol. III.

88 Ibid., p. 250, Vol. III.


91 Ibid., p. 140, Vol. I.


93 Ibid., p. 250, Vol. III.


97 Ibid., p. 264, Vol. III.

98 Ibid., p. 953, Vol. II.


101 Ibid., p. 892, Vol. I.

102 Even Marcel's mother is associated, indirectly, with the fatal red of the hawthorns on the night that she stays with him and reads to him of mother-son love in *Francois le Champi*, with its cover "*rougeâtre*.


105 Ibid., p. 936, Vol. III.

106 Ibid., p. 345, Vol. I.


109 Ibid., p. 988, Vol. III.

110 Ibid., p. 1031, Vol. III.

111 Ibid., p. 1024, Vol. III.

112 Ibid., p. 1025, Vol. III.


115 Ibid., p. 949, Vol. I.


117 Ibid., p. 1030, Vol. III.

118 Ibid., p. 1035, Vol. III.

119 Ibid., p. 1038, Vol. III.

120 Ibid., p. 1046, Vol. III.
CONCLUSION

Man creates the human world, creates it by transforming himself into the facts of society: by thinking it he re-creates his own creations, traverses over again the paths he has already traversed, reconstructs the whole ideally, and thus, knows it with full and true knowledge

- Croce in Estetica
Bloom and Swann at first glance may seem to be too ineffectual and unsuccessful as individuals to be useful mentors for Stephen and Marcel. Neither have succeeded in any particularly exalted aim; both have domestic difficulties which often make them seem foolish. Yet both are deep sources of the 'Comic' in the positive sense of the Ancient Greeks. Their very ridiculousness is an asset. Bloom knows well that man is a frail creature; that he ought not to take himself too seriously. His advice to the Dubliners is that they ought to have a good laugh at themselves occasionally. When Bloom finds himself in embarrassing situations, he often salvages his dignity by accepting the fool's cap graciously—or the cuckold's horns. Young Marcel has always been bothered by a certain 'muflerie' on Swann's part, which, abetted by laziness, makes Swann prize Life over Art. However, Swann's 'muflerie' leavens the attitude of an overly serious young artist, and the older Marcel can accept with a twinkle Swann's 'tirade,' expressing his pretensions to being a classical lover, when, actually, he has just been vanquished by as insignificant a foe as Mme. Verdurin.

Bloom, with his understanding of others, opens Stephen's eyes to a different perspective in life—a 'sculptor's, rather than a painter's vision. Self-knowledge, too, as in any comedy, is important to Bloom. Swann, on the other hand, alerts Marcel to the dangers of misunderstanding oneself and one's role in life, as he did. Drawn to Swann because of "des ressemblances" in
their characters, Marcel draws, from Swann's experiences and his own, similar, adventures, a perspective which adds to his work the rich, ironical wisdom of the mature poet. Bloom's 'middle way,' of course, is a similar injunction to Stephen to avoid an overly exaggerated self-image in an ambiance which often can but make it seem ridiculous. And, as we have seen with Marcel and Swann, self-knowledge and knowledge of others are closely linked; Marcel even learns to modify his 'ideal of perfection' about discovering the 'psychological laws' which govern individuals and society; omniscience, much like hubris, is denied in a 'comic vision' where much can be said to occur by chance.

Bloom has a clear sense of the workings of chance, even in such an important event as the paternity of a child. He meets—and at first misses—Stephen because of chance. Unlike Bloom, Stephen is overwhelmed with a sense of personal responsibility—and therefore guilt—for actions of his body quite beyond his control. He talks of arousal in these terms "But does that part of the body understand or what? The serpent, the most subtle beast of the field. It must understand when it desires in one instant and then prolongs its own desire instant after instant, sinfully ... Who made it to be like that, a bestial part of the body ... . His soul sickened at the thought of a torpid snaky life feeding itself out of the tender marrow of his life and fattening itself on the slime of lust."² Obviously, Stephen
needs some of the equanimity that Bloom displays when he invests a similar circumstance with the aura of the comic Greek phallus. Molly, his wife, is aroused by the sight of a couple of dogs copulating—a scene which certainly lacks the tragic 'serpent' overtones of Stephen's own experience. And then, dog is god spelled backwards—the act of love, as the Greeks believed, was inspired, for better or for worse, by a quick-moving, impulsive god.

