The concluding part of the novel begins immediately after the events of nighttown. It presents the resolution of Stephen's story in action involving Stephen and Bloom, then does the same for Bloom's story in action involving Bloom and Molly. The first action extends through the sixteenth chapter and to the point in the seventeenth, just past the middle, where Stephen walks out of number 7 Eccles Street and the novel. In the remainder of that chapter and in the last one, Bloom and Molly end *Ulysses*. The form of Section III, with a chapter and a half (ninety-two pages) concerned with Stephen's story followed by a chapter and a half (eighty pages) concerned with Bloom's, seems almost laboriously symmetrical when described abstractly, but it is merely simple and logical. Furthermore, there is no sharp dichotomy between the two resolutions, as there should not be in a single action: Bloom's relationship with Molly is a reciprocal of his relationship with Stephen. In keeping with the attempt being made in this study to represent the phases of the action of *Ulysses* in successive chapters, this chapter deals with the first part of III, and Chapter Eleven with the second, the conclusion of the novel.
The sixteenth chapter begins only a few minutes after Bloom has the vision of his dead son, which, if anything, reinforces his paternal intention toward Stephen. Thus: upon Stephen’s request for something to drink, he guides him toward “the cabman’s shelter, as it was called”; after Stephen lends a half crown to “Lord” John Corley (title figure, with Lenahan, of the *Dubliners* story “Two Gallants”), whom they meet on the way, he asks, “how much did you part with . . . if I am not too inquisitive?”, and lectures Stephen about living away from his family and associating with Mulligan; when they have arrived at the shelter, and Stephen is unable to drink the coffee or eat the roll Bloom has ordered and is unwilling to engage in conversation, Bloom reflects that he is “already several shillings to the bad,” has “in fact, let himself in for it,” but concludes that “to cultivate the acquaintance of someone of no uncommon calibre who could provide food for reflection would amply repay any small . . . .” And “the elder man who was several years the other’s senior or like his father,” in the narrator’s words, continues his cultivation through the discovery that Stephen has had no dinner, an invitation to his home for something to eat and lodging for the night (this has another motive as well), and payment of Stephen’s check. The chapter ends with the two of them walking toward Eccles Street.

The essential action of the sixteenth chapter is Bloom’s concentrated endeavor to achieve a quasi-paternal relationship with Stephen. The preoccupation of both characters and the circumstances prevented him from pursuing his intention in nighttown, but the circumstances in the present chapter—the two of them alone, Stephen tired and resigned to his company, the absence of distraction—provide his opportunity.
The strange style of the narrative has been generally characterized as "fatigued," in representation of the "fatigue" of the protagonists. However, although Stephen is tired, there is no indication that Bloom is so; and although the situation is relaxed and the conversation desultory, nothing in the style itself provides a basis for describing it in that way. It is neither monotonous in its rhythm nor heavy in its sound. It is pretentious. And it is clichéd. In fact, the clichés are precisely the pretentious kind resorted to by a speaker striving for an impressive eloquence, and are combined with a more plebeian level of diction to achieve a result that, although ludicrous, is energetic rather than weary. The lack of sophistication, the silly pretension, the diffuse, verbose quality—all seem characteristic of Bloom; and a close look at the dialogue identifies the narrator’s voice plainly; for example, when Stephen is questioned by Bloom about a favorite subject, the soul:

—They tell me on the best authority it is a simple substance and therefore incorruptible. It would be immortal, I understand, but for the possibility of its annihilation by its First Cause, Who . . . is quite capable of adding that to . . . His other practical jokes. . . .

Mr Bloom thoroughly acquiesced in the general gist of this . . . still he felt bound to enter a demurrer on the head of simple, promptly rejoining:

—Simple? I shouldn’t think that is the proper word. Of course, I grant you, to concede a point, you do knock across a simple soul once in a blue moon. (618)

The style of the narrative is neither "fatigued" nor related in any way to Stephen’s condition. Its characteristics are those of Bloom’s speech. And so, suggesting (like that speech) the attempt of a poorly-educated man to impress by discoursing with sophisticated eloquence, it is a representation of the chapter’s essential action, Bloom’s endeavor to win Stephen.

That conscious endeavor fails and yet Bloom succeeds. He fails to win Stephen as he wishes for his own advantage, but unknowingly succeeds in winning him as he must for Stephen’s salvation.
Bloom's decisive gesture as both aspirant father and unwitting messiah is his invitation to Stephen to accompany him home. It is the result of a line of thought which begins early in the chapter, and which discloses that the advantage he has in mind is more than quasi-adoption—that his motive is neither simple nor wholly above reproach. During their conversation, Corley tells Stephen that Bloom knows Boylan and gets Stephen to ask Bloom to solicit a menial job for him. Bloom's distress when Stephen casually passes on Corley's petition (603) serves as prologue to that line of thought; and it then begins with some observations on the nature of return. Shortly after their arrival at the shelter, the red-headed sailor W. B. Murphy (from the "Rosevean," the three-masted ship that appears at the end of the third chapter) remarks that he is about to return to his "own true wife" after seven years of roving; Bloom pictures the homecoming in a pessimistic light ("there sits uncle Chubb or Tomkin... in shirtsleeves, eating rumpsteak and onions. No chair for father.... Her brand new arrival is on her knees, post mortem child"), even though the gregarious Murphy seems far from the type to be broken-hearted by a wife he is plainly in no hurry to see. Thereafter, the difficulty or impossibility of return recurs in Bloom's thoughts sufficiently often to indicate that his interest is not academic. When the possibility that Parnell has escaped death is broached, he thinks, "Still, as regards return, you were a lucky dog if they didn't set the terrier at you directly you got back." After some thought about the role of Parnell's relationship with Kitty O'Shea in his downfall and subsequent death, he decides that "the coming back was the worst thing you ever did because... you would feel out of place."

Coupled with Bloom's trepidation about effecting a return—as proper husband—to Molly is his devotion to her. And the combination produces an interesting result. Prior to the discussion of Parnell, Murphy describes a knifing by an Italian in Trieste. Among extensive comments to Stephen about the sailor and his stories, Bloom speaks of the Italian assassin, generalizes about the "passionate temperaments" of "Spaniards, for instance," and then says:
My wife is, so to speak, Spanish, half, that is. . . . She has the Spanish type. Quite dark, regular brunette, black. I, for one, certainly believe climate accounts for character. (621)

His observations on Molly’s passionate Spanish character are accentuated during the Parnell discussion. The keeper of the shelter, “Skin-the-Goat,” makes a contemptuous remark about the cuckolded Captain O’Shea which elicits general laughter. Bloom, “without the faintest suspicion of a smile, merely gazed in the direction of the door and reflected upon the historic story” of Parnell and the O’Sheas, in terms that apply transparently to his own “historic story”:

Whereas . . . it was simply a case of the husband not being up to the scratch with nothing in common between them beyond the name and then a real man arriving on the scene . . . . The eternal question of the life connubial, needless to say, cropped up. Can real love, supposing there happens to be another chap in the case, exist between married folk? (635)

The question is one of direct personal relevance. But Bloom is not concerned with reconciling himself to Boylan; that vulgar dandy’s injury to him is plainly too great (at one place in the chapter the name “H. du Boyes” in the newspaper gives him “a bit of a start”). Having made the point about his wife’s “passionate Spanish temperament” to Stephen earlier, he directly associates Molly and Kitty O’Shea in his thoughts: “she also was Spanish or half so . . . passionate abandon of the south, casting every shred of decency to the winds,” and then does so openly:

—Just bears out what I was saying, he with glowing bosom said to Stephen. And, if I don’t greatly mistake, she was Spanish too. (636)

His wish to adopt Stephen is subconscious, so that he is aware only of a strong attraction to the young man, respect and admiration for his accomplishments, and the desire to
form a lasting and intimate relationship with him. In addition, he wants to regain Molly's love, and fears simply "returning," storming her couch to win her back from Boylan and thereafter keep her securely to himself. Bloom is seeking a *modus vivendi* with Molly that will not require of him what is clearly his responsibility; and his bosom "glows" as he draws the analogy for Stephen because he is subtly offering Molly to him.

