"He Proves by Algebra" that Bloom is Blephen and Stephen is Stoom

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Ulysses as Aesthetic Theory*

"How seriously must the meeting of Stephen and Bloom be taken in theory when it remains so ineffectual in fact?" R. M. Kain's question reflects what is perhaps the most central concern of Ulysses criticism. Kain seems, however, to have answered his own question in the asking. Perhaps the true question is not this, but whether or not the Stephen-Bloom meeting is really "ineffectual in fact." After fifty years, there remains a surprisingly wide range of critical opinion regarding this question. The range is surprising not because there is not more than enough room for divergence in this all inclusive novel, but because critics, while capable of working out enigmas "to the nth degree," are more often than not regretfully vague on this central issue.

It goes without saying that the manner in which one reads this book still have a profound effect on the understanding he gains from it. If one greets Ulysses with a narrow mind, he will leave it having read a narrow-minded novel. If fact means naturalism and theory means symbolism, it is clear from the passage I opened with that Kain would like to narrow the scope of this fecund novel. Kain goes on to say,

If we follow the symbolic interpretation and read it as a rejection of naturalism, we must discount Joyce's delight in detailed documentation... If we reject symbolism to the extent of holding with Godwin that such a careful artist would not allow something "to serve as two or three symbols which...serve as an analogous and distracting confusion," we are confronted with the multi-layered significance of Finnegan's Wake.

I am at a loss to see why we should one view as opposed to the other. A destructive result from holding the can't be Joyce the symbolist or view of consciousness technique must be at its height. However, Joyce's motives suggest a careful manipulation.

The question which now obviously exactly how non-traditional or else. Have we, in the literary world, reach with an affinity to Andy Warhol's Though I doubt that anyone would many feel that interest in Ulysses aesthetic. Continents away from novel theory, at the opposite pole, Gilbert. "Wilde's 'all art is probable. Joyce's standpoint, didn't take into consideration St that the art of the novel is capable of forging and creating the race.

Bloom's atonement with Stephen Gerty, is not exactly earth-shatter "jocosertious" (p. 677). Yet we that word as not being serious at librarian warns, for "the mocker when he is most serious" (p. 199) the catechism's questions to know is indeed taking place:

Substituting Stephen for Bloom passed successively through junior, middle and senior gr
I am at a loss to see why we should limit ourselves to one view as opposed to the other. I see nothing but a destructive result from holding that Joyce the naturalist can't be Joyce the symbolist or vice versa. The stream of consciousness technique must be considered naturalism at its height. However, Joyce's Wagnerian-like leit-motivs suggest a careful manipulation of symbolism.

The question which now obviously presents itself is exactly how non-traditional or experimental is Ulysses? Have we, in the literary world, run into something here with an affinity to Andy Warhol's "Campbell Soup Can?" Though I doubt that anyone would want to go that far, many feel that interest in Ulysses must be primarily aesthetic. Continents away from Burgess' traditional novel theory, at the opposite polar ice cap, lies Stuart Gilbert. "Wilde's 'all art is perfectly useless' is probably...Joyce's standpoint." Apparently Gilbert didn't take into consideration Stephen's comment to Bloom that the art of the novel is capable of effecting "the eternal affirmation of the spirit of man in literature" (p. 666). The sentiment here is not one of art for art's sake, but art for the sake of humanity--art which is capable of forging and creating the consciousness of race.

Bloom's atonement with Stephen, like his romance with Gerty, is not exactly earth-shattering. It is instead "jocularious" (p. 677). Yet we must refrain from taking that word as not being serious at all. Beware, the Quaker librarian warns, for "the mocker is never taken seriously when he is most serious" (p. 199). We have but a loot at the catechism's questions to know that something serious is indeed taking place:

Substituting Stephen for Bloom, Stoom would have passed successively through the preparatory, junior, middle and senior grades of the
intermediate and through the matriculation, first arts, second arts and arts degree course of the royal university. (p. 682).

This passage, signifies a telepathic interchange between the two men, announced by the compounding of their names. The interchange amounts to a recognition, on the part of the other's qualities within himself. We have seen references to the coming of this passage develop throughout the book. While debating about Shakespeare earlier in the day, Stephen quotes an interesting passage from Maeterlinck, "If Socrates leaves his house today, he will find the sage seated on his doorstep. If Judas go forth tonight, it is to Judas his steps will tend... we walk through ourselves, meeting robbers, ghosts, giants... but always meeting ourselves" (p. 213). Moments later, when Bloom walks past Stephen on the library steps, Stephen recalls the same passage, "The moment is now. Where then? If Socrates leaves his home today, if Judas go forth tonight. Why? That lies in space which I in time must go to ineluctably" (p. 217). At 2 p.m., Stephen recognizes something of himself in Bloom, which he realizes he must "ineluctably" come to understand.

