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The Occult as Narrative and Thematic Device in James Joyce's *Ulysses*

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An abstract of
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Abstract

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By Andrew Wesley Pickard

For many years readers and critics alike have puzzled at the extensive body of references to occult ideas and topics present in James Joyce's *Ulysses*. One aspect of the difficulty in understanding the references is the very nature of the word "occult" (Latin: *occultus*, 'to hide' *OED*) and the area of knowledge it pertains to—mysticism, hermetism, esoteric Hinduism, and very many other subjects. It is the aim of this thesis to analyze evidence of the occult in both Joyce's life and his works to investigate the extent to which the occult operates as a narrative and thematic device specifically in *Ulysses*. Furthermore, recognizing the preponderance of vampires, ghosts, and other Gothic indicators, I raise the question of situating the occult phenomena of the early 20th century as a substantiation of Gothic literature. By selecting four chapters out of the book, which are particularly relevant in an occult mindset, I found that the occult in and of itself comprises a powerful force within *Ulysses*, featuring the ability to elevate the thematic and narrative meaningfulness of its characters out of the mundane and into the world of mystical correspondence and fate. Additionally, I make the argument that the occult should in fact be viewed under the light of Gothic criticism—doing so would allow new perspectives into the ramifications of the occult as a medium for deciphering the mysteries which have plagued critics for generations.

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Introduction

Part 1: An "Avatar" Is Born

As Richard Ellmann relates in his biography[1], the twenty year old James Joyce, in an effort to make his name, decided to pay a visit to George Russell in August 1902. Russell, who wrote under the pseudonym (A.E), had a reputation as a patron of the arts, as well as an avid occultist. Arriving at Russell's house in the evening only to find that the theosophist was not home, Joyce paced up and down the street until he appeared. Once Russell returned at midnight, Joyce knocked and asked if it were too late to speak to him, and was admitted into his house. Inquired as to the reason for his visit, Joyce faltered at first—finally, he "shyly" admitted "that he thought it possible that an avatar[2] might be born in Ireland" (Ellmann, 103). The conversation turned to mysticism and the occult: "They took up Theosophical subjects as well, although Joyce was skeptical of philosophy as being a recourse for disaffected Protestants" (103). And yet, "he was genuinely interested in such theosophical themes as cycles, reincarnation, the succession of gods, and the internal mother faith that underlies all transitory religions" (103). As their conversation came to a close and Joyce left for the night, "Russell conceived what Joyce called 'the quaint misconception' that he had a new recruit" (103).

The details of this anecdote paint an appropriate scenario for outlining and situating Joyce's interests in the occult. Unlike Russell, Joyce was not an initiate into the occult. Unlike W.B. Yeats, there is no evidence to suggest that Joyce joined any secret societies or attempted to practice magic. He was raised and educated in a strict Jesuit setting—once he rejected Catholicism, he never attempted to find "a substitute religion"

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[1] Richard Ellman.(1965). James Joyce. New York, Oxford University Press.

[2] According to the *Oxford English Dictionary*, "avatar" comes from the Hindu word *avatāra*, which means "The descent of a deity to the earth in an incarnate form."

(Ellmann, 79), as his brother Stanislaus was led to believe. In "Recollections of James Joyce[3]," Stanislaus gives a further portrayal of Joyce's interests at this time: "In the period following his mother's death Joyce still maintained an interest in theosophy, reading everything on the subject he could lay his hands on. He read Swedenborg, Blake, Madame Blavatsky, Colonel Olcott, Leadbeater, and Annie Besant. It was on this common theosophic terrain that he made the acquaintance of the poet-painter-economist, George Russell, who published his poems under the initials A.E," (S. Joyce, 493). According to Ellmann, "he joined the rest of intellectual Dublin in taking an interest in occultism; his copy of H.S. Olcott's *A Buddhist Catechism* is dated May 7, 1901" (Ellmann, 79). This renaissance was bolstered by the support of many of Dublin's literary intellectuals, including Russell and W.B. Yeats, whose influence on the writing of the early Joyce is unmistakable.

In later years, the influence of the occult would accrue in noticeable ways on his bookshelf. According to T.E. Connolly[4], Joyce kept a number of esoteric works in his Trieste library: Jacob Boehme's *The Signature of All Things*, Emanuel Swedenborg's *Heaven and Hell*, theosophical works by Annie Besant, a book on the occult nature of blood written by Rudolph Steiner, a book on *Spiritism*, *The Book of Charms and Ceremonies Whereby All May Have the Opportunity of Obtaining Any Object They Desire* by Merlin, Plutarch's theosophical essays, a work on Yogi philosophy and a study of oriental occultism, and several works by Giordano Bruni, Yeats, and William Blake. In his library in Paris, there were also essays and articles on the akasic record and the cabala. Most of these works find their way in to his texts, from the minutest allusion to

[3] Stanislaus Joyce "Recollections of James Joyce II." Hudson Review Winter (1950): 485-514.
[4] Thomas Connolly. (1955). The Personal Library of James Joyce: A Descriptive Bibliography. Buffalo.

the overarching structure of *Ulysses*. The importance of his aesthetic interest in such concepts cannot be underestimated.

Joyce's attitude towards the occult is perhaps best summed up by the reaction of others towards his conversation with Russell. Stanislaus, in *My Brother's Keeper*[5], states that "knowing my brother's satirical humour, his friends, foremost amongst them [Oliver St. John] Gogarty, were sure that it was a glorious leg-pull, and my brother preferred them to think so. In fact, however, he had been even then as much in earnest as Russell himself" (S. Joyce, 180). If the tenor of his letters and his later works is to be believed, Joyce did not mind his friends doubting his interest in the occult because he was not an initiate (like Russell) in the traditional sense. Rather, instead of using his knowledge to practice magic, he would mentally store away the arcana that he read, and use it later to support the aesthetic of his novels.

His encounter with Russell demonstrates that Joyce's interest in such matters was scholarly, professional, more than casual, but less than devoted. He conversed easily about themes that would become important in his works—"reincarnation, the succession of gods, and the internal mother faith that underlies all transitory religions"—but these interests were not beliefs. Such a manner of attention to the occult palpably permeates his *oeuvre*. A somewhat filtered vision of the occult shows forth in *Dubliners*; a slightly more specific and sharper portrayal surfaces in *Portrait of the Artist as a Young Man*; in *Ulysses*, a gigantic and obscure opus of occult knowledge is intermixed with the narrative. So daunting is the task of deciphering the occult in *Ulysses*, many individuals have been led to dismiss the work out of hand because of its impenetrability. To name

[5]Stanislaus Joyce (1958). My brother's keeper. London, Faber and Faber.

one example, Karl Radek, in "James Joyce or Social Realism?," a report given at the Congress of Soviet Writers in 1934, discounts the occult in the work, stating "we will not dwell on the extraneous matter that is woven into Joyce's work, on how he encircles the actions and thoughts of his heroes with an intricate cobweb of allegories and mythical allusions, on all these phantasmagoria of the madhouse." The "Proteus" episode of *Ulysses* is popularly acknowledged to be the sand trap in which many readers lose their footing in the book, in part because of the dense network of occult allusions which travel through Stephen's mind. And yet, these references cannot be ignored, cast aside, or even examined superficially. If researched and studied carefully, the occult allusions therein can unlock the key to many of the thematic and aesthetic relationships within the book.

Present in all his works, the fascination with the arcane supports the major themes of his works. Insofar as Joyce was interested in such things, the interest was from a symbolic, thematic, structural viewpoint—not from a religious one. Joyce read occult literatures often and with zest. He was comfortable in conversation with the works (even with professional occultists) and prolifically read occult authors. He was interested in the occult insofar as it provided a powerful system of relations that strengthened the themes within his works. To understand Joyce's remarks to Russell, it is important to consider that the young Irish author may have pictured[6] himself as a singular and ineffable "avatar" in the artistic conception of himself. Among the many and complex reasons for his eventual self-exile from Ireland, one of the foremost was cementing feelings of alienation that he had felt from family, friends, and peers alike. The alienation was

[6] Ellmann notes that it is unclear whether or not Joyce was referring to himself when he mentioned the "avatar" to Russell. But given that the statement fits well within Joyce's larger motives for the visit (making his name), it seems likely.

voluntary, even self-willed. As Ellmann relates, Joyce's first major exploits were polemical poems and essays ("The Day of the Rabblement," and "The Holy Office") guided both to harangue those artists who he felt were disrespecting art and to distinguish himself from them. In his life, a zeal for the occult did not distinguish him from his contemporaries; in his work, however, the occult provides an exteriorizing, alienating, even exiling motif for the interactions between certain characters in *Dubliners*, *Portrait of the Artist as a Young Man*, *Ulysses*, and other works. His repudiation of the Irish Literary Revival, Yeats, Lady Gogarty, and most of the other Irish intellectuals is well-known. He even once condemned the same occult he was interested in, referring derogatorily to the rioters at the Abbey Theater after the performance J.M. Synge's play *The Playboy of the Western World* as "hermetists."[7] Such an attitude and others led Bonnie Kime Scott to conclude that although "Joyce's renunciation of the Dublin theosophists was a formality that gave him a needed sense of artistic integrity…he left their 'neighborhood'…with considerable theosophical baggage, and added to it as he continued to read their work" (Scott, 69)[8]. Additionally, Joyce's interest in the occult seems very much to be a distinguishing agent from the other young intellectuals of his time—while Gogarty and others laughed off his interest in the occult, Joyce clung to it and made it central to his art. Calling himself an "avatar" in Russell's presence perhaps alludes to and confirms this fact.

The main purpose of this thesis will be to detail Joyce's interest in the occult, defining and explaining the obscure passages of *Ulysses* and some of *Dubliners* and

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[7] Letter to Stanislaus Joyce, 1st February, 1907: Joyce, J., S. Gilbert, et al. (1957). Letters of James Joyce. New York, Viking Press.

[8] Bonnie Kime Scott (1978). "Joyce and the Dublin Theosophists: 'Vegetable Verse and Story.'" Eire-Ireland **13**: 54-70.

Portrait of the Artist as a Young Man; demonstrate how the allusions work together to form an aesthetic structure to support the main themes in each of the works; and suggest how the way in which the occult is utilized might lead to a stronger link between the folkloric superstition of Anglo-Irish Gothic literature and the oriental philosophy which permeates Joyce. The first two goals will be accomplished by selecting particular episodes in *Ulysses*, describing the esoteric themes within them and following the continuation and evolution of them within his work. This will comprise the first part of the work. Over the course of the first part, the case for the third goal will be raised and offered. In the conclusion of the work, a closer examination between Anglo-Irish Gothic literature and Joyce's occult will be conducted, and the link tested for a meaningful connection. Should a meaningful connection be found, I will subject the link to theoretical considerations to try and understand why the occult might be important as a valid subject for critical inquiry. In *Joyce, Race, and Finnegan's Wake*[9], Len Platt argues that "Joyce understood theosophy not just as an insignificant absurdity that had a curious currency among Dublin's Protestant intellectuals, but in a wider cultural context and as a symptomatic discourse of modernity" (Platt, 97). This essay will confirm that argument, while attesting the significant role of the occult in the aesthetic of *Ulysses* and offering a new definition of the occult under the terms of Anglo-Irish Gothicism.

And yet, before any of that, we will begin by exploring the term and the concept of the "occult" within the historical context of the fin-de-siècle Dublin.

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[9] Len Platt. (2007). Joyce, Race and Finnegans Wake. Cambridge [England] ; New York, Cambridge University Press.

Part 2: Defining Joyce's Occult

A period of the renaissance and rediscovery of major works of non-traditional and esoteric religious literature began to assert itself in Dublin (via Russia and Great Britain) as Joyce was growing up. As early as 1885, Yeats helped found the Dublin Hermetic Society, which later became the Dublin Theosophical Society. Certainly, as Ellmann states, many of the older intellectuals in Dublin were possessed by an interest in such occult, with Yeats, Russell, James Cousins, Charles Johnson, John Eglinton, and others being at the forefront. According to Edward Boyd[10], the Theosophical Society was "as vital a factor in the evolution of Anglo-Irish literature as the publication of Standish O'Grady's *History of Ireland*, the two events being complementary to any complete understanding of the literature of the revival. The Theosophical Movement provided a literary, artistic, and intellectual centre from which radiated influences whose effect was felt even by those that did not belong to it." (Boyd, 12). According to Platt, "there were Dublin lodges and Dublin-based theosophical publications from the mid-1880s right through to the early 1930s and Joyce knew this environment quite well" (Platt, 95).

As insinuated above, this occult environment influenced Joyce from an early age. In an group of poems written when he was eighteen, entitled *Shine and Dark*, Joyce writes of the "Name,/Ineffable, proud Name to whom the cries ascend/From lost, angelic orders, seraph flame to flame/For this end have I hated him—for this poor end?" (Ellmann, 85). The "name ineffable" is particularly unique phrasing, for as Margaret Mills Harper notes in *Wisdom of Two*[11], "in any Western religious tradition, but perhaps

[10] Ernest Boyd. (1922). Ireland's Literary Renaissance. New York, Alfred A. Knopf.
[11] Margaret Mills Harper (2006). Wisdom of two : the spiritual and literary collaboration of George and W.B. Yeats. Oxford ; New York, Oxford University Press.

especially in a group as cabbalistic as the latter-day Rosicrucianism with which the Golden Dawn identified itself, to be named as nameless is to assume a kinship, of whatever kind, with the most *ineffable* of names, the Tetragrammaton" (Harper, 111). And yet, the evidence of Joyce's interest in the occult extends in *Shine and Dark* past cabbalistic phrasing. In another poem, he describes a witches' sabbath:

> I intone the high anthem,
> Partaking in their festival.
> Swing out, wing in, the night is dark,
> Magical hair, alive with glee,
> Winnowing spark after spark,
> Star after star, rapturously.
> Toss and toss, amazing arms;
> Witches, weave upon the floor
> Your subtle-woven web of charms.

Although the notion of witches was hardly new to Dublin, Joyce's use of them here is clearly oriented toward the popular notion of the occult. Ellmann, in fact, attests to the influence of Yeats' *The Tables of the Law* on the poem. And yet, even from this early example, Joyce seems interested in such symbols as an end of description and thematic concern rather than as a means by which to actually engage in the witches' orgiastic dance.

In another poem from *Shine and Dark*, Joyce writes of how "the why of the world is an answerless riddle/Puzzlesome, tiresome, hard to unriddle./To the seventeen devils with sapient sadness:/Tra la, tra la." In another, "wind thine arms around me, woman of sorcery"—these foundations prime the attentive reader for an insightful glance into the occult interests of the more mature Joyce. The occult, as Joyce understood it, is present in nearly every major work he published, from the opening words of "The Sisters" ("simony," "gnomon," and "paralysis"), through the augury on the steps of the library in

Portrait of the Artists as a Young Man, to the encyclopedic esoteric information in *Ulysses* and *Finnegan's Wake*. Although important themes from these works will be taken up later, one example will serve to further illustrate the thematic importance of esotericism in his work.

The child narrator of "Araby" experiences the lure of the occult in the form of the local bazaar—"The syllables of the word *Araby* were called to me through the silence in which my soul luxuriated and cast an Eastern enchantment over me. I asked for leave to go to the bazaar on Saturday night. My aunt was surprised and hoped it was not some Freemason's affair." The concept of Araby, imbued with an oriental, almost magical power, is wrapped up in the narrator's erotic fascination with Mangan's sister. The exoticness of Araby supports, and is supported by, the exoticism of love in the narrator's mind. The aunt's conflation of the bazaar and Freemasonry adds to the mystique of the affair in the reader's mind. Because the boy has (supposedly) experienced neither love nor the bazaar, the magic of Araby becomes a symbol for the power of love in the boy's mind. And yet, the appeal of both is the superficial presence, the image of an imposed pseudo-reality. In his love for Mangan's sister, he imagines himself a Holy-Grail type bearer of a "chalice" through a "throng of foes"—such phrasing points to the occult ("chalice") influencing the boy's mind. He ventures to Araby and catches a glimpse underneath the veil of the "magical name"—he observes the girl managing one of the exhibitions flirting with "two young gentlemen." Instead of stimuli to further prime his image of the exoticness of Araby, he experiences a disconcerting, all-too-familiar reality: spoken in *English accents,* "—O, I never said such a thing! —O, but you did! —O, but I didn't! —Didn't she say that? —Yes. I heard her. —O, there's a …fib." The silly, lewd

conversation provides the antithesis, the crashing-to-reality of the boy's perceived idea of Araby. The glimpse into the substrata of this pseudo-occult scene of exoticism precipitates a violent reaction: "Gazing up into the darkness I saw myself as a creature driven and derided by vanity; and my eyes burned with anguish and anger."

In this instance, the occult knowledge is filtered down into the parlance of the Dublin peasantry. There is no oblique mention of theosophy, esoteric Hinduism or Buddhism, or any other type of the occult. What is present is a distinct exoticness or Eastern pull, which is certainly one component of Joyce's understanding of the occult. Once *Ulysses* is examined, it will be important to more particularly define the occult. According to Anthony Faivre[12], the occult can be delineated into two main groups:

> Simplifying a little, one could consider that the mystic—in the very classical sense—aspires to a more or less complete suppression of images and intermediaries, of mediations, because they quickly become obstacles for him to union with God. This, in contrast to the esotericist, who seems more interested in the intermediaries revealed to his inner vision by virtue of his creative imagination than in tending above to a union with his God. (Faivre, xxiii).