An affair between Molly and Stephen would bring about the desired relationship between himself and Stephen, eliminate Boylan, and keep Molly happy, which Bloom desires at least as much as he does the pseudo-paternal relationship itself. The motivation for his invitation to Stephen is, as has been said, neither simple nor above reproach. And his private philosophizing just before he extends it does not vindicate him, although it clarifies his scheme and the reasoning behind it:

He personally, being of a sceptical bias, believed . . . that . . . men . . . were always hanging around about a lady, even supposing she was the best wife in the world . . . when . . . she chose to be tired of wedded life . . . to press their attentions on her with improper intent . . . the cause of many *liaisons* between still attractive married women getting on for fair and forty and younger men [*italics mine*]. . . . (639-40)

Near the beginning of the chapter, when he thinks of organizing a summer concert tour in obvious opposition to Boylan's Belfast tour, Bloom decides that such an enterprise would require "puffs in the local papers . . . managed by some fellow with a bit of bounce. . . . But who?" He mentions no prospect at that point, but he seems to know that it was Stephen who got Deasy's letter into the evening paper (632); and during the chapter, he prods Stephen to what he calls "literary labour": "writing for newspapers." The young man he has seen in Crawford's and Lyster's offices, writer and friend of editors and literary men, is an obvious candidate.

Bloom's scheme to use Stephen to rid himself of Boylan is fully formulated and intently pursued by the time the
Parnell discussion occurs toward the end of the chapter. Immediately after making “with glowing bosom” his point about the significant similarity between Molly and Kitty O’Shea, he places before Stephen a flattering portrait of his wife “in evening dress cut ostentatiously low for the occasion” and asks, “—Do you consider, by the by . . . that a Spanish type?” He bends over to look at the photograph himself, discusses the proficiency as a singer of “my wife the prima donna, Madam Marion Tweedy,” and complains that the photograph fails to do justice to her figure, “not to dwell on certain opulent curves of the . . . .” He then deliberates leaving the picture with Stephen “for a very few minutes to speak for itself,” but decides with unwitting irony that “it was scarcely professional etiquette” and only “looked away thoughtfully with the intention of not further increasing the other’s possible embarrassed while gauging her symmetry of heaving embonpoint.” After “viewing the slightly soiled photo creased by opulent curves, none the worse for wear,” and deciding that “the slight soiling” is in fact “an added charm,” a hardly disguised testimonial of the adulterous Molly’s attractiveness to him, he moves on to thoughts about Stephen which lead into further apparent observations about the Parnell-O’Shea affair:

The vicinity of the young man he certainly relished, educated, distingué, and impulsive into the bargain . . . though you wouldn’t think he had it in him. . . . yet you would. Besides he said the picture was handsome. . . . And why not? An awful lot of makebelieve went on about that sort of thing . . . instead of being honest and aboveboard about the whole business. How they were fated to meet and an attachment sprang up between the two. . . . (638)

Bloom’s concern about whether or not “he had it in him,” and the “And why not?” which links the thoughts about the appealing young man and the adulterous couple, following as they do his association of Molly and Kitty O’Shea and proffer of Molly’s photograph, signify clearly what he is about. Thus, the very next page presents his already-quoted philosophizing about the inclinations of married
women, which concludes that they will inevitably seek to be soiled, preferably through the agency of “younger men.” That even more overt suggestion that Stephen would be a suitable lover for Molly is followed immediately by a disturbed meditation on Stephen’s association with “profligate women, who might present him with a nice dose to last him his lifetime,” and disapproval not only of prostitutes but of the virtuous “Miss Ferguson” of whom Bloom thought so highly at the end of the last chapter. He then reflects on his sympathy and affection for the young man, asks when he had dinner, and, learning that he had none at all, broaches to himself the possibility that he take him home and feed him. His motivation for doing so is manifestly a combination of fatherly solicitude and the desire to use Stephen as a bait for luring Molly from Boylan.

He does not extend his invitation without weighing the consequences. “To think of him house and homeless” prods his interest in both Stephen’s practical need of a roof over his head for the night and his own more ambitious design; on the other hand, Molly might object and therefore “spoil the hash altogether.” Finally, he cannot guess what Stephen’s attitude toward the “hash” might be: “he mightn’t what you call jump at the idea.” Despite the possibility that neither Molly nor Stephen will co-operate with his ultimate design, he decides to take the step that will initiate it and also give Stephen the immediate help he needs—“eschewing for the nonce hidebound precedent, a cup of Epps’s cocoa and a shakedown for the night.” And “while prudently pocketing her photo,” he extends his invitation to “just come home with me and talk things over.”

Preparing to pay the bill for Stephen’s untouched coffee and bun, he spins “Utopian plans,” not only for “education (the genuine article), literature, journalism,” but also for the concert tours he thought of at the beginning of the chapter: “turning money away, duets in Italian with the accent perfectly true to nature.” A particular question of Italian “accent” has dogged him during the day: the pronunciation of “voglio,” the indicative word for “I will” which he has subconsciously substituted for the conditional “I would” in the line “Vorreì e non vorrei,” which Zerlina sings in “La ci darem” from Don Giovanni, one of the
two pieces Molly is rehearsing with Boylan. In his first and third chapters (kitchen and cemetery) he wondered about it; in the next chapter (newspaper), he debated asking Nannetti the printers’ foreman about it; and in the fantasy in nighttown in which she appeared in Turkish costume and hummed a snatch of the duet, he does ask Molly about it. His concern would disappear if the Don to whom she consented so unhesitatingly were replaced by Stephen—with Stephen she might sing “duets in Italian with the accent perfectly true to nature.” Unable to tolerate the contemporary who invades his house and takes his wife from him, he anticipates with increasing excitement the domestic, social, and (with the musical possibilities in the association) material advantages that would result from his giving her to the younger man.

Thus, as they walk to his house, he talks with Stephen about music, praising Molly’s singing ability, and, in a final revelation of what he has in mind as both husband and impresario, interrupts Stephen to say that Molly is “passionately attached to music of any kind,” even while he wonders about the young man’s suitableness: Stephen is “not quite the same as the usual blackguard type they unquestionably had an indubitable hankering after.” Still, he is confident that Stephen has “his father’s gift” as a tenor; and during the time Stephen is confirming his confidence by singing, according to the narrator, “an old German song of Johannes Jeep,” 2 he plans for him a brilliant concert career which would provide wealth, fame, social position, and amorous success, and yet allow “heaps of time to practise literature in his spare moments when desirous of so doing.”