At midnight, with Bloom present, Lynch's cap says, "Jewgreek is greekJew. Extremes meet" (p. 504). This instigates Stephen to reinforce his earlier recognition, "What went forth to the end of the world to traverse itself? God, the sun, Shakespeare, a commercial traveller, having itself traversed in reality becomes that self... Self which it itself was ineluctably pre-conditioned to become. Ecco!" (p. 505). Stephen, "the sun," must traverse Bloom, who is God, the commercial traveller and one of Shakespeare's counterparts, to become himself. That is to say, he must discover the humanity in "everyman" (p. 727) Bloom, so that the humanity in himself may blossom.

As the Circe episode develops, Stephen's and Bloom's selves do in fact traverse to become "itself." When this happens, we find proof that both natures are necessary to form the complete artist, for he mirror to create the reflection of it. It is undeniable that Shakespeare's but this is significant, because, art in the Portrait, art is "static." True, city is satirized for its "paralysis," what is bad for the community is not, "The aesthetic emotion... is there arrested and raised above desire..." theory from the Portrait is solidified. Ulysses. Here, the image of Shakespeare complete artist and harmonious art is the combined visage of Stephen and Bloom and therefore made static.

If it seems that Bloom is beyond God the Father, and fallen man remains (At time he is even compared to the Christ). However, for the scholastic accounts for all discrepancies as God the Father in his inspired or fallen man in reference to Stephen. Further, if Stephen is correct in a shout in the street, then every is true then Bloom, who is the embodiment of God.

Once inside we find that Jewgreek make himself consubstantial with S, his symposiarchal right to the mouth substituted a cup identical with the. In a Mass, cups are important for of wine, God's blood. Nevertheless, advantage of ten seconds at the in God necessarily would have over Church of consubstantiality. Poor "Sabel Bloom is ahead "three sips to his just as he is ahead of Stephen three Bloom has been baptized a protestant, just for fun.
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... signifies a telepathic interchange men, announced by the compounding of interchange amounts to a recognition, the other's qualities within himself references to the coming of this passage at the book. While debating about later in the day, Stephen quotes an age from Maeterlinck, "If Socrates today, he will find the sage seated on Judas go forth tonight, it is to Judas nd... we walk through ourselves, ghosts, giants...but always meeting 3). Moments later, when Bloom walks the library steps, Stephen recalls the moment is now. Where then? is his home today, if Judas go forth that lies in space which I in time must " (p. 217). At 2 p.m., Stephen ming of himself in Bloom, which he "ineluctably" come to understand. with Bloom present, Lynch's cap says, "Jew. Extremes meet" (p. 504). This an to reinforce his earlier recognition, to the end of the world to traverse sun, Shakespeare, a commercial itself traversed in reality becomes F which it itself was ineluctably pre- come. Ecco!" (p. 505). Stephen, traverse Bloom, who is God, the ter and one of Shakespeare's counterparts, That is to say, he must discover the man" (p. 727) Bloom, so that the may blossom, episode develops, Stephen's and Bloom's traverse to become "itself." When this proof that both natures are necessary to form the complete artist, for both men look into a mirror to create the reflection of Shakespeare (p. 567). It is undeniable that Shakespeare's face is paralyzed, but this is significant, because, as Stephen says in the Portrait, art is "static." True, in Dubliners, the city is satirized for its "paralysis," but apparently, what is bad for the community is necessary for art. "The aesthetic emotion... is therefore static. The mind is arrested and raised above desire and loathing." This theory from the Portrait is solidified by a symbol in Ulysses. Here, the image of Shakespeare, symbol of the complete artist and harmonious art--an image produced by the combined visage of Stephen and Bloom, is paralyzed and therefore made static.

... If it seems that Bloom is being compared with both God the Father, and fallen man rest assured he is. (At time he is even compared to Christ.) This should not offer a problem, however, for the philosophy of metempsycho­sis accounts for all discrepancies. Thus Bloom is seen as God the Father in his inspiration to Stephen, and fallen man in reference to Stephen's influence on him. Further, if Stephen is correct in identifying God with a shout in the street, then every man must be God. If that is true then Bloom, who is the embodiment of everyman, must also be the embodiment of God.