Blake or Swedenborg would be an example of the first division, a mystic. Yeats, on the other hand, would be an example of the second, a magician. Joyce's definition, as Enrico Terrinoni[13] notes, is a mixture of the two, with perhaps a slightly stronger interest in esotericism, or magic (Terrinoni, 14). Terrinoni continues, "Joyce's idea of the occult, and particularly his own knowledge of the field, seems to be parallel to the *occulta philosophia* of the Renaissance. This was in fact a blend of traditions as diverse as early

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[12] Anthony Faivre (2000). Theosophy, Imagination, Tradition. Studies in Western Esotericism. Albany, New York, SUNY Press.
[13] Enrico Terrinoni (2007). Occult Joyce : the hidden in Ulysses. Newcastle, UK, Cambridge Scholars Publishing.

Hermeticism, medieval Jewish Kabbalah, mysticism, Neoplatonism, Christian Kabbalah, and so on" (Terrinoni, 16).

I will now briefly review the most important occult themes and authors that Joyce refers to, and which I will spend the majority of this essay referring to. "Hermetic" thought refers to the works of Hermes Trismegistus, who exalts the "as above, so below" correspondence in his *Corpus Hermeticum*. William York Tindall, in "James Joyce and the Hermetic Tradition[14]," places many areas of *Ulysses* as firmly in debt to the *Corpus*. The roots of "metempsychosis" come from ancient Indian religion via the Greek that Leopold Bloom claims for its origin. The importance of the term in *Ulysses* is unparalleled in terms of the structure of the work—the relations between Stephen, Bloom, and Molly, even some of the more minor characters like Martin Cunningham are guided by their correspondences with the characters in the *Odyssey*. Eastern philosophy, which contains metempsychosis and reincarnation, was one of Joyce's earliest interests, and something he discussed in the conversation with George Russell.

In "James Joyce and the Theory of Magic[15]," Chris Carver outlines Joyce's interest in the akasic records. The akasa is another Hindu concept—"Five elements, produced from the five elementary particles or rudiments... A diffused, etherial fluid occupying space: it has the property of audibleness, being the vehicle of sound, derived from the sonorous rudiment or etherial atom[16]" (Colebrooke 154). For Joyce, the akasa is present mostly in Stephen's mind (the term appears in "Proteus," "Oxen of the Sun" and others). And yet, aside from its referential quality, a theory of the akasic records could be

[14] William York Tindall. (1954). "James Joyce and the Hermetic Tradition." Journal of the History of Ideas **15**: 23-29.
[15] Chris Carver (1978). "James Joyce and the Theory of Magic." James Joyce Quarterly **15**(3): 201-213.
[16] H.T. Colebrooke (1858). Essays on the Religion and Philosophy of the Hindus. Oxford, Williams and Norgate.

expounded within the terms of the novel. In short, the akasa was an ether-like fluid that stores all the thoughts and events, which have occurred throughout history. An adept, if properly trained, could gain access to the akasic records, thereby revealing concrete images of the past, the present, and, in theory, the future. Joyce's narrative structure, as a part of which the thoughts of both Stephen and Bloom regularly appear in the mind of the other, as well as a transitory third-person narrator, might cater to considerations of the akasic record.

Emmanuel Swedenborg, a Swedish mystic, wrote *Heaven and Hell*, which is used prolifically in Ulysses. There is evidence to suggest that Joyce found the inspiration in Swedenborg for his anatomical correspondences between chapters (signified in the Linati and Gorman schemas). Terrinoni takes an in-depth look in *Occult Joyce* at the implications of Heaven *and Hell* and *Ulysses*. The analysis suggests new methods for evaluating the main themes in various episodes within the book. The Swedenborg/Blake conception of heaven and hell provides one of the most prolific influences on Joyce. Jacob Boehme's writings (most importantly *De Signatura Rerum* [*The Signatures of All Things*]) also influenced Joyce. Following a similar line of reasoning present in Hermetic thought, Boehme believed that the key to understanding God's divinity was present on the earth in physical forms called "signatures." If someone was properly trained to read the signatures, that person could understand God. Boehme, present directly as early as *Portrait of the Artist as a Young Man*, is also important as an exile figure—like Stephen Dedalus, his knowledge of occult topics isolates him from his community. His cosmology also holds that, in order to understand God fully, one must depart God and submit him or herself to desire and conflict.

Joyce's interest in the supernatural was not limited to popular occult topics. The vampires, ghosts, prophetic dreams, and other folkloric occurrences within *Ulysses* cannot be considered part of the occult as described above; and yet they play an equally important role in strengthening themes within the work. Because of their mutual place in the supernatural, and because of Joyce's interest in them, they deserve to be considered under the same light. Sigmund Freud, in his theory of the uncanny, exposes peculiarities in the German language to postulate that that which appears "uncanny" to us (ghosts, vampires, etc.) is simultaneously familiar, creating a feeling of strangeness, and even horror (leading to a rejection of the uncanny object). I believe that it is possible to subject the presence of vampires in this work, as well as, reflectively, the presence of the occult, to criticism of this kind. I will try to prove that, within Joyce's artistic viewpoint, the occult and supernatural folkloric elements operate according to the same theoretical principles—both are governed by the concept of spiritual and symbolic exile. Both also find figural expression in the work according to the exile principle—Stephen Dedalus lives outside Dublin, Leopold Bloom is kept outside the intimacy of most of his friends. Both characters are interested in or experience the occult as exile throughout the day.

Certainly, an important facet of the occult in Joyce's work is its apparent marginality. Platt, in his work suggests that while "it could be argued that theosophy was quite simply too marginal, too fringe, to carry such weight and significance…One could simply point out here that although theosophy was indeed a minority interest, its influence was much greater than is sometimes suggested and it was highly symptomatic of *fin de siècle* culture in many ways" (Platt, 98). It is important to note this overt marginalization of the occult. Both Stephen and Bloom are highly marginalized, not

through their own actions, but through other character's viewpoints. Buck Mulligan mocks his mildly occult interpretation of *Hamlet*, telling Haines that "he proves by algebra that Hamlet's grandson is Shakespeare's grandfather and that he himself is the ghost of his own father" (1.555-557). Bloom, is derided by others for being a Jew (exotic enough in Ireland at the time), a Freemason, a pishogue, and many other things. Oftentimes, occult themes or topics are used to the same purpose.

To find the intersection that Joyce stands at between folklore and the occult, the literary history of each must be elucidated. The occult, as described above, entered a vogue during the modern period. Where isolated during the Elizabethan and Miltonic eras, the ideas start to catch hold during the Romantic period among certain writers (Blake and Yeats). The early 20th century ushered in an unparalleled rise in occult interest, motivated mainly by the revival of study of eastern texts and previously marginalized writers like Boehme and Swedenborg. And yet, the occultist revival (championed by Yeats, Russell, in Ireland, and Aleister Crowley and others in England), remained semi-marginalized to the intellectual elite during the period. Folklore, by which I mean the presence of ghosts, vampires, and other manifestations of the supernatural, entered into a singular revival during the Gothic period which occurred during the later half of the 19th century. Bram Stoker ushered in vampire literature, while Edgar Allen Poe in the United States made use of the supernatural to carry messages of marginalization. Joyce draws on both subsets of the supernatural (folklore and the occult) and uses them in the same way to the same end in *Ulysses*. Each of them can be seen in terms of an exteriorizing or exilic figure which Joyce uses to paint the situations of Bloom and Stephen Dedalus. Additionally, both have in common a relationship to

Freud's uncanny—both cause feelings of strangeness or horror (at least in Joyce) because Joyce's characters are simultaneously attracted and repulsed by them. Certainly the two (folklore and more popular occult) are different in form and meaning. However, artistically, they can both be grouped under a larger term, which for convenience purposes I call the *occult*. The etymology of "occult," which stems from the Latin past participle of "occulere," which means "to hide," reflects the hidden nature of both more traditional occult works, revealed only to initiates, and folkloric specters, which are revealed only through the secrecy of the imagination. There are a number of problems in dealing with the occult, not the least among them being the disdain given such pursuits by a number of prominent critics.

Chapter One: Telemachus

Joyce seeks to introduce and reinforce important themes of the work from the opening pages of the "Telemachus" episode. The motif of exile is the most crucial among these for various reasons. First, the Homeric correspondence of the episode, the "Telemachus" chapter of *The Odyssey*, centers thematically on the feelings of dejection and hostility that the son feels in the absence of his father and generally at the mercy of the suitors. For example, the work begins in the austere setting of the Martello tower, miles outside the heart of Dublin, where the main action of the work will take place. While *Ulysses* is fundamentally a semi-autobiographical work, Joyce's inclusion of this geographic detail is purposeful. Stephen begins his day far outside the city, already in virtual spatial exile, away from his family home, living in the domicile of Buck Mulligan.

In this episode, Joyce lays out many motifs (the occult among them) in fairly quick succession to lay the foundation for the thematic movements that will become important later in the book. In the 700 lines of the chapter, he touches on the substance of the occultist revival (more traditional occultism), heresiarch religions and Catholicism, vampirism, prophetic dreams, and ghosts. Unlike later chapters, some of which concentrate more closely on a particular occult topic[1], "Telemachus" seems to be more concerned with briefly visiting various occult topics and planting them in the mind of the reader. More than that, the occult in this chapter signifies a larger important thematic relationship between the narrative action of the work and the occult substrata—all of the esoteric or hermetic information in the chapter coalesces around the theme of exile

[1] For example, see the discussion regarding vampirism in the "Nausicaa" chapter.

mentioned above. The intricate relationship between the occult and exile will become more clearly drawn out in the course of this essay.

As has been well documented, Mulligan dominates this opening chapter, verbally and thematically. Stephen's intellectual time alone is brief; his physical time alone is shorter. Buck's partial performance of the black mass is perhaps the first implicit allusion to the occult in the work. The black mass, as documented by the *Oxford English Dictionary*, is "a mass for the dead, at which the vestments and drapings are black. Also, [it is] a travesty of the mass, used in the cult of Satanism." To this end, the black mass could be read as an inversion of the mass, a powerful occult theme within the larger body of esotericism and theosophy, as well as in *Ulysses*. After beginning to shave, Mulligan deplores Stephen's appearance—"Ah, poor dogsbody! He said in a kind voice. I must give you a shirt and a few noserags. How are the secondhand breeks" (1.112). "Dogsbody," as an inversion of "godsbody," reads both as an extension of the black mass being perpetrated by Mulligan, as well as another entry into the reality of Stephen's exile. Stephen has certainly fallen back to earth since the final pages of *Portrait of the Artist as a Young Man*. "The hawklike man," Stephen thinks in "Scylla and Charybdis." "You flew. Whereto? Newhaven-Dieppe, steerage passenger. Paris and back. Lapwing. Icarus. Pater, ait. Seabedabbled, fallen, weltering. Lapwing you are. Lapwing be" (9.952-954). Whereas he aspired towards a "godsbody" before, he finds himself a "dogsbody" now. This example demonstrates how, in this case, the inversion of the black mass reinforces the theme of exile.

In the course of the two young men's conversation on top of the Martello Tower, Stephen relates an unpleasant encounter from the previous night.

> —He was raving all night about a black panther, Stephen said. Where is his guncase?
> —A woful lunatic! Mulligan said. Were you in a funk?
> —I was, Stephen said with energy and growing fear. Out here in the dark with a man I don't know raving and moaning to himself about shooting a black panther…" (1.57-62).

Stephen is referring to a dream that Haines, the British tourist living with the duo at this time, had during the last night. The first remarkable aspect of this passage is the dream itself. Prophetic dreams, while ubiquitous in Western literature since the Bible, still retain the power of linking previously unrelated events in a mysterious, even mystical way. Although it is not evident from this primary reference, Haines's dream presages the appearance of Bloom in Stephen's life. There are many references later in the book which pin the characteristics of a black panther upon Bloom, but a few notable ones are at the end of "Wandering Rocks," where he is referred to as a "darkbacked figure" (10.520-521) and at the end of "Scylla and Charybdis," when he is described by the narrator with this incantation: "a dark back went before them, step of a pard, down, out by the gateway, under portcullis barbs" (9.1214-1215). While the reader is as yet unaware of the significance of this dream, Joyce's emphasis on its occurrence certainly seems to foretell something important. When other prophetic dreams begin appearing in the work—Stephen's of Haroun Al-Raschid, Denis Breen's of the Ace of Spades walking down the stairs and Bloom's own dream of Molly in a Turkish outfit—the instances take on greater significance, each seeming to foreshadow the highly anticipated meeting of Stephen and Bloom.

Related to Haines's dream of the black panther, and linking it with Mulligan's soliloquy of the "blood and ouns" (1.21) is the presence of vampirism in the work. Blood (vampires' primary nourishment) certainly plays an intricate part in *Ulysses*, from

Stephen's musings in the "Nestor" classroom[1] to Molly's menstrual cycles in "Penelope"—a role that is certainly matched by the amount of space given to it through the centuries by various occultists. As Enrico Terrinoni notes in *Occult Joyce*, "we should take account of the fact that the word blood is a very important one in *Ulysses*…Returning to [Rudolph] Steiner's extravagant theories, other aspects of his teachings are relevant in relation to Joyce. He believes, for instance, that blood is the repository of all perceptions, sensations, and memories coming from the contact with the external world as well as from the legacy of past generations" (59, 62). Vampires are intricately connected with the literary presentation of blood during and right before the period in which Joyce was writing. They originated in folklore and found a home in the Gothic period (typified by Bram Stoker and other writers). As thematic devices, the undead creatures occupy a place within the occult through the gateway of Freud's theory of the "uncanny." While this link will be taken up in greater detail later, it will suffice to point out that questions of more traditional occult subjects (metempsychosis, Gnosticism, the akasa (from which substance, in popular occult philosophy, come prophetic dreams, mystical relations to nature, etc.) are treated virtually in the same light as examples of vampires and other folkloric topics by Joyce. While Haines's dream is literally about a black panther, the coloration (a dark, "foreign" figure) seems to indicate vampirism rather than bestiality within the work, especially as treated in "Nausicaa." Although popular culture generally understands vampires negatively or pejoratively, Dracula and others have been analyzed by many critics (most prolifically those critics writing about the Gothic period) as subconscious indices of controversial societal issues such as

homosexuality or pedophilia. William Hughes notes in *A Handbook of Gothic Literature*[1] that "a social message is thus encoded within the implicit medical script of depletion and transfusion which arguably rationalizes the vampire's actions in [*Dracula*]…In an age of pogroms and mass-immigration into Britain, the potential racist connotations of the vampire metaphor become seemingly inevitable" (244). If Hughes's definition is applied to the action within *Ulysses*, readers can more clearly view how Joyce's subtle attribution of vampiric qualities[2] to Bloom strengthens the various other characteristics that lead to his ostracism in *Ulysses*. The foretelling of Bloom and Stephen's meeting through Haines's prophetic dream (which was previously examined as a positive note in the work) belies a more sinister underbelly of mutual exile from their respective communities.

This link is strengthened by themes as basic as the historical context of the white/black-dark relationship. The significance of the pair's clothes throughout the work can be viewed through many lenses. On the one hand, Stephen's mourning vestments establish him as the young prince in the *Hamlet* correspondence in the work that runs parallel to the *Odyssey* correspondence. On the other, Bloom's clothes form one piece of the puzzle that the various prophetic dreams predict. In *Joyce's Use of Colors: Finnegans Wake & The Earlier Works*, J. Colm O'Sullivan[3] notes the frequent interplay of the terms "black" and "dark" in *Portrait of the Artist as a Young Man*. To cite one example of the many times Joyce uses the word "dark," O'Sullivan states that "when Stephen is sick in

[1] Marie Mulvey-Roberts. (1998). The handbook to Gothic literature. New York, New York University Press.
[2] Although not explicit, I argue that the black color of the panther can be directly connected to the black cape and demeanor of a vampire.
[3] J Colm O'Sullivan (1987). Joyce's use of colors : Finnegans wake and the earlier works. Ann Arbor, UMI Research Press.

Clongowes the key word in his thoughts is dark; the words suggests to Stephen's mind on the one hand the warm security of peasant cottages and on the other a vague fear of the unknown" (12). On the subsequent page, he records that "at the Belvedere play Stephen recalls that Emma's 'dark eyes had invited and unnerved him' (p. 82)" (13) and that "dark is associated with the utterance of his secret sexual fantasies which he finds in the word 'Foetus' carved into the desk in University College, Cork" (13). Curiously, in his discussion of *Ulysses*, he neglects the dark/black motif that held such power in *Portrait*. And yet, the color operates in the same way—there are 142 mentions of the word "dark" in *Ulysses*, and many of them contribute to the sense of both attraction and repulsion that colors the other instances of occult within this episode and others. To take one example in "Telemachus," Stephen finds himself recollecting the hours he spent with his mother before her death: "I sang it alone in the house, holding down the long *dark* chords. Her door was open: she wanted to hear my music. Silent with awe and pity I went to her bedside. She was crying in her wretched bed. For those words, Stephen: love's bitter mystery" (1.362-365)." The "darkness" of the chords connects the simultaneous attraction and repulsion that he feels going to his mother's bedside ("awe and pity"). The specter of his mother that continuously penetrates his thoughts constitutes a visual production of his "uncanny" feelings. So, in this way the thematic manifestations of blackness/darkness contribute to the visual ones, all pointing towards the role of the "uncanny" in the work.