Bloom’s revery is an extreme indication of the inseparable gulf between them. His misunderstanding of Stephen is revealed constantly (he even calls him “a good catholic”). He is always literal and concrete, Stephen metaphorical and abstract. The difference between his statements and Stephen’s in their conversation about the soul, quoted above, or between his advocacy of inspection and licensing for prostitutes and Stephen’s complaint about the spiritual prostitution of some of their countrymen, is precisely that between the lamp image employed by Stephen in the Por-
trait in discussing the wisdom of Aristotle and Aquinas and the literal conception of Stephen's metaphor by the dean of studies (pp. 187-88). As he himself observes, Stephen is "a bit out of his sublunary depths." And his ultimate misunderstanding is his belief that the young man needs or wants to become a prosperous and socially prominent Dublin concert tenor. His scheme is not only as it concerns Molly a sordid and hopelessly artificial substitute for the course of action required of him, it is equally hopeless with respect to Stephen.

This fact is made clear on the last page of the chapter. First the author comments on Bloom's plans for his prospective pseudo-son: at the point at which Bloom finishes his long revery on Stephen's future as a concert tenor, the horse of a street-sweeping car is said to have "reached the end of his tether," and to that revery the horse "added his quota by letting fall on the floor, which the brush would soon brush up and polish, three smoking globes of turds." In the remainder of the page, the car's driver becomes more prominent. The narrator has already called him "the lord of [the horse's] creation" and Bloom has said of his sweeper, "—Our lives are in peril tonight. Beware of the steamroller"; now it is "his scythed car." Although the sweeper's rotary brushes are the pretext for the metaphors "steamroller" and "scythed car," the driver in his car is made to represent a divine being reminiscent of Fergus, ruler of the brazen cars, and particularly associated with death. His attitude toward the protagonists bears out the suggestion. The final paragraph of the chapter begins as Stephen concludes his "song of Johannes Jeep":

Und alle Schiffe brücken

The driver never said a word, good, bad or indifferent. He merely watched the two figures, as he sat on his low-backed car, both black—one full, one lean—walk towards the railway bridge, to be married by Father Maker. As they walked, they at times stopped and walked again, continuing their tête à tête (which of course he was utterly out of), about sirens, enemies of man's reason, mingled with a number of other topics of the same category, usurpers, historical cases of the kind while the man
in the sleeper car or you might as well call it in the
sleeper car who in any case couldn’t possibly hear because
they were too far simply sat in his seat near the end of
lower Gardiner street and looked after their low-backed
car. (649)

The situation provides no reason for a street cleaner to
speak to two total strangers, so the narrator’s remark di­
rectly following the last line of the song is part of the
symbolic treatment of the driver. The juxtaposition of the
line which declares that by some unmentioned agency “all
ships” are “bridged” and the narrator’s remark indicates
that the driver refrains specifically from commenting on the
suggestion embodied in the line that Stephen and Bloom
are no longer isolated “ships.” The italicized phrase “to
be married by Father Maher,” the description of the
sweeper car as a “lowbacked car,” and the final phrase, also
distinguished by italics, “looked after their lowbacked car,”
are from a popular Irish romantic song, “The Low Backed
Car” (by the novelist and poet, Samuel Lover), with the
phrases in reverse order. The song tells of the admiration
and longing of various men as they “look after” “Peggy,” a
peasant girl, driving by in her low-backed car; the singer
finally declares that he yearns to be driving with Peggy “in
a low-backed car, / To be married by Father Maher.”
Bloom and Stephen are here specifically referred to as “to be
married by Father Maher.” Maher is German for “reaper,”
and the suggestion is that they are, despite appearances and
whatever either may think, to join only in death. Thus
the last words of the chapter are the innocent line that
appears early in the song, with the pronoun “her” made
plural: the driver of the “scythed car,” the perilous “steam­
roller,” “looked after their lowbacked car,” not simply
observed Bloom and Stephen from behind but tended the
car in which they, in a manner different from Lover’s
singer and Peggy, are to be joined by a different Father
Maher—“the sweeper car or you might as well call it . . .
the sleeper [italics mine] car.”

Near the beginning of the present chapter the statement
was made that Bloom’s endeavor to win Stephen for his own
advantage fails; motivated as it is, it deserves to fail, and only its failure could make any worthwhile success for him possible. The complementary statement made there was that he succeeds in winning Stephen as he must for Stephen’s salvation. The passage just discussed, the last page of the sixteenth chapter of the novel, which indicates the futility of Bloom’s hope for a relationship with Stephen except as all men come together, in death, at the very same time indicates his success in this other, unwitting, endeavor: it concludes a chapter whose action presents simultaneously Bloom’s sordid wooing of Stephen and his divine ministry to him.

Stephen needs the grace of God if he is to find faith; and although that grace was extended to him in nighttown in the person of Bloom, he spurned it. He recognized that Bloom is God’s emissary and therefore, despite Bloom’s unwitting overtures when he remembered his dream of the nature and agent of his salvation, rejected Bloom: he expected that agent to be, not a Messiah sent by the dio boia, but “Beelzebub.” His fantasy of the fox and the racehorse told him that God’s emissary could truly rescue him, but at that point the “noise in the street” of the soldiers and the girl began the action that ended with his prostration by Private Carr. As the present chapter begins, he only suffers Bloom’s company because he has acknowledged the futility of defying God.

Blithely unconscious of the fact, Bloom pursues his messianic mission in the chapter assiduously; for example, while they are walking to the shelter, he asks not why Stephen lives away from home but “why did you leave your father’s house?” The special significance of his nominally paternal ministrations, although “a bit out of his sublunary depth,” is not lost on Stephen; and when they arrive and he orders the coffee and bun for him, the reader is pointedly reminded of it. The italics are mine:

The keeper . . . put a boiling swimming cup of a choice concoction labelled coffee on the table and a rather antediluvian specimen of a bun, or so it seemed. . . . Mr Bloom . . . encouraged Stephen to proceed . . . by surreptitiously pushing the cup of what was temporarily supposed to be called coffee gradually nearer him.
—Sounds are impostures, Stephen said. . . . Like names, Cicero, Podmure, Napoleon, Mr Goodbody, Jesus, Mr Doyle. Shakespeares were as common as Murphies. What's in a name?
—Yes, to be sure, Mr Bloom unaffectedly concurred. Of course. Our name was changed too, he added, pushing the so-called roll across. (606-7)

Bloom's ordering the coffee and bun and his insistently pressing Stephen to partake of them can be understood in purely naturalistic terms. Even the systematic suggestion that the drink and bread only appear to be coffee and bun might also be explained as a comment on their quality in the narrator's characteristic style, were it not that the liquid is "temporarily supposed to be called coffee." For the narrator has gone to lengths to indicate that the "concoction labelled coffee" and the "so-called roll" are wine and wafer, the Eucharist in disguise—that the messianic Bloom is unwittingly urging Stephen to accept Communion with God. Thus, when Stephen names Shakespeare, Jesus, Podmore, and others associated with God—including the enigmatic sailor, who uses Stephen's remark about "Shakespeares" and "Murphies" to initiate conversation—Bloom makes the comment on his family's name which is simultaneously a statement that the Messiah has appeared among men as different mortal individuals ("our name was changed too"), and "pushes" to Stephen the dry and stale "so-called roll," almost as close a representation of the unleavened bread at the Lord's Supper as is the ritual wafer used by the Church.