Once inside we find that Jewgodbloom is careful to make himself consubstantial with Stephen. "Relinquishing his symposiarchal right to the moustache cup... he substituted a cup identical with that of his guest" (p. 677). In a Mass, cups are important for they are the chalice of wine, God's blood. Nevertheless, Bloom has "the advantage of ten seconds at the initiation" (p. 677), as God necessarily would have over Christ, despite the doctrine of consubstantiality. Poor "Sabellius" (p. 21). Similarly, Bloom is ahead "three sips to his opponents one" (p. 677) just as he is ahead of Stephen three baptisms to one. Bloom has been baptized a protestant, a Catholic, and once just for fun.
If all this seems askance, consider Bloom's act of leading Stephen into the house with a candle, "Light to the gentiles" (p. 676). This seems indicative, not simply of Moses and Elijah, but also of God the Father. Indeed, contrary to Mr. Goldberg's insinuation, the taking of the mass product abounds with religious imagery. The act of preparing the cocoa is introduced by, "How did Bloom prepare a collation for a gentile? (p. 676)? The imagery continues when their respective ancestries are considered. Here Stephen and Bloom are referred to as "transubstantial" and "consubstantial" (p. 682), heirs respectively. These words evoke the Ulyssean motif concerning theological debates about the Eucharist and the sacrament. Thus it refers back to the mass product and communion. The words also make reference to the consubstantiality of the father and son and the transmigration of souls making the spiritual parentage possible. This spiritually consubstantial relationship reaches a magnificent height when just before Stephen's anti-Semitic effusion, the two men experience a few intimate moments of mutual recognition. At this moment the catechism asks,

What were Stephen's and Bloom's quasisimultaneous volitional quasisensations of concealed identities?
Visually, Stephen's: The traditional figure of hypostasis, depicted by Johannes Damascenus, Lentulus Roamrus and Epiphanius Monachus as leucoderemic, sesquipedalian with winedark hair. Auditively, Bloom's: The traditional accent of the ecstasy of catastrophe. (p. 689)

The American Heritage Dictionary defines hypostasis as "the nature or essence of the trinity." Stephen senses in Bloom's appearance the essence of a God-like figure with white skin and winedark hair. Since a consubstantial father and son are essentially one, and because of the references to John of Damascenus, one could easily conclude that Stephen saw Christ as well as God. Thus Harry Blamires concludes that Stephen sees in Bloom "the figure of Christ the logos personalized."

All day Stephen has expressed with that "word which is known to a Particular significance is the facet mother for it in the Circe episode. for parenthood could in part be see "the word." Gilbert says that the for is "aum" in reference to the o is "Bloom."

Bloom's auditive sensation, "the ecstasy of catastrophe," must be the crucifixion. Stephen will marty to and for "the word"--his writing. It is possible for he has found the word

In order to substantiate the symbolism of this passage, we have above it. Here the narrator asks, auditive sensation? He heard in a unfamiliar melody the accumulation Through the resonant reverberations must sense that for perhaps the first time Stephen Dedalus is feeling respect. This new-found emotion represents a Stephen's development, an extremely is even to become the writer that he later Bloom is flying many other figur success of "Stoom's" telepathic con when Bloom recites the Song of Sol "harimon rakatejch" (p. 688) bears blance to the "Haroun al Raschid" dream. That prophetic circuit of Ithaca in a number of ways. The H Bloom depicts on the Sweets of Sin cardinal numbers, 3, 1, 4, and 100 Stephen's desire for a divine conn "Gaze in your omphalos. Hello, K Edenville. Aleph, Alpha: nought,
seems askance, consider Bloom's act of entering the house with a candle, "Light (p. 676). This seems indicative, not only of Elijah, but also of God the Father. To Mr. Goldberg's insinuation, the product abounds with religious imagery. When the cocoa is introduced by, "How a collation for a gentile? (p. 676)? These words evoke the Ulyssian motifs of the Eucharist and thus make reference to the consubstantiality of the father and son and the transubstantiation of the spiritual parentage possible. Bloom's auditive sensation, "the traditional accent of the ecstasy of catastrophe," must certainly refer to the crucifixion. Stephen will martyr himself ecstatically for the word"—his writing. The sacrifice is now possible for he has found the word incarnate in Bloom.