Buck Mulligan also provides the catalyst for thoughts of Stephen's mother —"But to think of your mother begging you with her last breath to kneel down and pray for her.

There is something sinister[1] in you …" (1.93-94). Thoughts of his mother's death, which bring him back from Paris, cause Stephen to remember another dream, this one more ghastly and haunting.

> In a dream, silently, she had come to him, her wasted body within its loose graveclothes giving off an odour of wax and rosewood, her breath, bent over him with *mute secret words*, a faint odour of wetted ashes.
>
> Her glazing eyes, staring out of death, to shake and bend my soul. *On me alone*. The ghostcandle to light her agony. Ghostly light on the tortured face. Her hoarse loud breath rattling in horror, while all prayed on their knees. Her eyes on me to strike me down. *Liliata rutilantium te confessorum turma circumdet: iubilantium te verginum chorus excipiat*.
>
> Ghoul! Chewer of corpses! (1.270-278).

This passage weaves in many of the themes of the occult that Joyce seeks to emphasize. First, this dream is in its own way prophetic. The image of his mother's "wasted body" returns to him throughout the day, most notably in the climactic scene in "Circe," where she materializes in one of Stephen's hallucinations. That moment, together with the end of the chapter, provides fulfillment of all the prophetic dreams within the work. Second is the motif of the ghost, which fits very closely in with that of the vampire. Both figures are governed by the "uncanny" in that they are "othered" or stridently unfamiliar images of someone or something familiar to the protagonist. Dracula is a vampire and a respectable member of the community; the ghost of Stephen's mother is at once a horrifying image and yet a memory of homeliness. Both figures imply a form of divorce or exile from what might be perceived as the normal.

Many details in the passage support this "othering" motif, while also indicating a larger occult agenda. As Stephen's mother bends over him, she utters "mute secret

[1] Every detail of every word is deliberate in *Ulysses*. "Sinister" descends from the Latin "sinister" which refers to the "left-hand" (*OED*). Using the modern definition of the word as evidence, the close reader can see yet another opposition, the right hand (read: good), and the left (read: evil).

words." This detail indicates one of the largest narrative patterns of the work, an example of which occurs later in the passage: "Liliata rutilantium…" This Latin chant forms part of a last blessing on one's deathbed during the Catholic sacrament. The phrase is most conspicuous by its impenetrability. Most readers will be unable to read it. Taking into account the problematic nature of translation and the various languages within *Ulysses*, the chant can here be understood as a specifically narrative form of occult[1] within the work. While Joyce does not mean to overtly exert an occult agenda in this passage[2], the words (and their frequent repetitions in Stephen's mind) add a certain quality of mystique to the image of Stephen's mother. These words, which are both mute (in the sense that they do not speak any meaning to the reader) and secret (in that any meaning is deliberately hidden), demonstrate another mode of heightening the dramatic intensity of many moments in *Ulysses*.

The image of Stephen's mother reinforces the theme of exile that runs concurrently, supports and is supported by the structure of the occult in the work. The horrific image brewed in Stephen's mind, colored by strong and evocative language, is, as he says, "on me alone." Although his mother died a year previous, Stephen distinguishes himself from every other person who knew his mother, even his father, by retaining official mourning garb. His mother's death, and the emotional strain that it produced, precipitated a somewhat predictable reaction within Stephen (like other, similarly traumatic experiences described in *Portrait of the Artist as a Young Man*). Whereas Simon Dedalus may have recovered enough from his wife's death to flirt with

[1] For Catholic readers, the "Liliata rutilantium…" chant would perhaps not be foreign or occult. However, taking into account the incantation's association with death, as well as Joyce's use of it in relation to the ghost of Stephen's mother, an occult interpretation of the phrase may still be rendered.
[2] In other words, there is nothing overtly occult about this particular Latin homily.

the barmaids in the "Sirens" episode, Stephen is still vividly haunted by the memory of his mother's death. The instance is highly exaggerated and almost artistically conceived in the young man's mind. Joyce utilizes the ghastly imagery to stridently singularize Stephen compared to his bawdy counterparts. Stephen is different; he experiences sensations differently from everyone else. He is destined to be separated, to exile himself (at least in *Ulysses*).

Finally, Stephen's pronouncement that the burden of his mother's death is "on me alone," echoes Oedipus's sad soliloquy at the end of *Oedipus the King*: "What grief can crown this grief/It's mine alone, my destiny—I am Oedipus" (1495-96). As Roger Shattuck remarks in *Forbidden Knowledge: From Prometheus to Pornography*[1], "Oedipus' self-absorption in his downfall sounds petulant and childish. But the divinely imposed disasters he has lived through elevate his imperiousness into tragic stature and blindness" (22). Similarly, regardless of the problematic nature of Stephen's reaction to his mother's death, Joyce seeks to "elevate" the situation of Stephen, and later Bloom, out of the mundane, and into the region of fate and destiny. So, in this way, the occult works in a two-fold nature: on the one hand, it supports the motif of exile and the concept of "othering" that is closely associated with it. Those two concepts (exile and othering) work together to distinguish and yet disassociate Stephen from his friends and family. On the other hand, the occult (in this case, Stephen's mother's ghost), works to elevate Stephen's plight, to let it aspire towards the similar situations of Telemachus and Oedipus—in other words, to put the action in *Ulysses* on the plane of the action in the *Odyssey* and other fundamental works in Western Literature.

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[1] Roger Shattuck (1996). Forbidden knowledge : from Prometheus to pornography. New York, St. Martin's Press.

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Later in the episode, Stephen, Mulligan, and Haines are visited by a peasant milk-woman. Stephen, playing around with images in his mind, imagines a fantastical scene:

> He watched her pour into the measure and thence into the jug rich white milk…Old and *secret* she had entered from a morning world, maybe a messenger. She praised the goodness of the milk, pouring it out. Crouching by a patient cow at daybreak in the lush field, a witch on her toadstool, her wrinkled fingers quick at the squirting dugs…A wandering crone, lowly form of an immortal serving her conqueror and her gay betrayer, their common cuckquean, a messenger from the *secret* morning.

On the surface, the passage describes a milk-woman elevated in Stephen's mind. Below the surface, in the first layer, is the thematic correlation with Athena, supporting Joyce's agenda of writing under the narrative auspices of the *Odyssey*. These substrata merit pause. Although Joyce does not mention "metempsychosis" until Bloom's first episode, "Calypso," the concept is ubiquitous throughout the book from the first page to the last. It is clear that Joyce is forming *Ulysses* as a re-telling of the *Odyssey* and, in that sense, the various correspondences become necessary. Appropriating one of the fundamental works of Western literature and inserting it unannounced (except for the Latin title) into his work, Joyce adds an unmistakable *gravitas* to even the most trivial of its happenings. Metempsychosis provides a suitable vehicle for this process. The visit of the milk-woman is elevated within Stephen's mind; and yet, this elevation, while characteristic, becomes important within the overarching schema of the work. This visit becomes symbolic, important, a prognostication of things to come. Thus she enters "old and secret" from a "secret morning." Her meaning, her importance within the scope of the novel is hidden and her presence is amplified by her description as a "secret messenger," despite her rather mundane function in the actual events of the chapter.

Later on in the chapter, the triad is walking towards the bathing pool near the Martello Tower.

> They halted while Haines surveyed the tower and said at last:
> --Rather bleak in the wintertime, I should say. Martello you call it?
> --Billy Pitt had them built, Buck Mulligan said, when the French were on the sea. But ours is the *omphalos* (1.541-543).

The same elevation of the trivial could be applied to this scene, and to the single utterance of the word *omphalos*, another term important to theosophists and one that Joyce included at several points in *Ulysses*. In Don Gifford's *Notes for Joyce*[1], the entry for omphalos in the "Telemachus" episode is

> Literally, the "navel," associated by the Greeks with Ogygia (Calypso's island) and Delphi, the center not only of prophecy but also the navel of the earth. Late-nineteenth-century theosophy contemplated the omphalos variously as the place of "the astral soul of man," the center of his self-consciousness and the source of poetic and prophetic inspiration (9).

As a "navel," the omphalos is automatically associated with the umbilical cord, the organ by which a fetus is kept alive before being born. Stephen makes the connection in his silent monologue after seeing two midwives walking on the strand in "Proteus:" "What has she in the bag? A misbirth with a trailing navelcord, hushed in ruddy wool. The cords all link back, strandentwining cable of all flesh. That is why mystic monks. Will you be as gods? Gaze in your omphalos. Hello. Kinch here. Put me on to Edenville. Aleph, alpha: nought nought one" (38). Stephen sees the omphalos/umbilical cord as a method by which everyone is connected (as by telephone wires) all the way back to Eden. Joyce includes the term in a different sense in the "Telemachus" episode (which takes place in the Martello tower). Speaking of the guard towers on the coast of Ireland, Buck Mulligan says, "Billy Pitt had them built…when the French were on the sea. But ours is the

[1] Don Gifford (1974). Notes for Joyce : an annotation of James Joyce's Ulysses. New York, Dutton.

omphalos" (17). In that way, Joyce deliberately relates the omphalos to towers like the Martello one from which Stephen starts his day. Similarly, omphalos can also be "a sacred stone of a rounded conical shape" (*OED*). Combining the birth and tower affiliations for the omphalos, Joyce implies that Stephen's departure from the Martello tower on the morning of June 16, 1904 is a symbolic birth. Bloom also starts the day with a symbolic birth. As specified in the entry in Gifford's book, the omphalos has is associated with Ogygia, Calypso's island, which was known as "the navel of the sea." As the first episode of Bloom's odyssey is "Calypso," the house on Eccles Street finds itself a Homeric correspondence for Calypso's Island, a navel, and an omphalos. By creating symbolic births for both Bloom and Stephen through emphasizing the omphalos motif, Joyce employs another device to form a spiritual link between the two.

In many ways, "Telemachus" can be viewed as a warm-up for, a precursor to, or even as a series of omens for the rest of the work. Joyce deliberately touches on many different occult themes in quick succession in order to begin the work of forming a large web of correspondences and occurrences that will be elevated in the course of the work into a group of meaningful relationships. Among these occult references include instances of folklore (the ghost of Stephen's mother, vampirism, prophetic dreams) and the occult (the omphalos and metempsychosis) that all revolve around the concepts of the "uncanny," exile, and literary elevation. Shattuck notes the relationship in the Bible between the Old Testament and the New Testament in modern scripture: "It was St. Paul who, in a series of epistles…recast human history and theology by linking Jesus Christ, over the heads of all other prophets, leaders, and lawgivers, to Adam. The original man's transgression is now redeemed by the obedience of another man, God's incarnate Son.

Jesus becomes the second Adam in a symmetrical pattern known in biblical study as typology. Christian faith proposes, among other things, an all-encompassing narrative unity" (50). One can hardly doubt the presence of this attitude, which Shattuck attributes to Christian faith, in the relationship between the "Telemachiad" episodes and the ones that focus on Bloom. The passage also provides a useful way of understanding the various kinds of information presented in "Telemachus." Instead of a succession of random allusions and erudite references, Joyce rather presents in "Telemachus," like the Old Testament (which, admittedly, was not written for the purposes of the New Testament), a series of specific morsels of information that will be linked by the future action of the work into a thematic and symbolic unified whole. He seeks to create, in line with Christian faith, "an all-encompassing narrative unity."

Chapter Two: Proteus

"Ineluctable modality of the visible: at least that if no more, thought through my eyes" begins a long train of Stephen's inner monologue at the commencement of the third chapter of *Ulysses*—this erudite phrase becomes intelligible in the text once a careful examination is conducted regarding the heavy emphasis on sight throughout the episode. As is clear from the outset, Stephen concerns himself specifically with sight as a philosophical and metaphysical problem. His concern is acutely pertinent with regards to an exploration of the occult within the text. First, to parse the term "occult" even further—Joyce's emphasis on the esoteric Hinduism, Buddhism, Rosicrucianism, ghosts, vampires, and the other parts of the book that invoke the unknown or the uncanny form the traditional definition of "occult" that has been heretofore developed in the course of this essay. Now set alongside this thematic definition is the narrative and stylistic delineation of the term: since *Dubliners* and his other early writing, Joyce has practiced "occulting" in his work. While reading "The Boarding House," the attentive reader will notice that the fulcrum of the text—a conversation between Bob Doran and Mrs. Mooney—is not narrated in the course of the story. Instead, the attention of the story turns to Polly, who waits for the tête-à-tête to be finished. Why would Joyce make this stylistic choice? What purpose does hiding this scene (occluding) from the semi-omniscient view of the reader serve? Placing Mrs. Mooney and Doran into what Stephen would call the "adiaphane" (blackness, opacity, non-sight, or unknown) affords a different sort of vision than does normally peering through the "diaphane" (according to Susanne Peters, "the surface that allows us to see colors"[1]). Rather than a physical

[1] Susanne Peters (2001). "Shut your eyes and see." Anglia **119**(1): 48.

spectrum of colors and sensations that the author cultivates in the mind of the reader, "occluding" in the work opens up a different, original mental landscape—an imaginative, almost spiritual expanse. In limiting the sight of the reader, "occluding" also affords him/her the place of the creator/author; such an action compels readers to imagine like the author and create a hundred possible scenarios in their own minds. This sight through the "adiaphane" is converse to sight through the "diaphane," yet does not preclude "seeing." Peters notes that passages like the opening scene in "Proteus" [delineate] a process of increasing reader involvement, that appears to be controlled by a thematization of sense perception" (39). "Shut your eyes and see," Stephen says (3.9).

Another textual example of this narrative style occurs in the eleventh episode of *Ulysses*, "Sirens." Bloom, eating with Richie Goulding, ponders mermaids: "Why do they hide their ears with seaweed hair? And Turks the mouth, why? Her eyes over the sheet. Yashmak. Find the way in. A cave. No admittance except on business" (11.942-944). By a connecting train of thought, Bloom thinks of Molly earlier in the day (during "Calypso"), hiding her face behind a sheet when he comes in to bring her breakfast. This causes him to conceive the mental word "yashmak," which, according to the *OED*, is "the double veil concealing the part of the face below the eyes, worn by Muslim women in public." Later in the episode, he thinks of this word again, but in a completely different context: "Welt them through life, then wallop after death. Pom. Wallop. Seems to be what you call yashmak or I mean kismet. Fate" (11.1231-1233). The "yashmak"/"kismet" confusion is not incidental. Instead, the author clues the reader into the fundamental style governing most of *Ulysses*. As Molly hides her face behind the sheet (yashmak), revealing a partial image and submerging the rest into the "adiaphane," so Joyce hides

much of the narrative and thematic content of the novel behind a figurative sheet, choosing when and how to release the information to support the infrastructure of meaningful coincidences (kismet) that he constructs within the eighteen episodes. Perhaps the most famous example of this is how Joyce finally reveals the date (June 16th, 1904) on which the work takes place[1]. Instead of giving the honor to any of the three major characters, it is accorded to Blazes Boylan's typist, Miss Dunne (10.376). Until this point, the date was hidden from the reader. Why? In minimalizing the rhetorical power with which the date is disclosed, Joyce seeks to mislead the reader (one of the overarching motifs within "Wandering Rocks") as to its importance. The meaningfulness of this specific example is germane to this essay in that the "occult" as a narrative style is perhaps as important to the conception of the work as the "occult" qua thematic and contextual device. In other words, the occult works dually in the episode: first, it operates on the referential level as Stephen alludes to Boehme, prophetic dreams, and other forms previously discussed; second, the occult can be viewed in terms of a narrative style that Joyce espouses in the book, hiding information (hence "occluding") and choosing to reveal it at certain points to enhance the meaningfulness of the interactions between Bloom and Stephen and the other characters.

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The second line of the "Proteus" alerts the reader to a second narrative strategy, revealing yet another substrative operation of the occult. "Signatures of all things I am here to read, seaspawn and seawrack, the nearing tide, that rusty boot" (3.2-3). The subtle allusion here is to Jacob Boehme, a 17th century German mystic and theologian.

[1] This date would become incredibly significant after the publication of *Ulysses* as evinced by the various Bloomsday celebrations.

According to Enrico Terrinoni, the tenet of Boehme's philosophy that is most apropos to Joyce is "that the elements of nature are powerful forces that influence the life of man. The signature is the external body of things as they appear to the eye. It is an exterior form hinting at the presence of a symbolic nature. This connects with the poetic power of imagination, which enables one to work out a set of interconnected correspondences" (9). At first glance, Boehme's philosophy seems focused on sight within the diaphane of human experience: the forms (or signatures) that nature takes in this world. And yet, as Terrinoni rightly surmises, the philosophy also impels the individual to construct a new understanding out of the various connections between the symbolic forms of these signatures. Setting aside the problem of darkness or the adiaphane for a moment, we can see that Stephen's allusion to Boehme's signatures signals another vehicle for understanding the occult narrative style within the text.