Stephen declines the nourishment Bloom presses upon him, however. When Bloom again urges Stephen to partake of it later, he reveals how completely unaware he is of its significance and his mission, for he does so while he is concluding an argument against "the existence of a supernatural God"; and he compounds the irony: "[The bun is] like one of our skipper's bricks [i.e., from the cargo of the 'Rosevean,' symbol of Calvary] disguised. Still, no one can give what he hasn't got. Try a bit" (618). Stephen declines, Bloom solicitously stirs the coffee and proffers it again, and "thus prevailed on to at any rate taste it," Stephen does that and no more.
This second attempt by Bloom to get Stephen to eat and drink occurs during their discussion of the soul and almost directly follows Stephen's bitter remark that the "First Cause" "is quite capable of adding" annihilation of the soul to "His other practical jokes." Stephen "couldn't" partake of God's Sacrament at this point because of his unrelenting hatred of Him. But a few minutes later, the hatred is modified. The men in the shelter have begun prating chauvinistically, and Bloom is reminded of the incident at Kiernan's. He tells Stephen of his contention with the citizen, concluding:

So I . . . told him his God, I mean Christ, was a jew too, and all his family, like me. . . . A soft answer turns away wrath. . . . Am I not right?

He turned a long you are wrong gaze on Stephen. . . .
—Ex quibus, Stephen mumbled in a noncommittal accent, their two or four eyes conversing, Christus or Bloom his name is, or, after all, any other, secundum carnem. (627)

Stephen is alluding to Paul's Letter to the Romans; in the Vulgate version of Romans Saint Paul says of the "Israelites," "Et ex quibus est Christus secundum carnem" (9:5), identifies them as the people to which Christ belonged as a mortal ("as concerning the flesh" in the Authorized Version). Stephen's statement is more than a reiteration of his recognition that Bloom is analogous to Christ. In contrast to the occasions in nighttown when he rejected Bloom forcibly, or used epithets like "vampire," he here echoes Bloom's earlier "our name was changed too" in an "accent" that is explicitly "noncommittal." Bloom has just told Stephen a story illustrating his advocacy of love, his innocence of any wrong, and his subjection to unwarranted rejection and contempt, and has concluded by unwittingly but explicitly stating the association between himself and Christ that his experience of the afternoon plainly suggests and the author took pains to establish. He may not have intended any chastisement of Stephen, but he has also said "A soft answer turns away wrath," and bestowed on him "a long you are wrong gaze"; and so, "their two or four
eyes conversing,” Stephen relents partially, modifies his extreme position.

He is still unable to relent completely, however; and when, on the next page, he is pressed about one aspect of his apostasy, he expressly rejects the communion that has been sitting before him. Bloom tries to induce him to go to work, in the process making of the cynical Latin proverb “Ubi bene, ibi patria” a lofty one (“Ubi patria, vita bene”) by means of his blessed ignorance. Stephen looks at “the eyes that said or didn’t say [four lines below Bloom is ‘the person who owned them pro. tem.’] the words the voice he heard said—if you work,” objects, and is told that Bloom is speaking of Stephen’s own work, that the “philosopher” belongs to Ireland as much as, and is as important as, the peasant. Characteristically, he says, “I suspect . . . that Ireland must be important because it belongs to me.” Bloom is shocked, protests that he must have misunderstood or misheard him, and asks for clarification, until he loses patience with Bloom’s evangelism:

Stephen, patently crosstempered, repeated and shoved aside his mug of coffee, or whatever you like to call it, none too politely, adding:
—We can’t change the country. Let us change the subject. (629)

Bloom has succeeded neither in filling his companion’s stomach nor in saving his soul.

However, the fact that Stephen’s soul is ripe for saving after his experience in nighttown has been suggested by the first substantial action of the chapter, his meeting with Corley. Except in one respect Corley is no worse off than himself, and this fact is accentuated by a carefully drawn correspondence between their situations: Corley is out of a job; he has no place to sleep; “His friends had all deserted him. Furthermore, he had a row with Lenehan [his closest companion]” (601). Stephen does not exchange whines with Corley, only says “I have no place to sleep myself” as an explanation for not offering to put him up, and then shares equally with him the single temporary advantage he has—the two half-crowns in his pocket (he seems to have forgotten that Bloom rescued some of his final salary).
The "loan" to Corley not only contrasts with Father Connemee's denial of silver (a crown) to the beggar in the tenth chapter (city), but reveals a developed capacity for pity. Unlike Stephen's pupil Sargent in the second chapter, Corley is in no way similar to himself, and he is pointedly no more well off, all in all, than Corley.

At this point near the beginning of the chapter, Stephen still condemns the God to Whom he has submitted. In a little while, he modifies his attitude, at least becomes "non-committal" toward God's emissary. But then Bloom appeals to his patriotism and he "shoved aside" the Communion that has been offered him. It is after this event that the discussion of Parnell, Bloom's final formulation of his sordid scheme, and the "unprecedented" invitation occur. Stephen's certainly no less unprecedented acceptance is motivated by desire neither for food nor for Molly. But Molly is its instrumental cause. Between Stephen's summary rejection of the "concoction labelled coffee" and his agreement to accompany Bloom home for cocoa, one (and only one) significant action occurs: Bloom's implementation of his scheme, by talking of Molly's beauty and "passionate Spanish temperament" and showing Stephen her picture. As a result of this action, Stephen comes to understand what his fantasy of the fox and the racehorse tried to tell him, that God's emissary has been sent out of His mercy and can truly save him: he recognizes that the genuine deliverer promised him in his dream of the night before is Bloom.

When in the preceding chapter Stephen recalled his dream for the third time, Bloom approached him and unconsciously identified himself in a parlor overlooking the "street of harlots." But Stephen expected genuine aid only from an agent of Satan: "Beelzebub showed me her, a fubsy widow." More important than that, he failed to see the fulfilment of any of the details in his dream. This is because their fulfilment had not yet come. It began when he made his climactic gesture of defiance of God and ran out of the brothel, and Bloom, after interceding with Bella Cohen, hurried out to the street itself to aid him in the brawl. At that point the identity of Bloom and the deliverer of Stephen's dream was established for the reader beyond any doubt. The "stage direction"—"(He hurries out through the hall. The whores point. . . . Incog Haroun al Raschid, he
... hastens ... with fleet step of a pard ...” (570)
—conforms exactly to the relevant part of Stephen’s first and fullest recollection of the dream, while he was sitting on the beach in the morning—“Open hallway. Street of harlots. Remember. Haroun al Raschid” (47)—and incorporates the significant pard-panther motif of his second recollection, at the library entrance at the end of the first part of the novel. Following the fight, Bloom led Stephen to the shelter for rest and nourishment. The remainder of the dream as Stephen recollected it in the morning is:

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. (47-48)

And when Bloom has performed the acts of the dream-deliverer in every detail, Stephen himself realizes that they are one.

From the antler incident in the brothel, he knows that Bloom is probably a cuckold; in the librarian’s office he spoke of the supplanted Shakespeare as “dead” and the grass widow Ann Hathaway as a “widow.” With Bloom’s description of his wife’s passionate temperament, exhibition of the “photo showing a large sized lady, with her fleshy charms on evidence,” discourse on Molly’s pulchritude, and invitation home, Stephen recognizes in Molly the “fusbys [plump] widow”; and in her husband, who has so blatantly held “the melon” before him, spread “the red carpet,” and said, “In. Come. . . . You will see who,” the man who followed him out of an open hallway to a street of harlots, stood by him, and finally led him away, he recognizes the deliverer of his dream.