For Marcel, chance does not always wear so happy a mask. He speaks of "quelque cruelle ruse de hasard" keeping one from seeing the true face of a beloved person. Later, once he has more power to see beneath appearances himself, he tends to expect the worst rather than the best. However, he concludes that "nous sommes finalement enclins à trouver que dans l'ensemble pris en bloc, le hasard nous a, somme toute, plutôt favorisés." Swann, who has, by Marcel's admission, so much effect on his life and work, was also assigned to him by chance. Yet, he is still the "pédoncule" of the 'flower' of Marcel's life, and quite a good and suitable one at that. "... bien souvent l'auteur des aspects de notre vie est quelqu'un de bien inférieur à Swann..." Marcel, too, works out some kind of balance between accepting 'chance' which he cannot change, and effecting, through effort, as Swann, victim of 'hasard,' could not, the course of his life.
That 'chance' should be linked with the act of love in Bloom's case, and that it should form the 'stem' of a life which, for Marcel, will become a blossom, emphasizes the aspect of creativity and fertility which is basic to comedy. As we have seen, Bloom and Stephen and Swann and Marcel, take part in symbolic patterns which rejoice in the rebirth of the sun after winter, the oak tree after the snows, the rejuvenation of the human spirit and body after testing and suffering. Stephen is introduced, perhaps, to a more earthly joy than Marcel. Yet, to Marcel, the true joy—"cet appel vers une joie supra-terrestre"7—is still rooted in "la plus épaisse joie," [dont] le rythme s'en traînait si péniblement à terre . . ."8 that Marcel at first rejects it. The 'happy ending' traditional to comedy takes on all the deep spiritual significance of that of Dantès Divine Comedy in A la Recherche du Temps Perdu. In Stephen's case, physical creativity, or fertility, seems as important as intellectual creativity. In Marcel's, the journey through life is not as important in itself as the final, spiritualized result. Fertility and the flowers that represent it are celebrated in both novels; but Bloom, who introduces Stephen to the flowers of life as Swann does with Marcel, is portrayed more sympathetically as a fulfilled man than his Proustian counterpart.

There is also a sense of 'returning,' of completion of a cycle
in both novels. *Ulysses* is more obviously 'cyclic' in pattern than *A la Recherche du Temps Perdu*. The son/sun returns; Bloom the traveller comes back to Molly-Penelope—the womb. Bloom synthesises what he can of his own character; brings his body and mind as much in accord with each other as possible by following a middle course, like that of Ovid's sun. 'With deep inspiration,' he starts another son/sun on its way, again, as far as possible, on a middle course which will enable the youngster to be more accepting of himself, less split between mind and body.

*A la Recherche du Temps Perdu* also sees Marcel returning to his past, living and reliving, with double insight, the journey of his life. His morning-bed becomes the womb of infancy from which his life is born and the womb of thought from which his novel is born. But Proust emphasizes, far more than Joyce, a vertical pattern, too. Swann, unfulfilled, never integrated, yet gives Marcel that vertical impulse which at least gains him the fame of being the 'stem' to another's 'blossoming.' Still, his name emphasizes his personal failure to rise above material contingencies, just as Bloom's emphasizes his own fulfillment. The vertical impulse, of course, epitomized in Marcel's 'chemin de la croix' adds to the 'Divine Comedy' aspect of *A la Recherche du Temps Perdu*.

All in all, the works of the two authors diverge on their final choice of religious pattern. Joyce chooses to emphasize
the cyclical pattern and physical creativity, as we have seen, giving more sympathy to his 'earthy' protagonist, Bloom. At the end, the earth-mother looms larger than any other mythical figure. She makes Stephen's egocentric grumbles about paternity sound petty. As in all nature rites, and the classical comedies which reflected them, Stephen is urged to give up his solitude, and join the group, the tribe—the human race. To do this, he must not aspire too high; 'flying,' symbolically, is not necessarily a good thing. His mentor, Bloom, is as warm and immediate a person as the old tribal priests and headmen. Stephen is one of the young 'Kouretes,' or mature initiate whose creativity has a biological and social consequence as well as an intellectual one. The Fisher King and the quest become more important in his future path than the childhood figure of the Jewish Patriarch, the jealous father.