While reading the work, there are many moments (or signatures) in which the text repeats itself. Most common are the patterns of references that appear in the individual character's minds. Bloom thinks repeatedly over the course of the day of the mental image of the sweated-out logo on the inside of his hat: "Plasto's high grade ha." Alternatively, he consistently remembers the words "Met him pike hoses," which refer to Molly's pronunciation of "metempsychosis" in "Calypso." The straightforward and commonplace repetition of these phrases garners thematic attention and augments the importance with which the reader views them. More unusual, though not uncommon, are the instances in which specific phrases are repeated over and over again in different characters' minds. For example, Stephen begins constructing a poem in his mind near the end of "Proteus:" "He comes, pale vampire, through the storm his eyes, his bat sails

bloodying the sea, mouth to her mouth's kiss…Mouth to her kiss. No. Must be two of em. Glue em well. Mouth to her mouth's kiss…His lips lipped and mouthed fleshless lips of air: mouth to her moomb. Oomb, allwombing tomb" (3.397-402). Comparing that passage to two of Bloom's—first, from Calypso, "he felt the flowing qualm spread over him. Useless to move now. Lips kissed, kissing, kissed. Full gluey woman's lips" (4.449-450). Second, from "Lestrygonians," "Ravished over her I lay, full lips full open, kissed her mouth…Young life, her lips that gave me pouting. Soft warm sticky gumjelly lips…Wildly I lay on her, kissed her: eyes, her lips…Hot I tongued her. She kissed me. I was kissed. All yielding she tossed my hair. Kissed, she kissed me" (8.906-916). Although any skeptic can argue that these words are mundane enough to be repeated by commonplace individuals thinking about commonplace things, certainly the emphasis on "kissing," "lips," and "gluey/gumjelly" cannot be ignored. In fact, it seems as if Bloom and Stephen are expressing their thoughts using identical sentence structures and figurations, which would be highly unusual under normal circumstances. Through Boehme Joyce notifies the reader to remain vigilant for such "signatures" that can help reveal the previously hidden thematic whole.

Examining the instances of mutual thought necessitates a discussion of narrativity within the text. Although Joyce begins *Ulysses* with a relatively straightforward style of third person omniscient narrative interspersed with free indirect monologue, by the time the reader encounters the gigantism (as described by Joyce in the Linati Schema) of "Cyclops," he or she is keenly aware of other forces at work than the third person omniscient viewpoint. F.K Stanzel calls such aspects as the prologue to "Sirens" and the "No-Name" character of "Cyclops" evidence of "the reflectorization of a teller

character…after the author-narrator has conceived the contents of this chapter, he gives his imagination free rein with regard to the elements of the content" (173)[1]. Whereas such a viewpoint explains the presence in the text of phantom characters and unattributed voices, it cannot account for the seemingly random (although in fact, very deliberate) recurrence of hundreds of words and phrases in the course of the text, many of them outside of the minds of any of the characters. For example, no standardized interpretation of narrative can account for the appearance of Lenehan's joke about the "Rose of Castile" in Bloom's hallucination in Circe (15.740). Although Bloom may have heard the joke at an earlier time, we know that he was not present for Lenehan's telling of it (although Stephen was). Besides that, the book records no instance of Bloom's having heard the joke. Admitting the problematic nature of the narrative in "Circe" but taking as given the fact that Bloom's hallucinations *should* come from his mind, the logical coherence of the narrative breaks down. Again taking as given the numerous scholarly interpretations of the narrative in *Ulysses*, I intend to describe the possibility and concept of an akashic narrative and how it operates within the text.

The word *akasha* stems from ancient Hindu philosophy used to describe one of the five great elements (*Panchamahbhuta*) that comprises the astral world[2]. Although many ancient branches of Hindu associated the *Akasha* specifically with the quality of sound, modern theosophists including Madame Blavatsky came to understand the term as an ethereal substance which records all knowledge of human events in an extra-terrestrial plane accessible only by adepts. Undoubtedly popular among the Dublin theosophists and

[1] F.K. Stanzel (1984). A theory of narrative. Cambridge [Cambridgeshire] ; New York, Cambridge University Press.
[2] H.T. Colebrooke (1858). Essays on the Religion and Philosophy of the Hindus. Oxford, Williams and Norgate.

magicians, Joyce uses the term in “Aeolus”—“A people sheltered within his voice. Dead noise. Akasic records of all that every anywhere wherever was” (7.882-883) and “Damp night reeking of hungry dough. Against the wall. Face glistering tallow under her fustian shawl. Frantic hearts. Akasic records. Quicker, darlint! (7.927-929). Craig Carver states that it is “this ‘ether’ or ‘universal Proteus,’ as the occultists are also fond of calling it, which the mesmerist, magus, and psychic manipulate by means of the will in performing their ‘miracles’” (203)[1]. Terrinoni cites a passage from the philosophy of Annie Besant dealing with the akasha that he argues was one of Joyce’s major sources: “All history lies in the akasha; its records are there imperishable and indestructible; not one act of humanity that is past but is registered there, not one fact of human history that is not written there for the eyes that are able to see” (55). A few paragraphs later he notes: “What seems relevant here is the impression of the interrelated oneness of the whole, to which both the akashic records and the consciousness, as made up of specific fragments apparently autonomous, seem to point” (56). Continuing with Carver, “One aspect of the theory of magic in particular which interested [Joyce] was the idea that the universal medium constituted the cosmic memory, that the images of all beings and events were forever preserved in the Astral Light” (203). From these clues can be derived a narrative definition that amalgamates both of the previous narrative definitions discussed earlier. Although it is indeterminable whether Joyce actively wrote *Ulysses* with the akashic records in mind, it is useful to think of the entirety of the book as one example of an akashic memory. As Stephen and Bloom participate in the various activities of their day, every word, every action, and every thought (or, as Terrinoni would call them, “specific

[1] Chris Carver. (1978). "James Joyce and the Theory of Magic." James Joyce Quarterly **15**(3): 201-213.

fragments") is recorded into some extra-textual and yet non-corporeal database (conceivably, it could be thought of as the memory of the book). As the thoughts and events begin to accumulate, Stephen, Bloom, and even the book itself begin to unconsciously draw from them. Carver indicates that "the ability to read in the Akasa…can be acquired with much practice and discipline by the adept" and that "such 'priviliged moments' occur naturally and with some frequency to Stephen Dedalus" (204). At first, the evidence of this is minimal—"gumjelly lips" in "Calypso" or a similar reaction to a cloud in "Telemachus."

And yet, as the text progresses and as the events, thoughts, and words continue to accumulate, they begin to spill out almost of their own accord. In "Cyclops," many of the gigantic lists present contain references to earlier events in the day, many of which Bloom was not present for. For instance, when the text is prompted into a gigantic parody by the sight of The Citizen playing with Gerryowen, the characters listed on the "seastones" of the giant's belt include "Rose of Castile (12.185). In "Nausicaa" and "Oxen of the Sun," this trend continues, until the climax of the narrative style in "Circe," when nearly all of the events previously presented in the book appear in Bloom or Stephen's hallucinations, regardless of whether or not either experienced them. To support a partial endorsement of this view is Joyce's own attitude towards the *akasa*, as highlighted by his friend Frank Budgen.

> With regard to the language used by Joyce, particularly in *Finnegans Wake*, it is sometimes forgotten that in his early years in Dublin Joyce lived among the believers and adepts in magic gathered round the poet Yeats. Yeats held that the borders of our minds are always shifting and form part of the universal memory. This universal mind and memory could be evoked by symbols. When telling me this Joyce added that in his own work he never used the recognized symbols,

> preferring instead to use trivial and quadrivial words and local geographical allusions. The intention of magical evocation, however, remained the same.[1]

Carver also cites this passage and comments: "for Joyce, then, words themselves had the power to evoke images from the universal mind, the power to conjure up scenes out of the past and future. It was perhaps this idea that was behind his inclination to believe that he had the power to inadvertently prophesy real events through his fiction" (208). From these arguments it is clear that the narrative in *Ulysses* corresponds to the sort of universal memory described by the *akasha*, accessed through the lens of the "trivial and quadrivial words" Budgen describes. Viewing the text in this way is perhaps only useful to the particular reader who desires to parse the various correspondences within the episodes. However, interpreting the multifarious correspondences not as random insertions but rather as meaningful repetitions organized in a significant way (like signatures or akashic memories) can allow the translation of the most confusing parts of the text. More importantly, regarding the narrative as such allows an important vista into the function of the occult as a whole within the work—although it often obscures the text with an actual veil (adiaphane) or a figurative veil of erudition, an intimate acquaintance with the various concepts can also elucidate difficult parts of the text and open them up for new scholarship.

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There are other notable mentions of the occult in "Proteus," many of which build on concepts introduced in "Telemachus." For instance, Joyce obliquely recalls the reader to the presence of ghosts in the novel in the second full paragraph: "if I fell over a cliff

[1] Frank Budgen. (1960). James Joyce and the making of Ulysses. Bloomington, Indiana University Press.

that beetles o'er his base, fell through the *Nebeneinander* ineluctably!" (3.14-15). This line is first spoken in "Telemachus" by Haines (the Martello Tower reminds him of Elsinore), but Stephen repeats it here. Don Gifford notes that the scene (*Hamlet* (I.iv.69-78)) describes Horatio "[warning] Hamlet of the dangers involved in following the Ghost" (23). Choosing this passage in particular signals the reader to two distinctly important ideas—the Hamlet/Stephen correspondence permeating throughout the text and the crescendoing conflict of ghosts in Stephen's mind[1]. And yet the rhythm of the references moves quickly. In this episode, the references to occult accord with Joyce's ultimate desire to present a fluid and changing monologue. Mitchell Morse notes that "Protean Stephen, not knowing who he is or where he is going, has identified himself with Aristotle, Boehme, Hamlet, Blake, perhaps Lessing, perhaps Gutzkow, and an upside-down Berkeley; the language of his thought changes momentarily into Greek, Italian, and German, and he willfully changes parts of speech and patterns of rhythm into other parts and other patterns" (37)[2]. In the same way, the occult references move quickly and change quickly. Aside from the "omphalos" reference discussed last chapter, there is mention of "the fading prophecies of Joachim Abbas" (3.108), a twelfth-century Italian mystic, a "mahamanvantara" (3.144) which is a Hindu word meaning a "Day of Brahma," or 4,320 million years (Gifford, 51), a hint of metempsychosis in the lines "when one reads these strange pages of one long gone one feels that one is at one with one who once…." (3.144-146), and a figure for the inversion described in "Telemachus" in the visit of a dog (3.285).

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[1] The ghost referred to can either be Stephen's mother, or, as will be described in "Scylla and Charybdis," Bloom himself.

[2] Mitchell Morse. (1974). James Joyce's Ulysses; critical essays. C. Hart and D. Hayman. Berkeley, University of California press**:** xiv, 433 p.

One important passage in this vein occurs when Stephen has found a resting place on the strand: “After he woke me last night same dream or was it? Wait. Open hallway. Street of harlots. Remember. Haroun al Raschid. I am almosting it. That man led me, spoke. I was not afraid. The melon he had he held against my face. Smiled; creamfruit smell. That was the rule, said. In. Come. Red carpet spread. You will see who” (365-369). The first and most crucial aspect of this passage is the first words “after he woke me last night same dream or was it.” The significance of Haines’s dream in “Telemachus” has already been discussed. However, taking into account the possibility of an akashic memory in the text allows this dream to be examined in a new light. The specifics of the reverie are important. First, Stephen experiences it only after being awoken by Haines having a thematically similar dream. The relation of the two in time and thematic content increases the importance of both. Second, Stephen’s question to himself of whether he had had that dream before alerts the reader to the importance of repetition in the quality of uncanniness in the dream. Third, the dream’s meaning, for the time being, is occulted. The significance of the “street of harlots” will become obvious only once the reader reaches the “Circe” episode; “the melon” will become significant only after reading Bloom’s daydreams about the “melonfields north of Jaffa” (4.194); Haround Al Raschid will gain importance only in light of the numerous references to Bloom’s “darkness” and “Moorish” quality. Carver makes the connection between this dream and Joyce’s emphasis on the *akasha* within the work:

> Because the images in the astral light “are effaced only by the more powerful impressions of reality during waking hours or by preoccupation of the mind,” we are oblivious to the timeless panorama. In sleep this spectacle is often spontaneously perceived by the self freed of the domination of external impressions; thus, dreams can be windows into the future. Joyce, who was fond of recording his own dreams and frequently used them as material for his work,

> gives to Stephen at least one prophetic dream. This is dream of his meeting in the "street of harlots" with a man whom he associates with "Haroun al Raschid". The man holds a cool creamfruit, a melon against Stephen's face' it is the Hebraic firstfruits of the land. The man, of course, is Bloom, who is not only associated with the melon, but while in Nighttown's "street of harlots" is transformed momentarily by Circean magic into Haroun al Raschid (U586.6).

The various ways in which Joyce utilizes the occult can be glimpsed in this example—through it, the meeting of Stephen and Bloom is elevated into the world of spiritualism and prophecy in a similar fashion to the prophecies of Christ in the Old Testament.

Through an analysis of the mysterious repetition essential to this dream and other parts of the book, the reader can gain a more powerful insight into the underlying emotional operation of the occult or "uncanny" feeling produced in the reader. In his essay, "Das Unheimliche[1]," Sigmund Freud attempts to characterize the internal impulses that drive the common sense of "the uncanny" in our lives. The first notable aspect of the essay is the linguistic work he completes on the German word *heimlich*, which refers to those things that are "homely," "belonging to the house or the family," and "intimate" (2) and, at the same time, "concealed from sight," "ghostly," and even "something hidden or dangerous" (3). This, he notes, is remarkable because it "is not unambiguous, but belongs to two sets of ideas, which, without being contradictory, are yet very different" (4). This signifies the process by which something familiar can, with time and absence, become something unfamiliar, ghastly, and "uncanny."[2] Freud points out the significance of eyes and vision along with the "uncanny" in one of the short stories of E.T.A. Hoffmann. Describing the villain in the vignette, Freud states "that the feeling of something uncanny is directly attached to the figure of the Sand-Man, that is, to the idea of being robbed of

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[1] Sigmund Freud, D. McLintock, et al. (2003). The uncanny. New York, Penguin Books.
[2] The importance of this concept to *Ulysses* can be glimpsed in the discussion of paternity in Shakespeare in "Scylla and Charybdis."

one's eyes" (7). The gravity of this sensation in "Proteus" cannot be overlooked. While Stephen's focus on vision and darkness in the opening lines of the episode does not explicitly produce "uncanny" effects, Joyce's decision to focus on those aspects within the opening lines, bolstered by later mentions (including "if I open and am forever in the black adiaphane" (3.25-26) and "wombed in sin darkness I was too, made not begotten. By them, the man with my voice and my eyes and a ghostwoman with ashes on her breath (3.45-47)) weave together many of the concepts which are important to Freud in "The Uncanny." The lines also permit us to examine another clue to understanding the function of the "occult" as party to the "uncanny" in the work. To take one example, it is enlightening to view the appearance of Stephen's mother (the "ghostwoman") in "Circe" as a manifestation of the "uncanny" as Freud describes it—"This is that an uncanny effect is often and easily produced when the distinction between imagination and reality is effaced, as when something that we have hitherto regarded as imaginary appears before us in reality, or when a symbol takes over the full functions of the thing it symbolizes, and so on" (14).

Freud posits the mysteriousness inherent in that very concept of repetition (important to the concept of Stephen's repeated prophetic dream and many other elements of *Ulysses*) as an integral key to the uncanny as it is understood in literature: "If we take another class of things, it is easy to see that there, too, it is only this factor of involuntary repetition which surrounds what would otherwise be innocent enough with an uncanny atmosphere, and forces upon us the idea of something fateful and inescapable when otherwise we should have spoken only of 'chance'" (10-11). Further, he makes the distinction between folklore (ghosts, vampires, dismembered body parts, etc.) which are

not experienced as uncanny and such things which are, attributing the difference to whether or not the writer aspires to represent a valid picture of reality. Hence, a fairy tale that makes no attempt to portray reality might not be frightening or mysterious where a novel like *Ulysses*, which contains the same occult elements, is. “But in this case [trying to present reality] he can even increase his effect and multiply it far beyond what could happen in reality, by bringing about events which never or very rarely happen in fact” (17). In this quotation, Freud further defines the occult; readers comparing the two kinds of literature (fairy tale and realistic novel) can utilize the psychoanalyst’s definition to explain how “the uncanny” operates in “Proteus” and further binds it to the action in “Telemachus;” it can be said that the occult has as much narrative function as thematic. Further, both operate in the same way. Although Joyce appears on the surface to present the banal events of a mundane day, substratively and secretly he works to elevate his characters into a mystical relationship. By doing so, he enhances subtly the meaningfulness of Bloom and Stephen’s friendship, thereby enhancing the meaningfulness of the work. Although the subject of “Proteus” might be vision or the lack thereof, an adequate understanding of the occult (here through the lens of Freud’s “uncanny”) demonstrates that the ulterior cynosure of the chapter is the operation of the occult in the work at large.

Chapter Three: Nausicaa

> The summer evening had begun to fold the world in its mysterious embrace. Far away in the west the sun was setting and the last glow of all too fleeting day lingered lovingly on sea and strand, on the proud promontory of dear old Howth guarding as ever the waters of the bay… (13.1-4).