A common question in Catholic catechisms asks why man was created, or how he is to earn the ultimate happiness of heaven—in one form or another, what his basic purpose in life is. The answer has three elements, always in the same order: man’s purpose is to know God, love God, serve God. In his talk with Cranly at the end of the Portrait, Stephen said, “—I will not serve” (p. 239) and “—I tried to love God. . . . It seems now I failed. It is very
difficult” (pp. 240-41). Stephen reversed the order prescribed in the catechism: he would not serve God because he could not love Him; but he could not love Him, Joyce has pointed out from the first chapters of *Ulysses*, because he did not know Him. Bloom is not the Messiah for the men in Kiernan’s or for himself, but only for Stephen. God announced his coming and sent him to Stephen alone. And the salvation of Stephen is the result of the compassionate and concerned man’s advent, not of anything superhuman about him (indeed Bloom does not even begin to be aware of the significance Stephen perceives in their relationship). For that salvation Stephen needed, and the fact of Bloom provides, a revelation about the God Who ordained it. What Stephen realizes is that the God he called “dio boia” and “corpsechewer” promised in a dream and then sent His servant to a miserable sinner, sent him following that sinner’s climactic sin, the sin of Satan, which He knew the sinner would commit—for He announced in the dream the intercession of His emissary on the street of harlots, that is, *immediately following* the commission of it. Stephen finally understands that he never knew God, that God is Love as well as Power.

The sixteenth chapter of *Ulysses* is called “Eumaeus” in Joyce’s schema, after the loyal swineherd in whose hut the disguised Odysseus establishes himself on his return to Ithaca. The Homeric correspondence boasts the usual number and variety of elements, but the purpose for which it exists is illustration of the chapter’s most significant development, Stephen’s recognition of his dream-deliverer and consequent realization about God. Odysseus’ identity is neither discovered by his old nurse nor revealed to Eumaeus and Penelope until he makes his way to his palace (“home”) later in the poem; but he discloses it to Telemachus upon Athene’s instructions when they are in Eumaeus’ hut, in Book XVI. For the purpose, the goddess temporarily changes the shabby clothes and haggard physical condition which disguise him (increases his “bloom” in the phrase of Butcher and Lang). When Telemachus says that the stranger must be a god, he protests that he is only his father (*Outis-Zeus*), explains the changes, and says that the gods can bestow any mortal form they wish. Although the
Father whose true nature is made known to Stephen in the corresponding hut of "Skin-the-Goat" is not Bloom but the One he represents—although Stephen can never acknowledge the unimposing stranger whom he meets to be his father—like Telemachus, he has seen the stranger temporarily transformed by God, and like Telemachus he has come to know his Father at the divinely-appointed time.

And so Stephen accepts the invitation of "L. Boom" (a noise in the street), as Bloom shows him he is called in the newspaper list of Dignam's mourners. Bloom uses a word from Stephen's dream (while the narrator suggests the supernatural), "—Come, he counselled, to close the séance," and they rise to leave. At the door of the shelter Stephen pauses, and the abstract thinker asks a question which does not tax the concrete wisdom (wisdom about the created world) of his new mentor:

—One thing I never understood, he said . . . why they put . . . chairs upside down on the tables in cafes.
To which impromptu the neverfailing Bloom replied without a moment's hesitation, saying straight off:
—To sweep the floor in the morning. (644)

And they leave for Bloom's house, Bloom putting his arm through Stephen's and saying, "Lean on me," Stephen thinking he "felt a strange kind of flesh of a different man."

When Bloom begins to discuss music, Stephen, so taciturn and grudging throughout the chapter, describes for a whole paragraph the music he likes and then proceeds to sing. His singing is doubly significant. The very fact that he does so for the first time in a novel filled with song and singers is noteworthy enough; in the afternoon he rejected Almidano Artifoni's appeal that he use his voice to derive some satisfaction from life, and during the last chapter he stubbornly refused Florry's request for just one song. But his selections are also significant.

First he renders, presumably by humming, "exquisite variations . . . on an air Youth here has End by Jans Pieter Sweelinck," a theme and variations for keyboard written by the Dutch composer for a German Protestant hymn. The hymn is sung by a dying youth, a fact obscured
in Joyce’s translation of its title, which is “Mein junges Leben hat ein End.” Stephen’s “describing” variations on the tune only of a song identified by the significantly distorted translation of its title, following as it does his recognition of Bloom as the man promised in his dream of deliverance, would seem to indicate that he is announcing that his youth, that painful part of his life, precisely “here” has ended. Now, he is saying, he has come to know God, which he did not do when young, and having achieved understanding of Him he has been delivered—from his awful disabling hatred of Him and His creation—can love God, and even serve Him in his own way: the artist as a young man can become an artist. He would find “Holiness” through “Grace” if at all, the fourteenth chapter (hospital) declared; the embodiment of that grace, of the revelation that delivered him from his mind’s bondage, is now leading him, and he sings for joy which is also partly joyous anticipation. As “Armageddon” occurred in nighttown, this is the chapter of “atonement.”

Stephen’s second song is that by the extremely obscure Johann Jeep. Only the opening couplet and the final verse (already quoted) appear. Although “Und alle Schiffe brücken” is an ironic comment on Bloom’s plan to adopt Stephen, and although all Bloom’s far-fetched plans with regard to Stephen (which Joyce has characterized by his cloacal pun) will be swept away, the verse also suggests a passage out of danger. The sweeper is called a “ship of the street” (647), and Bloom has pointed out that it “imperils” their lives; “side by side” the two men succeed in making their way past it (“bridging” it) and past the chains significantly beside it, while Stephen sings the words “Und alle Schiffe brücken.” The opening couplet, which Stephen has already sung:

\[
\begin{align*}
\text{Von der Sirenen Listigkeit} \\
\text{Tun die Poeten Dichten}
\end{align*}
\]

and “translated extempore” for Bloom, is illuminated by the final paragraph of the chapter. The narrator says that Bloom and Stephen talk as they walk toward Bloom’s house
"about sirens, enemies of man's reason." Bloom's unwitting advocacy of faith—"unreason"—and his tempting Stephen with the singing Molly identify him as Stephen's siren, although "Listigkeit" ("cunning") dignifies an endeavor that is partly unwitting and partly crude: he has been the agent of the artist's deliverance, has enabled one particular poet to "do" his work. That is what Stephen proclaims, and while Bloom's schemes involving Stephen seem slated for failure, that is what the novel suggests at this point about the outcome of Bloom's divinely-inspired endeavors on Stephen's behalf.

17 the house (to stephen's departure)

The action moves without interruption to the presentation of that outcome in the first half of the next chapter; and by the middle of it, the story of Stephen Dedalus, child, adolescent, and young man, ends. The "form" of the seventeenth chapter was designated by Joyce a "mathematical catechism," and he called it "arid" and "very strange" on some occasions, on others "the ugly duckling of the book" and his favorite chapter. If he was using the term "mathematical" as a synonym for "scientific" or "mechanistic," the designation is appropriate. His other comments concern the substance and style of the series of questions and responses; pedantic encyclopedism expressed in a prose that is abstract, dull, cacophonous, and awkward—that is in fact the prototype of current social science and military English—should be arid indeed. But that prose achieves a fresh, albeit precious, charm, the charm of harmonious unfailing wrongness that an occasional almost impossibly Victorian house possesses. While the Victorian architect did not share our pleasure, however, Joyce's way
of saying that Milly has inherited Bloom’s Jewish nose (677) or of describing Bloom’s vision of himself as a country gentleman (699) is analogous to the burlesque of the seemingly inept clown in a tumbling or skating troupe: as the rich pattern of neologism, inverted word order, and other verbal tricks employed in achieving the effect of un­failing wrongness suggests, it is the work of one who has mastery over his medium.