In order to substantiate the relatively abstract symbolism of this passage, we have but to look directly above it. Here the narrator asks, "What was Stephen's auditive sensation? He heard in a profound ancient male unfamililiar melody the accumulation of the past" (p. 689). Through the resonant reverberations of this passage, one must sense that for perhaps the first time in his life, Stephen Dedalus is feeling respect for another human being. This new-found emotion represents an important stage in Stephen's development, an extremely necessary stage if he is even to become the writer that he so desires to be.

Ithaca is flying many other flags, announcing the success of "Stoom's" telepathic communion. For instance, when Bloom recites the Song of Solomon, his Jewish "harim on rakatejch" (p. 688) bears an interesting resemblance to the "Haroun al Raschid" (p. 47) of Stephen's dream. That prophetic circuit of Proteus is connected to Ithaca in a number of ways. The Hebrew characters which Bloom depicts on the Sweets of Sin, "alphidaleth... and cardinal numbers, 3, 1, 4, and 100" (p. 688) recall Stephen's desire for a divine connection through time, "Gaze in your omphalos. Hello. Kinch here. Put me on to Edenville. Aleph, Alpha: nought, nought, one" (p. 38).
We know from Mulligan that Stephen lives in an "omphalos." Our old friend Gilbert says that Bloom lives in one too. "For his home at No. 7 Eccles Street is... a replica... of the isle of Ogygia, where Calypso dwelt, a 'navel of the sea,' as Homer calls it." Thus we see that Stephen and Bloom are indeed one, telepathically connected through their navels.

Stephen and Bloom temporarily share relationships other than the parental. Tindall indicates this when he points to Bloom's parallel to Moses. The fact that the thematic consumation, in this episode, of the analogy between the two peoples. This analogy is originated by John F. Taylor in the Aeolus chapter (p. 142). The narrator's comparison of the two rejected peoples serves to confirm Bloom's role as Moses, prophet and leader of the people. It also confirms Stephen's role as a wanderer needing to be led.

The parallel begins when Bloom leads Stephen into his "house of bondage" with his candle of "lcp" (p. 669). Stephen willingly follows this "light to the gentiles." Gilbert claims that Stephen's smashing of the light in the Circe episode "symbolizes the finality" of the circuit between Stephen and Bloom. The stage directions resulting from that act do indeed seem destructive, "Time's livid final flame leaps and in the following darkness ruin of all space, shattered glass and toppling masonry" (p. 583). However, Gilbert seems to be forgetting that it was Stephen's mother who instigated his smashing of the brothel lamp. Stephen was destroying the naggingly influential light of his natural parents, in order to follow the more constructive lamp which Bloom offers.

Further we should recall that much earlier in the day, in a typical foreshadowing of Bloom, Stephen thought, "a darkness shining in the brightness which brightness could not comprehend" (p. 28). Clearly the darkness of Circe had to be experienced and understood before Bloom's candle could be meaningful.

Even on a more naturalistic level, it is evident that the fires Bloom lights for Stephen make his life revolve around a new flame.

Of what similar apparitions did others elsewhere in other
kindled other fires for him,
the infirmary... at Congowes
Simon Dedalus... of his godmother Mary. (p. 670).

This act becomes for Stephen, as does light, a point of reference around which he takes shape afresh.

I have often thought since long strange time that it was that in itself, that striking of the

determined the after course of
(p. 140).

This passage which seems so out of place in this chapter, here seems a premonitory of the effectiveness of the flames Bloom must always find new points of reference. In a circular view of the soul must always find new points of flame to follow.

At this point, in the light of lamp, Stephen and Bloom share a moment. Tindall's connection of communal urination first may seem ludicrous, at second serious. The connection, after all, originate with Tindall, but with this chapter, Stephen's urination is uncanny creation. And in the Ballad of John urination is shown to be quite creative. notes, defecation is, in a sense, the natural cycle of creation.

When Stephen finally leaves, the reverberation of retreating feet include the double vibration of a Jew's harp lane" (p. 204). The feet of an I...
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Of what similar apparitions did Stephen think?
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the infirmary. . . at Congowes. . . of his father
Simon Dedalus. . . of his godmother Kate. . . of his
mother Mary. (p. 670).

This act becomes for Stephen, as did the earlier street
light, a point of reference around which his life may
take shape afresh.

I have often thought since looking over that
strange time that it was that small act, trivial
in itself, that striking of that match, that
determined the after course of both our lives.
(p. 140).

This passage which seems so out of place in the Aeolus
chapter, here seems a premonitory testimonial to the
effectiveness of the flames Bloom ignites in Stephen's
presence. In a circular view of things, a developing
soul must always find new points of reference--fresh
flames to follow.