With these words, Joyce introduces us to the softly lit twilight of his thirteenth episode, "Nausicaa." Unlike most of his other episodes, the author chooses to begin this one with a description of the setting. The syntactical relationship between "evening" and "mysterious embrace" alerts readers to the most noticeable occult aspect of the episode, darkness. The junction of the two in this opening line inaugurates a narrative through which "evening" or "twilight" is ubiquitous. From Gerty's first perception of Bloom ("Till then they had only exchanged glances of the most casual but now under the brim of her new hat she ventured a look at him and the face that met her gaze there in the *twilight*, wan and strangely drawn, seemed to her the saddest she had ever seen" (13.367-370)) to the dying moments of Bloom's post-coital reverie ("Also the library today: those girl graduates. Happy chairs under them. But it's the *evening influence*" (13.1097-1098)), the darkness of Sandymount Strand pervades the thoughts of both characters. This is not without reason—darkness/blackness is as important stylistically and thematically to "Nausicaa" as any other of the night-time episodes. First, from a narrative point of view, the twilight invokes textual clues which support the "yashmak"/"kismet" confusion, implying an occulted narrative. One such clue occurs towards the end of the chapter when Bloom, searching about for a place to lie down on the beach, sees a bit of paper. "Mr. Bloom stopped and turned over a piece of paper on the strand. He brought it near his eyes and peered. Letter? No. Can't read" (13.1246-1247). This shred of paper

indicates the obscurantist function of darkness in the episode. Another clue occurs a few lines later: “Saw a pool near her foot. Bend, see my face there, dark mirror, breathe on it, stirs” (13.1261-1262). The word “dark” possesses multiple meanings in the context of the sentence, both supporting the ultimate role of twilight in the episode. If the mirror itself were dark, the symbol would correspond closely to Bloom’s inability to read the bit of paper, pointing to the occluding nature of the darkness; if Bloom’s reflection were dark, it would support many of the previous instances of textual prophesy[1] and bolster the motif of vampirism within the episode. The importance of evening is further exemplified and enhanced by the Homeric correspondence of the episode, which recounts Odysseus’s meeting with Nausicaa on the beaches of the Phaecians’ island. Although many translations of the *Odyssey* place the meeting after lunch, it is clear that Nausicaa takes Odysseus home near the end of the day. Despite the fact that there are no specific mentions of twilight in Samuel Butler’s translation, “evening” is implied in the narrative: “She was careful not to go too fast for Ulysses and the maids who were following on foot along with the waggon, so she plied her whip with judgement. As the sun was going down they came to the sacred grove of Minerva, and there Ulysses sat down and prayed to the mighty daughter of Jove" (Book VI).

Enrico Terrinoni notes that a current of “ciphered language” (141) appears along with the motific presence of darkness in the episode. “Although [the allusions to a ciphered language’s] apparent purpose is to direct the reader to the referential level of narration, they metaphorically indicate some remote ways of interpretation” (141). Looking at a “picture of halcyon days,” Gerty thinks, “you could see there was a story

[1] “A darkness shining in the brightness which brightness could not comprehend…” (2.160), etc.

behind it" (13.337). The same evidence occurs in Bloom's mind as well. Thinking of Gerty's dress, he ponders her "dressed up to the nines for somebody. Fashion part of their charm. Just changes when you're on the track of the secret" (13.804-805). Later, he thinks that he "might have made a worse fool of myself however. Instead of talking about nothing. Then I will tell you all. Still it was a kind of language between us" (13.942-944). Furthermore, Gerty's association with "roses" enriches the manifestations of secrets in the text. The English word rose, per the *Oxford English Dictionary*, evinces an etymological relationship with the Latin word *rosa*, which factors prominently in the Latin phrase *sub rosa* or "'under the rose,' in secret, secretly" (*OED*). Thus, Gerty's mouth is shaped like "a rosebud" (13.88); when Cissy says out loud the word "beeoteetom," "Gerty MacDowell bent down her head and crimsoned at the idea…flushing a deep rosy red" (13.264-266); after the flirtation begins, she thinks that "she had raised the devil in him and at the thought a burning scarlet swept from throat to brow till the lovely colour of her face became a glorious rose" (13.517-519); after she has left, Bloom catches a whiff of her perfume, which is, predictably, rose-scented. As Terrinoni rightly points out, secrets are verbal contracts that, like darkness, obscure some form of information meant to be hidden. In other words, explicit mentions of secrets as well as the more oblique references to roses can be grouped together with the evidence pointing to the "yashmak"/"kismet" occult narrative style. In that they obscure the text in meaningful and necessary ways, Joyce couples "secrets" together with "darkness" throughout the episode. And yet, what is to be hidden? What themes does this secret narrative reinforce?

Like "Proteus" earlier in the day and "Cyclops" directly before this episode, "Nausicaa" concerns itself with sight and the problems of perception. The monologue in "Proteus" disclosed how Joyce might utilize the occlusion of particular details within the work to support a hidden network of correspondences that amplify the meaningfulness of the book's central actions and relationships. In "Cyclops," the emphasis on the near-sightedness of the narrator (supplemented by the satiric interventions which give readers a more rounded perspective) demonstrates another way information in *Ulysses* is occulted. Instead of narrative or factual details (the "signatures" of "Proteus"), Joyce chooses to hide a particular point of view. Although Bloom reaches the acme of his psychological and emotional complexity during the climactic argument with The Citizen[1], the reader is not given insight into Bloom's mind. Instead, we must view his actions through the cynical and bigoted lens of the character who is later identified in "Circe" as "The Nameless One."[2] Why does Joyce make this stylistic decision? Why occlude Bloom's mind during a period of deep psychological pensiveness? The adiaphane that obscures his thoughts during "Cyclops" (and part of "Nausicaa") discloses two distinct clues to both episodes' overarching themes. First, Bloom's ostracism is drawn out in severe and painful terms. One would imagine that if the reader were viewing the action in "Cyclops" through Bloom's mind, the words of The Citizen and other characters would be distorted in some way (or at least interpreted differently). The verbal abuse would either be softened or heightened, but on Bloom's terms. Handing the narrative responsibilities of the chapter over to a character deeply annoyed or disquieted

[1] The psychological intricacy of Bloom's meditations on love and his status as a Jew in "Cyclops" are matched only by the heterogeneous and labyrinthine sexual perambulations of "Circe."
[2] In "Circe," The Nameless One appears twice: once during Bloom's hallucination of himself as a voyeur watching Boylan and Molly's intercourse, and again as a crowd of various minor characters mentioned in *Ulysses* chases him out of Bella Cohen's brothel.

by Bloom's presence allows the intensity of his predicament to be felt more intensely. "Do you know what I'm telling you? It'd be an act of God to take a hold of a fellow the like of that and throw him in the bloody sea. Justifiable homicide so it would" (12.1660-1662). The motif of Bloom's exile that is initiated by the vampiric overtones of Haines's prophetic dream in "Telemachus" certainly reaches its climax in the pages of "Cyclops[1]." The second clue to the theme is related to the first, and yet diametrically opposite—instead of allowing Bloom to place himself as the hero of the episode, obfuscating his mind allows the reader to see Bloom at his worst, specifically riling the Citizen up as he leaves the bar with Martin Cunningham. Joyce was well aware of Odysseus's shortcomings in addition to his strong points. Although most of *Ulysses* presents Bloom (albeit, mostly through Bloom's mind) in a positive light, Joyce would be breaking his own commitment to portray an "everyman" if he were not to demonstrate all aspects of Bloom's character. As he told Frank Budgen,

> Ulysses is son to Laertes, but he is father to Telemachus, husband to Penelope, lover of Calypso, companion in arms of the Greek warriors around Troy, and King of Ithaca. He was subject to many trials, but with wisdom and courage came through them all. Don't forget that he was a ward dodger who tried to evade military service by simulating madness. He might never have taken up arms and gone to Troy, but the Greek recruiting sergeant was too clever for him, and, while he was ploughing the sands, placed young Telemachus in front of his plough. But once at the war the conscientious objector became a jusqu'aboutist. When the others wanted to abandon the siege he insisted on staying until Troy should fall. (16).

[1] One of the main reasons for the pogrom in "Cyclops" is that Bloom has supposedly cashed in on a bet for the Ascot Gold Cup on a "rank outsider" and literal "dark horse" Throwaway. As the episode progresses, the name "dark horse" is gradually applied to Bloom, demonstrating additional textual evidence of "darkness" as a particular quality of Bloom's exile.

Although there is nothing necessarily negative in this comment, it suffices to say that Odysseus was more than just a flat, traditional hero (more like Achilles). Like Oedipus, his morals shift and change, and he is not always presented in the best light. If Joyce thus desired to present Ulysses through Bloom in all his various miens, he would need to present the prideful demeanor which sinks his boat in the "Cyclops" episode of *The Odyssey*. Again, if the reader were placed squarely in Bloom's mind, the effectiveness of any such attempt would be surely lessened or distorted. In other words, Joyce's attempt to present a realistic version of the human mind would necessitate that the reader would perceive the events through the lens of Bloom's viewpoint. This viewpoint might pervert the forcefulness of the Citizen's words. As such, Joyce occludes Bloom's mind and allows readers to see him from a completely different perspective which will emphasize his exile. Hence, the occult agent in "Cyclops," typified by the "twilight" in "Nausicaa," operates to facilitate the themes of exile and seeing from all perspectives that Joyce seeks to emphasize in both episodes.

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The allusions to darkness in "Nausicaa," if interpreted as thematically occult, point to a non-standard interpretation of Bloom and Gerty's interaction on the strand. Joyce deliberately formulates a substratic current of temptation that can best be identified through this fragment of Gerty's thoughts: "She put on her hat so that she could see from underneath the brim and swung her buckled shoe faster for her breath caught as she caught the expression in his eyes. He was eying her as a snake eyes its prey" (13.515-517). While the reference to a snake is unsubtle and common at best to describe coital attraction, it is Joyce's most noticeable evidence suggesting that Bloom's voyeuristic

pursuit is more sinister than it appears. In fact, there are considerable cues to suggest a vampiric relationship, à la Bram Stoker's *Dracula*. Although many of these suggestions exist in the episode, understanding them as such would necessitate returning to "Aeolus" to cull the contents of Stephen's poem written during his earlier walk on the strand, where it is relayed in full.

> *On swift sail flaming*
> *From storm and south*
> *He comes, pale vampire,*
> *Mouth to my mouth*. (7.523-526)

The thought process that precipitates this poem (written on a scrap of paper) occurs in "Proteus:" "In sleep the wet sign calls her hour, bids her rise. Bridebed, childbed, bed of death, ghostcandled. *Omnis caro ad te veniet*. He comes, pale vampire, through storm his eyes, his bat sails bloodying the sea, mouth to her mouth's kiss" (3.395-398). There are multiple points of interest in Stephen's thoughts, many of which work as a prolepsis to the vampirism in "Nausicaa" and other episodes. First, the appearance of "wet sign" in Stephen's thoughts: Weldon Thornton notes in his *Allusions in Ulysses* that this is "an allusion to [*Hamlet* and] Horatio's calling the moon 'the moist star/Upon whose influence Neptune's empire stands'" (62). Predictably, this reference syncs with the setting of "Nausicaa" (both Homeric and Joycean), which places the action of the episode close to "Neptune's empire," the ocean. Second, "bridebed, childbed, of death," aside from predicting Gerty's maiden status, reflects many of her pseudo-morbid thoughts[1]. "But it must end, she felt. If she saw that *magic* lure in his eyes there would be no holding back for her. Love laughs at locksmiths. She would make the great sacrifice" (13.652-654).

[1] Bloom asserts his knowledge of the pseudo-masochistic attitude of some young women during his part of the monologue: "Never see them [women] sit on a bench marked *Wet Paint*. Eyes all over them. Look under the bed for what's not there. *Longing to get the fright of their lives*" (13.911-913).

David Seidel elaborates on the relationship between ghosts and vampires (via Joyce's well-documented interest in Madame Blavatsky) that is implied in "ghostcandled." He quotes this passage from *Isis Unveiled*, citing Blavatsky's equation of the two:

> So long as the astral form is not entirely liberated from the body there is a liability that it may be forced by magnetic attraction to reenter it. Sometimes it will be only half-way out, when the corpse, which presents the appearance of death, is buried. In such cases the terrified astral soul reenters its casket; and then, one of two things happens—either the unhappy victim will writhe in the agonizing torture of suffocation, or if he had been grossly material, he becomes a vampire (*Isis* I, 449).

"The vampire, then, is a special sort of ghost, a ghost not quite a ghost, or one who, as a ghost, needs to gain life."[1] The relation of vampire to ghost is particularly apt for Bloom, who is identified as both throughout *Ulysses*. Additionally, this segment of Stephen's thoughts is proved once again to foreshadow the action in "Nausicaa." The references to "blood" and "mouth to my mouth" further enrich the vampiric allusions. Clearly, the substrata of Joyce's narrative exhibit the presence of vampires. As will be demonstrated, vampires, like "darkness," "Boehme's signatures," and the rest of the occult information in *Ulysses* work to enhance the meaningfulness of the interactions which occur.

Gerty's attraction to Bloom, evident in their first meaningful exchange of glances, centers on a certain "foreignness" or "strangeness" that is often conveyed in terms of darkness. "Till then they had only exchanged glances of the most casual…the face that met her gaze there in the twilight[2], wan and *strangely* drawn, seemed to her the saddest face she had ever seen" (13.367-370). "Yes, it was her he was looking at, and there was meaning in his look…She could see at once by his *dark* eyes and his pale intellectual face

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[1] David Seidel. (1976). "Black Panther Vampire." James Joyce Quarterly **13**(4).
[2] For contemporary evidence of the correspondence of vampires and "darkness," see the mass movie and book phenomenon, the *Twilight* series.

that he was a *foreigner*…" (13.411-416). "He was in deep mourning [dressed in black], she could see that, and the story of a *haunting* sorrow was written on his face" (13.421-422). "His voice had a cultured ring in it…" (13.548). "His *dark* eyes fixed themselves on her again, drinking in her every contour, literally worshipping at her shrine" (13.563-564). "*Art thou real, my ideal?* it was called by Louis J Walsh…and after there was something about *twilight, wilt thou ever?*..." (13.645-647). "Was he a married man or a widower who had lost his wife or some tragedy like the nobleman with the *foreign* name…" (13.656-658). "Whitehot passion was in that face, passion silent *as the grave*…and she knew that he could be trusted to the *death*" (13.691-693). The prevalence of "foreignness[1]" in Gerty's attraction to Bloom implies a vampiric quality, especially the physical descriptions: "pale, intellectual face" and "wan and strangely drawn." There is also a distinct undercurrent of references to blood, most embodied by Gerty's previously discussed association with roses. Their reddish color appealed to Joyce while writing "Lotus-Eaters" when Bloom ponders the cause of Martha Clifford's headache: "Such a bad headache. Has her roses [meaning menstruation] probably." Although never explicitly mentioned, the obvious correlation between "bridebed" and blood is also implied[2]. Needless to say, the flavor of vampirism is strong in "Nausicaa," leading readers to subconsciously associate Bloom with a Dracula-like figure. Even more striking

[1] Bloom is also aware of his "foreignness" as an attractive quality, remembering during his monologue about the reason Molly gave him for choosing to marry him: "Why me? Because you were so foreign from the others" (13.1209-1210). For additional evidence of "Jewishness" as attractiveness in Joyce's works, see the Jewess in *Dubliners* "Counterparts."

[2] One additional occulted reference to blood in the episode is Gerty's portrayal of Father Conroy's communion (13.489-504).

in this respect is Joyce's insertion of a bat[1] into the narrative action, going so far as to give it the prominent position as the last identified figure in the episode.

From the earliest pages of Joyce's first prosaic exploit, "Portrait of the Artist," bats have carried a special significance for the author, conveying a mixture of spiritual and sexual overtones. Don Gifford notes that "in the Middle Ages the bat was symbolic of black magic, darkness and rapacity and was a portent of peril or torment. In Finno-Ugric tradition, the bat is one of the forms the soul takes when it leaves the body during sleep, and in alchemy the bat is the dragon, the primordial enemy" (62). Although this interpretation of the bat fits with the *Dracula*-like vampirism of the episode, Elaine Unkeless posits Joyce's more ambiguous symbolic usage of the symbol. "In *Ulysses* the image of the bat is used with two women [Bridie Kelly and Gerty] towards whom Bloom feels warmth, sadness, and shame, not anger or strong fear[2]. Ironically, with neither does he complete sexual intercourse."[3] She goes further to reference William York Tindall's point that the "ba" Bloom mentally conceives towards the end of the episode can be grouped with the "high grade ha" which continuously appears in Bloom's thoughts, both a reflection of the incomplete intercourse (one with Martha Clifford, the other with Gerty). Joyce also associates bats directly with Gerty in the episode, insinuating once again a sort of ambiguity of tone. When Gerty notices the bat for the first time, she thinks about "how moving the scene [is] there in the gathering *twilight*, the last glimpse of Erin, the touching chime of those *evening* bells and at the same time a bat flew forth from the

[1] The relation of bat to vampire, obvious enough for the purposes of this discussion, will be left unquestioned.
[2] In *Portrait of the Artist as a Young Man*, Unkeless points out that only rarely does Stephen regard bats with anger, but rather as a vehicle for temptation, "because as William York Tindall Writes, 'it serves as image of Irish womanhood and artist.'"
[3] Elaine Unkeless. (1977). "Bats and Sanguivorous Bugaboos." James Joyce Quarterly **15**(2).

ivied belfry through the dusk, hither, thither, with a tiny lost cry" (13.624-627). Compare that passage with the one immediately before the climax of the chapter, when Gerty stretches back to see the fireworks, simultaneously allowing Bloom to see her undergarments: "She would fain have cried to him chokingly, held out her snowy slender arms to him to come, to feel his lips laid on her white brow, the cry of a young girl's love, a little strangled cry, wrung from her, that cry that has rung through the ages" (13.733-736). Aside from inserting additional vampiric imagery into the moment, Gerty's "little, strangled cry" recalls the "tiny lost cry" of the bat. This climactic scene when Bloom, stimulated by the site of Gerty's undergarments, completes his masturbation is the final key to unlocking the puzzle of vampirism in the episode. William Hughes, writing as a part of *The Handbook to Gothic Literature*, describes the association of blood and semen in classic vampire literature. "The subscript of these encodings is the subtle cultural equation of blood and semen…Unmentionable in normal communication beyond the restricted cultural arenas such as medicine, religion, and education, the seminal fluid is thus conflated with an acceptable and associated bodily secretion. This conflation is, for both writers and critics of vampire fiction, an opportunity to effectively eroticise the text" (242)[1]. Taking Hughes's interpretation for granted as being a standard way of describing vampires at the turn of the century, it is easy to understand how Joyce, deliberately inserting vampiric imagery into the scene, would conclude the "courtship" with the semi-comical inversion of semen, instead of blood.