This narrative manner is unique in the series that began following the “entr’acte,” because it alone of all those Joyce creates from chapter to chapter does not seem to have any special fictional work to do: it neither makes a point about the theme nor implements the unfolding action of the chapter. Nevertheless, it is functional. In addition to the particular special function of each of the other varieties of narrative, all of them work to remove the author’s voice from their respective chapters, to make the work more dramatic. The present chapter avoids even the identifiable narrator, as distinct from author, of the chapters that rely on stylistic parody, for the burlesque prose is not merely the disguise of style but the denial of it; and the combination of that grotesque with the parody of catechism and the pedantry achieves almost complete objectivity, presents the concluding action of the novel’s two protagonists in, to use Joyce’s phrase, “the baldest and coldest way.”

The “bald” “cold” objectivity of Joyce’s narrative stance in the chapter seems also to have two special functions. The major one is to reinforce at its conclusion the whole portrayal of the two characters and their one-day action by asserting (through the hypernaturalism) the authenticity of that portrayal, and even more by providing it (in the course of the apparently promiscuous factualizing) with vital, previously undisclosed, information about the characters, especially Bloom, and with a fuller context and setting. The other purpose is to effect the pretense of belittling Bloom and Stephen and their interinvolved stories, principally through the encyclopedic irrelevance and a broadest possible (“cosmic”) frame of reference, a pretense which evokes for them, as does the sarcasm in John Crowe Ransom’s poems about the deaths of children, a final active sympathy from the reader.
In the final paragraph of the chapter before this, the paragraph which intimates that Bloom and Stephen cannot sustain a meaningful relationship, they also are said to be discussing "sirens" and "usurpers," subjects close to the hearts of both men. And the intimation of failure is seemingly contradicted by a good deal else in the chapter, not the least of which is its action: Stephen goes from taciturn resentment of Bloom to accompanying him home and singing for him. Like that final paragraph, the initial unit of question-and-response in the present chapter represents the fate of Bloom's association with Stephen ambiguously:

WHAT PARALLEL COURSE DID BLOOM AND STEPHEN FOLLOW returning?
Starting united. . . . (650)

While the first explicit statement in the chapter is that they are "starting united," the term "parallel" injects the suggestion that the courses Bloom and Stephen follow to Bloom's house, being parallel, shall never meet. But like so much of the preceding chapter, the subsequent units of question-and-response during the walk tend to contradict the intimation of failure. There is even a list of the similarities in their "reactions to experience" deduced by Bloom (throughout this part as well as in the latter part of the chapter, Bloom's thoughts and actions are its major subject).

When they arrive at the house, Bloom discovers anew the symbolically significant fact that had slipped his mind during the conversation with Stephen—that he lacks his key; it is no less significant that he achieves an unconventional entry. Letting Stephen in by the front door, he takes him to the kitchen, where they drink cocoa and their conversation resumes.

They discuss meetings when Stephen was a child and another "connecting link," Mrs. Riordan, "Aunt Dante" of the Portrait, who received Bloom's attentions a decade before because of his hope of benefit from her will. They inquire into possible similarity in "their educational careers," and both avoid "openly allud[ing] to their racial differences," while they make various comparisons of Irish and Hebrew. Stephen does not patronize Bloom, and grad-
ually they cease to be curiosities to each other and become companions. Echoing the action, the interlocutor asks questions that result in a long exposition of the analogy that "existed between their ages," the revelation that both were baptized by the same priest at the same church, and an account of the "points of contact" between the Irish and Hebrew languages "and between the peoples who spoke them." While, before drinking the cocoa, Stephen converses freely with Bloom because of his recognition of the deliverer promised in his dream, afterwards he shows himself not only also willing but almost equally eager to explore every possible similarity, increase the understanding, and so establish a basis for a relationship between them.

After Stephen sings of "Little Harry Hughes" in his modernized version of the medieval ballad about Jewish ritual murder, "Hugh of Lincoln," Bloom takes the critical step in his scheme, invites Stephen to spend the night "on an extemporised cubicle." His thoughts about the "advantages" for each of the three people involved that "would or might have resulted from a prolongation of such extemporisation" (679) come as no surprise. The advantage for "the host" of "vicarious satisfaction" is an apparent reference to "security of domicile and seclusion of study" for "the guest," but clearly ambiguous in view of Bloom's scheme and of his impulse to offer Stephen one of Molly's handkerchiefs (661). Thus the advantages for "the hostess" are "disintegration of obsession" and "acquisition of correct Italian pronunciation," which have been shown to be the same thing.

However, "promptly, inexplicably, with amicability, gratefully," Stephen rejects the invitation; whereupon, pausing only to return Stephen's money, Bloom quickly, and one feels with a note of desperation, makes "counterproposals" for Stephen to give Molly Italian instruction, Molly to give Stephen voice instruction, and the two men to have a series of meetings for the sake of "intellectual dialogues" (680). Stephen accepts these, but Bloom recognizes that their "realisation" is "problematic" for two reasons: "the irreparability of the past" and "the improvidibility of the future." His illustration of the first truth is an incident at a circus in which a clown "had publicly declared to an exhilarated audience that he (Bloom) was his (the clown's)
papa," that of the second an instance when he marked a
florin with three notches "for circulation on the waters of
civic finance, for possible, circuitous or direct, return."
The relevance is plain: no more than in the case of the
clown can kinship between himself and Stephen be simply
declared or created spontaneously and immediately; once
released into the world, Stephen is likely to fail to return,
just as the coin did.

Bloom has finally come to understand the impossibility of
realizing his scheme. Their paths are parallel. A son
cannot be fabricated. And Stephen's "inexplicably" re­
jecting his largesse (actually because the response Stephen
had to his offer of Molly does not extend to Molly herself)
also ruins his plan for effecting a "disintegration of obses­
sion." He is, the reader is told (681), dejected by this
conclusion to a colloquy that had begun to be so promising
toward the end of their visit to the cabmen's shelter. Never­
theless, he accompanies his guest into the garden and there
dejectedly, but impressively for a layman, meditates about
the universe and discourses on "various constellations." At
Stephen's suggestion they urinate together, demonstrating
(as Stephen apparently intended) that a fundamental rela­
tionship as men does exist between them. Finally, they join
hands across the garden doorway, and Stephen walks away.

As they are clasping hands, the author presents a final
reiteration of the futility, now recognized by both charac­
ters, of any attempt to develop an intimacy between them.
The bells of Saint George's Church toll two o'clock. The in­
terlocutor asks "what echoes of that sound" are heard by
each and is told that Stephen "hears" the snatch of prayer
from the Extreme Unction which he associates with his
mother's death, and that Bloom "hears," "Heigho, heigho, / Heigho, heigho," the sounds he "heard" at the end of his
first chapter (kitchen), when he was thinking of Dignam's
funeral and the church bells rang. The last words of that
chapter are "Poor Dignam!", preceded by a cluster of
"heighos." Thereafter the church bells--"heigho" conjunc­tion
occurs twice in the novel (274 and 463), both times
signifying death. The parting of Bloom and Stephen actu­
ally completes a pattern of references to death and the dead
which was begun when they joined company. At that point,
the beginning of the preceding chapter, the narrator men­
tioned gratuitously that their path to the cabmen's shelter took them past the morgue (598); thereafter, dead men, murder, Digman's funeral, return from the dead, and similar subjects arose; and the chapter ended with Stephen's talk of sirens, which he also called "murderers of men," and with the "scythed car," imperiling "our lives," of "Father Maher." The motif persists in the present chapter, through thoughts and conversation about dead people and Stephen's ballad of the murdered child to the simultaneous tolling church bells and handclasp of the two men, the final blatant statement of what is intimated constantly throughout the period of their association and pointedly at the end of the preceding chapter—that (as both now realize) they shall join only in death.