At this point, in the light of Muse/Molly's bedroom
lamp, Stephen and Bloom share a mutual urination. While
Tindall's connection of communal urination to creation at
first may seem ludicrous, at second glance it becomes
jocoserious. The connection, after all, does not
originate with Tindall, but with Joyce. In the Proteus
chapter, Stephen's urination is undeniably connected with
creation. And in the Ballad of Joking Jesus, divine
urination is shown to be quite creative. As Bloom later
notes, defecation is, in a sense, the first stage in the
natural cycle of creation.

When Stephen finally leaves, we hear "the double
reverberation of retreating feet on the heaven-born earth,
the double vibration of a jew's harp in the resolant
lane" (p. 204). The feet of an Irish poet create music
on a harp given to him by a Jew. Stephen does indeed leave, but the sky itself testifies to his union with Bloom to make "Stoom", "the appearance of a star... of exceeding brilliancy dominating by night and day (a new luminous sun generated by the collision... of two nonluminous exsuns) about the period of birth of William Shakespeare" (p. 700). Stephen has now fulfilled, with the help of Bloom, at least one prediction from his youth,

Stephen Dedalus
Class of elements...
Ireland
Europe
The World
The Universe.

By now the nature of that which Stephen the artist gained from "everyman" Bloom should be evident. The question which now presents itself is just what did "everyman" Bloom get from Stephen the artist? When we first meet Bloom in the Calypso episode, he is performing a traditionally female role in preparing breakfast for Molly and delivering it to her bed. When we leave him in Ithaca, we find that he has requested that his wife do him the same service this morning. Bloom has made this request only once before and that was when he was ill. However, given the positive attitude Molly displays toward the idea, we can rest assured that she will comply. Indeed, it is more than likely, in response to that very question, that she voices her first "yes."

To me this means something significant. It represents Bloom reasserting a masculine role, and reestablishing order in his home. Ellmann, however, facetiously calls this the "oatmeal theory" and needless to say he puts no stock in it. Yet I think that there is enough substantiating oatmeal in the text to make a very fortified breakfast. In the Circe episode, Bloom is shown to masochistically enjoy female domination to some subconscious extent. However, when his trouser button pops, he recognizes and reasserts his manhood. Later, with the help of Stephen's phallic ashplant, Bloom is finally in her place and indeed to dominate. But here it is Stephen's intellectual ashplant, which Bloom uses to discover the power and the desire to assert.

When Bloom is speculating about willingly accepting what seems to be a desease, Stephen refuses to part. Ellmann, however, facetiously calls this the "oatmeal theory" and needless to say he puts no stock in it. Yet I think that there is enough substantiating oatmeal in the text to make a very fortified breakfast. In the Circe episode, Bloom is shown to masochistically enjoy female domination to some subconscious extent. However, when his trouser button pops, he recognizes and reasserts his manhood. Later, with the help of Stephen's
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Bloom is finally able to put Bella in her place and indeed to dominate her. This is a foreshadowing of exactly what takes place in Ithaca. But here it is Stephen's intellect, rather than his phallic ashplant, which Bloom uses to discover within himself the power and the desire to assert his masculinity.

When Bloom is speculating about, and all too willingly accepting what seems to him incurable social deseases, Stephen refuses to participate in Bloom's apathy. Rather, "he affirmed his [Bloom's] significance as a conscious rational animal proceeding syllogistically from a unknown to the known through the incertitude of the void" (p. 697). This passage defies the theory that Bloom is still keyless, for it confirms the fact that he has overcome his former state by a "statagem" and now in fact a keyed citizen.

Celestial imagery continues to indicate the effectiveness of Stephen's inspiration of Bloom. Bloom is "inclined to remain" with Molly because of the "apparition of a new solar disk" (p. 705). When Bloom considers leaving Molly to traverse the universe, he recognizes that "sun compelled he would obey the summons of recall" to return "an estranged avenger" (p. 728). With the inspiration of his new-found son/sun, Bloom is, in fact, able to escape the nightmare of history and thus conquer the suitors with "equanimity" (p. 733).

If he had smiled why would he have smiled?

To reflect that each one who enters a woman's bed imagines himself to be the first to enter where as he is always the last of a preceding series, even if the first of a succeeding one, each imagining to be first, last, only and alone, whereas he is neither first nor last nor only nor alone in a series originating in and repeated to infinity. (p. 731.)