Returning to the questions posed by the presence of the bat in the chapter, how can it at once be an object of emotional repulsion and ostracism and also be a portal of

[1] David Hughes. (1998). Vampires. The Handbook to Gothic Literature. M.-M. Roberts. New York, New York University Press.

physical desire and temptation? Although the narrative makes clear that Bloom has "vampiric" intentions that Gerty is mildly aware of, this fact seems only to heighten her sexual excitation. What can the way in which Joyce stylistically treats the climax of the novel tell readers about the role of the occult in the other episodes? The answers to these questions synchronize with the discussion of Freud's "uncanny," undertaken in the "Proteus" chapter. As in "Proteus," narrative occlusion drives the mysterious quality of what occurs on the strand. Because Bloom's identity is left in doubt for most of the "Nausicaa," appearing only as a "dark," "foreign gentleman," Joyce allows readers to experience a similar experience (narrative anticipation, not sexual) as Gerty's. Readers react similarly to the various vampiric qualities described above, curious and yet repelled by the hidden identity and voyeuristic attitude of the man watching. The ever-present darkness of the episode, aside from more fully hiding Bloom's identity, adds to the enigmatic encounter. The various tiny signatures Joyce places throughout the work (of which the bat is one) allow the careful reader to penetrate the veil of their interaction. However, Joyce's overt motive in incorporating darkness and vampirism in the chapter is to elevate this relationship to a height not attained by those with any other women Bloom meets throughout the day (of which there are many). Gerty can perhaps be recognized as the only woman in *Ulysses*, who aspires towards the emotional space that Molly owns in Bloom's mind.

Like the uncanny spectre of Stephen's mother in "Proteus," vampirism presides over the action in the episode, informing Gerty's mixture of fear of and desire for Bloom. Whereas this element of "Nausicaa" is heavily occulted, it adds a particularly enigmatic and recondite quality to the episode. Joyce's decision to focus on Book VI rather than

Book VII of *The Odyssey*, the one describing Odysseus's meeting Nausicaa and the other describing his meeting the king of the Phaecians and beginning to tell his story, reflects the importance of women and Bloom's sexuality in the course of the book. Viewing the episode in terms of vampirism further indicates the importance of the uncanny in a thematic understanding of the book. First, it provides a thematic climax of many prophetic references to vampires and vampirism throughout the day. The purport of this evidence recognizes the continued influence of Boehme's "signatures" in the work. Without distinguishing Stephen's poem in "Proteus" and "Aeolus" and applying it to the information in "Nausicaa," readers might not notice the vampirism. Second, it allows a study of *Ulysses* in terms of Gothic vampirism to be initiated. This discussion will be taken up later in the essay, but understanding the occult in *Ulysses* under the light of Gothic criticism can provide new and interesting ways of interpreting its action.

Chapter Four: Circe

Many critics have noted that the style of "Circe" is at once like nothing else in *Ulysses* and yet manages to contain and reflect everything else in the book. The pseudo-dramatic prose interspersed with stage directions, absurd costumes, and a plurality of characters, to say the least; the gigantic and comedic blended in to one massive episode during which scenes of hilarity and jocular-seriousness tumefy and de-tumefy before the reader's eyes; the sheer amount of material recounted, meaningful to the tiniest detail—all combines to cause Hugh Kenner to remark that "as *Ulysses* is *The Odyssey* transposed and rearranged, 'Circe' is *Ulysses* transposed and rearranged. We sense a vast closed field, the western mind, within which, like pieces in a kaleidoscope, motifs are permuted, vivid, bright, transient, for ever" (356)[1]. Kenner's comment is an adequate starting point for a thematic and stylistic discussion of the occult within a chapter wholeheartedly devoted to it. The Homeric correspondence of the chapter, Book X of *The Odyssey*, finds Odysseus telling the king of the Phaecians about landing on Circe's island, discovering that half of his men have been transformed by Circe's "magic," receiving a visit from Hermes who subsequently gives him an herb ("moly") that will ward off "witches' tricks," daringly rescuing his men by foiling Circe, and then being entreated to a lengthy stay by the now genial half-goddess. Two aspects of Book X are interesting concerning the particular role of the occult in the episode. First, the prevalence of "magic" in the Homeric story—compared to the rest of *The Odyssey*, which relates fantastic stories of giant beasts, shape-shifters, cannibals, and other folkloric concepts, Circe's chapter specifically acknowledges the use of "magic." Cognizance of this fact obviously appealed

[1] Hugh Kenner, *James Joyce's Ulysses: Critical Essays*, Clive Hart and David Hayman eds.

to Joyce in the creation of this episode. Frank Budgen relates a comment Joyce made during its compilation. Sitting in a Paris café, Budgen recalls how "our conversation was interrupted by the fierce pounding of an electric piano garnished with coloured lights. 'Look!' said Joyce. 'That's Bella Cohen's pianola. What a fantastic effect! All the keys moving and nobody playing" (228). Thus readers experience not only a preponderance of magic/occult themes and content (more so than in other chapters), but also narrative "hallucination[1]," marked by Joyce as the style of the chapter in the Linati schema. The second aspect of note is the conquest of Circe, undertaken by Odysseus with the help of moly. Although it may seem like a tiny detail in Homer's story, many critics have considered the effect of moly in Joyce's version of the tale. Budgen conveys another anecdote having to do with Joyce and "Circe," moly in particular:

> What was the "Moly" that saved Bloom from a surrender of his humanity? As a physical symbol Bloom's potato prophylactic against rheumatism and plague, inherited from his mother, would serve, but the real saviour of Bloom was a spiritual "Moly," a state of mind. Joyce wrote to me in 1920: "Moly is the gift of Hermes, god of public ways, and is the invisible influence (prayer, chance, agility, *presence of mind*, power of recuperation which saves in case of accident. This would cover immunity from syphilis—swine love)…In this special case his plant may be said to have many leaves, indifference due to masturbation, pessimism congenital, a sense of the ridiculous, sudden fastidiousness in some detail, experience (230-231).

Moly thus provides a thematic fulcrum for understanding the most important narrative actions within "Circe." Bloom utilizes "spiritual Moly" (which, Budgen notes, is triggered by the reality-inducing popping of one of his buttons) to shake himself from the

[1] As many critics have noted, "hallucination" is somewhat of a misnomer for the content of what occurs in "Circe," and should be relegated only to stylistic considerations. While the visions that Bloom and Stephen see in the episode are sometimes conceived as such (e.g. the hallucination of Stephen's mother's ghost), it is never made clear exactly whether or not, like "Cyclops," the characters actively participate in them as materializations of their unconscious or if they are unaware of the "hallucinations" as something outside the action of the book.

sadistic grip of Bella Cohen. Stephen also utilizes moly to break free of the ghastly memory of his mother and leave the brothel, a comic substitute for Circe's cave[1]. All the other references to the occult, in one way or another are subject to these two overarching narrative actions. For many reasons, it is impossible at this time to describe in detail the function of every single occult reference in the episode, of which there are many. However, those which significantly factor into a discussion of the themes just mentioned will be elucidated in full.

Readers should note that "Circe," like *Ulysses* more generally, follows the Boehme "signature" narrative style elaborated in "Proteus." There is almost no new subject matter in "Circe;" instead, "like pieces in a kaleidoscope, motifs are permuted" and take shape only in the context of a greater understanding of the work at large. One example is the reappearance of bat imagery (see the discussion on bats in "Nausicaa"). Right after Bloom enters Nighttown, he is visited by various visions of women he has slept with:

> (She points. In the gap of her dark den furtive[2], rainbedraggled, Bridie Kelly stands.)
>
> BRIDIE
>
> Hatch street. Any good in your mind?
>
> (With a squeak she flaps her bat shawl and runs. A burly rough pursues with booted strides. He stumbles on the steps, recovers, plunges into the gloom. Weak squeaks of laughter are heard, weaker.) (15.361-367).

[1] From the standpoint of psychoanalysis, Circe's cave (and hence Bella Cohen's whorehouse) can be interpreted as sort of womb that Stephen needs to break out of to reach maturity, thus extending the "omphalos" theme discussed in "Telemachus." The role of Stephen's mother in the chapter will be mined in a subsequent part of the essay.

[2] This line is immediately reminiscent of Circe's den in *The Odyssey*.

Earlier, in "Oxen of the Sun," other notable information is revealed about Bridie: "He thinks of a drizzling night in Hatch street, hard by the bonded stores there, the first…Bridie! Bridie Kelly! He will never forget the name, ever remember the night: first night, the bridenight. They are entwined in the nethermost darkness, the willer and the willed, and in an instant light (fiat!) light shall flood the world" (14.1063-1070). Taking the two instances together, it becomes clear that Bloom is imagining the night that he lost his virginity. Elaine Unkeless synthesizes the two appearances to draw the conclusion that "the image of the bat is used with two women towards whom Bloom feels warmth, sadness, and shame, not anger or strong fear[1]." Bloom thus associates his loss of virginity with his interaction with Gerty on the strand. This association then produces the next image in the "Circe" hallucination, Gerty (in the guise of a prostitute) with "bloodied clout:" "With all my worldly goods I thee and thou[2]. (she murmurs) You did that. I hate you (15.375-376). Amalgamating all these "signatures" allows Unkeless and other critics to develop intricate theories about Bloom's personality and the various actions of *Ulysses*.

Enrico Terrinoni notes that the definition of the "signature" style, when refined in the context of this particular episode, begins to resemble the philosophy of another occult figure mentioned by Joyce in the episode, Hermes Trismegistos. "The textual presence of Hermes Trismegistus [sic] is here a signature of the secret occult system of signification ruling the internal organization of *Ulysses*" (187). The instance in the text that Terrinoni refers to occurs directly after Bloom finally enters Bella's whorehouse:

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[1] Elaine Unkeless (1977). "Bats and Sanguivorous Bugaboos." James Joyce Quarterly **15**(2).

[2] Don Gifford notes that this line is "another fragment of Gerty's version of the Catholic marriage service; as the groom pledges the ring he says, "this gold and silver I thee give: and with all my worldly goods I thee endow" (458), inserting another layer of meaning into the "hallucination."

MANANAUN MACLIR[1]

> (*with a voice of waves*) Aum! Hek! Wal! Ak! Lub! Mor! Ma! White! Yoghin of the gods. Occult pimander of Hermes Trismegistos. (*with a voice of whistling seawind*) Punarjanam patsypunjaub! I won't have my leg pulled. It has been said by one: beware the left, the cult of Shakti. (*with a cry of stormbirds*) Shakti Shiva, darkhidden Father! (*He smites with his bicycle pump the crayfish in his left hand. On its cooperative dial glow the twelve signs of the zodiac. He Wails with the vehemence of the ocean.*) Aum! Baum! Pyjaum! I am the light of the homestead! I am the dreamery creamery butter! (15.2267-2276).

There are many details of note in this mocking picture of George Russell (A.E.), who was seen by Bloom in "Lestrygonians" walking a bicycle down the street. First, blending Russell with the Celtic god of the sea works to emphasize distinctly different elements, both thematically and stylistically. Thematically, Gifford recognizes Joyce's motivation for associating the two and for the appearance of the words "Aum! Hek!...," Russell's "roots of human speech:" "In effect, Joyce has ordered AE's syllables in such a way as to suggest the sequence of sexual intercourse [one of the main motifs of the episode], appropriate since AE has transformed Mananaan MacLir in *The Candle of Vision*..." (491). Stylistically, it demonstrates an important effect in "Circe"—the blending of two or more characters together, thus synergizing their characteristics and revealing hidden meanings. By merging Mananaan MacLir and George Russell, Joyce simultaneously emphasizes the theme of sexual intercourse and the motif of associating more traditional occult topics (in the form of George Russell) with more folkloric ones (Mananaan MacLir). This instance in the text could serve as a microcosm for Joyce's usage of the occult in *Ulysses* more generally to describe both vampires and ghosts, along with texts by authors such as Hermes Trismegistos and Emanuel Swedenborg. Another important

[1] "Mananaan MacLir" (which Joyce distorts with the estoteric Hinduism syllable "aum") is the Irish God of the Sea.

peculiarity in this passage that bolsters the notion of a microcosm is the mention of "occult pimander of Hermes Trismegistos." Gifford explains that "The *Poi-mandres* is one of these so-called Hermetic books; Poimandres is 'a Higher Being that appears in a vision to Hermes Trismegistos and reveals to him a world of esoteric and occult knowledge' (Paul P. J. Van Caspel, *Bloomers on the Liffey*)" (492). Hermes Trismegistos functions in two ways in"Circe:" first, he provides a direct reference to Homer's Hermes, who provides Odysseus with the moly needed to defeat Circe. Second, his philosophy (known as hermetism) provides a corollary to Boehme's style of "signatures" that was documented in my "Proteus" chapter. Hermes Trismegistos is primarily responsible for the "as above, so below" philosophy which governs the ubiquitous notion of correspondence and microcosm incorporated into their works by occult authors such as Madame Blavatsky and Rudolph Steiner. William York Tindall notices the same aspect, going even further:

> But Joyce used analogy [by which he means the "as above, so below" doctrine] even more consistently than most writers of a time when important literature is symbolist; and if it is true that Hermes, whether directly or indirectly, is partly responsible for symbolic method during the romantic period, some connection between Hermes and Joyce would seem the most natural thing in the world. It can be shown, I think, that he found hints for his art in the tradition of Hermes and that he thought his art Hermetic (30-31)[1].

For Tindall, hermetism in *Ulysses* is not a religious system and only an occult one insofar as it associated with occult authors; instead, like Boehme's signatures, Tindall posits hermetism as an aesthetic system within the narrative make-up of the work. Perhaps the most famous "as above, so below" hermetic correspondence in *Ulysses* is revealed in the

[1] William York Tindall. (1954). "James Joyce and the Hermetic Tradition." Journal of the History of Ideas **15**: 23-29.

Linati and Gorman schemas that Joyce saw were distributed after the publication of *Ulysses*. In particular, the correspondence of each chapter to an organ, a style, an art, a symbol, and a color particularly fits in with Hermes Trismegistos's scheme. Terrinoni devotes most of his *Occult Joyce* to drawing out the relationship between Joyce's aesthetic body in *Ulysses* and Emanuel Swedenborg's heavenly body in *Heaven and Hell*. For the purposes of this essay it will suffice to point out the role of hermetism within *Ulysses* as yet another mode of occult style within the work.

A third important component to be gleaned from the "Mananaun MacLir" passage falls in the lines "It has been said by one: beware the left, the cult of Shakti. (*with a cry of stormbirds*) Shakti Shiva, darkhidden Father! (*He smites with his bicycle pump the crayfish in his left hand. On its cooperative dial glow the twelve signs of the zodiac.)*" Although there are multiple occult references even within this snippet of text, most important to the conceptual framework of *Ulysses* is the reference to "Shakti Shiva, darkhidden Father." Gifford analyzes this allusion, stating that "in Hinduism Siva, the Destroyer, the ultimate ascetic, is worshiped as the destroyer of the earthly prison that holds a man's soul in bondage. In the cult of Siva the universe is regarded as a play of appearance, a form that Siva assumes" (492). On the referential level, the Siva/Shiva inference strengthens the operation of the Homeric parallel in the chapter, as Odysseus, like Shiva, seeks to destroy the earthly prison that holds his men in bondage. However, beneath the surface lies yet another reference to a style that uses occlusion (yashmak) as a vehicle to enhance meaning (kismet). As Kenner notes, "Joyce's art of slow revelation characteristically reveals itself more readily than it reveals anything else, and the ideal reader is meant at this point to reflect how thoroughly congenial is the theatre of roles and

surfaces to this author's vision of things" (341)."Slow revelation," indicated by the yashmak figure in the work, finds voice in the expression "darkhidden Father." These three words combine to signal Bloom in three different ways. First, darkness, as has been demonstrated in the three previous chapters, is at once a leitmotif and a prophetic device for Bloom in the book. For Stephen, per "Telemachus," "dark" objects are agents of both attraction and repulsion. This paradoxical sensation (directly associated with Freud's "uncanny") culminates in the final lines of "Circe." Recovering from his swoon and seeing Bloom's face near his own, Stephen utters the words "Black Panther. Vampire." Second, "hidden" is a direct reference to occult writing in the work; its pairing with darkness further supports the argument in "Proteus" for "adiaphane" as narrative style. "Father" picks up a prolific motif within *Ulysses* that occurs multiple times in various chapters. As I realize that to fully explore this concept would require more research and textual development, it will suffice to say that Bloom as "father" taps in to the prophesies of Bloom's "spiritual paternity" of Stephen, borne out through Homeric correspondences, notions of metempsychosis, psychoanalysis, and a genuine kindness. At any rate, the references to the "yashmak"/"kismet" style in "Circe" are numerous. This one is notable for its proximity to the ultra-occult figure of George Russell. The scene as a whole demonstrates the totality of the book's occult agenda, blending folklore (Mananaan MacLir) with more traditional forms of occult (AE, esoteric Hinduism) supplemented by the occult stylistic forms of "signatures," "hermetism," and "darkness."