The second intimation with which the preceding chapter ends, that by Bloom's agency Stephen shall achieve atonement with God and be free of the oppressions that constitute his story in *Ulysses*, is also fulfilled in the first part of the present one. Knowing that his dream had foretold the ministry of a deliverer immediately after his futile gesture of consummate defiance of God, and that Bloom, God's emissary, has fulfilled the dream, Stephen recognizes God's true mercy and the adolescent folly of his condemnation of Him. Consequently, one of the subjects about which the two men disagree in a list at the very beginning of this chapter (651) is the cause for the near-collapse which followed Stephen's frenzied whirling in nighttown. Characteristically, Bloom ascribes it to physical conditions, "gastric inanition," excessive drinking, the whirling, and Stephen sees its spiritual origin: "the reapparition of a matutinal cloud (perceived by both . . .) at first no bigger than a woman's hand." The cloud Stephen refers to is described as beginning "to cover the sun" in the respective chapters introducing the two characters, and is one of the devices used to establish their simultaneity. His phrase, "at first no bigger than a woman's hand," is an allusion to "the mother," who appeared to him at his "collapse," pointed her accusing and punishing finger, and revealed herself to be a manifestation of God; and this allusion plays off and
reinforces the primary one, which is to the "little cloud out of the sea, like a man's hand" described by Elijah's servant in I Kings 18:44. The climax of Elijah's mission among Israel is the outcome of his challenge to four hundred and fifty priests of Baal that they test the relative strength of Baal and Jehovah on Mount Carmel. The pagan priests supplicate their god to set a sacrifice afire, without success; then Elijah builds a similar pyre to Jehovah, soaks it with water, and surrounds it with a water moat. In answer to his prayer to "turn [Israel's] heart back again," pyre, moat, and even the stones of the altar are consumed by flames, and the people return to God. Then Elijah prays for deliverance from the drought. The prayer is answered by the little cloud out of the sea, and rain soon follows.

Stephen is not only associating his "cloud" with "the mother" but also suggesting that in the morning the promise of deliverance was hard to perceive ("a woman's hand"). Because of his new knowledge, Stephen not only drinks cocoa with Bloom when they enter the house but understands the significance, as always a bit out of Bloom's sublunary depth, of their action. This significance is first indicated by the treatment of Bloom's thoughts about his unwitting prophecy of Throwaway's victory and its consequences during the day, which occur when he sees Molly's and Boylan's torn betting tickets. Directly after he concludes that he is satisfied "To have sustained no positive loss. To have brought a positive gain to others. Light to the gentiles," the interlocutor asks, "How did Bloom prepare a collation for a gentile?" The common final word links his preparation of cocoa with his messianic function, and this link is reinforced by the fact that for Stephen, at least, he is a successful bearer of the light among the gentiles. When to these facts are added: his first washing his hands, as the celebrant does in the Mass before preparing the Communion; the use of "collation," a theological word and one signifying a light meal during days of general fast, to describe the hot cocoa; the reference to it as "Epps's mass-product, the creature ['of the Creator'] cocoa"; and the fact that it is a solid whose botanical name is Theobroma ("god-food" in Greek) Cacao combined with a liquid—the significance of the "collation" is apparent. It was after
he found himself “unable” to partake of the “concoction
labelled coffee” and the “so-called roll” that Stephen
recognized Bloom as the deliverer of his dream and ac­
cepted his invitation to go home with him, “talk things
over,” and, by implication, drink something more palatable,
which Bloom had already decided would be the cocoa. On
the way he sang “Youth Here Has End”—“atonement” has
followed “Armageddon.” And atonement is the preparation
for Holy Communion. Now Stephen “seriously,” in serious
“silence” that Bloom “erroneously,” the narrator takes the
trouble to say, ascribes to “mental composition” (661),
shifts to the “massproduct.”

Not only Stephen and the narrator but also Joyce him­
self insist that Stephen has in this episode accepted the
sacrament proffered by God’s emissary. The conjunction of
details confirms this, and the preceding action carefully
prepares for it. Receiving Holy Communion, Stephen is
returning to what in the fourteenth chapter was called
“Holiness,” reverence of, and acceptance by, God.

Thus, for the remainder of his presence in the novel, he
talks freely, listens attentively, sings, and writes in Gaelic,
showing ease, warmth, interest. And he dwells, as though
to express his wonder, on various aspects of his deliver­
ance. He has a “quasisensation” of Bloom’s concealed iden­
tity as “the traditional figure of hypostasis” (the Trinity,
or Christ alone). He comments on “Little Harry Hughes”
in terms that identify himself as the Christian child and
embody that wonder:

One of all, the least of all, is the victim predestined.
Once by inadvertence, twice by design he challenges his
destiny. It comes when he is abandoned and challenges
him reluctant and as an apparition of hope and youth
holds him unresisting. It leads him to a strange habita­
tion, to a secret infidel apartment, and there, implacable,
imolates him, consenting. (676)

He was “predestined” to be “immolated” (consecrated to
God), “consenting,” by a Jew in that Jew’s house, for the
deliverance articulated by his dream was precisely that
event; and he challenged” that “destiny,” “by inadver-
tence” when Bloom crossed his path and invoked the dream at the library entrance, and “by design” first when he spurned Bloom in nighttown and struck at God and then when he rejected the coffee and bun Bloom offered him.

Stephen’s ostensible commentary on his ballad is really a celebration of his deliverance. And although both are unaware of this, his commentary is almost as fully applicable to Bloom. The linked modifiers in the phrase “an apparition of hope and youth” describe both Stephen as Bloom saw him in the maternity hospital and Bloom’s vision of Rudy, while only “hope” describes what Bloom’s display of Molly’s picture signifies for Stephen; thus the interlocutor promptly calls Bloom not only “secret infidel” but also “victim predestined.” If Bloom’s “destiny” was articulated in his corresponding dream of the night before, first recollected at twilight on the beach (364)—in which Molly, dressed in Turkish (“infidel”) costume (374), “which is thought by those in ken to be for a change” (391), invited him into her “apartment” (364)—then he certainly shall be as “consenting” a victim as Stephen. He “challenged” that particular destiny inadvertently, perhaps, when he did nothing to stop Boylan from leaving the Ormond for his rendezvous with Molly, and by design, certainly, in his various shoddy sexual activities and his attempt to involve Stephen with her. Approaching the outcome of Stephen’s story, Joyce is introducing the question of the outcome of Bloom’s, which will be the subject of the rest of the novel.