Proust on the other hand, chooses a vertical perspective, a pilgrimmae and a goal which transcend nature. The 'immortal grass' of literature is a harvest for Marcel which will long outlast nature's perishable blades. Marcel struggles to attain himself a 'paternity' which contains the best elements of the Jewish Patriarchal system; he wishes for, and attains, will power, a sense of justice, the strength to create, and a spiritual vision gained through toil. Swann, who has attained none of these,
must seem a relative failure. Marcel's is the more abstract, intellectualized vision which eventually superceded the classical, earthy one. We are not surprised to learn, then, that Marcel's quest will be far more individual than Stephen's. Swann fits remarkably well into this pattern. As Marcel's mentor, he is a far more abstract figure than Bloom is to Stephen. Indeed, Marcel is guided more by his 'spirit' and his 'memory' than by his real presence. The guide of Marcel's pilgrimage, then, the past which Swann represents, is a far less immediate thing than Bloom's robust example. Marcel's saga, like Stephen's, is a success story. The goals are higher and fewer people attain them, but 'the view is superb from the top.'

Bloom certainly does much to reconcile Stephen to his circumstances; we have seen that his role is that of Elijah bringing the sons back to the fathers. Ironically, the experience of a more sympathetic, permissive father-figure gives Stephen the strength to 'fly away' towards independence. Yet the basic comic pattern is there. Son warring with father for independence, upon gaining it is reconciled, on an adult basis, to him. Stephen comes to see Bloom, if not as his own father, as a sympathetic 'fellowface,' more of a comrade than an authority figure. Similarly, Marcel is impressed when Gilberte disobeys Swann, her father, with impunity. Marcel gathers a great deal more strength from his knowledge of Swann's failures.
than from the demanding attitude of his father. Swann does much to reconcile Marcel to life-experiences which he finds agonizing; a fellow-sufferer always lightens sorrow. Then too, the flowers of Swann's garden, their message of resurrection and joy, do much to hearten Marcel, as does the realization that this material of life, a legacy from Swann, can be put to intellectual, or spiritual use. Swann reminds Marcel of the beauties of Nature; he also reminds him of countless individuals in their common experience. Although Marcel isolates himself from others in order to write his book, the reader feels that Marcel is never closer to old friends, acquaintances, and lovers than when he is writing, and that he is closer to no one than to Swann.

Thus, although the ending of *Ulysses* may seem rather ambiguous to some readers, and although Marcel's newfound joy in a vocation is marred by a fear of death on one hand and some pain from past emotional wounds on the other, the final vision of both novels is a comic one. Stephen gives a grudging admiration to Bloom, who recaptures, thanks to his sense of balance, much of what was lost to him. Marcel draws closer to Swann, more grateful to him for the events he has caused. Both novels end at dawn—a physical dawn for Stephen, a spiritual one for Marcel. In both works, flowers bloom into significance.
Supported by their more experienced comrades, both poets reach towards joy. For both, joy will be expressed in a form of creativity, arising from self-knowledge. Comedy has always been the celebration of natural and intellectual creation combined. A universal pattern has been fulfilled in two great works of art.
CONCLUSION

NOTES


2 Joyce, *A Portrait of the Artist as a Young Man*, pp. 139-140.


5 Ibid., Vol. III, p. 915.


7 Ibid., Vol. III, p. 261.


10 Although the reader does not learn of Stephen's subsequent fate, within the symbolic rebirth pattern of the novel his future seems bright. If he is more at home with himself as a 'young man,' he has a much better chance of becoming 'the artist.'

11 Comedy was traditionally presented in honour of the nature god Dionysus, and its main theme, often, was fertility or creativity. The plays, for example, often ended with a marriage.
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