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"Circe" can be divided up into finite sections via the "hallucinations" that segment its action. Disregarding for the moment the grand visions that visit Bloom and

Stephen throughout their experiences on Mabbot Street, the narrative is fairly simple. Bloom follows Stephen and Lynch into Nighttown and eventually reunites with them in Bella's whorehouse after being waylaid by one of her prostitutes. The three of them chat with prostitutes and Bella for a period of time. Stephen, probably from the effect of the alcohol (absinthe, or so "Oxen of the Sun" implies), hallucinates that he is being visited by the ghost of his mother, breaks a gas lamp with his walking stick, runs out into the street, and is assaulted by two British soldiers while Bloom tries to protect him. Keeping a clear picture of this action in mind will be necessary to understanding the treatment of Stephen's ghost mother discussed in "Telemachus," prophetic dreams throughout, and the vampirism developed in "Nausicaa." "Circe" provides the climax for many of the occult motifs present in *Ulysses*. Terrinoni notes that "in the present context, the chapter is so revealing that it almost naturally becomes the proper conclusion of the analysis of *Ulysses* from an occult standpoint" (183). This is certainly the case from the vista of the prophetic dreams that have been accumulating through the course of the work. There are four proper dreams related in *Ulysses*, all of which point to Bloom in some form or another. First is Haines's dream: "He was raving all night about a black panther, Stephen said. Where is his guncase?" (1.57-58). Second is Stephen's dream, related in "Proteus:" "after he [Haines] woke me last night same dream or was it? Wait. Open hallway. Street of harlots. Remember. Haroun al Raschid. I am almosting it. That man led me, spoke. I was not afraid. The melon he had he held against my face. Smiled: creamfruit smell. That was the rule, said. In. Come. Red carpet spread. You will see who" (3.365-369). The third prophetic dream surfaces in "Lestrygonians" in the mind of Denis Breen. Breen's wife relates to Bloom how he "woke me up in the night, she said. Dream he had, a nightmare.

Indiges. –Said the ace of spades was walking up the stairs" (8.251-253). The fourth prophetic dream actually comes from Bloom's mind, appearing for the first time in "Nausicaa:" "dreamt last night? Wait. Something confused. She had red slippers on. Turkish" (13.1240-1241). The color-concept of darkness/blackness is the one commonality which links the four dreams together: the black panther in Haines's dream, Haroun Al Raschid (darkness implied by his Moorish name) in Stephen's dream, the blackness of the ace of spade in Denis Breen's dream, and the Turkish image of Molly in Bloom's dream. It will not be necessary to demonstrate again that the prevalence of darkness in these dreams prognosticate Bloom's presence in the text as I have already observed that they predict Bloom and Stephen's meeting and elevate the encounter high above the referential field of the mundane. To cite another example of this revelatory role of the prophetic dream, Stephen sees his particular dream come true before his eyes: "FLORRY: Dreams goes by contraries. STEPHEN (extends his arms) It was here. Street of harlots. In Serpentine avenue Beelzebub showed me her, a fubsy widow. Where's the red carpet spread?" (15.3927-3931). However, the drunken Stephen mistakes Bloom, the man predicted by the dream, for another false father: "BLOOM: Look… STEPHEN: No, I flew. My foes beneath me. And ever shall be. World without end. (he cries) *Pater!* Free!" (15.3933-3936)[1]. After his encounter with the soldier brings him to his senses, he unconsciously fulfills the rest of the dream in going to Bloom's house (where Bloom offers him a figurative mango, i.e. Molly). The effect of these dreams is near kinetic; their revelation produces anticipation in the reader, their fulfillment satisfaction that something important has happened. Among the many functions of "Circe," Stephen's

[1] This confusion contributes to Stephen's disorientation at the end of the episode when he states "Black Panther. Vampire." This instance will be expanded on later in this chapter.

dream alerts readers to the importance and elevating narrative capacity of dreams in the work. Seeking to at once ground his characters in reality of "dear, dirty Dublin" and cause them to aspire to the heights of Greek myth, Joyce found that occult notions of prophetic dreams were one middle ground that could accomplish both.

The theme of vampirism also finds its conclusion in the pages of the 15th episode. When Bloom qua vampire was last encountered, having produced semen (a stand-in for blood) at the sight of Gerty MacDowell's knickers, he was relaxing in a reflective period on the twilight-softened Sandymount Strand. As mentioned above, Gerty appears in "Circe" with "bloodied clout" alongside Bridie Kelly who bears a "bat shawl," both working to further associate vampirism with virginity and with Bloom. Towards the end of the episode, Stephen mentions vampires in a long ramble about Paris: "Misters very selects for his pleasure must to visit heaven and hell show with mortuary candles and they tears silver which occur every night. Perfectly shocking terrific of religion's things mockery seen in universal world. All chic womans which arrive full of modesty then disrobe and squeal loud to see vampire man debauch nun very fresh young with *dessous troublants*…" (15.3888-3893). Lynch then appropriately responds with "Vive la vampire!" (3896). The details of this scene obscure its overall relation to the book. At the end of "Circe," Stephen last words to Bloom are "Black Panther. Vampire," demonstrating the importance of vampires to the episode. But if Bloom is the vampire of *Ulysses*, what is the role of this dialogue within the scope of the episode? Certainly, a close reading demonstrates that the diction recalls the interaction on Sandymount Strand between Gerty ("nun very fresh young with *dessous troublants*") and Bloom ("vampire man"). Instead of standing on its own, however, the instance becomes part of a building

crescendo towards the end of the episode when Stephen confronts his ghost mother, who is herself reminiscent of a vampire: "(Stephen's mother, emaciated, rises stark through the floor, in leper grey with a wreath of faded orangeblossoms and a torn bridal veil, her face worn and noseless, green with gravemould. Her hair is scant and lank. She fixes her bluecircled hollow eyesockets on Stephen and opens her toothless mouth uttering a silent word. A choir of *virgins* and confessors sing voicelessly)" (15.4157-4162). This description blurs the line between ghost and vampire, but, as David Seidel noted in his notes to "Black Panther. Vampire," the relation of the two is very close in *Ulysses*. The vampirism inherent in her visit is indicated by other examples: first, Stephen refers to the apparition as a "lemur" (15.4176). Don Gifford finds in this reference an "interlink between the large-eyed nocturnal animal (nicknamed "ghost" by naturalists…) and the Roman Lemures, specters of the dead who wandered about at night to torment and frighten the living" (517). Second is the reference to "the ghoul! Hyena!" (15.4200). Gifford elucidates this allusion by explaining that "the hyena 'is accustomed to live in the sepulchers of the dead and to devour their bodies'" (518). If these examples point to Stephen's mother as vampire, what relation does she have to Bloom as vampire? Certainly Joyce's treatment of the two is not the same. The answer to this question might further clarify Stephen's enigmatic statement ("Black Panther. Vampire") at the end of the episode.

Before an examination of the similarity or dissimilarity of Bloom and Stephen's mother can be undertaken, it must be pointed out that Stephen's father, Simon Dedalus, does not have much of a place in thematic considerations of *Ulysses*. There are many clues throughout the book which demonstrate this. In "Scylla and Charybdis" Stephen

develops a biographical theory of *Hamlet*, demonstrating that Shakespeare himself is the ghost of Hamlet's father. "What is a ghost? Stephen said with tingling energy. One who has faded into impalpability through death, through absence, through change of manners…Who is the ghost from *limbo partum*, returning to the world that has forgotten him? Who is King Hamlet?" (9.147-151). The query, which could easily substitute "Odysseus" for "King Hamlet" in the last line, seems to be offered both to readers and the men in the room. Although Stephen refers specifically Shakespeare, it becomes clear that the discussion of fatherhood and ghosts transcends the realm of drama. "A father, Stephen said, battling against hopelessness, is a necessary evil" (9.828). Indicating that the question of spiritual paternity is a problem for Hamlet as well as himself, the diction of the various passages causes readers to wonder who might be Stephen's transubstantial father. If the Stephen/Telemachus Homeric correspondence is parsed, the following sketch might be drawn. As Simon Dedalus clearly has little role in Stephen's life (being relegated in "Proteus" so low as to be referred to only as "the man with my voice and my eyes" (3.46)), I suggest that he corresponds closely with Antinuous, the primary suitor for Penelope's love in Ithaca. Although most critics (and Joyce himself) primarily assign this role to Buck Mulligan, the usurper of "Telemachus," it is clear that the consubstantial father Simon Dedalus cannot be Stephen/Telemachus's true father, for if this were the case, he would correspond with Odysseus. It follows that Bloom is the Homeric correspondent to Odysseus, and as such, through metempsychosis, is Stephen's spiritual father. This fact is subtly suggested by the occult agents in the book, from the prophetic dreams to the umbilical cord of the "omphalos" in "Telemachus." Furthermore, Joyce often associates Bloom and ghosts (insinuating that Bloom is the ghost to whom Stephen

refers in “Scylla and Charybdis”). One notable instance of the ghost motif occurs in “Aeolus:” Bloom, looking to use the telephone in the *Evening Telegraph* office, walks into a room full of loitering Dubliners. “A sudden screech of laughter came from the *Evening Telegraph* office. Know who that is. What’s up? Pop in a minute to phone. Ned Lambert it is. He entered softly…--The ghost walks, professor MacHugh muttered softly, biscuitfully to the dusty windowpane” (7.233-239). Professor MacHugh’s statement is literally a *non sequitur* in terms of the episode, Bloom being out of the room for the antecedent phrase. However, taken together (à la Boehme’s “signature” style), it seems that MacHugh is referring to Bloom.

Taking as given that Stephen’s consubstantial father does not matter in terms of filial discussion within the work, it must now be demonstrated how Stephen’s mother matters in the course of the work and it must be determined where Bloom fits into the equation. In *Portrait of the Artist as a Young Man*, Stephen tells Davin that “when the soul of a man is born in [Ireland] there are nets flung at it to hold it back from flight. You talk to me of nationality, language, religion. I shall try to fly by those nets” (238)[1]. To the list of nets Stephen could add “family,” or “mothers” more specifically. This is not to say that Stephen (or Joyce) does not care about his family living in Dublin, or intends to fly by them in the sense of forgetting about them or ignoring them. Rather, it is clear in the course of *Ulysses* that the memory of his mother, the correspondent of “Circe,” is the most serious inhibitor to his maturation and his development as an artist. Stephen rarely thinks about his mother’s memory in a positive light; instead, she consistently visits him

[1] Joyce, *Portrait of the Artist as a Young Man*, B.W. Huebsch, inc. 1916.

as the specter described above[1]. The primary instance of Stephen outwardly acknowledging affection for his mother occurs in "Telemachus," the opening chapter of the book. In response to Buck Mulligan inquiring about his sour mood, Stephen replies that he is sulking over a comment Mulligan made to his aunt: "you said, Stephen answered, *O, its only Dedalus whose mother is beastly dead*" (1.198-199). Even in this context, Stephen egotistically acknowledges that he is primarily concerned about the offense to him, rather than his mother. Throughout the ensuing episodes, the image of Stephen's mother is decidedly more disturbing than comforting[2]. By the time the reader gets to "Circe," the mental phantom of "Telemachus" has intensified into a ghastly, near-embodied apparition[3]. Again, instead of reacting in a way expected from the memory of his mother (sadness, shame, or even wistful reflection), Stephen's fear causes him to panic. Clearly, this climactic scene provides the apogee in terms of Stephen's narrative in *Ulysses*. What follows are the oft-discussed breaking of the gaslight with his "ashplant" and stringent affirmation of freedom. "STEPHEN: *Ah non, par exemple!* The intellectual imagination! With me all or not at all! *Non serviam*![4]…STEPHEN: No! No! No! Break my spirit, all of you, I'll bring you all to heel! THE MOTHER: (in the agony of her deathrattle) Have mercy on Stephen, Lord, for my sake…STEPHEN: *Nothung!*[5] (He lifts his ashplant high with both hands and smashes the chandelier. Time's livid final flame

[1] Stephen's clothes, which are black, notify readers that he is still in mourning months after his mother's death. This is yet another example of paralysis with respect to his mother's memory.
[2] The mixture of these two implies Freud's "uncanny" at work. Harkening to the discussion in my "Proteus" chapter, note that Stephen's mother's eyesockets are "hollow," indicating the continued role of the "uncanny" and the preference of seeing in the adiaphane.
[3] Gifford points out that this scene recalls the final ghost scene of *Hamlet*, when the Hamlet's father visits him during his interrogation of his mother.
[4] Gifford also notes that this line of Latin is generally associated with Satan right before he is thrown from Heaven. Like all details in *Ulysses*, Stephen's assertion of his freedom is morally ambiguous at best.
[5] *Nothung* was the sword of Siegfried that was shattered and reforged in Wagner's *The Ring of the Nibelung*. Hidden within this detail might be another indication of the necessity of accumulating "signatures" (or fragments) and piecing them together to construct the themes of the text.

leaps and, in the following darkness, ruin of all space, shattered glass and toppling masonry)" (15.4227-4245). Piecing together the various references, it can be stated that Stephen's gesture here is one of freedom from the tyrannous memory of his mother's death. This scene is what Stephen's story in *Ulysses* has been surging towards. In breaking the spell held over him by the image of his dead mother, he appears to reject the paralytic influence of ghosts or vampires in the work. Returning to the story relayed by Freud in his essay, "The Uncanny [*Das Unheimliche*]," I can say that Stephen's action here is remarkably different from the one of the protagonist in Hoffmann's *Nachtstücken*, Nathaniel, when visited by such an uncanny image. Nathaniel was traumatized in his youth by stories of "The Sand-Man" who purportedly pulled out children's eyes if they did not sleep (a run-in with one of his father's clients around bed-time sufficed to produce a real-life version of the horror). Towards the end of the novella, Nathaniel sees his father's client again while on a date with his fiancée at the top of one of the town's towers. Descending into madness at the sight, he unsuccessfully tries to throw his fiancée off the tower. Freud paraphrases: "As the onlookers prepare to go up and overpower the madman, Coppelius laughs and says: 'Wait a bit; he'll come down of himself.' Nathaniel suddenly stands still, catches sight of Coppelius, and with a wild shriek 'Yes! "fine eyes — fine eyes"!' flings himself over the parapet. While he lies on the paving-stones with a shattered skull the Sand-Man vanishes in the throng.[1]" Instead of descending into madness and killing himself, Stephen succumbs temporarily and then rebounds into sanity in the pages of "Eumaeus" and "Ithaca."

[1] Sigmund Freud, D. McLintock, et al. (2003). The uncanny. New York, Penguin Books.

If Joyce definitively intended Stephen to break free of the tormenting memory of his mother's ghost, what role does Bloom, a "ghost through absence, through change of manners" still have to play? If Bloom is Stephen's ghostly/spiritual/transubstantial father (via Homeric correspondence), how do they interact once they are finally united? Stephen's first words to Bloom after he has been knocked to the ground by the two soldiers are "Who? Black Panther. Vampire" (15.4930). Again taking as given the relation of vampire to ghost in "Circe," I posit that Stephen's dialogue here radiates confusion and mistaken identity[1] rather than repulsion as some critics have suggested. Instead, Bloom's black clothes and "paleness" (as described by Gerty in "Nausicaa") and his general mien work to remind Stephen of a ghost or a vampire[2], recalling the image of his mother, and causing him to semi-consciously relate the two. From a thematic standpoint, Stephen's words operate to provide categorical fulfillment of the prophetic dreams and other instances of textual prophesy of both blackness and ghosts in the book. Additionally, Stephen's breaking from the eyeless specter of his dead mother suggests that he will also mature past the tendency to see through the adiaphane espoused in "Proteus." In other words, the scene connotes that the Stephen of "Proteus" who stated "I am getting on nicely in the dark" might develop into a more rational, less morbid, more artistically free, and less egotistical individual. Joyce himself alludes to this in his letter to Budgen about the role of "moly," or state of mind, in the episode. For, as Bloom/Odysseus uses spiritual moly (the popping of a button which returns his mind to reality) to resist the magical allure of Bella/Bello/Circe eventually allowing the return to

[1] Double identity, or the problem of a *doppelganger*, is another concern discussed by Freud in "The Uncanny."
[2] Gerty subconsciously makes the same mistake.