Following the song and commentary, Bloom makes his offer of asylum, is disappointed, and comes to understand the futility of his endeavor. The interlocutor asks if Stephen shares Bloom’s “dejection,” and is told:

He affirmed his significance as a conscious rational animal proceeding syllogistically from the known to the unknown and a conscious rational reagent between a micro- and a macrocosm ineluctably constructed upon the incertitude of the void. (682)

What Stephen affirms is exactly what he presumptuously proclaimed at the end of the Portrait, but his attitude now is sober, qualified, and realistic. His proceeding “from
the known to the unknown” (going “to encounter the reality of experience”) is a departure from familiars and home: the snatch of Irish he sang (672) is from “Shule Aroon” (“Shule Agra”), the song of a girl whose lover has gone to fight in France; he has been given abundant proof that Ireland and her literati do not want him. His function as “reagent,” a chemical term signifying a substance used in detecting, examining, or measuring other substances, “between a micro- and a macrocosm” is that of maker of a work from reality, the created world—that of the artist; freed to accept and deal with reality, the “macrocosm” within and about him, to be the “reagent” between life and his art, he can now try to forge his race’s conscience.

Having replaced the foolish proclamation of his premature and abortive “flight” with this sober “affirmation” of his intentions as a man and as an artist, Stephen begins to go forth once again in his life. As he leaves Bloom’s house, he intones privately a psalm, “the 113th [Vulgate numbering], modus peregrinus: In exitu Israel de Egypto. . . .” The interlocutor calls Bloom’s house “the house of bondage” and points out that the psalm is appropriate for a man sojourning in foreign lands (“modus peregrinus”), but what Stephen suggests by his singing contradicts the first assertion and extends far beyond the second. It is from “his mind’s bondage” that the grace of God has delivered him—“the house of bondage” is his miserable former self. And with that self analogous to Egypt, the valid significance of the psalm pointed out by the interlocutor is eclipsed by the relevance to Stephen’s new situation of its title and its text, which is a glorification of God and a mocking of the earthly obstacles He dispelled in effecting the deliverance of Israel (Bloom has already chanted for Stephen part of the Zionist anthem, “Hatikvah,” whose title means “hope”). Stephen is probably suggesting even more by the psalm he intones “secreto” in Latin. By ancient Catholic custom, the priests sing it while the dead are carried into church, a signification that they have been delivered from “the bondage of sin” into the grace of God.10 Dante, in Canto II of the Purgatorio, depicts the souls being brought to purgatory by an angel (messenger of God) as singing it in thankfulness at having
been saved from eternal damnation; and his famous letter to Can Grande, cited in the Introduction, which uses this very psalm to illustrate the four-fold meaning in his poem, asserts that "allegorically" it signifies man's redemption by Christ, and "in its moral sense" it portrays "the conversion of the Soul from the plaint and misery of sin to the state of grace."

Stephen's expression of awareness of, wonder at, and thankfulness for what has been granted him is eloquent. But the psalm is even more significant than he knows. Associating himself as he now has become with dead souls, he causes the psalm to be linked to the whole death motif that began with the beginning of the last chapter. The incident involving the sweeper car at the end of that chapter signified, simultaneously, that Bloom and Stephen would join permanently only in death and that Stephen would be delivered. The second, positive, intimation was made largely through the nature and placement of the songs Stephen sings there; and of these, the more pointedly suggestive one plays precisely, as does the biblical psalm, on the idea of Stephen's dead youth. As Sweelinck's hymn title, mistranslated, informs the sweeper incident with its very different second meaning, the biblical psalm informs the tolling of the church bells with this same signification of deliverance. On the simplest level of analogy, the psalm is appropriate to one who will be staying in a foreign country and who has been delivered by God from bondage. The Church and Dante see in it an expression of the Pauline doctrine of achieving eternal life through death, and Stephen plays on this concept of it to say that self-bound youth has died and a new man been born in his place by the grace of God. Finally, Ulysses exploits Stephen's metaphor to invoke again the very different significance of the persistent death motif. And so the sounding of the church bells as Stephen departs culminates the death motif in a way that signifies one thing about the two men's shaking hands and something very different about Stephen.

As they urinate in the garden before Stephen departs, Bloom thinks on his material level of "problems" related to Stephen's lack of circumcision (a final reflection of his recognition that Stephen cannot be his son) while
Stephen mulls over a theological problem with respect to Bloom, "the problem of the sacerdotal integrity of Jesus circumcised" (a final reflection of his deliverance, the other main element of the action). The bells sound, they clasp hands, and Stephen walks away "on the heaven-born [God-created] earth." He has gone from the mock-mass of the false prophet-priest that opened the novel to the Communion provided by the true deliverer, from near breakdown to salvation, on Bloomsday. And from his Good Friday mortification in nighttown, whose streets he entered chanting "the introit for paschal time" (424), through Holy Saturday atonement in the shelter, to Communion and spiritual rebirth in Bloom's kitchen, chapter for day, he has at long last done his Easter duty! The snatch from "Shule Aroon" which he recited for Bloom,

\[
\text{sui, sui, sui, arun, sui go siocair agus, sui go cuin (walk, walk, walk your way, walk in safety, walk with care)} \ (672),
\]

is an index of the future life of Mister Stephen Dedalus, artist. The story of the artist as a young man is complete.

1. See, e.g.: Gilbert, p. 351; Golding, p. 135; Tindall, p. 46; Wilson, p. 208.
2. "Johannes Jeep" is listed with a query in the exhaustive study of Matthew J. C. Hodgart and Mabel P. Worthington, *Song in the Works of James Joyce* (New York, 1959); and I have been unable to locate a song of that title. Joyce's italicization seems to be wholly misleading, and the reference seems to be to a German composer of religious and secular songs who was a later contemporary of Sweelinck (1562-1641), composer of Stephen's "air Youth here has End." Johann Jeep was born at Dransfeld near Gottingen in 1585 and died about 1650. Very little of his work is extant and very little is known about his life. See *Musikalisches Conversations-Lexicon*, ed. Hermann Mendel (Berlin, 1869), V, 373-74.
3. Frank Podmore was a contemporary spiritualist (1865-1910).
4. His name is linked with Shakespeare's: he is from the "Rossevan," whose masts symbolized Calvary and therefore Christ; he knows a Simon Dedalus who turns out not to be Stephen's true father; he has left his wife a grass widow, like Bloom and Shakespeare; he is referred to as a "soi-disant sailor" (614); he is associated with Odysseus; he has a tattoo on his chest bearing, without
apparent reason, the number 16, which corresponds to the date of
the novel; his postcard is addressed not to “W. B. Murphy” but to
an “A. Boudin.” The association with God is disturbing because it
has no apparent function or significance.

5. In a letter to Frank Budgen (Letters, p. 159).

6. The positive remarks were made to Frank Budgen; see Budgen,
p. 258. In a letter to Claud W. Sykes, he complained of “the aridi-
ties of Ithaca” (the word is transcribed “acidities” by Stuart Gilbert:
Letters, p. 164; the permission of the Society of Authors, the literary
representative of the Joyce Estate, to reproduce my reading of this
passage is gratefully acknowledged); in a letter to Harriet Shaw
Weaver, he spoke of its “dry rock pages” (Letters, p. 173); he called
it “very strange” in letters to Robert McAlmon (Letters, p. 175) and
Valery Larbaud (“très étrange”), (Letters, p. 169).

7. See Letters, p. 159.

8. Joyce himself is said to have regarded the modern Irish and
Jews as similar types with similar destinies.

9. Tindall, Reader’s Guide, p. 222. Mr. Tindall sees the cocoa
as representing the Eucharist, although he looks on the incident as
more symbolic than literal in import; see also Tindall, p. 29.


11. Emelia Russell Gurney, Dante’s Pilgrim’s Progress (London,