This is the moor for once willing that the Iago in him should suffer and subside (p. 212). This may not seem like much of a conquest, but we must remember that Bloom has thus far been witholding himself from natural coition. However, the fact that for the first time in years Molly causes...
Bloom to get "a proximate erection" (p. 735) should convince us that, in the future, marital harmony will be restored.

All of the motifs concerning the mutually reflective characters of Stephen and Bloom lead to their anrogynous relationship and a copulative theory of art. (It will be recalled that Stephen enjoyed trying on a pair of girl's shoes, p. 49.) This theory is hardly new. As a matter of fact, as a child, it belongs to Ellmann. But Ellmann refuses to let the infant develop into its adult conclusions.

Concerning the androgynous imagery in the Scylla and Charybdis chapter, Ellmann says,

The hard facts of experience might unite with what Stephen calls in A Portrait "the virgin womb of imagination" to make the word flesh. The pursuit of the ideal by Russel, or the all-too-real by Mulligan is wrong because it isolates. Solid earth must be transfused with liquid soul, here-and-now with timeless-placeless-ness.

The sexual act is the essential act of artistic...creation...Shakespeare has therefore, like Bloom, a womanly man...What seems to set off the creative process is a deflowering or brutalization of the soul by experience which in some sense must be wished for. Mulligan is all penis while Russell is all vaginal. True art is copulative.

Ellmann seems, somehow, to have missed the total import of what he is saying. Thus when the androgynous aspects of Stephen and Bloom lead through the Circe chapter and into the homosexual imagery of Eumaeus, Ellmann fails to make a similar connection. Says Ellmann of that reference,

The sailor [Murphy] is spokesman for false art...

If he could he would deny the significance of the sixteenth episode, and of this the sixteenth day of June, as well as the fellowship of Bloom and Stephen, by exhibiting on his chest the tattooed number 16 in token of homosexuality.

Yet Ellmann, like the sailor he der, and the significance of Mulligan's "He looked upon you to lust after y art in peril. Get thee a breech patch!

If we are to draw this idea to we must compare Stephen's ethereal for art with Bloom's more pragmatic do, we realize that Stephen and Bloom. Though they are both men, they can masturbation because they are, as the androgynous, not simply homosexual.

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As Bloom's use of Shakespeare insight, procured from art, will n accurate, but it is nonetheless he Shakespeare is old, nearly 500 yea is renewed and fresh. Metempsycho of an ancient artist up to the pres representative and thus makes it a

The final fact is that Steph points out with his new color for a little snot in it. This Stephen Bloom. Bloom, on the other hand, harmony in his marriage because of the spirit of man in literature.

*First-prize winner in the upper-e of the 1976 English Department W
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and the significance of Mulligan's earlier warning.
"He looked upon you to lust after you. . .0, Kinch, thou
art in peril. Get thee a breech pad" (p. 217).

If we are to draw this idea to its natural conclusions,
we must compare Stephen's ethereal aesthetic intention
for art with Bloom's more pragmatic use of it. When we
do, we realize that Stephen and Bloom do indeed copulate.
Though they are both men, they can perform coition without
masturbation because they are, as the imagery suggests,
androgynous, not simply homosexual.

If we accept the fact that Stephen and Bloom do
copulate, then we must also accept the fact that Stephen
the artist gained insight and inspiration from Bloom.
Moreover, since they are both capable of becoming pregnant,
Bloom also must have been inseminated by Stephen. Bloom's
child must amount to marital reunion with Molly through
the insemenation of Stephen's inspiration. The artistic
philosophy reads that artist Stephen must embrace and
understand "everyman" Bloom in order to include him in
his art. In the same sense, "everyman" Bloom must be
able to gain rational insight and inspiration from the
artist. Thus, Ellmann's theory is perhaps the strongest
knot which ties together his own dangling threads.

As Bloom's use of Shakespeare indicates, everyman's
insight, procured from art, will not always be completely
accurate, but it is nonetheless helpful. Of course,
Shakespeare is old, nearly 500 years old, whereas Stephen
is renewed and fresh. Metempsychosis brings the power
of an ancient artist up to the present through a new
representative and thus makes it available for modern man.

The final fact is that Stephen's art, as Mulligan
points out with his new color for the Irish bard, needs
a little snot in it. This Stephen gets from the earthy
Bloom. Bloom, on the other hand, is able to reinsta
harmony in his marriage because of "the eternal affirmation
of the spirit of man in literature" (p. 666).

--Douglas Rutledge

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