Molly/Penelope, so Stephen uses spiritual moly to cry "*non serviam*" and finally shake the paralytic hold of his mother's memory on his psyche. The final implication of Stephen's rejection of his mother is that, even though he eventually leaves Bloom's house keyless and homeless, he leaves a more mature and more rational individual. Is the eventual role of the occult then is to cancel itself out, to be rejected? Although Bloom retains a light interest in the subject, does Stephen's repudiation of his mother imply a spurning of his occult interests? Questions such as these are outside of the scope of this project—however, they are worthy of being examined in their own right.

Conclusion: In Occult Darkly: Shedding Light on the Gothic Darkness of the Occult

After having explored the function of the occult themes and styles that Joyce uses prolifically in *Ulysses*, I find it necessary to take up the question of evaluating the occult under the light of literary trends of the late 19th and early 20th century. I will attempt to determine whether it should be situated underneath the auspices of an existing literary period or should be allowed to stand alone as a pattern of literature separate from all the other works written around the same time. This is an appropriate strategy for an essay concerning the role of the occult in Joyce because of the applicability of the discussions in the preceding chapters. Well into the last decade, the issue of occult literature had been largely ignored by many major theorists of Irish literary trends at the turn of the 19th century. Taking the situation of Yeats scholarship as a relative indicator, I cite Demetres Tryphonopoulos in *The Celestial Tradition*[1]: "With regard to the significance of the occult for Yeats, scholars can be divided into two camps: those who have sought to evade the fact of Yeats's intense, lifelong interest in occult doctrines and activities of every sort because they have regarded them as 'embarrassing;' and those who are sympathetic to occult ideas" (xiii). George Mills Harper also alludes to this problem of taking the occult seriously, stating in *Yeats and the Occult*[2] that "the time has passed when it was necessary, in order to preserve intellectual respectability, to express either astonishment or dismay at the nature of Yeats's intellectual pursuits" (xv.). This issue is particularly pertinent to Yeats, for whom the occult comprised a major part of his religious, intellectual, and social life. It was particularly bothersome for critics to ignore the poet's

[1] Demetres Tryphonopoulos. (1992). The celestial tradition : a study of Ezra Pound's The Cantos. Waterloo, ON, Wilfrid Laurier University Press.
[2] George Mills Harper. (1975). Yeats and the occult. [Toronto], Macmillan of Canada.

interest in the occult because understanding his esoteric pursuits comprises an integral role in comprehending his art, which Yeats himself admitted was influenced by such ventures. For Joyce, an established academic tradition of occult study is somewhat more problematic. I discussed in my introduction that Joyce's interest in the occult is well-documented and can be traced back to his earliest artistic efforts. How then can this fact be reconciled with Joyce's statements condemning occult doctrine? Also contradicting any serious study of the occult in *Ulysses* is the relatively indisputable tenet that the large part of Joyce's treatment of the occult in the work is mocking and comical. Furthermore, surely the absence of an abundance of occult study in Joyce scholarly literature indicates its relatively minor role?

As is evident from this lack of scholarship, most academics have been interested in the occult only on the periphery level, which encourages studying only surface allusions in the text. Some of this treatment may come from a combination of the first two points I mentioned, Joyce's own views towards occultism as well as the frequent mocking context of the references in *Ulysses*. Robert Newman attempts to resolve this issue, suggesting that "to accept unquestionably James Joyce's mockery of occult practices and of those associated with them in *Ulysses* is to be caught in yet another of the traps that this consummate trickster sets for his readers. Despite a seminal article written thirty years ago by William York Tindall, critical investigation of the Hermetic tradition in *Ulysses* has been largely limited to explication of allusions" (168)[1]. Enrico Terrinoni also takes up these questions in detail in his work *Occult Joyce*, the only book in Joyce criticism published exclusively about the role of esoteric literature in his works.

[1] Robert Newman (1987). 'Transformatio Coniunctionis:' Alchemy in Ulysses. Ulysses: The Larger Perspective. R. Newman. Cranbury, NJ, Associated University Presses.

Elaborating at length on theoretical justifications for Joyce' interest in the occult, he concludes that "not only was Joyce's knowledge of occult writers a fundamental part of his cultural background, to which he kept referring constantly in all his works, but it is clearly hidden behind the net of many textual allusions apparently pointing to a non-esoteric solution. More than that, it informs the structure itself of the book" (44). Although occult studies have undoubtedly picked up steam in the last twenty years with publication of many works by prestigious critics including Roger Shattuck and Ronald Schuchard, questions persist as to the importance of time spent tracking such studies. I believe that one reason for the duration of these problems can be elucidated if the relationships in *Ulysses* between folkloric elements (vampires, ghosts, prophetic dreams) and more traditional occult components (Hermes Trismegistos, Jacob Boehme, Blake's demiurge) be examined. Without a doubt, there is much more of a basis for criticism of the folkloric facets of *Ulysses* than the occult ones. If the archives of the *James Joyce Quarterly* and other scholarly publications can be quantified, surely the persistence of academic questions regarding vampires, the black panther, ghosts, and darkness record a more stable and persistent interest than discussions of the occult elements mentioned above. Why is this? Exactly why does folklore have much more of a presence in Joyce criticism than the occult?

Although Andrew Smith and others attest to the Gothic influence in James Joyce's canon (especially the chiaroscuro stories of *Dubliners*), few scholars have devoted attention to the Gothic[1] influences emphasized by the folklore present in *Ulysses*. I submit that the subconscious or occluded reason for the attention to folklore in the work

[1] I make a distinction here between attention to folklore (ghosts, vampires, etc.) and attention specifically to the concept of the Gothic in *Ulysses* scholarship.

(while the occult is marginalized) stems from the presence of a large body of Gothic literature which enjoyed its heyday in the half-century before the publication of *Ulysses*. In other words, the reason critics pay more attention to folklore in *Ulysses* is because there is more of a critical foundation to operate out of, owing to the wealth of criticism regarding folklore written as a result of the Gothic period. This is opposed to critical study of the occult, out of which there is very little foundation (or at least a comparable foundation) to operate. I also intend to argue that, in light of Joyce's use of the occult alongside the Gothic, the occult be placed under the same light as Gothic criticism; and that rather than seeing the occult as an oddity or an eccentricity within Joyce's canon, his esoteric motifs should be viewed as an extension of Gothic themes and ideas synthesized as a result of the collision between antiquated Gothic viewpoints and modern orientalism and occult study. Such a collision would make sense—as I mentioned in my introduction, modern-era Dublin was the seat of Irish esoteric study; however, with much of the country still languishing in the pre-modern period, the occult often became intermingled with folklore in the mind of the city's intellectuals. See for instance the figure of George Russell who, although he was an avid occultist, ran a journal for peasant farmers entitled *The Irish Homestead*. Yeats is another apt example of this duality. The author of the ultra-occult tracts like *A Vision* and *Tablets of the Law* was also the author of folkloric works such as *The Countess Kathleen* and "The Lake Isle of Innisfree." Joyce includes a figure for the duality in the pages of *Ulysses*, portraying George Russell with the characteristics of "Mananaan MacLir," Irish god of the sea. Like Joyce, there is evidence in Yeats's work to suggest a blending of the two traditions—Brenda Maddox has written a book solely on Yeats's interest in the supernatural (Brenda Maddox. (2000). Yeats's

Ghosts: The Secret Life of W.B. Yeats. New York, HarperCollins.); and reference the poem "Oil and Blood[1]:" In tombs of gold and lapis lazuli/Bodies of holy men and women exude/Miraculous oil, odour of violet./But under heavy loads of trampled clay/Lie bodies of the vampires full of blood;/Their shrouds are bloody and their lips are wet." In this way, Yeats and Joyce are not all that different.

Enrico Terrinoni acknowledges the mingling of these traditions in *Occult Joyce*, but chooses not to examine the implications of their relation: "Despite [the distinction normally made by occultists between their own beliefs and folklore], because Joyce was not an occultist at all but just someone interested in matters occult, he refers in his books to both theosophy and supernatural (devilish and vampiric) phenomena without bothering too much to make clear-cut distinctions" (64). However, refraining from going into further depth prevents the implications of the relationship between the Gothic and the occult from being considered. By drawing out thus the relationship between the occult and the fantastic/folkloric in *Ulysses*, I hope to attain a better understanding of the word occult and the literatures deemed esoteric. As the first step in this process, I will highlight a few maxims important to Gothic literature that are also relevant in *Ulysses*. In the introduction to *A Companion to the Gothic*[2], David Punter asks "or might we prefer to see in modernism precisely that movement of the mind that seeks to exorcise the ghost, to clean out the house, ruined though it may be, and assert the possibility of a life that is not haunted as it situates itself reasonably in a present that strains forwards the future…that exorcism is always fraught with difficulty and liable to produce a return of the repressed"

[1] William Butler Yeats. (2000). The Collected Poems of W.B. Yeats. Ware, England, Wordsworth Editions.
[2] David Punter. (2000). A Companion to the Gothic. Oxford ; Malden, Mass., Blackwell Publishers.

(ix.-xi.). In a separate essay within the collection[1], Fred Botting describes how the term Gothic was used in the 18th century "derogatively about art, architecture, and writing that failed to conform to the standards of neoclassic taste [and] signified the lack of reason, morality, and beauty of feudal beliefs, customs, and works" (1). Later he notes that "'Gothic' functions as the mirror of 18th century mores and values: a reconstruction of the past as the inverted mirror images of the present, its darkness allows the reason and virtue of the presence a brighter reflection…Hence, the mirror, a 'placeless place,' enables self-definition through 'a sort of shadow' that gives my own visibility to myself and produces *a sense of depth and distance in the 'virtual space that opens up behind the surface'*" (5). Finally, Punter notes that "nonetheless, even as Gothic is expelled from the new forged heights of proper culture, it continues to have heterotopic effects, retaining an aura of the mysteries and terrors of romance while losing the sacred sense of poetic and imaginative vision that give romance its value" (12).

All these quotations point to one important trend in *Ulysses* that is shared by Gothic literature and the occult. First is the so-called "return of the repressed" that Punter describes, produced by the exorcising the ghost. This tenet of Gothicism is clearly identifiable in *Ulysses* by looking at the relationship between Stephen and his mother. Surely readers will notice a tangible figure of the "return of the repressed" in the haunting vision of the ghastly mother produced in Stephen's mind throughout the day. The Gothic critic would note that as Stephen was traumatized by his mother's death, trying to cope with the memory by repressing (internalizing) it (remember that Stephen's mother rarely appears in his thoughts not under the "uncanny" guise of the ghost), so the ghost appears

[1] Fred Botting. (2000). In Gothic Darkly: Heterotopia, History, Culture. A Companion to the Gothic. D. Punter. Malden, Mass., Blackwell Publishers.

again and again in his thoughts until he finally exorcises it in the last scene of "Circe." As I explained in my "Circe" chapter, this relationship is governed by Freud's notion of the "uncanny," which is itself an important formula for Gothic criticism. However, under the surface (or behind the mirror, as Botting would say), readers will notice a similar strategy governing portrayals of the occult within the work. Throughout June 16th, 1904, a different sort of repression afflicts Bloom: other characters repress, or marginalize him for the same reasons Punter and Botting describe above (namely, how "Gothic" is "used derogatively about art, architecture, and writing that failed to conform to the standards of neoclassic taste [and] signified the lack of reason, morality"). Bloom is consistently ostracized on two fronts—his Judaism and his association with the Masons. The Citizen, among the many insults he verbalizes, attacks him on both counts. When he sees Bloom waiting outside the bar for Martin Cunningham, he says "what's that bloody freemason doing…prowling up and down outside" (12.300-301); later, talking about Denis Breen (although the insult is obviously aimed at Bloom as well), he says: "that's what I mean…A pishogue, if you know what that is" (12.1058). While Bloom's jewishness is hardly an occult facet of the work (although it does factor into his representations as a vampire), his association with freemasonry certainly is. Joyce subtly indicates the similarity of the occult to the Gothic "return of the repressed" at the end of "Circe" when Bloom confronts Bella over the cost of the gas-lamp Stephen has just broken: "BELLA: Do you want me to call the police? BLOOM: O, I know. Bulldog on the premises. But he's a Trinity student. Patrons of your establishment. Gentlemen that pay the rent. (he makes a masonic sign) Know what I mean?" (15.4297-4299). The effect that this statement eventually produces on Bella ("BELLA: (almost speechless) Who are. Incog!"

(15.4308)) is certainly an "uncanny" one. Understanding the affinity of this representation to Gothic ones in *Ulysses* is evidence that Joyce portrays the two in similar ways. Strangely enough, one fragment of Bloom's thoughts reciprocates almost exactly Botting's statement that "'Gothic' functions as the mirror of 18th century mores and values: a reconstruction of the past as the inverted mirror images of the present, its darkness allows the reason and virtue of the presence a brighter reflection…Hence, the mirror, a 'placeless place,' enables self-definition through 'a sort of shadow' that gives my own visibility to myself and produces *a sense of depth and distance in the 'virtual space that opens up behind the surface.'*" See in "Nausicaa:" "Saw a pool near her foot. Bend, see my face there, dark mirror, breathe on it, stirs" (13.1261-1262).

There are additional comparisons to be made between Gothic criticism and Joyce's treatment of the occult. In another essay in the *Companion to Gothic Literature*[1], Neil Cornwell attests to the influence of 18th century Gothic on the occult and vice versa: "Various strands of idealist philosophy (including Jena romanticism and Neoplatonism) joined with the hermetic and esoteric traditions, plus input from Jewish and eastern influences, to furnish Gothic writers with an ideological platform of the mystical…" (28). Furthermore, "emphasis on hesitation over the supernatural may result in what we might call 'fantastic Gothic;' the establishing of a philosophical, occult, or religious system of dualism (involving perhaps the 'existence' demonic emissaries…revenants… 'correspondences' between two worlds[2]) will push a work into the realm of what might

[1] Neil Cornwell (2000). European Gothic. A Companion to the Gothic. D. Punter. Malden, Mass, Blackwell Publishers.
[2] Sounds strangely like the "two worlds" presented in *Ulysses*, Homeric and Joycean.

be termed 'romantic Gothic'…to be revived later in the 19th century as Symbolism[1]." No additional explication is necessary here—Cornwell's essay demonstrates that there is more than a stylistic affinity between the Gothic and Joyce's occult; many of their sources can be traced back to the same origin. Even more revealing would be a comprehensive study through a Gothic lens of the role of vampires in *Ulysses*. William Hughes writes an essay also for *Companion to the Gothic* on "Fictional Vampires"[2] in which he makes some statements notable within the context of Joyce's opus. "The vampire occupies what is superficially a male or female body and yet may with equal ease prey both outside and within the family, upon either or both genders, thus complicating conventional patterns of desire" (145). Such a statement could contribute to arguments about Bloom's vampiric attraction to Stephen (espoused by David Seidel in "Black Panther. Vampire"). Hughes statement that "there appears to be a critical imperative that dissociates the vampire from conventional humanity, polarizing the undead into a cultural other whose practices constitute an intervention into the integrity of race and nation or an inversion of the sanctity of home and family" (145) could be applied to Bloom's (and Stephen's) social exile throughout the work. Undoubtedly, the presence of vampires, ghosts, and the "uncanny" within the work should lend an abundance of scholarship within the Gothic mind frame.

But what does all this say about the occult in Joyce? What service does it lend towards defining a term which, by its very nature, conceals its own definition? Perhaps, like Bloom's dark pool on Sandymount strand, all that the reader can do is stir the dark

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[1] Symbolism refers to the style of poets including Baudelaire, Rimbaud, and Verlaine, whose focus on occult subjects is similar to Joyce's.

[2] William Hughes. (2000). Fictional Vampires. A Companion to the Gothic. D. Punter. Malden, Mass, Blackwell Publishing.

surface of the occult mirror with his or her breath and ponder the meaning underneath the surface. Certainly, this is the mindset that many Joyce critics over the years have taken. Within the course of this essay, however, I have essayed to prove that the other side of the dark mirror of the occult in *Ulysses* is accessible, indeed, definable in lieu of a close reading of the work. I have demonstrated that, more than just surface allusions, the multiplicity of references to occult and folkloric topics work together to form a substrative web of allusions that lend their own interpretation to many of the motifs within the work. Moreover, I have illustrated that the occult cannot be limited to thematic and content-based inferences; instead the philosophies of Jacob Boehme and Hermes Trismegistos contribute in a meaningful way to Joyce's writing style. Knowledge of these two thinkers and their teachings should augment a close reading of *Ulysses*. The overarching goal of this essay has been to attempt to explain and clarify why Joyce chooses to include a particularly enigmatic set of allusions in the work and how they function to legitimize his efforts to produce a triumph of the "everyman," Leopold Bloom. I chose this topic because I was intrigued by the occult within *Ulysses*. I set out to determine why the occult was intriguing. In doing so, I hope that within these pages, I have given the occult a more legitimate place in Joyce criticism. By making the case for inclusion of the occult under the auspices of Gothic criticism, I have attempted to further cement the importance of the occult in the mind of the casual reader, and, in doing so, ultimately encourage the fostering of occult criticism within and without of the works of James Joyce.

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